

Billboard

#BXNCRV *****3-DIGIT 908
#90807GEE374EM002# BLD 665
001 032500 2 126 1168
MONTY GREENLY
3740 ELM AVE # A
LONG BEACH CA 90807-3402

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT JANUARY 16, 1999

A Mixed Picture For Global Music Biz In '98

Int'l Retailers Take Stock

BY TOM FERGUSON
LONDON—It may have been happy holidays for U.S. music merchants (Billboard, Jan. 9), but Christmas 1998 found major retailers in other key international markets content to have simply avoided a predicted seasonal sales disaster.

One black spot was Japan, the world's second-largest music market. Label sources there say that while sales in the first three weeks of December were on a par with those in the same period of 1997, they fell

(Continued on page 82)

U.S. Music Industry Marks Strong Rebound In Yr.

BY ED CHRISTMAN
NEW YORK—The U.S. music business has just concluded one of its strongest years since an industry slump began in the mid-'90s, with 1998 album sales jumping 9.1% to 711 million units, as compared with 651.8 million units rung up in 1997, according to SoundScan. Total sales in 1998, however, were up only 4.4% to \$21.3 billion, due to an 18% drop in singles sales, to 110.4 million.

While singles sales have suffered a dramatic decline, label executives say that they are not worried because they do not consider singles a

profit center. In fact, one of the main reasons singles sales are down is because more labels have not been making radio hits available commercially in the singles configuration, in an attempt to spur greater album sales. Retailers, however, bemoan the downsizing of the singles market because they enjoy high margins on the configuration.

The 9.1% increase builds on the 6.7% gain chalked up between 1997 and 1996 and eclipses the 0.5% increase posted between 1996 and 1995 and the 0.3% increase posted be-

(Continued on page 82)

U.S. Latino Sales Set Record

BY JOHN LANNERT
After posting a sharp decline in 1997, the U.S. Latino music industry soared into uncharted territory last year as sales of Spanish-language product hit a record 15.9 million units. The 21% spike in sales in 1998 from the 13.2 million pieces sold the previous year was tabulated by SoundScan, which compiled the figures from Dec. 29, 1997, to Jan. 3, 1999, for its 1998 Latin distributor market-share report.

The third edition of SoundScan's *(Continued on page 85)*

NEWS ANALYSIS

Nettwerk, EMI In Joint Venture New U.S. Mktg. Company Is Part Of Pact

BY MELINDA NEWMAN
LOS ANGELES—In a multifaceted deal, Vancouver-based Nettwerk Records has inked a five-year pact with EMI Recorded Music North America that calls for the extension of its distribution deal with EMI Music Canada and the formation of a marketing joint venture called Nettwerk America.

Additionally, EMI's worldwide affiliates will distribute future Nettwerk Canada releases outside of North America. "Nettwerk America is not a label in that we're not signing acts—all repertoire will come from the existing Nettwerk and EMI rosters," says Nettwerk Productions

(Continued on page 79)



BROOKE

Brooke Goes 'Live' On Own Label Bad Dog

BY MICHAEL PAOLETTA
NEW YORK—With the Feb. 16 retail release of the self-produced "Jonatha Brooke Live," Brooke joins such sisters-in-song as Jane Siberry and Wendy & Lisa in having departed a major record company to helm her own label.

(Continued on page 89)

INSIDE THIS WEEK'S BILLBOARD

E-Commerce
Tops U.S. Biz's
'99 Legislative
Agenda ... P6



Diverse Grammy Noms Encourage Retailers, Labels

BY MELINDA NEWMAN
LOS ANGELES—Boasting the most diverse slate of acts in the new-artist category in its 41-year history, the 1999 edition of the Grammys has already struck a responsive chord with retailers, who are expecting benefits for all

the nominees. "What this shows is that people are listening to a broad spectrum of music today—they aren't locking themselves in. And the artists that are most successful are crossing over into

(Continued on page 80)

ADVERTISEMENT

14:59

the timely new album featuring "EVERY MORNING"

IN STORES JANUARY 12

PRODUCED AND PROGRAMMED BY DAVID KAHNE

MANAGEMENT: CHIP DUGLEY FOR EMERALD HILL MANAGEMENT

www.atlantic-records.com

GLOBAL MUSIC PULSE

Brit Act Delirious Strikes Licensing Deal In States

PAGE 45

\$5.95 US \$6.95 CANADA

03 >

0 74808 02552 7

IN STORES JANUARY 19TH

EXECUTIVE PRODUCER: MASTER P

NO LIMIT RECORDS

ADVERTISEMENT

beastie boys:

5 MILLION

the album critics and fans agree on



ILL COMMUNICATION



CHECK YOUR HEAD



PAUL'S BOUTIQUE



THE IV SOUNDS FROM WAY OUT

2 GRAMMY AWARD NOMINATIONS:
..... BEST ALTERNATIVE ALBUM
.. BEST RAP PERFORMANCE BY DUO OR GROUP ..

hello nasty

ALBUMS

JUST RELEASED
THE 2ND TRACK + VIDEO
"Body Movin'"
THE FOLLOW-UP TO
THE GLOBAL HIT
"Intergalactic"

ROLLING STONE-

CRITICS POLL / READERS POLL -
Artist Of The Year

READERS POLL -

Album Of The Year

"Hello Nasty packs enough sampling thrills and three-way word-spill to keep you dizzy until 2001. Nasty is a career-defining record."

SPIN-

Band Of The Year

"The Beasties turn everything they touch into cool."

THE NEW YORK TIMES-

"The Beastie Boys have developed something much better than flavor: taste. Flavor fades but taste is a lifetime trait."

THE LOS ANGELES TIMES-

"There's an endearing honesty and lack of guile along with sheer entertainment value. It's hard not to get swept up in the momentum of the slamming tracks and fiery raps."

ALTERNATIVE PRESS-

"Aces: A hands down classic."

NME-

"Never have they been cleverer, funnier, more radical or more thrilling. Earth couldn't ask for a better ambassador."

Q MAGAZINE-

"The Beastie Boys are an object lesson in how pop groups should grow: up, proving that you can start to care about Tibet and develop a reasonable attitude to women without losing your artistic edge."



ROOT DOWN
(EP)



SOME OLD BULLSHIT
(EP)

Produced by **Beastie Boys** and **Mario Caldato, Jr.**
Management: John Silva for GAS LLC



©1999 Capitol Records, Inc.

www.grandroyal.com • www.beastie-boys.com



UJA-FEDERATION OF NEW YORK

The Entertainment, Media &
Communications Division

cordially invites you to honor

Howard Stringer

Chairman and Chief Executive Officer

Sony Corporation of America



The Steven J. Ross
Humanitarian Award Dinner



Steve Ross

Tuesday, May 11, 1999 • 6:30 p.m. • The Waldorf-Astoria

For Advance Reservations and Information on the Tribute Journal, Please Call Ron Brien, 212.836.1126.

Editor in Chief: **TIMOTHY WHITE**

EDITORIAL

Managing Editor: SUSAN NUZIATA
Deputy Editor: Irv Lichtman
News Editor: Marilyn A. Gillen
Director of Special Issues: Gene Sculatti; Dalet Brady, Associate Director; Porter Hall, Special Issues Coordinator
Bureau Chiefs: Chet Flippo (Nashville), Bill Holland (Washington), John Lannert (Caribbean and Latin America), Melinda Newman (L.A.)
Art Director: Jeff Nisbet; **Assistant:** Raymond Carlson
Copy Chief: Bruce Janicke; **Assistant:** Elizabeth Renaud
Copy Editors: Lisa Gidley, Carl Rosen
Senior Editor: Ed Christman, Retail (N.Y.)
Senior Writers: Chris Morris (L.A.), Bradley Bamberger (N.Y.)
Talent Editor: Larry Flick (N.Y.)
R&B Music: Anita M. Samuels, Editor (L.A.)
Country Music/Nashville: Deborah Evans Price, Associate Editor
Dance Music: Michael Paoletta, Editor (N.Y.)
Pro Audio/Technology: Paul Verna, Editor (N.Y.)
Merchants & Marketing: Don Jeffrey, Editor (N.Y.)
Home Video: Seth Goldstein, Editor (N.Y.), Eileen Fitzpatrick, Associate Ed. (L.A.)
Radio: Chuck Taylor, Editor (N.Y.)
New Media Editor: Doug Reece (L.A.)
Heatseekers Features Editor/Music Video: Carla Hay, Editor (N.Y.)
Staff Reporter: Dylan Siegler (N.Y.)
Editorial Assistant: Carrie Bell (L.A.)
Administrative/Research Assistant: Aliya S. King (N.Y.)
Special Correspondent: Jim Bessman
Contributors: Catherine Applefeld Olson, Fred Bronson, Lisa Collins, Larry LeBlanc, Moira McCormick, David Nathan, Phyllis Stark, Steve Traiman, Heidi Waleson

INTERNATIONAL EDITOR IN CHIEF: ADAM WHITE

International Deputy Editor: Thom Duffy
International Music Editor: Dominic Pride
International News Editor: Jeff Clark-Meads
International Associate Editor: Mark Solomons
German Bureau Chief: Wolfgang Spahr
Japan Bureau Chief: Steve McClure
Contributing Editor: Paul Sexton

CHARTS & RESEARCH

Director of Charts: GEOFF MAYFIELD
Senior Manager/Retail Charts and Archive Research: Silvio Pietroluongo
Chart Managers: Anthony Colombo (Mainstream Rock/New Age), Ricardo Companioni (Dance, Latin), Datu Faison (Hot R&B Singles/Top R&B Albums/Rap/Gospel/Reggae), Steven Graybow (Adult Contemporary/Adult Top 40/Jazz/Blues/Studio Action), Wade Jessen (Country/Contemporary Christian), Mark Marone (Modern Rock), Geoff Mayfield (Billboard 200/Heatseekers/Catalog), Theda Sandiford-Waller (Hot 100 Singles), Marc Zubatkin (Video/Classical/Kid Audio, World Music)

Chart Production Manager: Michael Cusson
Associate Chart Production Manager: Alex Vitoulis
Administrative Assistants: Joe Bernato (N.Y.), Mary DeCrose (Nashville), Keith Caulfield (L.A.)

SALES

Associate Publisher/Worldwide: IRWIN KORNFELD
Advertising Directors: Pat Jennings (East), Jodie Francisco (West)
New York: Michael Lewis, Adam Waldman
Nashville: Amy Bennett
L.A.: Gina Baker, Diana Blackwell, Greg Longstreet
Advertising Coordinators: Hollie Adams, Evelyn Aszodi, Erica Bengtson
Advertising Assistant: Jason Rashford
Classified: Tracy Walker
Directories: Jeff Serrette

Associate Publisher/International: GENE SMITH
U.K./Europe: Christine Chinetti, Ian Remmer 44-171-323-6686
Asia-Pacific/Australia: Linda Match 612-9440-7777; Fax: 612-9440-7788
Japan: Aki Kaneko, 213-650-3171
Italy: Lidia Bonguardo, 031-570056; Fax: 031-570485
France: Francois Millet, 33-1-4549-2933
Latin America/Miami: Marcia Olival 305-864-7578; Fax: 305-864-3227
Mexico/West Coast Latin: Daisy Ducret 213-782-6250
Jamaica/Caribbean: Betty Ward Reid, Phone/Fax 954-929-5120

MARKETING

Associate Publisher: HOWARD APPELBAUM
Promotion Director: Peggy Altenpohl
Promotion Coordinator: Amy Heiler
Senior Designer: Melissa Subatch
Assistant Marketing Manager: Corey Kronengold
Special Events Director: Michele Jacangelo Quigley
Special Events Coordinator: Phyllis Demo
Circulation Director: JEANNE JAMIN
European Circulation Manager: Tim Freeman
Group Sales Manager: Katia Duchene
Circulation Promotion Manager: Lori Donohue
Circulation Sales Manager: Michael Sisto
Circulation Assistant: Andrea Irish

PRODUCTION

Director of Production & Manufacturing: MARIE R. GOMBERT
Advertising Production Manager: John Wallace
Advertising Manufacturing Manager: Lydia Mikulko
Advertising Production Coordinator: Paul Page
Editorial Production Director: Terrence C. Sanders
Editorial Production Supervisor: Anthony T. Stallings
Specials Production Editor: Marcia Repinski
Associate Specials Production Editor: Marc Giaquinto
Systems/Technology Supervisor: Barry Bishin
Composition Technicians: Susan Cicola, Maria Manliclic, David Tay
Directories Production Manager: Len Durham
Classified Production Assistant: Gene Williams

NEW MEDIA

Editorial Director: KEN SCHLAGER
Billboard Bulletin: Michael Amicone (Managing Editor), Carolyn Horwitz (Associate Ed.), Mark Solomons (International Ed.), Doug Reece (New Media Ed.)
Billboard Online: Julie Taraska (News Editor), David Wertheimer (Web Site Designer), Sam D. Bell (Sales Manager), Rachel Wilson (Product Manager)

ADMINISTRATION

Distribution Director: Edward Skiba
Billing: Brigitte Wallace
Credit: Shawn Norton
Assistant to the Publisher: Sylvia Sirin

PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

New York 1515 Broadway N.Y., NY 10036 212-764-7300 edit fax 212-536-5358 sales fax 212-536-5055	Washington, D.C. 733 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833	Nashville 49 Music Square W. Nashville, TN 37203 615-321-4290 fax 615-320-0454
Los Angeles 5055 Wilshire Blvd. Los Angeles, CA 90036 323-525-2300 fax 323-525-2394/2395	London 3rd Floor 23 Ridgmount St. London WC1E 7AH 44-171-323-6686 fax 44-171-323-2314/2316	Tokyo 10th Floor No. 103 Sogo-Hirakawacho Bldg., 4-12 Hirakawacho 1-chome, Chiyoda-ku, Tokyo 102, Japan 3-3262-7246 fax 3-3262-7247

To Subscribe call USA: 800-745-8922, Europe: +44 (0) 1858435326
 International: 614-382-3322

BILLBOARD ONLINE: <http://www.billboard.com>
 212-536-1402, sbell@billboard.com

PRESIDENT: HOWARD LANDER
Senior VP/General Counsel: Georgina Challis
Vice Presidents: Irwin Kornfeld, Karen Oertley, Adam White
Director of Strategic Development: Ken Schlager
Business Manager: Joellen Sommer

Chrysalis Music Teams Up With CAA

BY IRV LICHTMAN

NEW YORK—Chrysalis Music, the 30-year-old independent global publisher, has finalized an arrangement with powerhouse talent firm Creative Artists Agency (CAA) that allows it to take on co-publishing or administration deals where available from CAA's stable of songwriters (*Billboard-Bulletin*, Jan. 5).

Heralded as the first long-range association between a major music publisher and talent agency, the Chrysalis/CAA ties are likely to soon realize three or four deals that are now in "various stages of finalization,"

says Leeds Levy, president of Chrysalis Music. Both companies are based in Los Angeles.

Although the likelihood is that Chrysalis Music will tap mostly newer or developing writers, Levy says established talents could be part of the arrangement, although he concedes that talent of this type usually has its songwriting relationships set. "We've got two offers out on established acts," he notes.

He says there is a strong element of "flexibility" in the CAA arrangement. "The business of an independent publisher is flexibility. Whatever we come up with [that relates to CAA] we'd share with them."

For example, Levy says, if a writer agreeing to a co-publishing deal with Chrysalis has his or her own publishing setup, Chrysalis would be that writer's co-publisher but would still share its co-publishing earnings with CAA, just as it would in an administration arrangement.

"The deal requires no special publishing company to be formed by CAA, yet their position with us is the same with regard to ASCAP, BMI, SESAC income or royalties from any other source," Levy says. "In this regard, we consider ourselves married, joined at the hip."

It is Chrysalis, however, that will shell out advances in co-publishing and exploit mate-

rial even if it is part of an administration deal.

For its part, CAA is obligated to give Chrysalis Music first refusal on rights to any talent that has publishing available in one form or another; CAA can shop the writer elsewhere if Chrysalis passes.

It is with such "flexibility" in mind that Levy says he is not restricted from having a publishing relationship with other talent agencies, although he clearly sees the CAA association as the object of his focus in this area. Levy says, for example, that if acts he signs to Chrysalis Music are looking for a talent agency, he would "out of courtesy bring it to CAA's attention."

"In fact," he says, "we recently brought a musical property, that we have grand rights to, to CAA's theatrical division." The property, in a "developing" stage, is a show based on the music of Paul Anka. Another musical stage project in development is "Paris" by Malcolm McLaren. (Chrysalis Music itself has a 50% interest in Air-Edel, a leading theatrical agency in the U.K.)

Levy says the seeds of its CAA relationship were sown in 1997 at Country Music Week in Nashville, where Chrysalis Music has opened an office.

"I met with Tom Ross, head of music at CAA for 20 years before his recent departure [he has been replaced by Rob Light]. We started kibitzing about people we knew in common in the entertainment business. Maybe, I suggested to him, we could come

(Continued on page 79)

EC Plans Action Over Copyright Exemptions In U.S.

This story was prepared by Jeff Clark-Meads in London, Ken Stewart in Dublin, and Bill Holland in Washington, D.C.

A spokesman for the U.S. trade representative (USTR) in Washington, D.C., confirmed Jan. 6 that the European Commission (EC) has notified the USTR that it intends to file a trade complaint alleging that non-American composers and songwriters will suffer huge losses in licensing income due to a new U.S. law that gives "homestyle" music licensing exemptions to many restaurants, taverns, and retail shops across the U.S.

ASCAP, BMI, the National Music Publishers' Assn., and other U.S. groups that lost the two-year fight on Capitol Hill last fall to have the controversial provision stricken from the Copyright Extension Act say that they, too, will lose millions in royalty income and have gone on the record as still opposing the exemption (Billboard, Dec. 6, 1998).

The USTR official said that once the complaint is filed this month, the U.S. will follow World Trade Organization (WTO) procedures that begin with a 60-day-minimum bilateral consultation between the parties and then shift to a three-judge arbitration proceeding if the matter isn't resolved.

If the U.S. loses its hearing before the arbitration panel—with arguments

(Continued on page 79)



LEVY



Legendary Collaboration. With a four-song EP pairing legendary musicians Joey Ramone and Ronnie Spector due this month from the U.K.'s Creation Records, Spector's annual Christmas party was the place to be. Held in December at the New York club Life, the event included Spector duets with her old friend Keith Richards on "Run, Run, Rudolph" and "Be My Baby" and another duet with Ramone, as well as a set by Spector and her touring band. Spector is set to record her Creation solo debut in spring of 1999. Shown at the party, from left, are Ramone, Spector, and Richards.

Pete Jones Gets Expanded Role At BMG

BY DON JEFFREY

SAN DIEGO—BMG Entertainment's promotion of Peter Jones to president/CEO of BMG Distribution and Associated Labels (*Billboard-Bulletin*, Jan. 6) comes at a time when BMG has set an aggressive sales goal—an 18% share of the current albums sold. In 1998, according to SoundScan, BMG's North American current album share was 14.4%, its highest in six years.



JONES

Strauss Zelnick, president/CEO of BMG

Entertainment, says sales in North America have increased 41.4% during the past four years and operating income has grown from "a loss to a significant profit." BMG Distribution's annual sales are more than \$1 billion.

Jones' promotion, announced during the company's annual convention, held the week of Jan. 4 here, gives him authority over some of the company's labels for the first time.

"BMG Distribution has always been and continues to be a company that is intimately involved with and supportive of its labels," says Jones. "This new responsibility for me is just an extension of what I love to do, and I hope to achieve even more success for this

wonderful group of companies."

Jones has been given oversight of three BMG label ventures—Loud Records, Robbins Entertainment, and CMC International—but executives indicate that other affiliated labels could come under his purview later.

Jones, who has been president of BMG Distribution for 11 years, now also has oversight of BMG Special Products, the catalog development arm of BMG Entertainment that includes the newly formed reissue label Buddha Records. Special Products and Associated Labels had previously reported to Zelnick, to whom Jones reports.

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

CLASSICAL ★ ARIA - THE OPERA ALBUM • ANDREA BOCELLI • PHILIPS	
CLASSICAL CROSSOVER ★ BACK TO TITANIC LONDON SYMPHONY ORCHESTRA (HORNER) • SONY CLASSICAL	
JAZZ ★ LOVE SCENES • DIANA KRALL • IMPULSE!	
JAZZ / CONTEMPORARY ★ KENNY G GREATEST HITS • KENNY G • ARISTA	
NEW AGE ★ THE CHRISTMAS ANGEL MANNHEIM STEAMROLLER • AMERICAN GRAMMOPHONE	
CHRISTMAS ★ THESE ARE SPECIAL TIMES • CELINE DION • 550 MUSIC	

• THE BILLBOARD 200 • ★ FLESH OF MY FLESH BLOOD OF MY BLOOD DMX • RUFF RYDERS / DEF JAM	86
BLUES ★ WANDER THIS WORLD • JONNY LANG • A&M	36
CONTEMPORARY CHRISTIAN ★ THE PRINCE OF EGYPT • SOUNDTRACK • DREAMWORKS	34
COUNTRY ★ DOUBLE LIVE • GARTH BROOKS • CAPITOL	31
GOSPEL ★ THE NU NATION PROJECT • KIRK FRANKLIN • GOSPO CENTRIC	35
HEATSEEKERS ★ TYRESE • TYRESE • RCA	17
KID AUDIO ★ DISNEY'S CHRISTMAS COLLECTION VARIOUS ARTISTS • WALT DISNEY	68
THE BILLBOARD LATIN 50 ★ DONDE ESTAN LOS LADRONES? • SHAKIRA • SONY DISCOS	41
POP CATALOG ★ LICENSED TO ILL • BEASTIE BOYS • DEF JAM	68
R&B ★ FLESH OF MY FLESH BLOOD OF MY BLOOD DMX • RUFF RYDERS / DEF JAM	22
REGGAE ★ STRICTLY THE BEST 21 • VARIOUS ARTISTS • VP	36
WORLD MUSIC ★ ROMANZA • ANDREA BOCELLI • PHILIPS	36
• THE HOT 100 • ★ HAVE YOU EVER? • BRANDY • ATLANTIC	84
ADULT CONTEMPORARY ★ I'M YOUR ANGEL • R. KELLY & CELINE DION • JIVE	75
ADULT TOP 40 ★ LULLABY • SHAWN MULLINS • SMG	75
COUNTRY ★ RIGHT ON THE MONEY • ALAN JACKSON • ARISTA NASHVILLE	33
DANCE / CLUB PLAY ★ UP & DOWN • VENGABOYS • GROOVILICIOUS	29
DANCE / MAXI-SINGLES SALES ★ BELIEVE • CHER • WARNER BROS	29
HOT LATIN TRACKS ★ MI PC • JUAN LUIS GUERRA 440 • KAREN	40
R&B ★ NOBODY'S SUPPOSED TO BE HERE • DEBORAH COX • ARISTA	24
RAP ★ GHETTO COWBOY • MO THUGS FAMILY • MO THUGS / RUTHLESS	26
ROCK / MAINSTREAM ROCK TRACKS ★ TURN THE PAGE • METALLICA • ELEKTRA	77
ROCK / MODERN ROCK TRACKS ★ WHAT IT'S LIKE • EVERLAST • TOMMY BOY	77
• TOP VIDEO SALES • ★ ARMAGEDDON • TOUCHSTONE HOME VIDEO	72
DVD SALES ★ BLADE • NEW LINE HOME VIDEO	72
HEALTH & FITNESS ★ KICKBOXING: KNOCKOUT WORKOUT ANCHOR BAY ENTERTAINMENT	71
MUSIC VIDEO SALES ★ 'N THE MIX WITH 'N SYNC • 'N SYNC • BMG VIDEO	73
RECREATIONAL SPORTS ★ WWF: AUSTIN 3:16 UNCENSORED WORLD WRESTLING FEDERATION HOME VIDEO	71
RENTALS ★ ARMAGEDDON • TOUCHSTONE HOME VIDEO	73

TOP OF THE NEWS:

8 The introduction of the euro will make it easier to evaluate Europe's diverse record market.

ARTISTS & MUSIC

10 Executive Turntable: Gerold Courtney, Penny Bennett, and Steven Singer are upped at PolyGram Classics & Jazz.

13 Irish foursome B*Witched hopes to duplicate its double-platinum U.K. success stateside.

13 The Beat: 'N Sync is among several big-name groups set to release albums in '99.

14 Boxscore: Celine Dion grosses more than \$5 million at the Molson Centre in Montreal.

16 Soundtracks and Film Score News: 1999 stands to be another watershed year for the business of film music.

17 Popular Uprisings: Country singer Shannon Brown burns up the charts with "I Won't Lie."

REVIEWS & PREVIEWS



PAUL WINTER: P. 18

Andrea True reflects on her past and future in the music biz.

30 Country: Kenny Chesney follows up two gold albums with "Everywhere We Go."

34 Higher Ground: Executives at Christian labels survey the industry landscape.

34 In The Spirit: Soaring sales and multimedia opportunities dominated gospel music news in 1998.

35 Classical/Keeping Score: Longtime EMI violinist Kennedy turns to Sony Classical for his upcoming album of Jimi Hendrix arrangements.

36 Jazz/Blue Notes: The N.Y. Hardbop Quintet's latest set, "A Whisper Away," moves from the traditional to the abstract.

37 Songwriters & Publishers: Almo/Irving Music strives to support writers and maintain flexibility.

38 Pro Audio: New media school Ex'Pression offers intensive programs in sound arts and digital visual media.

40 Latin Notas: The Latin market looks poised to break the 16 million unit sales barrier in '99.

INTERNATIONAL

42 Japan's foreign music

share dips to its lowest level in 10 years.

44 Hits of the World: Spice Girls don't say "Goodbye" to the No. 1 spot in Canada.

45 Global Music Pulse: British Christian band Delirious' new album, "Mezzamorphis," is slated for April release in the U.S.

48 Canada: Singer/songwriter Paul Grady keeps his day job while creating music.

MERCHANTS & MARKETING

63 Shape CD makes strides in the world of novelty disc sculptures.

66 Retail Track: Shopping.com causes a stir with ultra-low "in your face" pricing.

68 Child's Play: Music for Little People offers "Toddlers Sing," a chorus of very young singers performing children's classics.

70 Home Video: The arrival of DVD gives a lift to music video.

72 Shelf Talk: The VSDA rings in the new year with two new member benefit programs.

PROGRAMMING

74 1998 brought many changes to the top 10 radio metros.

76 AirWaves: After 20 years in the business, Full Force is still

producing hits.

77 The Modern Age: Orgy finds success with a remake of New Order's "Blue Monday."

78 Music Video: The 24-hour music channel in Austin, Texas, adds new programs and staffers.

A GOTH ANNIVERSARY TRIBUTE

BLUE NOTE

THE FINEST IN JAZZ SINCE 1939

FOLLOWS PAGE 46

FEATURES

62 Update/Lifelines: The Crown Royal Untamed & True 2 tour will benefit the anti-hunger organization Share Our Strength.

85 Hot 100 Singles Spotlight: Brandy and Atlantic prove that aggressive sales pricing isn't necessary to top the charts.

89 Between the Bullets: The usual after-Christmas slump is evident on this issue's charts.

90 Chart Beat: Prince's millennium-ready hit "1999" scales the Hot 100 for the third time.

89 This Week's Billboard Online

60 Classified

90 Market Watch

90 Homefront: Billboard releases two new books: "Rockers, Jazzbos & Visionaries" and "Hollywood Hoopla."



'N SYNC: P. 13

18 Reviews & Previews: Paul Winter, Smalltown Poets, and Lee Williams & the Spiritual Q.C.'s share the spotlight.

21 R&B: An onslaught of R&B and rap albums may cause some problems for retailers.

26 The Rhythm Section: George Michael & Mary J. Blige benefit from the inclusion of radio-only singles on Hot R&B Singles & Tracks.

28 Dance Trax: Disco queen



NIGEL KENNEDY: P. 35

E-Commerce Tops Industry Agendas For 106th Congress

BY BILL HOLLAND

WASHINGTON, D.C.—Although the myriad issues surrounding electronic commerce will be debated by the recording industry and federal lawmakers during the 106th Congress, which convened Jan. 6, few legislative issues thus far are on the agenda of industry groups for 1999.

Performing right groups and music publishers will also be working to implement the changes brought about by the 1998 passage of the copyright-extension bill and U.S. ratification of the World Intellectual Property Organisation treaties.

"We don't have a proactive legislative agenda," says Hilary Rosen, president/CEO of the Recording Industry Assn. of America (RIAA). "We have a lot of work to do [in the private sector] in the technology and music-marketing areas, but the big thing on Capitol Hill is the overall E-commerce policy and privacy and liability and commercial practices. And

we'll be involved."

Adds Rosen, "I think we may see some debates over privacy issues. We may see some [debate] over consumer-credit kinds of issues and E-commerce commercial liability—you know, like if I were selling music online, and somebody's computer crashes. Those kinds of issues will probably be discussed. I'm not sure how many specific legislative proposals we'll see. We don't have a list of 'needs.'"

COPYRIGHT PROTECTION

Officials at ASCAP, BMI, and the National Music Publishers' Assn. also say their groups have not yet outlined any legislative agenda for the first session of Congress, but, like the RIAA, they will be monitoring hearings on E-commerce to make sure copyright protections for their members aren't impaired.

"You can bet there'll be some group trying to get something for free," says Fred Cannon, BMI's VP of government

relations.

The groups also have to continue major private-sector fence-patching with their European counterparts. Societies across Europe are angered by an amendment to the U.S. copyright-extension bill that gives restaurants, taverns, and some retail outlets an exemption from paying royalty fees to play so-called background music (Billboard, Oct. 31, 1998).

TRADE COMPLAINT

A spokesman for the U.S. trade representative (USTR) said Jan. 6 that the European Commission has notified the USTR that it intends to initiate a trade complaint about the loss of general licensing income in the U.S. that the amendment could spur, affecting European collection societies and their songwriters (see story, page 5).

Although the industry will lose some key Democratic supporters as a result of (Continued on page 62)



SHOWCASE NIGHTCLUB

WE DON'T USUALLY LIKE TO NAME-DROP, BUT WITH A LIST AS IMPRESSIVE AS THIS, WE COULDN'T RESIST.

- | | | |
|----------------------------------|---------------------------------------|--------------------------|
| ALABAMA | THE COASTERS | MILA MASON |
| FABULOUS THUNDERBIRDS | PETER NOONE | RAY CHARLES |
| THE ROBERT CRAY BAND | DAVEY JONES | MARTINA MCBRIDE |
| KOKO TAYLOR | BOBBY SHERMAN | VINCE GILL |
| TRACY NELSON | THE COMMODORES | BLACKHAWK |
| MARCIA BALL | TIM MCGRAW | FAITH HILL |
| HUEY LEWIS & THE NEWS | SHA NA NA | MELISSA MANCHESTER |
| MARTY STUART | RANDY TRAVIS | THE FOUR TOPS |
| RICOCHE | DAN SEALS | CHUCK BERRY |
| BOOKER T & THE MG'S | TAYLOR DAYNE | WILSON PICKETT |
| THREE DOG NIGHT | PERCY SLEDGE | PAM TILLS |
| BO DIDDLEY | AMERICA | RIGHTeous BROTHERS |
| JOHN ANDERSON | CHICAGO | RONNIE MILSAP |
| JUICE NEWTON | WADE HAYES | GREGG ALMAN & FRIENDS |
| LITTLE ANTHONY & THE IMPERIALS | NEIL SEDAKA | LOU RAWLS |
| LEE ANN WOMACK | BRITISH ROCK SYMPHONY W/ ROGER DALTRY | THE 5TH DIMENSION |
| JOHN KAY & STEPPENWOLF | FELIX CAVALIERE'S RASCALS | STEVE WARNER |
| SAWYER BROWN | GEORGE THOROGOOD | THE BEACH BOYS |
| JO DEE MESSINA | JOSE FELICIANO | KENTUCKY HEADHUNTERS |
| JOHNNY RIVERS | T. GRAHAM BROWN | DOLG STONE |
| FRANKIE VALLI & THE FOUR SEASONS | EDGAR WINTER & RICK DERRINGER | BLOOD SWEAT & TEARS WITH |
| CHRISTOPHER CREESE | JULIO IGLESIAS | DAVID CLAYTON THOMAS |
| KANSAS | DAVID GATES OF BREAD | LEE RAY PARNELL |
| CREDENCE CLEARWATER REVISITED | PATTY LOVELESS | KENNY WAYNE SHEPHERD |
| NITTY GRITTY DIRT BAND | JOAN JETT & THE BLACKHEARTS | BUDDY MILES |
| BILLY DEAN | STARSHIP FEATURING MICKEY THOMAS | LEVON HELM |
| DICK CLARK | JOE COCKER | BUDDY GUY |
| THE 5-HEELS | THE SPINNERS | OLIVIA NEWTON-JOHN |
| FREDDY CANNON | GEORGE BENSON | GEORGE A SATELLITES |
| | CLASSIC ROCK ALL STARS | |

In celebration of our first anniversary, we would like to thank all of the artists who have graced our stage over the past year. And if you think last year was exciting, wait'll you see what we do for an encore.

HORSESHOE 
CASINO HOTEL

For more information call Randy Wright, Integrity Events at 615-777-5766
Horseshoe Casino & Hotel • Tunica, MS
Just 2 miles south of Memphis, TN

MIDEM Has Net Agenda

BY JEFF CLARK-MEADS

LONDON—New media for distributing music will once again be a central plank of this year's MIDEM—and will be an even bigger element next year.

Xavier Roy, chief executive of organizer the Reed-Midem Organisation, says the management of the trade fair remains acutely aware of the impact that the Internet is having on business and on the changes it will bring in the future.

Because of that, this year's conference program will have a number of panels that address the issue, and next year's show will have a day dedicated to electronic commerce.

"On the eve of MIDEM 2000," says Roy, "we will hold MIDNET, where the music industry and its representative bodies can talk to the Internet industry."

Though MIDNET details are still being discussed, he anticipates the organizations involved will be those now participating in the Secure Digital Music Initiative, which aims to develop a security standard
(Continued on page 62)



ROY

Euro To Simplify Sales Comparisons

Common Currency To Get Gradual Introduction; Retailers Start Adjusting

BY JEFF CLARK-MEADS and TOM FERGUSON

LONDON—The battle to present an accurate picture of Europe's large and diverse record market becomes one degree easier this month.

The introduction of the single European currency, the euro, has removed one level of complication from the task of the International Federation of the Phonographic Industry (IFPI) when evaluating how much music sales here are worth.

IFPI presents its world sales data in terms of U.S. dollars. Historically, this has meant converting each of Europe's national currencies into dollars. Now, however, only the euro will

be used when producing a dollar value for each of the 11 European Union nations using the new currency. Not only does this provide ready comparisons between the states; it hugely reduces the distortion of the figures produced by exchange-rate fluctuations.

An IFPI spokesman notes, "The big advantage for us is that four of the world's top 10 record markets are now using the euro—Germany, France, Spain, and Italy." He adds that IFPI will no longer work with any of the national currencies in the 11 participating states on the basis that "they're only denominations of the euro." All future IFPI figures for

the territories will be expressed only in euros and dollars.

The euro became a real financial entity Jan. 1, when 11 EU nations irrevocably tied together the exchange rates of their national currencies (Billboard, Aug. 8, Sept. 19, and Oct. 17, 1998). Record stores across the European continent are now gearing up to price goods in both national currencies and in euros. Customers may pay in euros with a check or credit card, but cash transactions will be conducted in local currencies until the first euro notes and coins are issued in mid-2002.

For record retailers, the first week
(Continued on page 85)

Indie Unrest Spurs Eves' VSDA Exit

BY EILEEN FITZPATRICK

LOS ANGELES—The search is on for a replacement for Video Software Dealers Assn. (VSDA) president Jeffrey Eves, who submitted his resignation Jan. 4 in the wake of growing dissatisfaction among independent retailers (Billboard Bulletin, Jan. 5).

Eves will remain at the trade organization until April 1, and an executive search committee is expected to be in place this week to find a successor, according to VSDA chairman Mark Vrieling.

Eves was appointed as VSDA's first president in 1994 and was given a five-year contract by the board in 1996. Financial terms of the departure settlement were not disclosed.

"Jeff wasn't getting the support of the membership, and it became impossible for him to do his job," says Vrieling. "He realized he had done all he could."

The VSDA board, which is made up of 10 elected members from the independent retail sector and eight appointed members from major chains, accepted Eves' resignation during a Jan. 4 conference call.

For the next six months, though,
(Continued on page 79)



Lucky Star. Following his recent standing-room-only performance at Madison Square Garden, Sony Music International artist Ricky Martin joined Sony Music executives from around the world for a reception commemorating worldwide sales of more than 5 million units of "Vuelve," Martin's current album. Shown at the reception at New York's Sony Club, from left, are Angelo Medina, artist manager; Frank Welzer, president of Sony Music International Latin America; Don Jenner, president of Columbia Records; Martin; Robert M. Bowlin, president of Sony Music International; Thomas D. Mottola, chairman/CEO of Sony Music Entertainment; Paul Russell, president of Sony Music Europe; and Richard Denekamp, president of Sony Music Asia.

DVD Demand Lifts Sales Of The Divx Alternative

BY SETH GOLDSTEIN and EILEEN FITZPATRICK

NEW YORK—A rising tide does lift all ships.

Consumer demand for DVD helped the DVD alternative, Divx, amass impressive fourth-quarter sales. Circuit City Stores, which has bankrolled the limited-play concept, and the Good Guys! chain report that they sold 62,000 Divx machines in

December.

A total of 87,000 units were purchased by consumers from mid-October through year's end, the first three months of national availability, according to the retailers. During the same period, the volume for so-called open DVD players likely topped 400,000 units, which means upstart Divx accounted for better than a 20% share.

Divx's quick start has been anticipated (Picture This, Billboard, Dec. 26, 1998), but then so had the positive results for DVD. As expected, the DVD Video Group (DVG) announced at the International Consumer Electronics Show, held Jan. 7-10 in Las Vegas, that a total of 1 million players were purchased by consumers last year from the 1.4 million shipped to retailers.

It's further proof that "DVD Video is the fastest-growing new packaged media format in history," according to the DVG announcement. The trade group estimates that hardware sales will double to 2 million in 1999, aided by a steady decline in prices.

According to market researcher Intellect ASW, the average DVD unit sold for \$428 in November, down 21% from \$541 earlier in the year. By
(Continued on page 79)

Columbia's C2 Imprint Kicks Off With McIntyre

NEW YORK—With the radio release of the budding top 40 hit "Stay The Same" by former New Kid On The Block Joey McIntyre, the Columbia Records Group has launched C2, an imprint that will initially draw its releases from the group's pre-existing labels (Billboard Bulletin, Jan. 6).

Jerry Blair, senior VP of the Columbia Records Group, will oversee C2's promotional efforts, with Columbia execs handling key marketing and A&R duties.

"We have a lot of great artists and music signed to this label," Blair says of the imprint's formation. "C2 provides us a better opportunity to expose them. Ideally, this will prevent a great recording from slipping through the cracks."

The C2 staff consists of a coast-to-coast promotion team of 12, helmed by head of promotion Dennis Reese, recently VP of promotion at the Work Group.

Among the other key appointments is Geordie Gillespie to VP of promotion. He was previously VP of alternative promotion at the Work Group.

Many C2 staffers are reassigned Columbia staffers. Blair expects to

make additional staff appointments to the imprint in the coming months.

Produced by Walter Afanasieff, the McIntyre single went to radio in late December, and it's already the

most-requested track on WXKS (Kiss 108) Boston. "Stay The Same" is the title track of an album due March 2. It will also appear on

Columbia's forthcoming soundtrack to "Dawson's Creek."

C2 singles due for radio release this month are "All 'Bout The Money" by Meja and "Level On The Inside" by Dovetail Joint. Albums will be issued over the next two months.

Subsequent single releases include "Life's A Bitch" by Shooter and "Helpless" by D Generation; both are set for February. Additional artists and projects will be announced at a later date.

C2's roster will continually evolve, and the decision to release a particular Columbia Records Group artist through C2 will be made on a project-by-project basis. LARRY FLICK



Warner U.K. Acquires China

BY TOM FERGUSON

LONDON—Warner Music U.K., the British affiliate of Warner Music International (WMI), has acquired London-based label China Records. WMI took a 50% share of China in 1994; it has now bought the remainder from label founder/chairman Derek Green for an undisclosed sum.

According to a WMI statement, Warner Music U.K. will now assume responsibility for China's current roster—including (in the U.K.) Morcheeba, Rialto, and the Levellers—and catalog, "with a view to incorporating China into the current Warner Music U.K. structure with WEA

Records and EastWest Records."

Manfred Zumkeller, president of Warner Music Europe, says, "By acquiring the label, we will in the future be able to market and promote those artists signed to China Records from within our own structure."

Green founded China Records in 1984, prior to which he served as senior VP and U.K. managing director of A&M. He will continue to act as China's chairman until a new structure is confirmed, reporting to newly appointed Warner Music U.K. chairman Nick Phillips.

John Benedict, China's managing
(Continued on page 85)

CRTC Amends CanCon Rules

BY LARRY LeBLANC

TORONTO—An amendment altering Canadian-content (CanCon) requirements took effect Jan. 3, despite a request by the Canadian Assn. of Broadcasters (CAB) to the Canadian Radio-television and Telecommunications Commission (CRTC) for a delay in increasing the domestic music quotas for commercial radio.

The CRTC amended the 1986 Radio Regulations on Dec. 17, 1998.

Except as otherwise provided by condition of license, commercial stations in Canada must now ensure that at least 35% (up from 30%) of the popular music selections they broadcast fits Canadian-

content rules.

The CAB had lobbied for unspecified percentage incentives and the modification of content qualifications, arguing that such measures could lead to increased exposure of new Canadian-generated music. However, there had been stiff opposition to any tinkering. Gary Slaight, president/CEO of Standard Radio Inc., who is spearheading the broadcaster group's efforts to create incentives and reconfigure criteria, remains optimistic about changes, however.

"The CRTC declined to give us a delay but said they were open to reviewing both [criteria] and new music incentives," he says.



Billboard & Fox Television would like to thank the hosts, performers, presenters, winners, The MGM Grand Hotel, The Hard Rock Hotel, and all the wonderful people working behind the scenes for making this year's show a huge success.

See you at the
10th anniversary show.
December 1999

Billboard 

Bob Bain Productions, Inc.

Studio Scene Consolidates Nashville Sees 2 Big Mergers

BY DAN DALEY

NASHVILLE—The recording studio landscape here—overbuilt during country music's boom years of 1990-94 and stretched thin by static rates, competition from personal recording, and spiraling equipment costs—has begun to experience a forecasted consolidation.

In late December 1998, two significant mergers occurred: Emerald Recording, the No. 1 country music studio of 1997-98, according to Billboard's Production Credits chart—concluded negotiations to purchase the assets of one of Nashville's other top facilities, Masterfonics, which entered Chapter 11 bankruptcy protection in January 1998.

Simultaneously, two-room studio Seventeen Grand Recording announced that it had acquired the technology and business assets of Love Shack Studios, a facility owned by songwriter/publisher Vern Dant.

The two transactions reflect what many consider to be an inevitable reaction to a studio base under considerable pressure. Since the mid-'90s, Nashville has grown from a country music hub to a global powerhouse with an estimated 300 facilities that cater to a wide range of music, film, broadcast, and multimedia clients.

Among those studios are new world-class facilities like Ocean Way

Nashville, Masterfonics' Tracking Room, Starstruck Entertainment, and East Iris Studios; established mainstream studios such as Masterfonics' mastering rooms, Emerald, Music Mill, Sound Emporium, and Sound Stage; and an increasing number of personal studios owned by artists, publishers, producers, and label heads, including a full-ser-

'We're building a bridge between broadcast and the record industry'

vice home facility recently built by Virgin Records Nashville president Scott Hendricks.

While many entrepreneurs built new studios or expanded existing ones, Emerald focused on growth through such ancillary markets as broadcast.

Milan Bogdan, who once partnered with former Masterfonics owner Glenn Meadows at that facility and is now GM at Emerald, says, "Studio rates [in Nashville] simply didn't justify participating in a technology 'arms race.' Instead, we developed alternative means of enhancing revenues, such as building a broadcast business

(Continued on page 39)

Blockbuster Video Moves Ahead With Buy Of KPS

BY SAM ANDREWS

LONDON—Blockbuster Video has completed the purchase of some of the assets of bankrupt Hong Kong rental chain KPS Retail Stores Ltd. for an undisclosed sum.

Until it fell victim to the Asian recession, KPS was the largest video rental chain in Hong Kong, with 38 outlets and 430 staffers. The sale of its assets was handled by liquidator Ernst & Young. The deal, due to have been finalized before Christmas, had been stalled temporarily while Blockbuster negotiated with Hong Kong

landlords over rental agreements.

"We are delighted to officially announce Blockbuster's entry into Hong Kong," says Blockbuster president of worldwide operations Nigel Travis. "We believe it is an excellent market for Blockbuster."

The video market in Hong Kong, according to analyst Screen Digest, was worth about \$95 million at the consumer level in 1997. Travis says Blockbuster, which has more than 6,000 stores worldwide, will open 15 of the former KPS stores "no later than the Chinese New Year" (Feb. 16).

New Site Raises Webcast Issues

BY DOUG REECE

LOS ANGELES—SHOUTcast, a new World Wide Web site launched by Nullsoft on Dec. 31, 1998, provides a free and easy tool for hobbyist Webcasters to compile playlists and broadcast them online.

However, in its larger context, the service also frames some of the challenges ahead for rights organizations and trade groups making an effort to license Webcasters and collect mechanical royalties online.

SHOUTcast, which lets users stream audio in the MP3 format, is free for "general nonprofit use" but charges \$299 per server for a commercial license.

At press time, there were more than 200 "stations" Webcasting everything from electronica to dirty jokes to stations featuring the music of one or two artists (*Billboard-Bulletin*, Jan. 5).

Other companies, such as TalkNetRadio.com, are also initiating programs designed to accommodate individual Webcasters. The TalkNet site, which is currently registering users, will let them broadcast for free to a set number of people. A similar service, Destiny Broadcast Network (www.radiodestiny.com), launched a few months ago. Destiny, which requires a proprietary streaming technology, had 12 stations streaming at press time.

"Our goal is to do for would-be DJs what free home pages do for would-be publishers," says Nullsoft director of online strategies Rob Lord. "All you need is a WinAmp, and you're in the streaming business."

WinAmp is Nullsoft's popular desktop MP3 player, which can be downloaded from Nullsoft's Web site.

Most stations listed at the SHOUTcast site can accommodate no more than 32 simultaneous listeners.

ASCAP senior VP of new media Marc Morgenstern says the performing right society has begun discussions with Nullsoft and is assessing the situation.

As with other rights organizations, ASCAP already has several classes of Webcasting licenses in place. Its lowest-end license costs \$250 a year.

Asked whether ASCAP might help develop a new class of license for these nonprofessional Webcasters, Morgenstern says, "We need to get a lot more information first, but we have a very open mind toward figuring out something that fairly reflects the use

of the music. We recognize that this is pretty scaled-down usage."

Tools such as the BMI Bot and ASCAP's EZ Seeker scour the Internet for unlicensed Web sites streaming music.

As John Parres, author of digital technologies Web site the Geek Report, points out, determining exactly how many people are ultimately hearing these Webcasts can be tricky.

"It's sort of a pyramid distribution scheme," says Parres. "The first computer may have the ability to send out about 30 streams, but maybe 20 of those streams are picked up by 20 other computers that can send out 20 streams each."

Additionally, SHOUTcast Webcasters may be held accountable by the Recording Industry Assn. of America

(RIAA), which was able to secure—as a provision in the recently passed Digital Millennium Copyright Act—the right for sound recording holders (i.e., record labels) to charge Webcasters a compulsory licensing fee (*Billboard*, Aug. 15, 1998).

Much of the programming generated by SHOUTcast hobbyists clearly does not qualify for this compulsory license, which has strict guidelines regarding the degree of interactivity, repetition of songs, and other factors.

For example, stations dedicated to individual artists such as Oasis or Pink Floyd, as well as those that provide a playlist of offerings, would not qualify.

Still, fees for the compulsory Webcasting license, and the manner by which Webcasters may negotiate for

(Continued on page 82)

Spin Editor Sues Manson

Labels, Others Named In Multimillion-Dollar Suit

BY CARLA HAY

NEW YORK—The executive editor of Spin magazine, Craig Marks, filed a multimillion-dollar lawsuit Jan. 4 against rock singer Marilyn Manson and several Manson associates over a Nov. 23, 1998, incident in which Marks was allegedly assaulted (*Billboard*, Dec. 12, 1998).

The lawsuit—filed in New York Supreme Court, County of New York—also names as defendants Interscope Records and Nothing Records, the labels associated with Manson; Aaron Dilks and Steve Miller, identified as Manson bodyguards; and Doe Agency, which employs the bodyguards (*Billboard-Bulletin*, Jan. 7).

Marks claims that he was threatened by Manson and physically attacked by the two bodyguards. He is seeking a maximum of \$4 million in compensatory damages from each defendant and a minimum of \$20 million each in punitive damages for, among other things, false imprisonment and emotional distress. In court documents, Marks states that he believes the incident happened because Manson was upset about not being featured on the cover of Spin.

The alleged attack took place backstage in a dressing room after a Marilyn Manson concert at New York's Hammerstein Ballroom.

Marks claims that after Manson shouted threats at him, Manson's bodyguards grabbed the Spin editor's neck and chest and severely choked him.

Court documents say that other individuals who were present during the incident were Marilyn Manson manager Tony Ciulla, Nothing president John Malm, and Interscope publicist Jenny Boddy.

Marks tells *Billboard* that he spoke with Boddy after the incident. "She said she was appalled and apologized for what happened." Boddy had no comment.

Marks was treated at a local hospital for soft-tissue injury. He filed a criminal complaint shortly after the incident for assault and harassment. No arrests have been made, and police are still investigating.

Manson, whose real name is Brian Warner, issued a statement shortly after the incident saying, "I had a conversation with Craig Marks expressing I was tired of Spin's immature business behavior and the series of deals they had broken with me . . . I simply no longer want to work with him or his magazine that obviously has a lack of respect for musicians or their fans."

All parties involved in the lawsuit were unavailable for further comment.

EXECUTIVE TURNTABLE

RECORD COMPANIES. PolyGram Classics & Jazz in New York promotes **Gerald Courtney** to VP of sales, **Penny Bennett** to VP of creative services and production, and **Steven Singer** to national director of catalog sales and field marketing. They were, respectively, national director of sales and field marketing, director of creative services and production, and director of product management.

BMG Classics in New York appoints **Carolyn Wright** VP of sales. She was regional marketing director, Northeast, at Arista Records.

Sony Music Latin America in



COURTNEY



BENNETT



SINGER



WRIGHT



VIEIRA



TABAKOF



WASHINGTON



MULLIGAN

Miami names **Rodrigo Vieira** senior director of special marketing and **Carlos Tabakof** Columbia label director of English-language product. They were, respectively, senior director, Columbia label, Sony Music International and

director of music and talent/programming at MTV Networks Latin America.

Zomba Recording Corp. in New York names **Christine Washington** director of business affairs. She was director of business

affairs at Zomba Music Publishing.

RELATED FIELDS. Universal Studios in Universal City, Calif., promotes **Brian C. Mulligan** to executive VP of operations and finance. He was senior VP of corporate devel-

opment and strategic planning.

Howard Sherman is promoted to VP of production, creative/marketing services, at Showtime Networks in New York. He was director of production and strategic planning, creative services.

Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

Tuvan 'Throat Singer' Meets U.S. Roots Acts On WB Set

BY JIM BESSMAN

NEW YORK—Country music from two widely separated but surprisingly related cultures comes together Tuesday (12) when Warner Bros. releases "Back Tuva Future" by Tuvan throat singer Kongar-ol Ondar.

The cross-cultural undertaking was co-produced by David Hoffner and Jim Ed Norman. It mixes the preternaturally simultaneous multi-note vocalizing of traditional singers from the remote Central Asian, southern Siberian republic with similarly rootsy American country music styles.

Ondar is joined by guest artists including Willie Nelson, Randy Scruggs, and Bill Miller, as well as by the late Nobel Prize-winning physicist and Tuva enthusiast Richard Feynman. The disc, which ends with a lengthy hidden track explaining the music and Ondar's vocal techniques, is also marked by extensive techno wizardry from Hoffner.

There are several types of throat-singing, which is also known as overtone or harmonic singing. Ondar, who won UNESCO's first International Festival of Throat-Singing in 1992, specializes in the *sygyt* (suh-gut) whistle-like style, which splits the vocal line into distinct melodic and drone threads. But he can sing as many as four notes at once and accompanies himself on *doshpuluur* (Tuvan banjo) and *khomus* (Tuvan jaw harp).

Ondar has two previous U.S. albums—"Echoes Of Tuva" and "Genghis Blues," with San Francisco bluesman/fellow throat-singing champion Paul "Earthquake" Pena; both were released on TuvaMuch Records.

The seeds for the new album's novel fusion were planted some 10 years ago when Hoffner, a former keyboardist for Michael Martin Murphey and frequent sideman in sessions produced by Warner/Reprise Nashville president Norman, happened upon a PBS special on Feynman, the adventurous physicist who

died in 1988 and whose achievements included solving the mystery of the space shuttle Challenger disaster.

"I was casually watching, and they mentioned he had an interest in Tuva and played a bit of throat-singing, and I popped off the couch," says Hoffner. After eventually obtaining a few Tuvan music CDs, he gave one to Emmylou Harris, for whom he was doing session work. Harris mentioned the music in interviews, copies of which were eventually forwarded to Ralph Leighton, author of "Tuva Or Bust!—Richard Feynman's Last Journey."

Leighton, associate producer of "Back Tuva Future," was a friend of Feynman's, a fellow drummer, and geography buff. He is founder of the Pasadena, Calif.-based Friends of Tuva, a clearinghouse for all things Tuva; having met Ondar in Tuva in 1991, he acts informally as his manager.

Hoffner recalls that after he struck up a phone friendship with Leighton, Leighton sent Ondar and Pena to perform in Nashville during Ondar's next U.S. trip, in 1995. While there, Hoffner recorded Ondar's vocals, and in his studio electronically created a dance tune around them. He later played this for Norman, who was, coincidentally, another Feynman fan eager to work with Ondar.

That tune, "Tuva Groove," is now the lead track on "Back Tuva Future" and is based on an ancient Tuvan folk song. As Norman notes, though, Ondar's lyrics for it relate to Feynman, whom Ondar knew about and whose chants and hand drums, via 20-year-old recordings made with Leighton, were slowed slightly and bridged into the track via Hoffner's specially composed chord structures.

"Richard Feynman discovered

Tuva, not only for America but for the whole world," says Ondar, by way of a translator. "And Friends of Tuva put his dreams into reality. All Tuvan people are grateful for that."

Feynman, in fact, had dreamed of going to Tuva for the last decade of his life, but researching the Challenger explosion and cancer got in the way.

"It's like he finally got to go to Tuva and play with the Tuvans," says Hoffner of Feynman's posthumous contributions to "Tuva Groove" and several other "Back Tuva Future" tracks.

Ondar returned to Nashville in June 1997, and Hoffner again sampled

everything has a spirit."

Norman notes, too, that since the project was to meld Tuvan traditional music with American sounds, bluegrass was an obvious genre of choice—hence the presence of Scruggs and mandolinist Sam Bush on the ancient Tuvan folk song "Good Horses."

Nelson's participation came about when the producers thought of his interest in cowboys and the plight of the American farmer.

"Tuva's land has been divided, and the Soviet farm collectives there were disastrous," says Norman. "So there was the farming connection [with Nelson], and the Tuvan people have been horsemen for 2,000 years." Nelson recites the English lyrics of "Where Has My Country Gone?," a lament about the effects of collectivized farms.

MARKETING CHALLENGE

But there is also a rap tune on "Back Tuva Future"—"Kargyaa Rap," which alternates Ondar's Tuvan tongue-twisters with Feynman's storytelling—prompting Norman to report his marketing department's initial dismay with the project.

"There's bluegrass one minute, disco the next, so from a marketing perspective it's a difficult thing," says Norman. "So the focus is on the singer and his art form of throat-singing and all that can be done with it in the context of American music."

Consequently, there will be a dance mix for "Tuva Groove" and possibly "Kargyaa Rap," designed to generate club play.

Chris Palmer, VP of progressive music for Warner Bros. Nashville, acknowledges that the album "won't be an easy one to work," but says that the presence of Feynman, along with the stellar guest musicians, ensures at least "a worthwhile media story."

The label also is targeting eclectic noncommercial radio. "We think stations like WXPB in Philadelphia, KCRW in Los Angeles, and KERA in Dallas can play tracks like 'Good Horses,' 'Where Has My Country Gone?,' and even 'Tuva Groove,'" says Palmer.

Indeed, Bruce Warren, PD of WXPB and producer of its "World Cafe" syndicated show, describes "Tuva Groove" as "Tuvan techno."

"It's an exquisitely produced album that will surprise a lot of people who may not be familiar with this kind of music," adds Warren.

Palmer expects to work both major retail accounts and the smaller ones that make up the Coalition of Independent Music Stores.

Randi Mayrent, world music buyer for the Borders chain, says that the album is "by far the most accessible that I've heard in this genre" but questions whether it can reach a mainstream audience.

That question may have been answered, however; in June 1997, Ondar, who was in Nashville recording vocals for the album, visited the Grand Ole Opry and performed the opening of "Two Lands, One Tribe" followed by the medley of throat-singing styles that he recorded on Ellipsis Arts' 1996 CD/book "Deep In The Heart Of Tuva—Cowboy Music From The Wild East."

Norman recalls Ondar's emergence on the Opry stage in full traditional Tuvan regalia and the audience's rapt attention: "A lot of people thought it was bizarre, but I thought it made sense because Ondar's just singing country music from another country about the same things: love and the land, sweethearts, and one of his favorite subjects is horses, so it's both cowboys and Indians, with a nomadic lifestyle similar to Native Americans."

"It's the same as Tuvan music," says Ondar of American country music, "and a special experience for any musician to perform at the Opry with the [legends] of country music."



ONDAR



effects of collectivized farms.

his traditional vocals and subject matter, then built album tracks around them—always minding the idiosyncrasies of throat-singing and Ondar's preferred keys of "between D and E-flat" and "just south of G-flat."

Norman then called in guest musicians, including American Indian singer Miller, who recorded "Two Lands, One Tribe" with Ondar. The song is based on an ancient Tuvan melody and American Indian chants and features Miller playing woodland flute.

"It's believed Tuva may have been where Native American tribes passed through from Siberia to North America," says Leighton. "At least there are cultural similarities in the beating of large drums and shaman chants—and the idea that

Billboard's 1998 Year End Issue

A special double issue featuring the top rankings in every category of music and video charts for 1998. To order extra copies of this sell-out issue for \$13.00 each call (212) 536-5223.

YES! Please send me _____ copies of the year-end issue at \$13 (includes S&H) each.

Payment enclosed \$ _____

Amex MasterCard Visa

Card # _____ Exp Date _____

Signature (required) _____

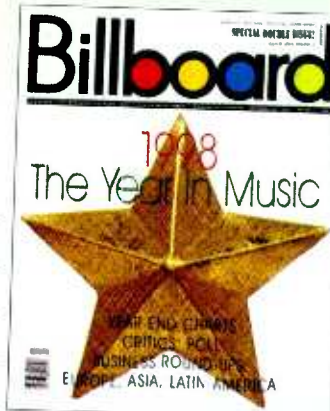
Name _____

Title _____

Company/Station _____

Address _____

City/State/Zip _____



For fastest service
fax form to
(212) 536-5294.

If you are enclosing payment
please mail in an envelope to:
Billboard Att: A. Irish,
1515 Broadway,
New York, NY 10036

Billboard *presents*

2 SPECIAL GRAMMY ISSUES



*Perfectly timed issues
with more Grammy
coverage than ever.*

PREVIEW NOMINATIONS ISSUE

Issue Date: Feb. 13

Street Date: Feb. 5

Ad Close: Jan. 29

WINNERS ISSUE

Issue Date: Mar. 6

Street Date: Feb. 26

Ad Close: Feb. 19

★ **Special** ★
Grammy Rates

*Take this opportunity
to congratulate your
Grammy nominees
and winners!*

Call your sales representative today.

New York
212.536.5004

Los Angeles
323.525.2307

Nashville
615.321.4297

London
44.171.323.6686

B*Witched Targets Youth Market

Epic Aims To Translate Foursome's U.K. Success To U.S.

BY DOMINIC PRIDE

LONDON—B*Witched, four young women from Ireland who have cast a double-platinum spell on U.K. buyers, is getting a chance to work its magic on U.S. audiences in advance of its self-titled album debut, due Feb. 23 there on Epic.

The act, signed to Epic U.K. by managing director Rob Stringer, is in the U.S. supporting 'N Sync on the first leg of its world tour, which started in late December and runs until Jan 17.

With a look and sound that appeals directly to a teen audience and younger, B*Witched has become a sales and media sensation in the U.K., forming part of a wave of young pop that includes such acts as Innocent/Virgin's Billie or WEA's Cleopatra.

B*Witched's denim "uniform" and energetic, unique dancing style has picked it out from the pack, as has its sound, which member Keavy Lynch describes as "Irish hip-hop/pop." Flutes, fiddles, and drum'n'bass rhythms mesh with strong hooks, producing a rare mix in the pop world.

"We never wanted it to be about drum'n'bass or pop music," says Lynch, the twin sister of Edele in the band and sister of Shane from Irish superstars Boyzone.



B*WITCHED

Their image is their own creation, says band member Sinead O'Carroll, noting, "When the record company talked to us, they were never heading for a certain age group."

Adds Keavy Lynch, "Our music and style has progressed, but they never changed us in ourselves. This is who we are."

Their young image belies their ages: Lindsay Armaou is 18, Edele and Keavy Lynch have just turned 19, and O'Carroll is 20.

Says Armaou, "The image por-

trays our personalities, rather than being marketed at an age group. Maybe later we'll be wearing grown-up things."

Epic U.K. licensed the act from Glow Worm Records, an imprint run by Ray Hedges—who co-wrote and produced the act's self-titled album—and manager Kim Glover.

Released in the U.K. in October, the album has gone double-platinum, with more than 700,000 units sold. The third single, the slower ballad "To You I Belong," debuted

(Continued on page 15)



Boys In Action. Howie D., second from left, of the Backstreet Boys congratulates Trans Continental/Logic act Lyte Funky Ones (LFO) after a recent gig at Disney's Pleasure Island. The act is currently promoting the single "If I Can't Have You" from its forthcoming eponymous album. Pictured with Howie, from left, are LFO's Brad Fischetti, Brian Gillis, and Rich Cronin.

Headed For Stores In 1999: New 'N Sync, Waits, Imbruglia; 35 Years Of Whisky A Go Go

IN THE STUDIO: We had barely finished hanging our 1999 calendars when word came streaming in about a number of new releases slated for this year.

'N Sync will return to the studio early this year to work on its new album, which the group hopes will come out in August. Says group member **Lance Bass**, "We want to start early [on the record] because we have an arena tour in March, April, and May."

'N Sync's **Justin Timberlake** adds, "We've been working on songs on the road. We will be working with many of the same writers and producers, although we are talking to some new ones also."

We have a process when we record. We write a bunch of songs, throw them all in a pit, and then pick and choose the ones we like the best. It will be a nice mix of ballads and party songs. We just want to have fun."

Natalie Imbruglia, who is writing her follow-up to "Left Of The Middle," says she expects the new effort to be "more focused. I'd like

to use just one producer who can fulfill that for me instead of a lot. The ballads will still be there, but there'll be other stuff. I might funk it up a bit" . . . **Tom Waits** has wrapped his first studio album for Epitaph. The project, called "Mule Variations," comes out April 20. He produced the album with **Kathleen Brennan** . . . **Tom Petty & the Heartbreakers'** new Warner Bros. album will come out in April. Petty is producing the album with **Rick Rubin** and **Mike Campbell**.

RCA has signed **Kevon Edmonds**, formerly of After 7, to a solo deal. Edmonds' older brother **Kenny**, better known as **Babyface**, is writing and producing a number of tracks for the fall release . . . **Joey McIntyre**, best known for his stint in **New Kids On The Block**, will release his solo debut March 2. The first single, title track "Stay The Same," is already being worked at radio by the Columbia Records Group's new imprint, C2, and McIntyre has club dates scheduled for his hometown of Boston, New York, and Providence, R.I. The album was produced by **Joe Carrier**.

STRANGE BEDFELLOWS: **Metallica** and composer/conductor **Michael Kamen** are joining forces with the **San Francisco Symphony** for two nights of **Metallica** music. The concerts will be held April 21-22 at Berkeley, Calif.'s Community Theater. **Metallica** and **Kamen**, who will conduct the orchestra, worked together previously when **Kamen** provided orchestration for the track "Nothing Else Matters."

The group, which declared it will put out an album a year in 1996, is still discussing whether it will release the project on audio and video. Tickets are \$40.

ON THE ROAD: The Nu Nation 1999 tour kicked off Dec. 26, with headliners **Kirk Franklin** and **CeCe Winans**, at the Kiefer Uno Lakefront Arena in New Orleans. The 60-city arena gospel outing also includes **Trin-I-Tee 5:7** and will be sponsored by Kmart, Honey Nut Cheerios, Pro-Line Corp., and Church's Chicken. The Jan. 2 Washington, D.C., concert was taped by producer/director **Debbie Allen**, for a later network special . . . **Alanis Morissette** starts a world arena tour Jan. 30 in New Orleans. **Liz Phair** will open the first eight shows and then will be replaced by **Garbage** . . . **Lauryn Hill** will start a tour in February.

"It's going to be something small and a lot more intimate than people are expecting so I can get to know the audience," she says.

SOUTHPAW: Ex-**En Vogue** member **Dawn Robinson** is looking for distribution for Leftside Entertainment, the new label she's started. Serving as an outlet for her own music, the label will also

be the home to a number of artists she's signed, including female rapper **Kelli** and male solo rapper **Twist**.

Robinson is working on her album with a number of producers, including **Allen** and **Kenny Anthony**, better known as R&B act **Christion**. "This record will have some of the same feel that **En Vogue** had as far as the class we had, but it will be a little more street," Robinson predicts. She's hoping for a spring release.

She had been signed to **Dr. Dre's** Aftermath Records, but she and **Dre** split before any album was released. "Dre had other commitments with **the Firm** and **King T**. I said, 'It's been a year, and I don't want to wait anymore.'" As for her former **En Vogue** mates, she says she wanted to pursue both a solo and group career; "like **Phil Collins** and **Genesis**, but it didn't work out that way."

MAKE OURS A DOUBLE: Venerable Los Angeles nightspot the Whisky a Go Go is marking its 35th anniversary with a weeklong celebration starting Saturday (16) that will feature a number of the acts who made it the historic spot it is. Among those returning to the club are **Johnny Rivers**, **Nancy Sinatra**, **the Grass Roots**, **Edgar Winter**, **Rick Derringer**, **Black Oak Arkansas**, **Jan & Dean**, and former **Three Dog Night** member **Chuck Negron**. Tickets are \$35 per night, with proceeds going to the National Multiple Sclerosis Society. Each evening will be broadcast live on the club's anniversary World Wide Web site, www.whiskey35.com.

Assistance in preparing this column was provided by **Carrie Bell**.

Snakefarm Turns To Traditional Folk Songs For Debut Set On RCA

BY MICHAEL PAOLETTA

NEW YORK—Since 1984, Anna Domino has released four albums, two EPs, and a "greatest hits" collection (1996's "Favorite Songs From The Twilight Years") on the Belgian label Les Disques du Crepuscule. On Feb. 16, Domino enters a new phase in her career with the Kneeling Elephant/RCA Records release of "Songs From My Funeral."



SNAKEFARM

Domino, along with her life/music partner Michel Delory, is now using the moniker Snakefarm. And "Songs From My Funeral" finds the pair exploring traditional folk songs—albeit in Domino style.

"This project started out as an exercise," explains Domino. "I wanted to make music with a heavy drum 'n'bass feel. It's something I always wanted to do, but my melody-driven and verbose music didn't take kindly to such things. But these traditional songs did."

Steeped in Sneaker Pimps-style industrial-strength beats, songs like "St. James," "Banks Of The Ohio,"

"Laredo," and "Rising Sun" bask in Delory's downtempo, lounge-ready rhythms and Domino's wicked vocal delivery. (The group's songs are published by Light of Day, administered by Bug.)

"The traditional songs Anna and Michel have chosen deal with death and dying. That said, I see Snakefarm like a Portishead-meets-Nick Cave," says Marc Geiger, co-owner/co-CEO of Encino, Calif.-based Kneeling Elephant, an A&R and marketing outlet.

Geiger became aware of Snakefarm when an artist he manages—Matt Johnson (aka The The)—gave him Snakefarm's demo tape. He remembers finding the music funky, ultra cool, and trip-hoppy.

"I immediately thought of groups like Esthero, Massive Attack, and Morcheeba. Basically, it was a no brainer. I knew I wanted to sign them," says the executive, who signed Frank Black, Skinny Puppy, and the Jesus & Mary Chain when he was at American Recordings and signed the Pixies and the Sugar-cubes when he was at L.A.-based Triad Artists.

Because of Kneeling Elephant's P&D deal with RCA, "Songs From My Funeral" has already been licensed to BMG Australia and BMG Italy.

RCA views the album as a definite lifestyle project and will promote it accordingly, says Cliff O'Sullivan, VP of marketing at RCA. In addition to

(Continued on next page)

After Finnish Success, 550's Janita Brings Her Soulful Sounds To The U.S.

BY CHARLES R. BOULEY II

LOS ANGELES—As Janita eyes the Feb. 23 release of her eponymous 550 Music debut, she can't help but feel like she's outlining the script for a Cinderella-like movie.

Two years ago, on the heels of three successful albums in her native Finland, the 18-year-old pop ingénue bid goodbye to a growing career and loving family and hopped on a plane for New York with her beau.

Upon landing, they asked the cab driver for advice on where to live in the city, and he recommended the Brooklyn Heights neighborhood. She now lives there. Once settled,

Janita dove into the music scene, making the necessary connections for an American record deal.

One day, producer Jimmy Douglass happened to be in the same room as Janita; after hearing one of her tracks, "Getting Over," he felt compelled to introduce himself. A few months later, on April Fool's Day, Janita got a call from Michael Kaplan, senior VP of A&R at 550 Music; he made her an offer. It's a story a screenwriter would love, but it was forged in hard work for this now 20-year-old industry veteran.

"I was working very hard in Finland, but I wanted more," Janita recalls. "Leaving was a gamble. But

it all worked out so well. Even I can't believe it."

Janita's self-titled 550 Music debut is not a compilation or rehash of previously released songs. Kaplan insisted upon fresh material, teaming her with several producers, including Tyrese Jones



JANITA

and Douglass.

"I haven't been this excited about an act since I signed Ginuwine," Kaplan says. "I was intimately

involved in the A&R process. The pairing of Jimmy with Janita's longtime collaborator, Tomi Sachary, was incredible, because their sensibilities really complement each other. Tyrese, who is from the Boyz II Men camp, is also a natural choice for this project."

What Janita, Kaplan, and the producers at hand created is an album steeped in soulful vocal sophistication that is beyond the young artist's years. How did Janita get so funky?

"In Finland, I listened to soul music exclusively—people like Diana Ross, Michael Jackson, and Stevie Wonder," she says. "When I came to New York, I knew I had to be a part of that sound, that experience."

Janita is quick to dismiss the genre-defining labels musicians face in this country.

"Music should be—and throughout the world usually is—a diverse medium," she says. "People should, and do, listen to a variety of things. In this country, I have found the labeling is important only to people behind the scenes. The fans, the public, they want a variety of sounds."

Kaplan agrees, adding that he "wouldn't characterize this as R&B. It's sophisticated urban pop, or 'SUP' as I call it."

While good fortune has helped Janita's career up to this point, the artist and the label aren't leaving anything else to chance. Janita will spend much of the first quarter of '99 trekking across the U.S. visiting radio and retail.

Janita is managed by Larry Mazer at Entertainment Services Unlimited, and she is booked by Creative Artists Agency.

SNAKEFARM TURNS TO TRADITIONAL FOLK SONGS FOR DEBUT SET ON RCA

(Continued from previous page)

servicing advance copies of the CD to independent and major music retailers, the label is targeting art galleries, coffee shops, hair salons, and boutiques.

As for radio, O'Sullivan finds it encouraging that "NPR stations are already playing the record."

For street-level promotion, RCA has aligned itself with tastemaking New York-based Giant Step Records

for a two-month period this past fall to assist in setting the stage for Snakefarm.

Giant Step made sure the set's first single, the promotional-only "St. James," released Sept. 14—with remixes by Gus Gus, Hypnogaja, John Tejada, and Skylab—was serviced to influential club DJs.

According to Maurice Bernstein, president of Giant Step, DJ response

has been mixed, with remarks from DJs ranging from "Enough of the Portishead rip-offs" to "She has been the spearhead for all singers of the trip-hop scene, like Hooverphonic and Portishead."

For David Shebiro, owner of New York independent music shop Rebel Rebel, the latter comment hits the nail right on the head.

"Who knows where bands like Portishead would be today if it weren't for the early work of Anna," Shebiro remarks. "She definitely laid down a great portion of the foundation for many of today's artists."

Shebiro confirms that fans of Domino are a loyal and devoted bunch. "We've always done well with Domino's albums. She definitely has her following. And from what I can tell, they won't be disappointed with Snakefarm. In fact, this project has the potential to bring new fans into the Domino camp."

While the seeds for Snakefarm—managed by Los Angeles-based Queenpin Management and booked by Kneeling Elephant—were planted three years ago, the idea of reinterpreting a standard was not foreign to Domino. She injected new life into Tennessee Ernie Ford's "Sixteen Tons" on her 1984 EP, "Rythm."

Domino was born in Tokyo and raised in Ann Arbor, Mich.; Florence, Italy; Ottawa; and New York. Delory was born and raised in Ottignes, Belgium. These days, they call Borrego Springs, Calif., home.

Originally, Snakefarm was to be a non-touring act. "Too many machines," Domino has said in the past, referring to the act's reliance on technology. Apparently, though, she's had a change of mind.

"Oh, we'll be touring," says the singer. "The band will consist of [bassist] Paul Dugan and [guitarist] Stephen Ulrich, Michel, and myself. And the more I think about all the possibilities, the more excited I get."

She continues, "My job truly is fun, and this music [on the new album] is such great stuff to dig into. Rhythm is so liberating. In fact, it's hilarious."

Billboard®

DIRECTORIES

The Definitive Source for Industry Information

INTERNATIONAL BUYER'S GUIDE: Jam-packed with critical personnel and other information about every major record company, video company, music publisher, and seller of products and services for the entertainment industry. A powerful tool. \$139

INTERNATIONAL TALENT & TOURING DIRECTORY: The leading source for those who promote or manage talent. Lists U.S. and Intl. talent, booking agencies, facilities, services and products. \$109

RECORD RETAILING DIRECTORY: The essential tool for those who service or sell products to the retail music community. Detailed information on thousands of independent and chainstore operations across the USA. \$165

INTERNATIONAL TAPE/DISC DIRECTORY: The exclusive source for information in the manufacturing area of the music and video business. Lists over 4000 professional services and suppliers. \$65

THE RADIO POWER BOOK: The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label, and radio syndicator. Includes Arbitron information of top 100 markets. \$95

INTERNATIONAL LATIN MUSIC BUYER'S GUIDE: The most accurate reference source available on the Latin music marketplace. Business-to-business contacts in 19 countries. \$75

To order: call 800-344-7119 (International 732-363-4156), fax 732-363-0338, or mail this ad and payment to: BB Directories, PO Box 2016, Lakewood, NJ 08701.

Add \$6 per directory for shipping (\$14 for international orders).
Add sales tax in NY, NJ, CA, TN, MA, IL, PA & DC.
Orders payable in U.S. funds only. All sales are final.

www.billboard.com BDZZ3028

amusement business		BOXSCORE TOP 10 CONCERT GROSSES			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
CELINE DION ANDRE-PHILIPPE GAGNON	Molson Centre Montreal	Dec. 7-8, 11-13, 17- 18	\$5,070,308 (\$7,814,902 Canadian) \$42.50/\$19.14	142,485 seven sellouts	DKD/Universal Con- certs Canada
BLACK SABBATH PANTERA, MEGADETH, SLAYER, SOULFLY	Bank One Ballpark Phoenix	Dec. 31	\$1,536,178 \$65/\$25	34,389 sellout	Delsener/Slater Enterprises Evening Star Prods.
SHANIA TWAIN	America West Arena Phoenix	Dec. 31	\$882,960 \$75/\$50/\$35	16,128 18,135	Evening Star Prods.
SHANIA TWAIN	MGM Grand Garden Las Vegas	Jan. 2	\$872,210 \$100/\$75/\$40	11,169 15,953	Evening Star Prods.
SHANIA TWAIN	Marine Midland Arena Buffalo, N.Y.	Dec. 15	\$606,671 \$39.50/\$29.50	16,759 21,452	Belkin Prods.
JIMMY BUFFETT & THE CORAL REEFER BAND	Orlando Arena Orlando, Fla.	Dec. 8	\$598,577 \$46/\$21	16,239 17,032	Cellar Door
DAVE MATTHEWS BAND MACED PARKER	United Center Chicago	Dec. 19	\$582,020 \$30	19,734 sellout	Jam Prods.
KISS CAROLINE'S SPINE	Rosemont Horizon Rosemont, Ill.	Dec. 29	\$587,763 \$75/\$55/\$37.50	10,774 12,100	Jam Prods Rosemont Horizon
BACKSTREET BOYS	Ice Palace Tampa, Fla.	Dec. 30	\$615,734 \$50/\$37.75/\$32.75	12,659 14,587	Fantasma Prods.
SHANIA TWAIN	Bryce Jordan Center, Penn State University University Park, Pa.	Dec. 19	\$506,375 \$41/\$27.50	15,100 15,274	DiCesare-Engler Prods. New Park Entertain- ment

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Bob Allen, Nashville, Phone: 615-321-9171, Fax: 615-321-0878. For research information and pricing, call Bob Allen, 615-321-9171.

B*WITCHED TARGETS YOUTH MARKET

(Continued from page 13)

at No. 1 on the "official" U.K. chart for the week ending Dec. 19.

To date, all three singles ("C'est La Vie," "Rollercoaster," and the current offering) have been No. 1's here, and they have also topped charts in Australia and New Zealand. To date, the global album sales—excluding North America—total 1.1 million, according to the label.

In continental Europe, where B*Witched will be doing promotion in the first quarter, the act has notched gold album status (30,000 units sold) in Belgium, and 14,000 have sold in Italy.

But Sony U.K. is reserving its firepower for the U.S. in the early months of 1999.

Brian Yates, VP of international for Sony Music U.K., says support on the 'N Sync tour is the perfect vehicle for breaking the act in the world's largest market. However, the major is not relying on that alone and is also organizing a tie-in with Hello Kitty and the Fetish cosmetics brand.

B*Witched posters will be displayed in the windows of Hello Kitty's 125 free-standing stores, mostly based in malls. Some 115,000 three-track B*Witched cassettes will be given away with purchases.

"It's encouraging that they've got a teen audience. We've always dealt with 11- to 16-year-olds when marketing music," explains Yates. "With this we're also looking at the 'tweenie' market," he adds, referring to the 5- to 11-year-old and below age group. "Those tweenies are becoming fashion conscious much earlier than we realize."

The co-promotion deal with Fetish involves B*Witched appearing on point-of-sale material and cross-promotion of the music and the product.

As in its European and Australasian promo jaunts, the act will target shopping malls on days when it plays U.S. locations. Trucks will visit the location in advance of the act's appearance and distribute B*Witched-branded cosmetics.

Epic U.K.'s Stringer is keen to see whether "C'est La Vie" sticks at U.S. radio. "With acts like the Backstreet Boys and 'N Sync, there's more radio formats to take on this kind of record," he says.

Andrew Jaye, PD/music director of WEOW Key West, Fla., agrees. "They have a freshness that radio needs right now, but they're also in the pocket of current trends," he says.

B*Witched is managed by Tommy Jay Smith and Kim Glover of International Management. Smith says he saw the act in Dublin two years ago before it had a label or management deal. "What was there was very raw, but they had written their own songs and routines," he says. "They had styled themselves. More to the point, they had huge ambition and drive."

Mark Wood, singles product manager at the Our Price chain, says the act has a good chance of consolidating its position in the U.K. market. "I think they're in for a good year," he says, noting the act's appeal to a new generation.

"The Spice Girls and All Saints are perhaps becoming a bit distant from the very young kids," Wood says. "They're becoming more sophisticated—married to footballers, pregnant, etc., and I see B*Witched as being their natural heirs. They're very much an upcoming 'just won the talent show' sort of band, and kids really like them."

The appeal is broader than just kids, says Wood, whose chain has 250 stores and some 15% of the U.K. retail market, according to the British Phonographic Industry.

(Continued on next page)

Ex-Strangler Has 2nd Solo Set
Cornwell's 'Black Hair' Due From Velvel

BY DAVID RICHARDS

SILVER SPRING, Md.—On Feb. 23, former Stranglers guitarist/vocalist Hugh Cornwell issues his second U.S. solo collection, "Black Hair," on Velvel Records.

"Black Hair" is a reconfiguration of his fourth U.K. solo album, "Guilty," which was released in 1997 on Snapper Records and received critical acclaim in Europe and the U.K. The U.S. version (retitled after one of that set's standout tracks) drops one track ("Five Miles High") and adds two brand-new cuts: the stunning ballad "Jesus Will Weep" and the rock-edged "Not Hungry Enough."

Cornwell left the Stranglers in 1990. By that time, the band had become a British institution. They released their debut album four months before the Sex Pistols and survived the U.K. pop scene for the next 13 years, racking up more than 30 chart hits. In the

U.S., the band had its biggest hit with the modern rock staple "Always The Sun," from the album "Dreamtime." Cornwell left the Stranglers in 1990, much to the disappointment of many of the band's fans.

"The new album is a chance for me to come clean from all the baggage, the rumors, and innuendo I accumulated while with the Stranglers," Cornwell says.

After spending the '90s on a variety of projects, including several solo albums and working

on music for several U.K. television shows, Cornwell, who is managed by David Fagence, decided to go back on the road with a four-piece band last year.

"The album's producer, Laurie Latham, wanted to get me back to a rockier sound, using real drums, playing guitar," he says. "I really liked what came out of it."

(Continued on next page)



CORNWELL

THE DEMON FAMILY ALBUM

Demon is actively seeking masters and catalogue from existing established acts, for all territories world-wide



- Elvis Costello
- Nick Lowe
- Al Green
- Marc Bolan & T Rex
- Crazy Cajun
- Hi Records
- Brunswick Records
- Orbison Records



To see the full picture, contact Pete Macklin at **Demon**

6 The Green
Richmond
Surrey
TW9 1PL

Tel: +44 (0)181 948 0011
Fax: +44 (0)181 948 1698

or see him in person at MIDEM,
stand no 09.08
Tel: 0033 4929 98091

Demon is represented in the USA by John Lomax III
Fax: 001 615 356 4666

THE BIGGEST AND BEST DEMON CATALOGUE TO DATE IS OUT NOW

When the show hits the road, the music industry turns to the premier reference guide...The International Talent & Touring Directory.



Over 17,000 listings in the U.S. and 22 countries worldwide complete with key names, addresses, phone numbers, e-mail addresses, and web sites!

- Agents & Managers • Sound & Lighting Services
- Venues • Clubs • Hotels • Instrument Rentals
- Book & Agents • Staging & Special Effects
- Security Services • Charter Transportation
- Merchandisers

YES! Please send me Billboard's 1999 International Talent & Touring Directory. I am enclosing \$109 per copy plus \$6 shipping and handling (\$14 for international orders) NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC please add applicable sales tax.

of copies _____ Check enclosed for \$ _____
 Charge \$ _____ to my: American Express MasterCard Visa
 Card # _____ Exp. Date _____

Signature (required) _____

Cardholder (please print) _____

Name _____

Company _____

Address _____

City, State, Zip _____

Please note: Orders are payable in U.S. funds drawn on a U.S. bank only. All sales final.
 Mail coupon to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

For fastest service call 1-800-344-7119. Outside the U.S. call 732-363-4156. Or fax your order to 732-363-0338.

Now available on diskette and mailing labels for rates call Mike Sisto at (212) 536-5017

Advertise in the Directory — call Jill Carrigan at 323-525-2302.

www.billboard.com

BDTT3169

Artists & Music

CORNWELL

(Continued from previous page)

Ironically, the album's most rock-oriented track, "Black Hair, Black Eyes, Black Suit," was written and recorded in the studio, Cornwell notes. "When we came back, we ended up arranging a couple of the songs in the studio, like 'Black Hair' and 'Torture Garden.'"

Booked by Little Big Man, Cornwell is eager to tour the U.S. this spring. "I'll do a press tour, just me, alternating on acoustic and electric guitar. Then in April I'll come back with a full band. I look forward to playing all sorts of stuff—my solo work and plenty of Stranglers."

Cornwell will come to the States with built-in recognition, not only from his first solo album, 1988's "Wolf" (which was released on Virgin), but also from the large and rabid fan base the Stranglers still have. Last year saw the release of the Stranglers tribute album, "No More Heroes" (Elevator Music Records), and the band is a perennial fixture on '80s compilations, most recently on Rhino's forthcoming "Post Punk Chronicles" set.

And, Cornwell notes, the Internet has allowed him to keep those fans informed of his new work. "My Web site was listed as one of the world's top 1,000 music sites. The sheer amount of E-mail and posting it gets is amazing."

Velvel plans to work the album via a multifaceted World Wide Web presence, an extensive street-level marketing campaign that includes a series of shows, and radio/retail visits.

"I realized the other day I've been recording for 20 years now, so it will be nice to tour the U.S. and look back," he says. "But at the same time, I am ready to move forward. I think this record does a little bit of both for me."

B*WITCHED

(Continued from previous page)

"There's obviously a lot of people buying these records; they can't just be from that young age group. There just aren't enough of them. So they're obviously appealing to several different age groups."

As for breaking in the U.S., the band members are determined to continue with their diligence. Their visibility will be aided by 30-second commercial running in movie theaters showing "Babe: Pig In The City" and "Prince Of Egypt." There will be a half-hour special on the Disney Channel in February.

They've also been actively promoting the project in malls across Europe and the U.S., which has been hugely successful. Says Armaou, "We had one in-store promo in Australia in a mall, and 6,000 people turned up, and we were going, 'Are you sure there's no one going on after us?'"

Assistance in preparing this story was provided by Tom Ferguson in London.

SOUNDTRACKS AND FILM SCORE NEWS

BY CATHERINE APPLEFELD OLSON

TOP THIS: After Sony Classical's "Titanic" plowed through virtually every existing sales record, and several weeks passed when you couldn't think of breaking into the top of The Billboard 200 unless you were a soundtrack, it's hard to imagine that 1999 could top the year gone by for soundtracks. Then again, that's what most of us have been saying every year for some time now.

Let this soundtracks writer go on the record to say that 1999 will be yet another watershed year for the business of film music, albeit—we hope—with more discretion about which soundtracks get released and a cooling of the soundtrack-artist bidding wars, which were going through the roof at the end of 1998.

The good news for labels large and small is that soundtracks (finally) are no longer considered poor stepchildren to films. And if a record company hits pay dirt during that ultra-limited window in which a soundtrack can break, soundtracks can be excellent profit centers.

The bad news is that some studios and labels are still gun-shy about taking chances with soundtrack music, instead competing for a handful of artists. This process brings budgets and IOUs to levels that some independent labels with great ideas simply can't handle. It's too early to say whether the crop of first-look distribution deals—such as Miramax's arrangement with Capitol and Universal comrades Jersey Films/Jersey Records' pact with MCA—are helping or hurting the situation. Perhaps in 1999 the powers that be will seek to expand the soundtracks' gene pool a little bit. After all, where was **Marcy Playground** before **Jay Farris** decided to put "Sex & Candy" on Mammoth/Capitol Records' excellent little "Hurricane Streets" soundtrack?

Of course, big names usually sell, and judging by the biggest soundtracks of 1998, the more the merrier was definitely the case. R&B/hip-hop-driven soundtracks continued to prove that they can sell big, regardless of the niche nature of some of the films from which they're culled. Witness Interscope's red-hot "Bulworth." Country artists also claimed a big share of the film-music scene, particularly with the success of Capitol's "Hope Floats." But it was the turbo-charged pop and rock soundtracks—Warner Sunset/Reprise's "City Of Angels." Columbia's "Armageddon," and Epic's "Godzilla" among them—that led the way with loads of star power and killer singles.

TV soundtracks came into their own in 1998, as did soundtrack sequels. This is despite the fact that both concepts have generally had only lukewarm success. On the TV side, one of the more inventive and targeted soundtracks is American/Columbia's "Chef Aid: The South Park Album." The number of TV soundtracks released last year was staggering.

Same goes for "soundtracks" to computer games and other peripherals, such as books. Although Virgin should be commended for trying something a bit different, the flat sales of its soundtracks to the cult video games "Myst" and "Riven" should be enough of a warning light for labels to keep their eyes on the silver screen, not the computer screen, for the near term.

Sequels fared a little better, particularly given that motion pictures continue to pack more music cues than can be accommodated on one album and that the race to secure album rights often isn't completed by the original soundtrack's release date. The "Boogie Nights" follow-up is an excellent example of a sequel done right—as are Maverick Records' "The Wedding Singer, Vol. 2" and Mercury's sequel to "The Full Monty." DreamWorks Records' decision not to string out its "Prince Of Egypt" albums, but rather release three soundtracks at the same time, seems to be faring well for that label.

One exciting trend that picked up steam in 1998 and should continue this year is that of a single artist or act contributing all of the music to a given film. Current film music darling **Shudder To Think** had a two-play last year with its Velvel Records soundtrack to "High Art" and Epic's "First Love, Last Rites." (For the latter film, the band called on a string of collaborators, including **Billy Corgan**, **Liz Phair**, **Nina Persson**, and **Robin Zander**.) **Public Enemy** returned to the scene to do all of the non-score music for **Spike Lee's** "He Got Game," released by Def Jam Records and less well-received than we think it should have been. **The Red Elvises** wrote and performed all the songs in Palm Pictures' "Six-String Samurai," and director **Richard Linklater** called on Austin, Texas, act **the Bad Livers** to write a good chunk of the music for "The Newton Boys," released by Sony Music Soundtrax.

On the industry front, there were few state-of-the-business conferences that didn't at least include discussion of soundtracks. Film music even got a conference of its own in the Sound of Film industry panels and showcases created by New York-based KnitMedia. Here's to another powerful year in soundtracks.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	6	14	TYRESE RCA 66901* (9.98/13.98)	TYRESE
2	10	15	ORGY ELEMENTREE/REPRISE 46923/WARNER BROS. (7.98/11.98)	CANDYASS
3	2	25	FIVE ARISTA 19003 (10.98/16.98)	FIVE
4	4	19	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
5	3	10	DIVINE PENDULUM 12325/RED ANT (10.98/16.98)	FAIRY TALES
6	7	15	SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
7	8	8	TQ CLOCKWORK 69431*/EPIC (11.98 EQ/16.98)	THEY NEVER SAW ME COMING
8	15	11	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98)	YOU'VE COME A LONG WAY, BABY
9	19	9	KID ROCK LAVA/ATLANTIC 83119/AG (7.98/11.98)	DEVIL WITHOUT A CAUSE
10	5	19	TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98)	KISS THE SKY
11	9	21	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
12	16	38	ELVIS CRESPO ● SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
13	20	11	GODSMACK REPUBLIC 53190/UNIVERSAL (8.98/12.98)	GODSMACK
14	12	21	JENNIFER PAIGE EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98)	JENNIFER PAIGE
15	11	27	CLEOPATRA MAVERICK 46926/WARNER BROS. (10.98/16.98)	COMIN' ATCHA!
16	18	53	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
17	32	15	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98)	WWW.THUG.COM
18	17	25	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
19	22	10	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
20	14	15	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
21	27	46	JAGGED EDGE ● SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
22	13	11	REBECCA ST. JAMES FOREFRONT 25189 (10.98/15.98)	PRAY
23	44	2	EMILIA RODEO 53238/UNIVERSAL (10.98/16.98)	BIG BIG WORLD
24	35	3	JUAN LUIS GUERRA 440 KAREN 930216/POLYGRAM LATINO (9.98 EQ/16.98)	NI ES LO MISMO NI ES IGUAL
25	26	17	SUSAN TEDESCHI TONE-000/ROUNDER 471164/MERCURY (10.98 EQ/16.98)	JUST WON'T BURN

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	23	26	EVERYTHING BLACKBIRD 38003/SIRE (10.98/14.98)	SUPER NATURAL
27	29	8	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORO 69542/EPIC (10.98 EQ/16.98)	LIVE FROM THE POTTER'S HOUSE
28	30	13	HEATHER NOVA BIG CAT/WORK 67953/EPIC (10.98 EQ/16.98)	SIREN
29	34	9	CHAYANNE SONY DISCOS 82869 (8.98 EQ/13.98)	ATADO A TU AMOR
30	37	9	OLGA TANON WEA LATINA 25098 (9.98/15.98)	TE ACORDARAS DE MI
31	RE-ENTRY		JESSE POWELL SILAS 11789/MCA (10.98/16.98)	'BOUT IT
32	RE-ENTRY		LA THE DARKMAN WU-TANG 3007*/SUPREME TEAM (11.98/16.98)	HEIST OF THE CENTURY
33	45	5	FULL BLOODED NO LIMIT 50027*/PRIORITY (10.98/16.98)	MEMORIAL DAY
34	RE-ENTRY		PLACEBO HUT 46531/VIRGIN (11.98/16.98)	WITHOUT YOU I'M NOTHING
35	31	23	THE W'S 5 MINUTE WALK 25204/SARABELLUM (10.98/16.98)	FOURTH FROM THE LAST
36	33	11	BURLAP TO CASHMERE SQUINT 541013/A&M (8.98 EQ/12.98)	ANYBODY OUT THERE?
37	RE-ENTRY		ELLIOTT SMITH DREAMWORKS 50048*/Geffen (8.98/12.98)	XO
38	21	5	BOB & TOM B&T 65001/BIG MOUTH (17.98/25.98)	BACK IN '98
39	50	43	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
40	RE-ENTRY		GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98)	ON DA GRIND
41	41	14	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE (10.98 EQ/16.98)	PLEASURES OF THE NIGHT
42	24	19	KEB' MO' OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98)	SLOW DOWN
43	RE-ENTRY		GRUPO MANIA SONY DISCOS 82878 (8.98 EQ/14.98)	THE DYNASTY
44	28	52	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
45	NEW ▶		THE WAITING SPARROW 51679 (15.98 CD)	UNFAZED
46	38	52	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
47	39	46	DIANA KRALL IMPULSE! 233/GRP (10.98/16.98)	LOVE SCENES
48	25	27	RICH MULLINS AND A RAGAMUFFIN BAND MYRRHWOR 69309/EPIC (13.98 EQ/19.98)	THE JESUS RECORD
49	RE-ENTRY		ZEBRAHEAD COLUMBIA 69155 (10.98 EQ/16.98)	WASTE OF MIND
50	RE-ENTRY		BLACK EYED PEAS INTERSCOPE 90152* (10.98/16.98)	BEHIND THE FRONT

POPULAR UPRIISINGS

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

SHANNON SHINES: Country singer Shannon



Rapper/teacher. L.A.-based rapper Defari is the newest member of the Likwit Crew, which includes King T, Tha Alkaholiks, and Xzibit. But Defari, whose real name is Duane Johnson, isn't a typical rap artist: He's also a history teacher at Inglewood (Calif.) High School. His debut album, "Focused Daily" (Black Label/Tommy Boy), is due Feb. 9, and the video for "Likwit Connection" has been played on the Box and BET. Even with his budding hip-hop career, Defari says that for now, he's not giving up his day job. He notes, "Even though I have two [college] degrees . . . so what? Once you get out of class, people are still struggling, a homeless man still needs money, and my rent is due."

Brown developed her craft singing at nightclubs and restaurants in her native Iowa. After moving to Nashville in 1994, she signed a deal with Arista/Nashville, which released her debut album, "Tour Of My Heart" in 1998. Her "I Won't Lie" single has made inroads on the Billboard Hot Country Singles & Tracks chart, peaking at No. 58. The video has been in medium rotation on CMT.

Brown could be considered someone who's suffered for her art . . . literally. During the video shoot for "I Won't Lie," her hair caught on fire. Luckily, she wasn't seriously injured, and we can hope that the only burning up Brown will do from now on is on the charts.

INDIGENOUS BREAKTHROUGH: The rock band **Indigenous** is a family affair: The group consists of two brothers (Pte and Mato Nanji), one sister (Wanbdi), and their cousin (Horse), who are all members of the Nakota American Indian tribe. The



Techno Upstarts. Mankind Liberation Front's brand of electronica/techno music can be found on the L.A. duo's self-titled debut album, due Feb. 9 on Sol 3/BMG. The group's Herwig Maurer and Ran Pink met while at Boston's Berklee College of Music and recorded the album at their recording studio, Alphastate.

family members grew up in South Dakota and released three independent albums before signing to the fledgling Pachyderm label. Indigenous' latest album, "Things We Do," features the single "Now That You're Gone," which has been getting spins on mainstream rock stations such as KLOS Los Angeles; KMOD Tulsa, Okla.; and WZZR West Palm Beach, Fla.

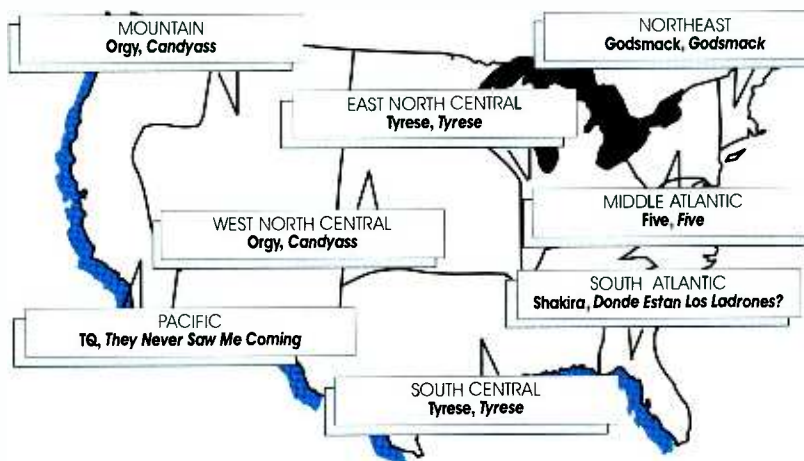
bers—Ja'Marc, Mizzie, J.d., and Donnie, all in their early 20s—have already played concerts in the U.S. and U.K. Upcoming RAZE



Solo Wilson Sister. Nancy Wilson, a founding member of Heart, has taken a temporary leave of absence from the group and is stepping out as a solo artist. Her debut album, "Live At McCabes Guitar Shop" (due Feb. 2 on Epic), was recorded at the Santa Monica, Calif., music store that doubles as an intimate performance venue. The veteran rocker will launch a solo acoustic tour in support of the album, and on Jan. 24, VH1 will premiere a "Behind The Music" episode on Heart.

concert dates include Aug. 26-28 at Kingdom Bound in Darien Lake, N.Y.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
MOUNTAIN	NORTHEAST
1. Orgy Candyass	1. Godsmack Godsmack
2. The Flys Holiday Man	2. Kid Rock Devil Without A Cause
3. TQ They Never Saw Me Coming	3. The Flys Holiday Man
4. Five Five	4. Sevendust Sevendust
5. The Wilkinsons Nothing But Love	5. Five Five
6. Cleopatra Comin' Atcha!	6. Orgy Candyass
7. Fatboy Slim You've Come A Long Way, Baby	7. Tatyana Ali Kiss The Sky
8. Jennifer Paige Jennifer Paige	8. Susan Tedeschi Just Won't Burn
9. Divine Fairy Tales	9. La The Darkman Heist Of The Century
10. Susan Tedeschi Just Won't Burn	10. Fatboy Slim You've Come A Long Way, Baby

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

ROBERT CLARY
Sings Irving Berlin & Yip Harburg
PRODUCERS: Robert Clary, John Rodby
Original Cast 8806

In many ways, this is the best of Robert Clary's recent surveys on Original Cast of the masters of show music. Irving Berlin, of course, wrote with Berlin, and lyricist Yip Harburg collaborated with the likes of Harold Arlen, Burton Lane, Arthur Schwartz, and Vernon Duke. On this studio recording, Clary showcases his breezy style, well-suited to many of the songs here. While he can certainly put over a ballad—take his deeply felt medley of Berlin's "How Deep Is The Ocean" and "How About Me?" as two of many examples—the album's one mistake is "Happiness Is Just A Thing Called Joe," a great song that isn't right for Clary. But there are 19 other reasons—plus a cozy jazz combo, the John Rodby Trio—to expose this album to theater/cabaret fans.

ALBERT HAGUE & RENEE ORIN
Still: Young & Foolish
PRODUCER: none listed
LML Music 105

Albert Hague is the composer of the melodies of two fine Broadway scores: 1955's "Plain & Fancy" (the source of his best-known song, "Young And Foolish") and 1959's "Redhead." He is also familiar to movie and TV buffs from his role as a music professor in the film and TV series "Fame." His wife, Renee Orin, is an actress and singer. Together in a February 1998 performance at the Los Angeles nightclub Cinegrill, they sang with a nice, informal air and offered amiable chitchat. But for musical theater fans, the evening also served as a rare, winning reprise of Hague's work on Broadway, along with a haunting blues number, "Early Blue Evening," that he wrote with poet Langston Hughes. Also of note are songs Hague wrote with the late comedian Allan ("Muddah, Faddah") Sherman for a 1968 show, "Fig Leaves Are Falling," that never made it to Broadway. Whatever other failings hung over that musical, the songs presented here indicate that the score wasn't one of them. An entertaining and edifying cabaret performance. Contact: 323-856-9202.

PAIGE O'HARA
Dream With Me
PRODUCERS: Phillip Randall, Stephen Jay, Michael Piontek
Intersound 3723

As befits the Beauty of Disney's "Beauty And The Beast," cabaret star Paige O'Hara has the right youthful and gentle touch singing songs mostly associated with children's fare, such as "Peter Pan" (the Broadway version), "Rainbow Connection," and "Pinocchio." These sources and others make for some fine material, which is just the way it should be for O'Hara's tender way with tender material. Songs include "Never Never Land," "Count Your Blessings," "Tomorrow," "Dream," and "Look To The Rainbow." O'Hara is assisted on two tracks by Jodi Benson and Savannah True Randall.

DANCE

★ **CASSIUS**
1999
PRODUCERS: Philippe Zdar, Boombass
Astralwerks 6249

For the better part of this decade, Philippe Zdar and Boombass (Hubert Blanc-Fran-



SPOTLIGHT

PAUL WINTER AND FRIENDS
Celtic Solstice
PRODUCERS: Paul Winter, Dixon Van Winkle
Living Music 81529

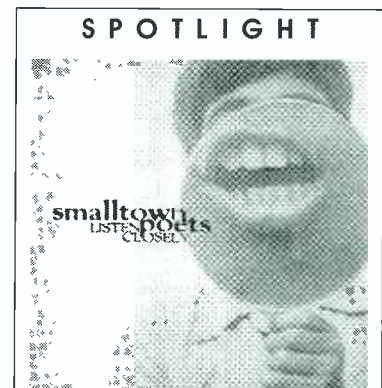
A musical journeyman who has composed, recorded, and performed authoritatively in genres ranging from bossa nova to jazz to new age, Paul Winter assembles a group of talented friends to join him in a celebration of Celtic music—another style he has explored extensively over the years, most recently in his 1998 Summer Solstice and Winter Solstice concerts at New York's Cathedral of St. John the Divine. A soprano saxophonist with a supple touch and an ear for enchanting melodies, Winter shines alongside the likes of *uilleann* pipes masters Davy Spillane and Jerry O'Sullivan, whistle and flute player Joanie Madden, fiddler Eileen Ivers, vocalist Karen Casey, harp player Carol Thompson, bassist Bakithi Kumalo, *bodhrán* player Austin McGrath, guitarist Zan McLeod, percussionist Jamey Haddad, and keyboardist Paul Halley (a mainstay of the Paul Winter Consort). Material ranges from new originals written by Winter, Spillane, Halley, Madden, and others to new arrangements of traditional Celtic tunes, including "Golden Apples Of The Sun," a musical adaptation of W.B. Yeats' poem "The Song Of Wandering Aengus." A wonderfully produced and uplifting album.

card) have been creating some of the sassiest sounds around. Whether recording under the La Funk Mob moniker or producing and remixing for the likes of MC Solaar, Depeche Mode, and Bjork, the pair has most definitely experienced the ebb and flow of French club music. Now known collectively as Cassius, Zdar and Boombass are joining fellow Parisians Air, Daft Punk, and Dimitri From Paris in finding that perfect (dancefloor) beat. But by instilling their musical landscape with cheeky nods to '60s funk, '70s disco, '80s electro/freestyle, and '90s house, the pair

VITAL REISSUES®

HERBIE HANCOCK
The Complete Blue Note Sixties Sessions
ORIGINAL PRODUCER: Alfred Lion
REISSUE PRODUCER: Michael Cuscuna
Blue Note 95569

The '60s were a heady time for Herbie Hancock, then a young pianist who had left his Chicago home to pursue a career in the thriving New York jazz scene. While he was busy collaborating with the likes of Donald Byrd, Miles Davis, and Wes Montgomery, and composing music for such groundbreaking films as Michelangelo Antonioni's "Blow-Up," Hancock was also nourishing his solo career, which began with the 1962 Blue Note release "Takin' Off." The entirety



SPOTLIGHT

SMALLTOWN POETS
Listen Closely
PRODUCERS: John Hampton, Dana Key
Ardent/ForeFront 5206

Their self-titled Ardent/ForeFront debut made the Smalltown Poets one of the new acts to watch in Christian music, netting them Grammy and Dove nominations and a Billboard Music Video Award. This thoughtful, finely crafted sophomore album should continue the Georgia band's career momentum. Group members Miguel DeJesus (bass), Kevin Brewer (lead guitar), Danny Stephens (keyboards), Michael Johnston (lead vocals/guitar), and Byron Goggin (drums) meld innovative rhythms with direct lyrics. Song titles like "Call Me Christian," "The Gospel Is Peace," and "Garland Of Grace" leave no doubt that the band is using its musical gifts to share its faith. In a time when some Christian bands are tempted to sing about their beliefs in vague terms, the Poets' straight-ahead approach is admirable and enjoyable. Though lyrically direct, the musicianship and song quality make this an album any fan of good music should make time to hear.

gives its electronica peers a run for their money. Infectious tracks like "Somebody," "Foxy," "La Mouche," "Crazy Legs," and the set's first single, "Cassius 1999," enter the inner depths of the subconscious—and don't leave.

COUNTRY

VARIOUS ARTISTS
Real: The Tom T. Hall Project
PRODUCERS: Various
Sire 31039

Tom T. Hall remains one of the most prolific of country songwriters, though he has not been as active in recent years. Now this tribute album introduces his material to a generation of young alternative country and rock artists, some of whom weren't even alive in 1968, when his song "Harper Valley P.T.A." was a huge hit.

of his output for Blue Note—predominantly as a bandleader, but also as a sideman for Byrd, Jackie McLean, Wayne Shorter, and Bobby Hutcherson—is collected on this six-CD set, which is augmented by an engrossing essay by Bob Belden and liner notes from the original releases. The set also includes previously unreleased alternate takes of such tunes as "Empty Pockets," "Blind Man, Blind Man," "Mimosa," "Riot," and "Watermelon Man." A comprehensive overview of the formative years of an artist who went on to blaze trails in genres beyond jazz and remains one of the most adventurous and accomplished figures in any genre.



SPOTLIGHT

LEE WILLIAMS AND THE SPIRITUAL QC'S
Love Will Go All The Way
PRODUCER: George Dean
MCG 7004

Based in Tupelo, Miss., for their 35 years together, Lee Williams & the Spiritual QC's make a terrific, head-spinning, long-overdue major-label debut. Eleven strong songs, all but one written by Williams, are done in timeless vocal-quartet style with bass, drums, electric guitar, and keyboards adding all the musical punch required. Interestingly, Williams and his partners—Al Hollis, Leonard Shumpart, and Roger McKinney—mix a good dose of blues and even a flavor of country to their sound, and it works beautifully, giving the group a distinctive sound. From the solid, irresistibly rocking first single ("I've Learned To Lean") to stirring gospel anthems ("I Do," "I Can't Give Up," "Don't Wait") and a kicking, Gospel-lyric update of a '60s soul classic ("In The Midnight Hour"), Williams and the QC's revel in the quartet tradition that is the backbone of American pop, rock, and R&B music. Distributed by Navarre; contact 770-821-5433.

Although Johnny Cash and Ralph Stanley make appearances (the latter supporting his son Ralph II), by and large the 17 performers here are from the young alt.country crowd. Syd Straw and the Skeletons take "Harper Valley" and rev it up to about 300 mph. The Mary Janes convert "I'm Not Ready Yet" into a sultry bar-room blues. Other standouts on this oddly effective album include Mary Cutrufello, Whiskeytown, and Iris DeMent.

LATIN

★ **FLACO JIMÉNEZ**
Said And Done
PRODUCERS: Michael Morales, Ron Morales
Barb Wire/Virgin 46530

Renowned accordionist Flaco Jiménez returns with an inviting package featuring foot-stomping *conjunto* narratives of *amor* ("Siempre Quiero Estar Contigo," "De Bolón Pin Pon") balanced by an ear-pleasing assortment of romantic songs ranging musically from *cumbia* ("Te Amaré") to country-Mex (the title track). The proper label push could make the touching bolero/*ranchera* ballad "Recuerda" a hit at Latin pop and regional Mexican radio.

CLASSICAL

★ **PIANO MUSIC OF JOHN ADAMS & TERRY RILEY**
Gloria Cheng-Cochran, piano
PRODUCERS: Michael Fine, Gloria Cheng-Cochran
Telarc 80513

Recorded more than three years ago, this disc presents a world-premiere take on Terry Riley's "The Heaven Ladder," along with his playful John Lennon tribute, "The Walrus In Memoriam," and two early pieces by John Adams, "China Gates" and "Phrygian Gates." Pianist Gloria Cheng-Cochran handles these distinct

minimalist compositions with aplomb, and she is abetted by a lovely piano sound that helps show off this music's expressive range. This is contemporary music for people who don't think they like contemporary music, with a combination of virtuosic wit and simple beauty that can appeal to those drawn to populist piano styles. Moreover, this album—which comes with excellent notes from the composers—makes one wish Riley and Adams wrote more often for the keyboard.

★ **LEONARDO LEO: SIX CELLO CONCERTOS**
Anner Bylsma, cello; Tafelmusik Baroque Orchestra, Jeanne Lamon
PRODUCER: Greg Pastic
ATMA 2126

One of the leading composers of the Neapolitan Baroque, Leonardo Leo (1694-1744) was renowned for his sacred music and operas. But these six cello concertos, some of his rare instrumental work, are utterly beguiling and deserve wider currency. Anyone enamored of Vivaldi's popular cello concertos would warm to Leo's pieces, which are often more reflective. Anner Bylsma and Tafelmusik are ideal advocates, with their period instruments and poetic technique making the most of Leo's honeyed tones. Recorded in 1986, this disc is seeing its first wide release via the budding French Canadian early music label ATMA—distributed in the U.S. and U.K. by Harmonia Mundi.

CONTEMPORARY CHRISTIAN

★ **THE WAITING**
Unfazed
PRODUCERS: Brian MacLeod, Brent Milligan
Sparrow 1679

On its latest album, the Waiting seems to be hitting its musical stride. "Unfazed" possesses the same endearingly quirky charm of the group's 1995 indie release, "Blue Belly Sky," but builds on the maturity displayed on its self-titled 1997 Sparrow debut. Composed of lead vocalist Brad Olsen, guitarist Todd Olsen (his brother), bassist Clarke Leake, and drummer Brandon Thompson, the band has a gift for marrying thought-provoking lyrics and memorable melodies. Brad Olsen's voice is an engaging instrument that breathes life into these well-crafted tunes, which share the band's faith in terms that will invite others to explore the Gospel. Among the highlights are the title cut, "I Am," "I Need You," "Easy To See," and "So Much Of Me." The Waiting's live shows and previous albums have earned this talented outfit an enthusiastic legion of fans that should find its ranks growing when audiences hear this terrific release.

GOSPEL

▶ **THE JACKSON SOUTHERNAIRES**
Warrior
PRODUCER: Melvin Williams
Malaco 4498

As an institution, the Jackson Southernaires have existed since 1940. And while none of that first aggregation's members is alive today, the classic quartet fire they lit is still carefully, and formidably, tended by the group's current lineup. The Southernaires rock hard on the album-opening title song, serving immediate notice that neither their message nor their musical muscle have softened over the years. "Lifting Up Holy Hands" is a swinging, bluesy shuffle with terrific counterpoint vocals between lead singer Robert Bryant and the ensemble. On the strong, radio-ready "Out Of The Rain," sweet strings evoke a dramatic, soul-drenched performance from the group's Huey Williams, as the Southernaires ably show the power of a pop ballad built on solid gospel ground. Though steeped in honorable tradition, the Jackson Southernaires are still as hot and tasty as a tray of fresh-baked biscuits.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to **Chef 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

► **MARIAH CAREY** *I Still Believe* (Timing not listed)
PRODUCERS: Steven "Stevie J." Jordan, Mike Mason, Mariah Carey

WRITERS: A. Armato, B. Cantarelli, L. Brncuse, A. Newly
PUBLISHERS: Tom Sturges/Chrysalis/Columbia-EMI, ASCAP, Taradam, BMI

Columbia 41802 (CD promo)
Lifted fresh from Carey's flawless "#1's" collection, this new track will warm the hearts of those who recall Brenda K. Starr's original version from 1988, since Carey recorded the track as a tribute to Starr. (Followers will remember that she's the one who gave Carey a lead in the music biz all those years ago.) Friendship aside, this track features one of the most relaxed, breeziest vocal performances Miss Mariah has ever served up, alongside a simple arrangement that allows her voice to shine through. The track also ably walks the line between R&B and pop: For listeners who may have lost the faith with Carey's ventures into hip-hop, this will reel them back into the fold. But it's also no step backward. Newer fans will love the less-glossy production and the soulful grip that Carey puts around this song of yearning and ache. The commercial single is set to come with some fiery remixes, too, including a Stevie J. mix featuring Mocha and Amil, a Damizza edit with Krazyzie Bone and Da Brat, and a radio-ready uptempo David Morales remix that's cool enough to work in any daypart. Get ready, this one's gonna tear up the charts like tissue.

► **BLONDIE** *Maria* (4:09)

PRODUCER: Craig Leon
WRITER: J. Destri
PUBLISHER: not listed

Beyond 78040 (CD promo)

Blondie is back on the radio in a big way with this delectable track, a skillfully arranged array of passionate Debbie Harry vocals, great guitar and drum thrusts, and neat harmonic passages that climb into the toll of cathedral bells. All these touches are in the service of a cool rock/pop intelligence powered by the street smarts that are the Blondie trademark. It's a hit, yes, but just a tantalizing taste of the forthcoming "No Exit," which, just between us, is quite simply the best Blondie album ever.

P.M. DAWN *Faith In You* (3:39)

PRODUCERS: P.M. Dawn
WRITER: A. Coorides
PUBLISHER: MCA Music, ASCAP
REMIXER: J.J. Flores

Gee Street/V2 33548 (CD promo)

Radio hasn't been a cozy partner with this once-on-top act of late, but this track has the potential to turn top 40's head and get it nodding again. The duo's dreamy sound is instantly recognizable, the beat and melody comparable with past works, and the message typically positive and spiritually uplifting. P.M. Dawn ups the ante here with a Backstreet Boys-style smooth-and-breezy mix by J.J. Flores and a slightly trippy, more beat-heavy radio edit that pushes the vocal to the front; the latter probably represents its best shot for radio action. All is pleasant enough here, and dedicated fans will be pleased. But to push "Faith In You" above the crowded realm of today's top 40, P.M. Dawn might just have to press itself to the next level in terms of creativity.

MELISSA JOAN HART *One Way Or Another* (3:28)

PRODUCER: Richard Gottelher
WRITERS: N. Harrison, D. Harry
PUBLISHERS: Chrysalis/Monster Island, ASCAP, Chrysalis Sounds, BMI

Geffen 1245 (CD promo)

Yes, she did go there. The star of ABC's "Sabrina The Teenage Witch" takes on the classic 1979 Blondie hit with a fairly true-to-the-original arrangement, but boy, the con-

text sure feels different. Hart's pop-attuned voice carries the song fine, though its appeal certainly rests primarily within its familiarity. Given proper exposure on the show, "One Way Or Another" could click with younger audiences who missed the song the first time around. But as far as serious radio action, there seems little reason to stray any farther from the definitive original version.

R & B

► **FAITH EVANS (FEAT. PUFF DADDY)** *All Night Long* (3:54)

PRODUCERS: Ron "Amen-ra" Lawrence, Faith Evans, Sean "Puffy" Combs

WRITERS: F. Evans, R. Lawrence, S. Combs, S. Crawford, T. Russaw, T. Gaither, G. Underwood, B. Reed
PUBLISHERS: Chyna Baby/Janice Combs, BMI, Justin Combs/Brother-4-Brother, ASCAP

Bad Boy 9193 (CD promo)

Faith Evans is about as close as these letters are pressed together to breaking bad as the next really big thing in R&B and pop. With each effort, her star seems to shine a little brighter, thanks to strong material from mentor Puff Daddy and an increasingly assured demeanor, both musically and visually. "All Night Long" trips along with beautifully layered harmonies and a sensual, commanding vocal, all about finding the vibe and taking time to make it all feel right. It's wholly inviting, really, and an effortless add for contemporary radio. For Evans' next step forward, Combs should realize that she can do it for herself and let the woman sing her heart out without his distracting, disconnected rap posturing. Puff, baby, you stamped her star, now let's see her blaze her own trail. From the extraordinary album "Keep The Faith."

► **TLC** *Silly Ho* (4:13)

PRODUCER: Cytron

WRITER: D. Austin

PUBLISHER: not listed

LaFace/Arista 4368 (CD promo)

Times have certainly changed since the release of R&B/pop trio TLC's last album, 1994's 10-times-platinum "CrazySexyCool." "Silly Ho," the first single from the forthcoming "Fanmail," is precisely modeled after Aaliyah's recent smash "Are You That Somebody?," simply replacing the baby giggle with the signature lower-register—and in this case completely unintelligible—vocals of T-Boz. This song is about only the beat—there's no detectable melody here—and hence it will likely garner massive airplay on the R&B side. But while it may be a hit, one has to wonder where this will ultimately take TLC. Certainly not in the forward direction of wonderful tracks like "Waterfalls" and "Creep." The real question here is whether this is a throwaway track to stir interest before we find out if T-Boz, Left Eye, and Chilli have made any true progress. Sure, you can catch a little booty groove here, but this is a bizarre choice for a first single for an act in need of redefining itself as it starts its next musical chapter.

COUNTRY

► **GEORGE STRAIT** *Meanwhile* (3:30)

PRODUCERS: Tony Brown, George Strait

WRITERS: F. Knobloch, W. Holyfield

PUBLISHERS: J. Fred Knobloch/Waysong/LeBrun/Ingram Songs, ASCAP

MCA 72084 (CD promo)

Strait possesses the longest streak of hit singles at country radio—starting with 1981's "Unwound" and continuing through to his last release, "We Really Shouldn't Be Doing This." This lilting ballad looks sure to continue that winning streak. Penned by two of Music Row's master tunesmiths, Wayland Holyfield and Fred Knobloch, the lyric offers an unusual twist on a familiar theme. Though enjoying a new relationship, the man involved can't help but keep flashing back to his former lover. The use of the word "meanwhile" to signal the shifts in his emotional focus makes the song almost feel like an episodic TV romance with an unresolved lovers' triangle. And through it all, Strait's voice

sounds like he's lived every word—the pleasure, the nostalgia, the wistful longing. It all adds up to a great song that will have couples swirling around a sawdust-covered dancefloor and melting with delight.

► **FAITH HILL** *Love Ain't Like That* (3:50)

PRODUCERS: Byron Gallimore, Faith Hill

WRITERS: T. Gaetano, A.J. Masters

PUBLISHERS: LaLuna Tunes/EMI Blackwood/Mark Alan Springer, BMI

Warner Bros. 9607 (CD promo)

The latest single from Hill's strong-selling and forward-stepping "Faith" album is a powerful ballad that evokes the artist's gospel roots. The lyric is a rich tapestry exploring the complex nature of love, and Hill's vocal oozes soulful emotion. This single marks one of her most stirring performances to date. She's alternately vulnerable and passionate, with her voice containing revival-like fervor on the chorus. The production perfectly accents her strong performance. Byron Gallimore and Hill have concocted a sturdy musical framework to support the lyric, with harmonica, keyboards, steel guitar, and fiddle melding into an intoxicating blend. It's an overall sonic delight that programmers and radio listeners should find instantly appealing. (Note: For those interested in hearing Hill raise the roof even higher, don't miss her stellar appearance on Sony/550 Music's "Touched By An Angel" soundtrack with "When You Cry.")

CLAUDIA CHURCH *What's The Matter With You Baby* (3:25)

PRODUCER: Rodney Crowell

WRITERS: B. Nielsen, A. Roboff

PUBLISHER: Almo Music Corp., ASCAP

Reprise 9531 (CD promo)

Newcomer Claudia Church previews her forthcoming Reprise album with a bouncy uptempo number about the sometimes-fickle quality of love. The production has a '60s girl group kind of effervescence that's appealing, but sometimes Church sounds as if she's trying hard to hold her own against the bubbly background vocalists and all those snappy hand claps. It's fun and frothy, which could catch the attention of programmers looking to liven up post-holiday playlists, but stations with a more traditional bent will likely pass.

NEW & NOTEWORTHY

JOEY MCINTYRE *Stay The Same* (3:48)

PRODUCERS: Joe Carrier, Walter Afanasieff, Dan Shea

WRITERS: J. McIntyre, J. Carrier

PUBLISHERS: Bowen Arrow/Cristien Music, BMI

C2/CRG 41833 (CD promo)

The timing couldn't be more perfect for ex-New Kid On The Block McIntyre, as youth-oriented acts continue to ride a rising tide at top 40 radio. At 26, the youngest member of that one-time champion of the boy band world has become a striking young man, complete with the boyishness that could make a new generation of teens swoon and sing along. Fortunately, the chops are there to back the image and carry off this super-sweet track, which McIntyre co-wrote. Thematically, it could have come right from the Mariah Carey songbook, imploring listeners to believe in themselves, that loving oneself will leave you "better off by far." Musically, the bombastic, soaring bridge à la R. Kelly is enough to warm the hearts and hands of even those in sub-zero Minnesota. "Stay The Same" is already popping in the New Kids' hometown of Boston, with other major-market action right on its heels. Just a few weeks into the new year, this could already be one of the big breakthroughs of 1999. No need to hesitate on this one—the kid's got himself a hit.

DANCE

► **CEVIN FISHER** *(You Got Me) Burnin' Up* (3:13)

PRODUCER: Cevin Fisher

WRITERS: C. Fisher, D. Hartman

PUBLISHERS: Evol Free Music, ASCAP, EMI Music, BMI
REMIXER: T-Total

Silver Label/Tommy Boy 348 (CD single)

You best get ready for this one. One of clubland's more revered producers, Cevin Fisher—who scored a massive hit last year with "The Freaks Come Out," which reached No. 1 on the Hot Dance Music/Club Play chart—appears poised to finally make the big jump from the underground club scene to the world of pop. And, thankfully, he's doing it on his own terms. For "(You Got Me) Burnin' Up," Fisher has fashioned a wicked track that unites hard-etched beats with a very recognizable sample: Loleatta Holloway's "Love Sensation," which many will recall was the same record sampled to good effect on Black Box's late-'80s song "Ride On Time" and Marky Mark & the Funky Bunch's 1991 pop hit "Good Vibrations." For a deeper and darker excursion, go directly to T-Total's Hot Flush mix, which is currently burnin' up many a club DJ's playlist.

AC

► **ELTON JOHN & LEANN RIMES** *Written In The Stars* (4:17)

PRODUCERS: Peter Collins, Wilbur Rimes

WRITERS: E. John, T. Rice

PUBLISHER: not listed

Curb/Rocket/Island 7913 (CD promo)

This eagerly anticipated pop anthem is an AC outlet's dream come true, combining the format's most enduring mainstay with one of its brightest and most talented new stars. This ballad goes right where you'd expect it to, soaring to the far reaches of the musical galaxy, trading off diva-esque notes between the two with aplomb, while sending forth a sweet message of missed love. Its success here is a given—in fact, its potential to reach the top of the adult contemporary chart is pretty much a no-brainer—but despite potential accusations of an ooey-goey center, this track deserves its due at top 40 as well. Taken from the forthcoming theatrical staging of Walt Disney's "Aida," the Elton John/Tim Rice-written track matches a pair of voices that are so natural together, you'll wonder what took this long. Schmaltz at its best.

ROCK TRACKS

► **MARILYN MANSON** *I Don't Like The Drugs (But The Drugs Like Me)* (4:32)

PRODUCERS: Michael Beinhorn, Marilyn Manson

WRITERS: Manson, Ramirez, Zum

PUBLISHER: not listed

Nothing/Interscope 6500 (CD promo)

Following the massive breakthrough success of the Grammy-nominated "The Dope Show," Marilyn Manson was destined to further direct his tongue at detractors who doubt his authority over serious rock-heads out there. This track, the name of which alone is enough to draw you in, offers dazzling production, layering Manson's vocal with a warbling underlayer that is as creepy as the visual that comes to mind with the mere mention of this highly imaged artist's name. Musically, there are multiple layers of weeping guitars, blasts of air, grimming percussion, and background vocals that come straight from the depths of you know where. Appropriately, parents of Manson's intended audience will be most alarmed by this aggressive phantasm of a rock track. That should make Marilyn Manson and company grin broadly, huh?

► **FEAR OF POP** *In Love* (4:45)

PRODUCER: Ben Folds

WRITER: not listed

PUBLISHER: not listed

REMIXER: Mark Saunders

550 Music 41772 (CD promo)

Ben Folds' first single from his new splinter project, Fear Of Pop, is a glittering best-case scenario in a world where side projects are often all self-indulgence, no substance. This is a tasty morsel of

trance-inducing new wave, a track featuring not only an unsullied pop refrain, but also the spoken-word vocals of William Shatner. While Folds riffs on a light love ballad, Shatner tells a star-crossed love story, increasing in vocal intensity as he moves from a couple's first meeting to their climactic breakup, and the bass guitar provides a heartbeat-like beat. A prominent but laid-back slow-dance beat underpins the whole affair, while a sheer curtain of strings and huzzing organ envelops the listener. This is an ironic opus magnum reminiscent of the best of Dub Narcotic Sound System, revealing Folds' oft-masked sense of humor. The remix, which adds some speed and Depeche Mode-esque pep to the track, is also a treat.

CRACKER *The World Is Mine* (3:46)

PRODUCER: Don Smith

WRITERS: David Lowery, Hickman

PUBLISHERS: Bicycle Spaniard Music, BMI; Bad Altar Boy Music, BMI

Virgin 13672 (CD promo)

With the release of the latest Cracker track, "The World Is Mine," front man David Lowery has found his wank-guitar inner child and taken it out to play. Whirring power pop chords and effects compete with a ZZ Top-like wall of hastily composed guitar sound, while an onslaught of cymbals and low-balanced bass speeds to the song's finish line. Lyrics, usually a selling point for Lowery, are not much of an issue on this track. The song title is repeated ad nauseam with tired Steve Miller-type harmonies, interspersed with occasional verses offering no immediately discernible information. While "The World Is Mine" is inoffensive and its rock ideals are intact, it seems a lazy swing at the slow and wobbly pitch modern rock is hurling of late.

RAP

► **METHOD MAN FEATURING D'ANGELO** *Break Ups 2 Make Ups* (4:06)

PRODUCERS: Poke, Tone, Qur'an Goodman

WRITERS: C. Smith, J.C. Olivier, S. Barnes, D'Angelo, Q. Goodman

PUBLISHER: not listed

Def Jam 307 (CD promo)

Wu-Tang Clan's Method Man slows the pace here but still packs the punches with the third single from his superb sophomore solo release, "Tical 2000: Judgement Day." On "Break Ups 2 Make Ups," Method bumps into an ex-girlfriend who played him, and he bluntly tells her off. Coming on hard but tactful, he explains why he's not with her anymore: "You ain't want me when you had me and now you're on your third baby daddy." This tale of the jilted male lover's perspective offers a novel point of view against the usual female lead with male rap backdrop. D'Angelo, meanwhile, stops by to back up the Wu-Tang boy and adds his smooth, heart-breaking vocals to the mix. Radio programmers looking for a break in the monotony should take delight in giving this a whirl.

NAUGHTY BY NATURE *Dirt All By My Lonely* (3:14)

PRODUCERS: Naughty By Nature

WRITERS: K. Gist, V. Brown, A. Criss, L. McCann

PUBLISHER: WB Music/Naughty Music/T-Boy, ASCAP; Irv-ing Music, BMI

Arista 3598 (CD promo)

Could we be seeing the start of a new trend? First, the Beastie Boys did it with their ingenious hit "Intergalactic," and now Treach and the Naughty gang take it on with "Dirt All By My Lonely" from the group's forthcoming Arista debut, "Nature's Fury." What's going on here is the sampling of a single from the act's own catalog—its 1992 single "Uptown Anthem." The group shows that it can still be clever lyrically and, as always, offers great delivery. Still, from an act that helped usher in the mainstream acceptance of hip-hop with classics like 1991's "O.P.P." and 1993's "Hip Hop Hooray," this "Dirt" seems less than certain to clean up at rap radio.

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

Reviews & Previews

GENERAL MEDIA
EDITED BY EILEEN FITZPATRICK

HOME VIDEO
BY CATHERINE APPLEFELD OLSON

BRIAN WILSON: IMAGINATION

Warner Reprise Video
60 minutes, \$19.98

The good news for the legions of Brian Wilson fans is that the elusive pop genius talks more candidly and coherently in this performance-cum-documentary tape than he has in many recent public appearances. Wilson shares insights about his current musical vision, the therapeutic gift of some of his newer songs, and what life is like now living outside Chicago with his wife and two young daughters. He also shares wonderfully detailed stories behind Beach Boys classics such as "Surfer Girl," "God Only Knows," and "Little Deuce Coupe." The video, a complement to the Giant Records album of the same name and a PBS television special, also features Peter Buck, Jimmy Buffett, Diane Warren, Sean Lennon, and Glen Campbell, to name a few paying homage to Wilson. There's also lots of footage of Wilson and his most recent tour members, including Christopher Cross, Timothy B. Schmit, and fellow Beach Boy Bruce Johnston, performing old and new music.

IMAGES OF LIFE

CBS Video
47 minutes, \$14.98

This video alternative to the coffee-table book celebrating Life magazine's 60th anniversary is a vibrant and touching souvenir of some of the most important events of the 20th century. Both still and moving pictures combine to document man's first trip to the moon, the civil rights movement, the Vietnam War, the Tiananmen Square massacre, and AIDS in America's Bible Belt, among other topics. And in many cases it's the subjects of the photos themselves who share their stories. Buzz Aldrin, for example, looks back on what it was like to take those first steps on the moon, and the parents of the young man who died of AIDS-related complications in a hospital where doctors wore protective gear akin to space suits relive their son's last painful months. The program, which originally aired as a TV special, is hosted by Candice Bergen and also includes commentary from Maya Angelou, Walter Cronkite, Spalding Gray, and George Plimpton.

OUR FRIEND, MARTIN

CBS Video
60 minutes, \$14.99

20th Century Fox offers one of the hippest history lessons around in this direct-to-video recounting of the contributions of Dr. Martin Luther King Jr. rolled into a contemporary animated story. Its excellent plot line and vocal cast, which includes Danny Glover, Angela Bassett, Whoopi Goldberg, James Earl Jones, and Susan Sarandon, make it the best kind of "edutainment" for its targeted youth audience, as well as adults. A sixth-grade field trip takes on gargantuan proportions for two friends, one African-American, the other white, when they are magically transported back in time. They meet up with King at critical junctures along the time line, including the Montgomery, Ala., bus protest, the riots in Birmingham, Ala., and the march on Washington. For all of these events, real archival film footage and speech excerpts cleverly blend into the animated story, which takes a "Back To The Future" turn toward the end.

BEAVIS AND BUTT-HEAD: HARD CASH

MTV Home Video/SMV
50 minutes, \$14.98

Couch potatoes who miss catching the

inane antics of Beavis & Butt-head on MTV will find this a comforting video memory. This collection of eight shorts, which previously aired on MTV, centers on the concept of the two scoring some quick cash. The shorts are intercut with classic B&B rants and raves over four music videos, including the Beastie Boys' "Pass The Mic," Rancid's "Nihilism," and MC 900 Ft. Jesus' "If I Only Had A Brain." The cartoons themselves are some of the more clever commentaries around. In one episode, the two try their hand at telemarketing but find they lack the proper phone etiquette. In another, inspired by "The Beverly Hillbillies," they decide to drill for oil in their own backyard, and in still another they hawk furniture and other stuff that doesn't belong to them.

PHOTOGRAPHY 101: TRAVELS WITH YOUR CAMERA

Panacea Learning Systems
30 minutes, \$14.95

This tape is the fourth in a series of succinct and straightforward photography instructions for beginners and intermediate hobbyists, following "Mother Nature's Studio," "Landscape Country," and "Trophy Shots." A Canadian-based professional photographer and his assistant discuss the best ways to document a vacation and put their theories to the test during a short trip to Niagara Falls. The tips include basics like the importance of bringing a spare set of batteries along and more complex issues such as "framing" a monument, capturing moving targets, personalizing photos, shooting in inclement weather, and the best uses of a tripod. More than just talk, this video is filled with de-

monstrative photos of what works well and not so well, and it makes an excellent primer for any excursion.

FIRESTORM IN DRESDEN

Discovery Channel Video/BMG Video
52 minutes, \$14.98

The role of the B-17 bomber in some of the most pivotal Allied victories during World War II is the focal point of this video, which is part of Discovery's "Wings Collection." The B-17 heralded the concept of "precision bombing" and became the catalyst for some of the most elite and important missions of the war, including a deadly raid on Berlin. Missions are recalled by some of the survivors of the 100th Bomb Corps who flew the B-17s, as well as a handful of soldiers who were fighting on the other side. While some 12,000 were built during World War II, fewer than 12 still fly today. Also

new from Discovery/BMG for history buffs are "The Valiant Few" and "Target Berlin."

ENTER*ACTIVE BY DOUG REECE

CYBORG 3D JOYSTICK

Saitek
Windows 95
Many PC game controllers try to be everything to everybody, but Cyborg succeeds in accomplishing both tasks. In addition to 24 programmable actions, Saitek includes a pilot-style hat switch, heavy-duty throttle control, and a helpful twist function that lets users rotate the stick from side to side to swivel the player's viewpoints. The latter feature is extremely helpful in 3D shooters. But the kicker with this great stick is its attention to left-handed gamers. There are actually adjustable pieces on the stick that allow customization not only for lefties but also for younger players' smaller hands. Meanwhile, an included wrench lets gamers tweak thumb angles. Like others, Saitek bundles its stick with several PC games.

BLOOD II: THE CHOSEN

GT Interactive
PC CD-ROM
Like its predecessor, "Blood II: The Chosen" transplants its heroes and villains into a different time setting but expands its original premise by introducing new weaponry, characters, and, most obviously, settings. Here, we find "Blood" hero Caleb again facing an evil cult, the Cabal, in 2028, 100 years later than the original game environment. In a somewhat clichéd but still effective plot twist, the Cabal has managed to go legit, putting on a corporate face (Cabalco) to hide its dastardly intentions. This is nightmare material—not for the young or weak-stomached but just what the doctor ordered for carnage-hungry gamers. Tons of surprise attacks and exquisite gore keep "Blood II" moving at a brisk and demanding pace. Graphics are fluid and clear.

AUDIOBOOKS BY TRUDI MILLER ROSENBLUM

I AM JACKIE CHAN

By Jackie Chan
Read by Daxing Zhang

Dove Audio
3 hours (abridged), \$18
ISBN 0-7871-1801-X

As this fast-paced, entertaining autobiography proves, the life of action movie star Jackie Chan would itself make an excellent film. It's a rags-to-riches story full of action, drama, humor, poignant moments, and even romance. The son of Chinese refugees, Chan was placed in a boarding school/academy that trained children in the art of Chinese opera, which included acrobatics, martial arts, swordplay, dance, and singing. Upon arriving at the academy, the young boy with boundless energy was thrilled at the idea of learning martial arts. But the school was straight out of a Dickens novel; the children were forced to train 12 hours a day, allowed only five hours of sleep a night, and were severely beaten whenever they made the slightest mistake. In a cruel twist of fate, the teenaged Chan left the school after 10 years of rigorous training only to find that the audience for Chinese opera was dwindling and that it was no longer a viable career. He then became a movie stuntman, eventually achieving worldwide stardom as an actor with his unique blend of action, comedy, and death-defying stunts. Reader Daxing Zhang does an excellent job with the material and is nothing short of adorable telling the story of Chan's romance with a popular Taiwanese actress, whom he later married. Chan was amazed that this beautiful and demure star could like an uneducated, rough-and-tumble guy like himself, and as Zhang reads their dialogue, Chan's overzealous, schoolboy enthusiasm comes through in his voice.

IN PRINT

GENERATION ECSTASY: INTO THE WORLD OF TECHNO AND RAVE CULTURE

By Simon Reynolds
Little, Brown and Co.
454 pages, \$25

As Simon Reynolds notes in "Generation Ecstasy," the rampant categorization of music is a necessary evil in order to understand each form of electronic dance music, despite the fact that all the labeling has gotten way out of hand and awfully annoying.

After all, the world of techno and electronic dance music spans a plethora of genres and sub-genres and has more subdivisions than rock. Included in this massive sonic mix is the rhythm-heavy, bassy music known as jungle; the spacey, downtempo style of trip-hop (found, for example, in the moody tunes of Tricky and Portishead); the speedy, brittle sonic formats known as hardcore (including gabba, the ultra-fast gnarly version spawned in Holland); and the recently popularized big beat (breakbeat-driven rave'n'roll created by the Chemical Brothers, Fatboy Slim, and others).

In this book, Reynolds digs deep and intelligently into the complicated history of techno and its accompanying (and drug-fueled) rave dance culture.

The genre's crucial outlet at the outset was all-night dance parties, or raves, held in the U.S., the U.K., and other countries in the early '90s. Often illegally organized, these parties—often attended by tens of thousands of club kids—took place in remote outdoor settings as well as in trendy inner-city clubs.

Reynolds—a senior editor at Spin, the author of "Blissed Out: The Raptures Of Rock," and the co-author of "The Sex Revolts: Gender, Rebellion, And Rock'n'Roll"—has titled his stylishly written and somewhat scholarly (but not stodgy) study after the drug Ecstasy. Combining the sensory intensification of marijuana and low-dose LSD with some effects of speed and alcohol, Ecstasy has been the drug

of choice in rave culture.

"In the rave environment, Ecstasy acts as both party-igniting fun fuel and the catalyst for ego-melting mass communion," Reynolds writes. But while enhancing social bonding (which is why ravers say they're "loved up") and making music sound especially vivid, "E"—like any drug—can be physically and psychologically dangerous when abused.

Reynolds writes of "the utopian/dystopian dialectic running through Ecstasy culture, the way the hunger for heaven on earth almost always leads to a 'dark side' phase of drug excess and paranoia."

Early in the book, Reynolds discusses rave's origins, including the Detroit techno and Chicago house scenes of the 1980s. While Detroit techno was dominated by instrumental tracks, Chicago house often featured disco-style diva vocals.

Early house music also flaunted just what the straight-laced discophobes of the upper Midwest dreaded most—mechanical repetition, synthetic textures, and decadent drugginess. The genres born in Detroit and Chicago, along with the deep-house garage sound of New York, would mutate into other styles on the other side of the Atlantic by 1990. The distinctively British sound of hardcore—which melded raw futurism, coded lingo,



JEFFREY L. PERLAH



NBA Rap. Chris Webber of the NBA's Sacramento Kings, who is also CEO of Humility Records, signed a distribution deal with Light Year Entertainment, which is distributed by WEA. The rapper/basketball star will be the first artist released by the label. Shown, from left, are Light Year president Arnie Holland and Webber.

Myriad Of Obstacles For R&B Stores Overabundance Of Releases Among Problems For Retailers

BY DAVID NATHAN

LOS ANGELES—Faced with an altered musical landscape, R&B and rap music retailers are predicting that recent industry changes may cause some music merchants to shift their buying patterns. In addition, retailers are hoping that labels will cut back on the amount of releases by new artists and work on recapturing the adult R&B audience. Other retailers that primarily focus on hip-hop and R&B are also concerned about how the Internet will affect business.

Sonya Askew, urban buyer for the 498-store, North Canton, Ohio-based Camelot Music, says, "Distribution companies have to be realistic that [retail] buying will be slimmer this year due to too many releases, the consolidation of chains, and the importance of chains managing their inventory. No one is trying to have a lot of product in their warehouses."

For Violet Brown, urban buyer for the 597-store, Torrance, Calif.-based Wherehouse, a heavy flow of product requires stricter scrutiny when buying for the chain. "Every year we say there's too much product, and this year there was even more," Brown says. "I listen to the music first, I do testings in certain stores, and then I look carefully at how the label is spending money on a new release, who produced it, if the act is associated with an existing best-selling artist, and what kind of radio reaction the label expects. The bins get more and more crowded each year."

George Daniels of the independent George's Music Room in Chicago, says the large amount of R&B and hip-hop releases have caused much of the music to be "underexposed" to consumers. "People are less likely to even buy singles because they are being exposed to less music [on the radio]," Daniels says.

Retailers are expressing concern not only over the amount of albums, but how releases are positioned. "It really concerns me how artists will be marketed and promoted in '99," Askew says. "The R&B consumer needs to know that [artists such as] D'Angelo are still coming. Labels and distribution need to make a big to-do and advertise [product] in the proper media in order to get people into the stores. More focus and time has to be put into working every release. It's that much more important that buyers stay on the job and execute the plan."

1998'S BIG SELLERS

Despite their cautious approach for 1999, a number of retailers note that '98 sales were stellar for a number of R&B/hip-hop acts.

"We had some albums that sold year-round, like Will Smith's 'Big Willie Style' and Usher's 'My Way,'

Janet Jackson's record 'The Velvet Rope,' which kept building as she toured, and all the No Limit titles," says Wherehouse's Brown. According to SoundScan, "Big Willie Style" has sold 4.31 million units, "My Way" 3.65 million units, and "The Velvet Rope" 2.71 million units.

"But in terms of bringing traffic into the stores [on the day of release], I'd say the Jay-Z album 'Vol. 2... Hard Knock Life,' Lauryn Hill's [solo] debut, Snoop Dogg's 'Da Game Is To Be Sold, Not To Be Told,' and OutKast were big," Brown adds. According to SoundScan, "The Mis-education Of Lauryn Hill" has moved 2.89 million units, "Vol. 2... Hard Knock Life" 2.78 million copies, "Da Game Is To Be Sold, Not To Be Told" 1.67 million units, and OutKast's "Aquemini" 1.11 million copies.

Ish, urban buyer for Bondy's, an independent retailer in Manhattan, adds that fourth-quarter releases by Busta Rhymes, Method Man, and DMX were "major draws for people to come into the store."

Askew says that Camelot fared well in '98 with strong sales of albums from such artists as Hill, DMX, Kelly Price, and the "Rush Hour" soundtrack. Daniels says his store fared well with sets from such artists as R. Kelly and Jay-Z.

According to SoundScan, DMX's "It's Dark And Hot As Hell" has sold 2.28 million copies, Method Man's "Tical 2000: Judgement Day" 1.01 million units, "Rush Hour" 1.01 million units, Kelly's "R." 951,000 units, Price's "Soul Of A Woman" 706,000 units, and Busta Rhyme's "Extinction Level Event" 550,000 copies.

INTERNET: HELP OR HURT?

While pundits predict that online sales of music will substantially increase in the next decade, both Wherehouse's Brown and Bondy's Ish agree that buyers of rap in particular will continue to make purchases in record stores.

"Most of the people who buy rap want it immediately," says Ish. "They don't want to have to wait for something to arrive in the mail, and they're saving the cost of packing and postage by coming into the store." (Continued on page 26)

Columbia's Michael Mauldin To Depart; Celebrating Teddy Riley's Sweet 15

A GOOD MAN GONE: Following weeks of speculation, on Jan. 5 sources confirmed that **Michael Mauldin**, Columbia's president of black music and senior VP of the Columbia Records Group, will in fact be leaving the company. Producers **Tone & Poke**, from the production company Trackmasters, will oversee some of Mauldin's responsibilities. Mauldin was named the label's president of black music in October 1997. He is also the father of producer **Jermaine Dupri**, whose imprint So So Def is distributed through Columbia.

At press time, Mauldin could not be reached for comment. A spokesman for Columbia had no comment.

HAPPY 15: Grammy-winning vocalist/songwriter/producer **Teddy Riley** was honored Jan. 5 at New York's Spy Bar by ASCAP and Hennessy Cognac for his 15 years of contributions to the music industry. Riley, who is also a member of the Interscope band **BLACKstreet**, is best known for his development of new jack swing, a sound that permeated radio airwaves in the '80s. The genre, which encompassed image, vocal style, and music, was initially heard on songs such as **Keith Sweat's** "I Want Her" and the newly solo **Bobby Brown's** "My Prerogative." Once firmly rooted, the sound took off and was further embellished by then virgin acts such as **Jodeci**, **Mary J. Blige**, and **Guy**, a trio that included Riley.

The event was hosted by Bad Boy Entertainment consultant **Andre Harrell** and former Uptown senior VP/MCA rapper **Heavy D**. A number of artists performed at the celebration, among them **Case**, **Zhane**, **Allure**, **Divine**, and **Rudy**.

In 1993, Riley was named ASCAP's Songwriter of the Year.

A WORLD OF MUSIC'S 'ART': On Feb. 1-3, PBS station WNET-TV New York will premiere the series "I'll Make Me A World: A Century Of African-American Arts." The show, which kicks off the network's celebration of Black History Month, will highlight a number of African-American writers, poets, painters, sculptors, musicians, dancers, filmmakers, and actors who helped shape American culture in the 20th century.

The six-hour series was produced by the independent documentary film company Blackside, founded

by the late **Henry Hampton**, and is narrated by vocalist/actress **Vanessa L. Williams**. Hampton was the creator and executive producer of the documentary series "Eyes On The Prize." Hampton also executive-produced other Blackside film projects, including "The Great Depression: America's War On Poverty," "Malcolm X: Make It Plain," and "Breakthrough: The Changing Face Of Science In America."

The program will include commentaries and analyses from scholars, critics, and artists such as **Bill T. Jones**, **Cornel West**, **Spike Lee**, **Wynton Marsalis**, and **Ben Vereen**.

The first segment, "Lift Every Voice"/"Without Fear Or Shame," will in part chronicle the role that jazz played in American history. Among those profiled are **Louis Armstrong**, bandleader/trumpeter **Buddy Bolden**, trombonist/bandleader **Edward "Kid" Ory**, and bandleader **James Reese Europe**.

The second night's program, "Bright Like A Sun"/"The Dream Keepers," follows the creative process of African-American artists through the Great Depression and World War II, when the late vocalist/actor **Paul Robeson** began to use his craft for the benefit of social justice both in the U.S. and abroad. The broadcast features, among others, the contributions of jazz greats such as trumpeter/composer/bandleader **Dizzy Gillespie** and saxophonist/composer/bandleader **Charlie Parker**.

"Not A Rhyme Time"/"The Freedom You Will Take," the third night's show, will discuss the Motown-dominated '60s era, as well as the efforts in poetry and art by the likes of **Gwendolyn Brooks** and **Romare Bearden**, who captured the essence of the African-American community. Those featured in that night of the series include composer/songwriter **Oscar Brown Jr.**, **Quincy Jones**, poet/playwright/activist **Amiri Baraka**, visual artist **Faith Ringgold**, poet/activist **Sonia Sanchez**, and novelist/poet **Alice Walker**.

Blackside will present an educational World Wide Web site (www.blackside.com) to coincide with the series. It will feature, in addition to a chronology of African-American art, profiles of artists featured in the series and descriptions of dance, film, literature, music, theater, and visual arts programs for grades K-12. The site will also offer videoclips from the series and classroom activities for middle and high school teachers and students.



by Anita M. Samuels



Musically Speaking. Author/critic and former Billboard R&B editor Nelson George, right, and Arista president Clive Davis go one-on-one during an informal chat about Davis' career at New York University.

Billboard® TOP R&B ALBUMS™

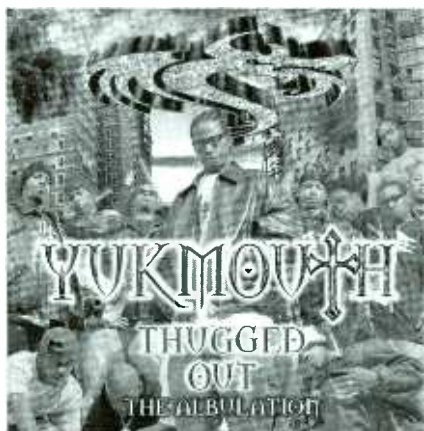
JANUARY 16, 1999

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
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
1	1	55	3*	DMX RUFF RYDERS/DEF JAM 558902*/MERCURY (11.98/17.98)	No. 1 FLESH OF MY FLESH BLOOD OF MY BLOOD	1
2	2	1	4	MYSTIKAL NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	1
3	4	6	15	JAY-Z ▲ ³ ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
4	8	8	8	R. KELLY ▲ ³ JIVE 41625* (19.98/24.98)	R.	1
5	3	2	3	BUSTA RHYMES ▲ E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)		2
6	5	5	6	2PAC AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
7	7	10	10	DRU HILL ▲ UNIVERSITY 524542/ISLAND (10.98 EQ/17.98)	ENTER THE DRU	2
8	6	9	19	LAURYN HILL ▲ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
9	11	3	3	VARIOUS ARTISTS ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98 EQ/16.98)	DJ CLUE? THE PROFESSIONAL	3
10	9	7	7	MARIAH CAREY ▲ ² COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	6
11	12	4	4	REDMAN DEF JAM 558945*/MERCURY (10.98 EQ/16.98)	DOC'S DA NAME 2000	1
12	13	13	7	WHITNEY HOUSTON ▲ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
13	14	14	33	DMX ▲ ² RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
14	10	11	30	BRANDY ▲ ³ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
15	15	12	4	VARIOUS ARTISTS PRIORITY 50724* (10.98/16.98)	NO LIMIT SOLDIER COMPILATION — WE CAN'T BE STOPPED	2
16	18	20	14	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
17	23	22	9	JUVENILE CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	7
18	17	15	8	METHOD MAN ▲ DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	1
19	22	17	7	ICE CUBE PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. 1 (THE WAR DISC)	2
20	16	16	15	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
21	19	18	14	DEBORAH COX ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
22	21	21	20	THE TEMPTATIONS ● MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	8
23	20	19	58	WILL SMITH ▲ ³ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
24	26	26	6	BONE THUGS-N-HARMONY RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	12
25	38	24	7	GETO BOYS RAP-A-LOT 46780/VIRGIN (11.98/17.98)	DA GOOD DA BAD & DA UGLY	5
26	28	28	21	KELLY PRICE ● T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	2
27	25	27	10	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
28	27	25	16	SOUNDTRACK ● DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	2
29	24	23	25	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
30	39	45	14	TYRESE RCA 66901* (9.98/13.98) HS	TYRESE	30
31	29	29	9	TOTAL BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	9
32	30	32	8	112 ● BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
33	40	41	8	VARIOUS ARTISTS POLYGRAM TV/DEF JAM 565668/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	29
34	33	31	6	TIMBALAND BLACKGROUND/ATLANTIC 92813*/AG (10.98/16.98)	TIM'S BIO: LIFE FROM DA BASSMENT	11
35	42	37	6	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	13
36	36	39	24	GERALD LEVERT ● EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	2
37	34	30	6	RZA AS BOBBY DIGITAL GEE STREET 32521*/V2 (11.98/17.98)	RZA AS BOBBY DIGITAL IN STEREO	3
38	43	43	6	VARIOUS ARTISTS TOMMY BOY 1268 (12.98/17.98)	MTV PARTY TO GO 99	38
39	37	40	9	MIA X NO LIMIT 53502*/PRIORITY (10.98/16.98)	MAMA DRAMA	3
40	49	49	15	KEITH SWEAT ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	2
41	41	44	13	BIZZY BONE ● MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	2
42	32	36	4	SOUNDTRACK DREAMWORKS 50050/GEFFEN (10.98/16.98)	THE PRINCE OF EGYPT—INSPIRATIONAL	32
43	31	38	37	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	13
44	44	42	10	98 DEGREES MOTOWN 530956 (10.98 EQ/16.98)	98 DEGREES AND RISING	41
45	52	48	9	SOUNDTRACK ● DEF JAM 558925*/MERCURY (11.98 EQ/17.98)	BELLY	2
46	35	35	29	SOUNDTRACK ▲ ² BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
47	68	59	15	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	47
48	53	50	19	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	42

49	51	56	32	MASTER P ▲ ⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
50	56	53	25	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
51	45	47	65	JANET ▲ ² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
52	58	68	25	JERMAINE DUPRI ▲ JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)		1
53	55	52	11	KENNY LATTIMORE COLUMBIA 68854 (10.98 EQ/16.98)	FROM THE SOUL OF MAN	15
54	66	62	11	AARON HALL MCA 11778 (10.98/16.98)	INSIDE OF YOU	11
55	62	66	23	SNOOP DOGG ▲ ² NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
56	84	85	6	JESSE POWELL SILAS 11785/MCA (10.98/16.98) HS	'BOUT IT	56
57	46	51	21	LUTHER VANDROSS ● VIRGIN 46089 (11.98/17.98)	I KNOW	9
58	71	70	9	CRUCIAL CONFLICT PALLAS 53163/UNIVERSAL (10.98/16.98)	GOOD SIDE BAD SIDE	10
59	80	65	8	PETE ROCK LOUD 67616*/RCA (10.98/16.98)	SOUL SURVIVOR	7
60	63	71	34	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
61	54	46	15	VARIOUS ARTISTS TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	43
62	48	54	65	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
63	65	61	8	TQ CLOCKWORK 69431*/EPIC (11.98 EQ/16.98) HS	THEY NEVER SAW ME COMING	28
64	69	79	47	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
65	76	78	15	A TRIBE CALLED QUEST ● JIVE 41638* (10.98/17.98)	THE LOVE MOVEMENT	3
66	59	60	68	JON B. ▲ YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	5
67	67	69	46	JAGGED EDGE ● SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
68	79	76	14	GANGSTA BOO HYPNOTIZE MINDS 1685/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	15
69	57	58	27	MAXWELL ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
70	89	86	11	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98) HS	ON DA GRIND	34
71	73	81	71	MASTER P ▲ ² NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
72	64	67	67	BRIAN MCKNIGHT ▲ ² MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
73	82	89	26	MO THUGS FAMILY ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8
74	61	63	10	DIVINE PENDULUM 12325/RED ANT (10.98/16.98) HS	FAIRY TALES	40
75	77	83	13	CYPRESS HILL ● RUFFHOUSE 83142*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL IV	11
76	70	64	66	NEXT ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
77	83	75	5	VARIOUS ARTISTS PRIORITY 53532* (10.98/16.98)	N.W.A. STRAIGHT OUTTA COMPTON 10TH ANNIVERSARY TRIBUTE	31
78	81	84	27	NOREAGA ● PENALTY 3077/TOMMY BOY (11.98/16.98)	N.O.R.E.	1
79	86	82	6	STEADY MOBB'N NO LIMIT 50026*/PRIORITY (10.98/16.98)	BLACK MAFIA	19
80	74	74	80	K-CI & JOJO ▲ ³ MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
81	RE-ENTRY	10	SOUNDTRACK TVT SOUNDTRAX 8210/TVT (10.98/17.98)	BLADE	28	
82	85	80	13	MACK 10 ● HOO GANG'L 53512*/PRIORITY (10.98/16.98)	THE RECIPE	6
83	75	73	14	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE (10.98 EQ/16.98) HS	PLEASURES OF THE NIGHT	36
84	78	77	12	VARIOUS ARTISTS BAD BOY 73022*/ARISTA (10.98/17.98)	BAD BOY'S GREATEST HITS VOLUME 1	17
85	RE-ENTRY	10	TELA RAP-A-LOT 46588/VIRGIN (10.98/16.98)	NOW OR NEVER	13	
86	87	98	4	SOUNDTRACK VIRGIN 46914 (11.98/17.98)	DOWN IN THE DELTA	86
87	RE-ENTRY	13	BRAND NUBIAN ARISTA 19024* (10.98/16.98)	FOUNDATION	12	
88	60	72	12	TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98) HS	KISS THE SKY	47
89	RE-ENTRY	55	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2	
90	93	94	59	CHICO DEBARGE ● KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
91	94	92	16	FLIPMODE SQUAD ● FLIPMODE/ELEKTRA 62238*/EEG (10.98/16.98)	THE IMPERIAL	3
92	100	93	7	KID CAPRI TRACK MASTERS 68781*/COLUMBIA (10.98 EQ/16.98)	SOUNDTRACK TO THE STREETS	25
93	RE-ENTRY	11	TWISTA & THE SPEED KNOT MOBSTAZ CREATOR'S WAY/ATLANTIC 83142*/AG (10.98/16.98)	MOBSTABILITY	9	
94	RE-ENTRY	6	GHETTO COMMISSION NO LIMIT 50011*/PRIORITY (10.98/16.98)	WISE GUYS	12	
95	97	—	35	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	18
96	RE-ENTRY	20	LINK RELATIVITY 1645 (10.98/15.98) HS	SEX DOWN	46	
97	RE-ENTRY	4	FULL BLOODED NO LIMIT 50027*/PRIORITY (10.98/16.98) HS	MEMORIAL DAY	20	
98	RE-ENTRY	32	BIG PUNISHER ▲ LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	1	
99	88	—	19	MARY J. BLIGE ● MCA 11848 (10.98/17.98)	THE TOUR	7
100	RE-ENTRY	5	LA THE DARKMAN WU-TANG 3007*/SUPREME TEAM (11.98/16.98) HS	HEIST OF THE CENTURY	37	

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



YUKMOUTH

FROM THE LUNIZ

THUGGED OUT: THE ALBULATION FEATURING:

SCARFACE, RAP-A-LOT FAMILY, OUTLAWZ, NUMSKULL, TECH 9, MC REN, DAZ DILLINGER, KURUPT AND PHATS BOSSILINI

EXECUTIVE PRODUCER: J PRINCE





K.Ci & JoJo

Nominated For Two American Music Awards:

Favorite Soul/Rhythm & Blues Band, Duo or Group

&

Favorite Soul/Rhythm & Blues Album, "Love Always"



'Greenthumb' Rap. Cypress Hill takes a break during the filming of "Dr. Greenthumb," the trio's latest video. The clip was shot on location in Los Angeles and was directed by Estevan Oriol. Shown, from left, are B-Real of Cypress Hill, Oriol, and DJ Muggs and Sen Dog of Cypress Hill.

MYRIAD OF OBSTACLES

(Continued from page 21)

store. The Internet is useful in letting consumers know what's coming out; we noticed that with new releases by The Artist [Formerly Known As Prince] and Chaka Khan. Customers knew about their albums from reading online before they came out, so the Web is a good way for labels to create awareness for new product."

Askew adds that there shouldn't be much competition with online music sales as long as music retailers are able to be more aggressive on the Net this year. "We have to make our Web sites just as enticing as our other competitors' online. We'll look at it as an extension of our marketing campaign," she says.

Daniels says he expects to be online in the "near future," but adds that it's important for retailers not to let the "shopping experience" die. "You have to stay aggressive and fill that niche and create excitement around your own shop. It's up to you to step up your program."

Terrence Forbes-Taylor of the independent Atlanta-based Rhythm Junction also expects to have his own Web site up by the summer. "But I don't think anything will ever replace bricks and mortar! There are always going to be people who will not have access to the Internet."

R&B WOES

Another underlying theme of '98 for retailers was that adult buyers didn't feel they were being catered to. Brown suggests that adult consumers of R&B are more likely to buy online but decries the lack of new product appealing to an over-30 demographic.

"Frankly, there's not enough traditional R&B product to bring adults into the stores now. There's so much concern about putting music out there for the young consumer that there's no real push behind the older artists, and it's difficult for them even to get signed now. The labels are signing younger and younger acts, and almost the entire urban effort is geared toward kids, even if the music is R&B-flavored like with [an act like] Next or Total."

Brown adds that the strong sales for "Phoenix Rising," the 1998 release from The Temptations, which according to SoundScan has sold 490,000 copies, "shows people are still hungry for this kind of music. But something like the Regina Belle album ["Believe In Me"] on MCA, people don't even know it's out unless they stumble upon it in the bins, especially since radio tends to shun traditional R&B artists."

Balancing the emphasis on new product by young rap and hip-hop acts, Bondy's remains a mecca for "R&B oldies from the '60s, '70s, and '80s," Ish says. "There's been no slowdown in sales of reissues. If anything, it's increasing among younger consumers who are aware of that music because of samples. We still do very well with artists like Eddie Kendricks; Earth, Wind & Fire; the O'Jays; the Delfonics; and the Spinners."



WHAT YOU SEE IS WHAT YOU GET: Until recently, a song had to be released as a retail-available single to chart on Hot R&B Singles and the Hot 100. In many cases, however, that requirement created complications when titles had street-date violations or were available only in the 12-inch-only configuration, with the latter scenario quite prevalent for rap titles. Now, any single with enough airplay will hit Hot R&B Singles & Tracks.

The inclusion of radio-only tracks allows readers to see hits that previously would have often been held off the charts. For example, **George Michael & Mary J. Blige** recorded a version of **Stevie Wonder's** 1977 classic "As" (Epic), which is available only as an import. According to a source, a station DJ picked up the single while overseas and put the song into rotation. Soon afterward, several other stations ordered the import and began spinning it. As of this issue, the track is being played on nine R&B stations, enough to have a total R&B audience of 5.4 million listeners and debut at No. 58 on Hot R&B Airplay. Even more impressive is the song's Hot Shot Debut ribbon at No. 77 on Hot R&B Singles & Tracks. Meanwhile, neither Epic, which released Michael's greatest-hits album, nor Blige's label, MCA, is promoting the title to radio, as singles rights have not been granted.

THIS YEAR'S ANTHEM: If there's one song that is sure to be one of the year's most played, it will be **Prince's** "1999" (Warner Bros.), which he recorded back in 1982, when the year 1999 seemed a lifetime away. The title charted in October of the year it was released and eventually peaked at No. 4 that same year, back in the days before Broadcast Data Systems and SoundScan.

The song is getting enough radio attention to re-enter Hot R&B Singles & Tracks at No. 45. The title also enters Hot R&B Airplay at No. 38 and Hot R&B Singles Sales at No. 62; it is listed as a new entry on the component lists because those charts did not exist during the single's first run. The label and distributor WEA expect the single to sell all year, with sales and airplay exploding toward year's end.

DOWNTIME: Considering that the weeks surrounding Christmas have the year's highest volume for music, this week marks the beginning of the post-holiday sales decline. In actuality, it's not so much a decline, but the retail market returning to normal sales levels.

Taking the biggest hit was **DMX's** "Flesh Of My Flesh Blood Of My Blood" (Ruff Ryders/Def Jam/Mercury), which saw a drop of more than 64% from last issue's 670,000 units. Despite that, the title holds down a second week on both The Billboard 200 and Top R&B Albums. Since no record gained and the R&B album market was down 49%, titles that lost less than 30% of their previous-week total earn bullets. The Pacesetter goes to **Jesse Powell's** "Bout It" (MCA), which was down by only 5%.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	GHETTO COWBOY ♦ MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY (C) (D) (M) (T) (X) RUFFHOUSE 78868/COLUMBIA	No. 1 5 weeks at No. 1
2	2	2	11	DOO WOP (THAT THING) ♦ LAURYN HILL (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA	
3	5	—	2	MORE FREAKY TALES ♦ TOO SHORT (C) (D) (T) (X) S&G 42571/JIVE	GREATEST GAINER
4	3	3	12	PUSHIN' WEIGHT ♦ ICE CUBE FEAT. MR. SHORT KHOP (C) (D) (T) PRIORITY 53456	
5	4	4	4	WATCH FOR THE HOOK ♦ COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WITCHDOCTOR (C) (D) (T) (X) ORGANIZED NOIZE 97046/INTERSCOPE	
6	6	5	12	WHATCHA WANNA DO? ♦ MIA X FEAT. CHARLIE WILSON (C) (D) (T) NO LIMIT 53459/PRIORITY	
7	7	6	11	MONEY'S JUST A TOUCH AWAY ♦ MACK 10 FEAT. GERALD LEVERT (C) (D) (T) HOO BANGIN' 53327/PRIORITY	
8	14	11	17	INVASION OF THE FLAT BOOTY B****S ♦ TOO SHORT (C) (D) (T) SHORT 42543/JIVE	
9	17	21	5	LIZARD-LIZARD ♦ NO GOOD-N-JIGGIE FEATURING LUKE (C) (D) (T) LUKE/LOUD 65628/RCA	
10	9	15	15	JUST THE TWO OF US ♦ WILL SMITH (M) (T) (X) COLUMBIA 79038*	
11	12	14	10	ENJOY YOURSELF ♦ A+ (C) (D) (T) KEDAR 56212/UNIVERSAL	
12	23	9	11	JUST DON'T GIVE A F*** ♦ EMINEM (C) (D) (M) (T) (X) WEB/AFTERMATH 97044/INTERSCOPE	
13	10	13	20	STILL A G THANG ♦ SNOOP DOGG (C) (D) (T) NO LIMIT 53450/PRIORITY	
14	8	17	26	LOOKIN' AT ME ♦ MASE FEATURING PUFF DADDY (C) (D) (T) (X) BAD BOY 79176/ARISTA	
15	15	7	13	DON'T LET IT GO TO YOUR HEAD ♦ BRAND NUBIAN (C) (D) ARISTA 13571	
16	21	10	10	THE REAL ONE ♦ THE 2 LIVE CREW FEATURING ICE-T (C) (D) (T) LIL' JOE 889	
17	16	16	16	LOST IN LOVE ♦ NASTYBOY KLICK (C) (D) NASTYBOY 0137/UPSTAIRS	
18	13	22	30	COME WITH ME ♦ PUFF DADDY FEAT. JIMMY PAGE (C) (D) (M) (T) (X) EPIC 78954	
19	19	20	14	BETTER DAYS ♦ WC FEATURING JON B. (C) (D) (T) PAYDAY/LONDON 570258/ISLAND	
20	11	18	23	GOODBYE TO MY HOMIES ♦ MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK (C) (D) (T) NO LIMIT 53326/PRIORITY	
21	24	8	7	TAKE IT THERE ♦ NONCHALANT FEATURING RAMPAGE (C) (D) (T) MCA 55502	
22	20	12	19	SUPERTHUG (WHAT WHAT) ♦ NOREAGA (C) (D) (T) PENALTY 0237/TOMMY BOY	
23	25	28	33	TURN IT UP (REMIX)/FIRE IT UP ♦ BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	
24	18	19	13	THE STREET MIX ♦ MAG 7 (C) (D) (T) BIV 10 860850/MOTOWN	
25	40	23	9	CROSTOWN BEEF ♦ MEDINA GREEN (C) (D) (T) RAWKUS 168	
26	22	27	28	WOOF WOOF ♦ THE 69 BOYZ (C) (D) (T) QUADRASOUND/ATLANTIC 84123/AG	
27	39	37	8	HOT SPOT ♦ FOXY BROWN (T) VIOLATOR/DEF JAM 566499/MERCURY	
28	31	32	5	YOU SCARED, YOU SCARED/DJ WILL U PLEASE PLAY ♦ RAHEEM (M) (T) (X) TIGHT 2 DEF 4499*	
29	29	25	9	TRAVELLIN' MAN ♦ DJ HONDA FEATURING MOS DEF (C) (D) (T) RELATIVITY 1734	
30	43	—	3	I'LL BEE DAT ♦ REDMAN (T) DEF JAM 566699*/MERCURY	
31	32	41	7	DOIN' IT LIVE ♦ BIG MACK (C) (D) (T) FATT SAK 0005	
32	26	31	18	DR. GREENTHUMB ♦ CYPRESS HILL (T) (X) RUFFHOUSE 79024*/COLUMBIA	
33	35	26	19	I AIN'T HAVIN' THAT ♦ HELTAH SKELAH FEAT. STARANG WONDIAH OF O.G.C. & DOC HOLIDAY (C) (D) (T) DUCK DOWN 53324/PRIORITY	
34	28	24	14	UNCUT, PURE ♦ BIG DADDY KANE (C) (D) (T) THE LABEL/BLACKHEART 371700/MERCURY	
35	RE-ENTRY	42		THROW YO HOOD UP ♦ MR. MONEY LOC FEAT. ABOVE THE LAW (C) (D) LOC-N-UP 70714	
36	37	—	25	WHAT U SEE IS WHAT U GET ♦ XZIBIT (C) (D) (T) LOUD 65507/RCA	
37	45	30	8	WHO LET THE DOGS OUT? ♦ CHUCK SMOOTH (C) (D) WINGSPAN 0002	
38	33	—	41	RAISE THE ROOF ♦ LUKE FEAT. NO GOOD BUT SO GOOD (C) (D) (M) (T) (X) LUKE II 572250/ISLAND	
39	49	—	6	JUDGEMENT DAY/DANGEROUS GROUNDS ♦ METHOD MAN (T) DEF JAM 566517*/MERCURY	
40	27	29	77	HOW DO U WANT IT/CALIFORNIA LOVE ♦ 2PAC (FEAT. KC AND JOJO) (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	
41	RE-ENTRY	5		TELL ME ♦ BEENIE MAN FEATURING ANGIE MARTINEZ (C) (T) (X) VP 6282*	
42	RE-ENTRY	3		FREE & SINGLE ♦ B DA OUTTA SIGHT CHILD (C) (T) OS 0001*	
43	36	42	22	BANANAS (WHO YOU GONNA CALL?) ♦ QUEEN LATIFAH FEAT. APACHE (C) (D) FLAVOR UNIT 860814/MOTOWN	
44	34	38	12	YEAH YEAH YEAH ♦ DOWN SOUTH PLAYERS (C) (D) (T) RESTLESS 72988	
45	50	36	22	DEFINITION ♦ MOS DEF & KWELI ARE BLACK STAR (C) (D) (T) RAWKUS 173	
46	30	34	19	'98 THUG PARADISE ♦ TRAGEDY, CAPONE, INFINITE (C) (D) (T) (X) H.O.L.A. 341077	
47	RE-ENTRY	38		WHO AM I ♦ BEENIE MAN (C) (T) (X) 2 HARD 6160*/VP	
48	47	46	9	HARD KNOCK LIFE (GHETTO ANTHEM) ♦ JAY-Z (T) ROC-A-FELLA/DEF JAM 566493*/MERCURY	
49	RE-ENTRY	2		BLOOD TYPE ♦ 25 TO LIFE PRESENTS... TRAGEDY KHADAFI (T) GEE STREET 33542*/V2	
50	46	—	6	RUFF RYDERS' ANTHEM ♦ DMX (T) RUFF RYDERS/DEF JAM 566217*/MERCURY	

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

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 top entries like 'NOBODY'S SUPPOSED TO BE HERE' by Deborah Cox.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'ALL NIGHT LONG' by Faith Evans and 'SOFTTEST PLACE ON EARTH' by Xscape.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent hits like 'ARE YOU THAT SOMEBODY?' and 'THEY DON'T KNOW'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent hits like 'MONEY AIN'T A THANG' and 'IT'S ALL ABOUT ME'.

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 A-Z including '1999 (Controversy)', 'ALL NIGHT LONG', 'CAN I GET A...', etc.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'NOBODY'S SUPPOSED TO BE HERE' by Deborah Cox.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'LIZARD-LIZARD' and 'FRIEND OF MINE'.

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

True Fans Can Get 'More, More, More' As Disco Queen Returns

DANCING QUEEN: During the '70s, when the majority of teenagers in Cleveland were listening to Peter Frampton, Grand Funk Railroad, and Jefferson Starship, we could be found holed up in our bedroom studying every early-disco groove and lip-smackin' wail of the Honey Cone, Love Unlimited, and Gloria Gaynor.

In 1976, while everybody else was celebrating the nation's bicentennial, we were rejoicing the success of **Andrea True Connection's** "More, More, More," which hit No. 4 on Billboard's Hot 100.



TRUE

At the time, not much was known about the Connection's ringleader, **Andrea True**. Within a short period of time, though, we learned of her life prior to "More, More, More."

After majoring in music at George Peabody College at Vanderbilt University in her native Nashville, True migrated to New York, where she held a variety of jobs, including working alongside **Gershon Kingsley**, composer of the pop hit "Popcorn," and writing TV and radio commercials.

Her big break came in '74 while singing at the Riverboat nightclub in the Empire State Building. During this time, she also dabbled in the world of adult films. How daring and cool, we remember thinking. She's appeared in adult films, and now she's making disco music.

With the success of "More, More, More," True's label, Buddah Records, issued the singer's debut album, also called "More, More, More," which included such club anthems as "Party Line" and "Keep It Up Longer."

In 1977, True received two Grammy nominations: best new female vocalist and best new group (for the Andrea True Connection). A year later, she unleashed her follow-up album, "White Witch," which she co-produced with disco pioneers **Michael Zager** and **Jerry Love**. It featured the crossover hits "What's Your Name? What's Your Number?" and "New York, You Got Me Dancing," which peaked at No. 27 on the Hot 100.

Then she disappeared. Or did she? Well, a recent phone conversation with the enigmatic singer/songwriter proved that she is alive and well and living in Florida. And while no longer in the center spotlight, True never stopped singing, performing, or touring. (She's booked by **Mitchell Karduna** at New York-based Talent Consultants International Ltd.) In fact, her schedule would prove too hectic for many of today's rising stars.

"I've never stopped doing what I love to do," says True. "If that means touring the world and doing two shows nightly, so be it. I'm a serious entertainer who's not afraid of hard work and sweat."

In the past, True would travel with 14 people. "I insisted on a live band and



by Michael Paoletta

dancers," the singer says. "My one-hour show was so eclectic. We did it all: straight-ahead disco, salsa, Latin, rock, and ballads. It was a real show."

During disco's peak ('76-'80), the Andrea True Connection played 300 dates each year. "We traveled everywhere," she recalls. "Throughout the U.S., Europe, Canada, Australia, Central America, and South America."

Her third album, "War Machine," was released in 1980; it merged new wave, disco, and soft rock. Unfortunately, it was only available in Italy and Austria. And although True continued performing throughout the '80s, it wasn't always in her own backyard.

"Nobody wanted me then," she sadly admits. "The American public is fickle, but they've been made that way by a record industry that doesn't really support the careers of artists. In Europe, artists have a much longer career span than here. Europeans will support and respect an artist for the lifetime [of the artist]. And, unless you're a superstar, that just won't happen in America."

Bittersweet, perhaps, but the tide seems to be turning in True's favor: In 1994, she, along with many original members of her Connection, performed two sold-out shows at New York's Paramount Theater.

"It was a total shock for me," she admits. "Fans of mine from 1976 showed up. They all wanted to know what I'd been up to. It was such a wonderful feeling."

To satisfy that legion of fans, Right Stuff/EMI-Capitol issued "More, More, More: The Best Of Andrea True Connection" two years ago.

Today, the singer, whose songs are published through True Crescendo Inc. (ASCAP), is putting the finishing touches on a demo of original material that she'll soon begin shopping.

"When all is said and done, I'm still inspired to make music," she says. "To live without my music—both the old and new—would be impossible."

FRENCH KISS: On Oct. 6, 1996, three savvy Parisians—**Fred Agostini**, **David Blot**, and **Jerome Viger-Kohler**—forever changed the landscape of nightclubbing in Paris when they debuted the weekly Wednesday-night party *Respect* at the legendary Queen club. Little did they realize the effect it would have on the French—as well as the global—club music scene.

As word-of-mouth spread, 2,000 seasoned club crawlers were packing the room each week, dancing to the latest international house music being spun by such French DJs/innovators as **Dimitri From Paris**, **Cassius**, **Daft Punk**, and **Etienne de Crecy**.

To honor the weekly event, Astralwerks/Caroline issued the essential compilation "Respect Is Burning" last year. In October, the *Respect* party came to New York's Twilo for a sold-out show featuring Daft Punk, Cassius, and **Romanthony**.

More *Respect* nights are being planned in major U.S. markets; the only confirmed date is Feb. 19 at Twilo. In the meantime, Astralwerks is releasing "Respect Is Burning, Volume 2" Jan. 26. Like its predecessor, it spotlights international house anthems inspired by *Respect*.

Favorite moments include "Private



She Moves. On Dec. 11, WKTU New York played host to KTU's *Miracle* on 34th Street at the Hammerstein Ballroom. The event benefited two local charities: Toys for Tots and the New York Restoration Fund. Performing to a sold-out crowd of 4,000 were Ace Of Base, Jennifer Paige, Deborah Cox, the Trammys, Cher, and Bette Midler. Following Cox's scorching set, WKTU presented the singer with a plaque commemorating her single "Things Just Ain't The Same" as the station's No. 1 song in 1998. Shown, from left, are air personality Bill Lee, music director Andy Shane, Cox, PD Frankie Blue, music coordinator Jeff Z., production director Bill Schultz, and music coordinator Geronimo.

Number" by **Catalan FC & Sven Love** featuring **Nicole Graham**, the **Dimitri From Paris & Bibi** remix of "Music Sounds Better With You" by **Stardust**, and the **Roy Davis Jr.** mix of "Where Does Your Mind Go?" by **Chezere**. The 11-song set ends with the mid-'80s electro/freestyle classic "I.O.U." by **Freeez**, which sounds so at home among these French-inspired confections.

Equally sweet is **Globetrotter/Sony Music International's** "Sun Sun," a compilation that intertwines house, drum'n'bass, and breakbeat styles with French and Brazilian rhythms. Released Jan. 5, it includes artists like

Bob Sinclar featuring **Salome de Bahia** ("Eu So Quero Um Xodo"), **Jazzanova** ("Calle Ocho"), **Da Lata** ("Beija Flor"), and **Ski** featuring **Valerie Etienne** ("Tress-Cun-Deo-La"). *Tres bon*, indeed.

FOR THE RECORD: There was a chart production error on the Hot Dance Music/Club Play chart in the Jan. 9 issue. Nos. 49 and 50 were omitted and should have appeared as, respectively, the new entry "Activate" by **That Kid Chris & DJ Mada Present Hardfeelings** (Empire State 0621/Eightball) and "Deep Love" by **Island Groove** (I.C.U. 005).

Twisted Plots 'Star' For Funky Green Dogs

BY KURT B. REIGHLEY

SEATTLE—Since they debuted in 1992 with "U Got Me" by **Intruder**, life has heated up steadily for Miami-based duo **Oscar Gaetan** and **Ralph Falcon**.

As producers, remixers, and DJs, the team—sometimes referred to as the **Murk Boys**, but more commonly known as **Funky Green Dogs**—is responsible for numerous widely recognized underground hits.

With the Feb. 23 release of "Star," the sophomore **Funky Green Dogs** album on New York-based **Twisted America** Records, Gaetan and Falcon hope to extend their sphere of influence to include commercial radio and mainstream consumers.

One spin of the lead single, "Body," due in stores Jan. 26—with remixes from **Ashley Beedle**, **George Morel**, **Funky Derrick**, **Peter Rauhofer** (of **Club 69**), and **Gaetan**—immediately illuminates the subtle but significant differences between the two **Funky Green Dogs** albums.

"After we lived with the first album for a while, we weren't so sure how cool it was to listen to over the span of a couple years, which was the time we had to live with it," Falcon confesses. "They



FUNKY GREEN DOGS

were good club tracks, but now we wanted something more timeless."

Falcon cites **Blaze** and **Ten City** as influential models in the duo's efforts to fuse underground rhythms with substantial songwriting.

"I think this album is a good representation of what underground house music, the more soulful stuff, is," says Gaetan of the 10 tracks, which are published via **Murk Publishing** (ASCAP).

The installation of a new permanent lead vocalist, South Florida club/session veteran **Tamara**, also contributes to the cohesive vibe of "Star."

"We were looking for more continuity throughout the album, and Tamara's voice really helped that aspect," observes Falcon.

Mark Davenport, GM of **Twisted America**, concurs. "Tamara lends a more R&B, commercial sound to **Funky Green Dogs**," he says. "She has a soulful style that lends itself perfectly to house music, but I think we can get beyond the stereotypical club record with a song like 'Body.'"

Twisted is also banking on the new recruit to help consumers put a face with the established **Funky Green Dogs** name and sound and plans to spotlight **Tamara** prominently. In addition to appearing in all promotional artwork, **Tamara** stars in the video for "Body," directed by **Lisa Crook** of **Propaganda** Films.

At press time, the label was scheduling a club date tour for the act, which is managed by **Kim Benjamin** at New York-based **Kimco Entertainment**. **Benjamin** also handles **Gaetan** and **Falcon's** DJ book. (Continued on next page)

Billboard. Dance HOT Breakouts

JANUARY 16, 1999

CLUB PLAY

- 99 CASSIUS ASTRALWERKS
- YOU DON'T KNOW ME ARMAND VAN HELDEN ARMED
- OBSESSION FUZZY LOGIC 4 PLAY
- POPCORN THE BOOMTANG BOYS VIRGIN IMPORT
- GET UP, FEEL THE MUSIC PM NETWORK SFP

MAXI-SINGLES SALES

- 1999 HARD DRIVE GOSSIP
- FORTIES ON ICE CKNY NERVOUS DOG
- DUBMASTERS RHYTHM MASTERS STRICTLY RHYTHM
- 6 MINUTES TRICKY ISLAND
- CAFE DEL MAR ENERGY 52 ARCADE AMERICA

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	3	7	7	UP & DOWN GROOVILICIOUS 060/STRICTLY RHYTHM 1 week at No. 1	◆ VENGABOYS
2	1	1	10	BELIEVE WARNER BROS. 44576	◆ CHER
3	6	6	9	THESE ARE THE TIMES GEFEN 063/AQUA BOOGIE	PURE SUGAR
4	8	10	6	OUTSIDE EPIC PROMO	◆ GEORGE MICHAEL
5	9	12	6	BLUE MONDAY ELEMENTREE/F-111 44555/REPRISE	◆ ORGY
6	2	2	11	DON'T LET THIS MOMENT END EPIC 79059	◆ GLORIA ESTEFAN
7	12	30	4	IT'S NOT RIGHT BUT IT'S OKAY ARISTA PROMO	WHITNEY HOUSTON
8	5	4	10	I LIKE THE WAY 4 PLAY 1018	DENI HINES
9	11	17	6	PRESSURE STRICTLY RHYTHM 12555	ULTRA NATE
10	7	5	11	THIS JOY WELCOME WAX 001	VERNESSA MITCHELL
11	16	23	7	POWER EIGHTBALL 127	JOI CARDWELL
12	10	8	10	JOIN IN THE CHANT WAVE 50033	KEVIN AVIANCE
13	4	3	12	I'M GONNA GET YA BABY XTRAVAGANZA 4375/EDEL AMERICA	BLACK CONNECTION
14	15	24	7	RELEASE ME INTERHIT 54029/PRIORITY	ENGELBERT HUMPERDINCK
15	14	19	8	WISHING ON A STAR BLACK CULTURE IMPORT/ATLANTIC	RANDY CRAWFORD
16	24	35	4	I'M BEAUTIFUL WARNER BROS. 44586	◆ BETTE MIDLER
17	13	9	14	FIND ANOTHER WOMAN GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
18	20	25	7	UNE VERY STYLISH FILLE ATLANTIC PROMO	◆ DIMITRI FROM PARIS
19	23	32	6	CONTACT EDEL AMERICA PROMO	◆ BROOKLYN BOUNCE
20	28	40	4	TAKE ME TO THE TOP JELLYBEAN 2545	PLASMIC HONEY
21	26	31	6	NO NOS TENEMOS (NNT) H.O.L.A. 341079	PROYECTO UNO
22	19	18	8	MUSCLES TWISTED 55488/MCA CLUB 69 FEATURING SUZANNE PALMER	
23	25	29	8	SUNSHINE DAY JELLYBEAN 2543	MATT BIANCO
24	21	16	10	SNOW ON THE SAHARA EPIC PROMO	◆ ANGGUN
25	18	11	12	STRONG IN LOVE XTRAVAGANZA 3990/EDEL AMERICA	◆ CHICANE FEATURING MASON
26	29	36	5	U GOT MY LOVE MO' BIZZ IMPORT	DJ JEAN
◀ POWER PICK ▶					
27	34	44	4	THE REASON OVUM/RUFFHOUSE PROMO/COLUMBIA	SYLK 130
28	31	38	5	THAT ZIPPER TRACK MOONSHINE 88455	DJ DAN PRESENTS NEEDLE DAMAGE
29	22	13	13	GIVE AWAY MY FEAR EIGHTBALL 129	AETHER
30	35	41	5	HIGH ISLAND 563349	◆ LIGHTHOUSE FAMILY
31	17	14	14	YOU BETTER MCA 55512	MOUNT RUSHMORE
32	27	20	12	TO THE RHYTHM PAGODA 45305/DRIVE	PEPSTAR
33	41	—	2	GODSPEED MUSICNOW 19	BT
◀ HOT SHOT DEBUT ▶					
34	NEW ▶	1	1	SKIN NERVOUS 20356	◆ CHARLOTTE
35	37	37	7	I'M COMIN' WEST END 1001	TAANA GARDNER
36	44	—	2	SPECIAL MUSHROOM IMPORT	◆ GARBAGE
37	30	26	13	WHEN CAN OUR LOVE BEGIN KING STREET 1087	KIMARA LOVELACE
38	49	—	2	ACTIVATE EMPIRE STATE 0621/EIGHTBALL THAT KID CHRIS & DJ MADA PRES. HARDFEELINGS	
39	33	28	10	YOU DON'T KNOW STRICTLY RHYTHM 12546 MASS SYNDICATE FEATURING SU SU BOBIEN	
40	36	33	9	COLD WORLD TANTRUM 1511	EDDIE BAEZ FEATURING SYREN
41	NEW ▶	1	1	FLOWER DUET '99 GLASSNOTE 5006 JONATHAN PETERS PRESENTS LUMINAIRE	
42	47	48	4	CUT CHEMIST SUITE ALMO SOUNDS PROMO/INTERSCOPE	◆ OZOMATLI
43	NEW ▶	1	1	I'VE HAD ENOUGH MCA 55526	REGINA BELLE
44	NEW ▶	1	1	SOMEONE TO HOLD H.O.L.A. PROMO	◆ VERONICA
45	45	46	5	YESTERDAY VAZ 860875/MO'TOWN	◆ DEBELAH MORGAN
46	46	42	5	LOOKING FOR THE PERFECT BEAT TOMMY BOY 330 AFRIKA BAMBAATAA & THE SOUL SONIC FORCE	
47	NEW ▶	1	1	TAKE THE LONG WAY HOME CHEEKY PROMO/ARISTA	FAITHLESS
48	NEW ▶	1	1	TOMORROW NERVOUS 20266	KIM ENGLISH
49	43	39	10	DAYS LIKE THIS COLUMBIA PROMO	◆ KENNY LATTIMORE
50	32	15	15	THE FIRST NIGHT ARISTA PROMO	◆ MONICA

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	8	BELIEVE (T) (X) WARNER BROS. 44576 7 weeks at No. 1	◆ CHER
2	2	2	34	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG	◆ BRANDY & MONICA
3	3	3	15	NOBODY'S SUPPOSED TO BE HERE (T) (X) ARISTA 13551	◆ DEBORAH COX
4	5	4	15	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN	◆ STARDUST
5	6	7	5	WE LIKE TO PARTY (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM	◆ VENGABOYS
6	4	5	37	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
7	7	9	24	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE	◆ FATBOY SLIM
8	10	11	19	SUAVEMENTE (X) SONY DISCOS 82795	◆ ELVIS CRESPO
9	11	8	6	WOULD YOU...? (X) OVAL 27558/N2	◆ TOUCH AND GO
10	9	10	16	ONLY WHEN I LOSE MYSELF (T) (X) MUTE/REPRISE 44562/WARNER BROS.	◆ DEPECHE MODE
11	13	15	29	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
12	8	6	40	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515	◆ BACKSTREET BOYS
13	14	13	32	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
14	16	14	4	HORNY (T) (X) AMERICAN 79065/COLUMBIA	◆ MOUSSE T. VS. HOT 'N' JUICY
15	18	17	9	DON'T LET THIS MOMENT END/OYE (T) (X) EPIC 79059	◆ GLORIA ESTEFAN
16	15	16	31	STOP (X) VIRGIN 38641	◆ SPICE GIRLS
17	17	20	49	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
18	20	23	43	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
19	12	12	11	JUMP JIVE AN' WAIL (X) UNDER THE COVER 9807	BIG DADDY ORCHESTRA
20	19	19	11	JUMP AROUND (2000 MIX) (T) (X) TOMMY BOY 463	HOUSE OF PAIN
21	23	29	6	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM	◆ VENGABOYS
22	29	22	52	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
23	22	24	33	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
24	25	26	18	THINKIN' BOUT IT (T) (X) EASTWEST 63809/EEG	◆ GERALD LEVERT
25	26	25	11	WHAT DO YOU REMEMBER? (T) (X) CLASSIFIED 0255	M-G
26	31	27	21	IF I HAD THE CHANCE (T) (X) TIMBER! 746/TOMMY BOY	CYNTHIA
27	24	28	50	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
28	27	34	39	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
29	28	32	11	MUSCLES (T) (X) TWISTED 55488/MCA CLUB 69 FEATURING SUZANNE PALMER	
30	32	30	11	LOVE OF A LIFETIME (T) (X) METROPOLITAN 4530	COLLAGE
◀ HOT SHOT DEBUT ▶					
31	NEW ▶	1	1	THESE ARE THE TIMES (T) GEFEN 063/AQUA BOOGIE	PURE SUGAR
32	36	41	36	I GET LONELY (T) (X) VIRGIN 38632	◆ JANET
◀ GREATEST GAINER ▶					
33	50	48	22	TAKE ME AWAY (T) (X) PHAT CAT 90001	MIX FACTORY
34	34	44	16	BLOCK ROCKIN' BEATS (T) (X) ASTRALWERKS 6195/CAROLINE	◆ THE CHEMICAL BROTHERS
35	39	37	24	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
36	38	—	6	ELEKTROBANK (T) (X) ASTRALWERKS 6204/CAROLINE	◆ THE CHEMICAL BROTHERS
37	47	39	6	PRESSURE/NEW KIND OF MEDICINE (T) (X) STRICTLY RHYTHM 12555	◆ ULTRA NATE
38	30	38	4	THANK U (T) (X) INTERHIT 54030/PRIORITY	CYNTHIANA
39	33	31	36	FRIGHT TRAIN (T) (X) FORBIDDEN 1234	ROBBIE TRONCO
40	21	18	9	IF I CAN'T HAVE YOU (T) (X) LOGIC 62020	◆ L.F.O. (LYTE FUNKY ONES) (FEATURING KAYO)
41	42	—	15	LET ME GO...RELEASE ME (T) (X) H.O.L.A. 341070	VERONICA
42	48	49	24	CRUEL SUMMER (T) (X) ARISTA 13506	◆ ACE OF BASE
43	37	43	43	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
44	RE-ENTRY	2	2	SKIN (T) (X) NERVOUS 20356	◆ CHARLOTTE
45	49	—	6	NEXT TIME (T) (X) CLASSIFIED 0311	PINAY
46	NEW ▶	1	1	THIS JOY (T) (X) WELCOME WAX 001	VERNESSA MITCHELL
47	44	—	39	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
48	46	—	33	THE ONE I GAVE MY HEART TO (T) (X) BLACKGROUND/ATLANTIC 95534/AG	◆ AALIYAH
49	RE-ENTRY	4	4	FLOWER DUET '99 (T) (X) GLASSNOTE 5006 JONATHAN PETERS PRESENTS LUMINAIRE	
50	RE-ENTRY	6	6	LOOKING FOR THE PERFECT BEAT (T) (X) TOMMY BOY 330 AFRIKA BAMBAATAA & SOUL SONIC	

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.

TWISTED PLOTS 'STAR' FOR FUNKY GREEN DOGS

(Continued from preceding page)

ings, while Marc Katz at New York-based Renaissance Entertainment handles bookings for the Funky Green Dogs.

"Star" will have the added benefit of increased support from Twisted's parent label, MCA Records. "This is the first time MCA and us are working together all throughout marketing and radio," says Davenport, who hopes the major-label muscle will help push Funky Green Dogs to new heights.

The 1996 project "Get Fired Up!" spawned numerous hit singles on the Hot Dance Music/Club Play chart, including "The Way" and "Fired Up!," which peaked, respectively, at No. 1 and No. 2. According to Davenport, the album has sold more than 250,000 copies worldwide. He also notes that "Fired Up!" has sold 50,000 units in New York alone.

Although "Fired Up!" generated a modest radio buzz, mostly at key

East Coast outlets like WKTU New York and WIOQ (Q-102) Philadelphia, Davenport anticipates a warmer reception for the new material all around.

Says Davenport, "The great thing is that this time, when I speak to retailers or radio and mention Funky Green Dogs, I won't have to explain who it is. They know the name, they know they sell, and people will take a listen to it. And I think they'll be really surprised."

Indeed, Wresch Dawidjan, owner/buyer of Washington, D.C.-based specialty retailer 12" Dance Records, is more than surprised. "I received an advance of 'Body,' and it doesn't sound like the Funky Green Dogs of past recordings," he says. "It's less underground and much more commercial. Of course, that could work to the group's favor in terms of crossing over to a larger audience."

While Falcon and Gaetan are con-

centrating on a variety of projects (remixing songs for Spice Girls and lisahall, relaunching their label, Murk Records), the duo's main focus remains bringing Funky Green Dogs to new listeners.

"We want to pick up where we left off," concludes Falcon. "Nobody expected the last album to do as well as it did worldwide. So now we want to expand on that. We want people in Illinois or Kentucky to pick up on the underground sound."

BNA's Chesney Takes It Slow, Steady

BY DEBORAH EVANS PRICE

NASHVILLE—In recent years, there have been artists who have hit quickly and burned out nearly as fast. Kenny Chesney isn't one of them.

For the past several years, Chesney's career has been building at a sure, steady pace marked by two gold albums—"I Will Stand" and "Me And You"—as well as the Academy of Country Music's 1998 best new male vocalist accolade. Hit singles such as "She's Got It



CHESNEY

All" and "That's Why I'm Here" have further helped connect Chesney's name and face with his music.

"He's always been consistent," says WSIX Nashville PD Dave Kelly. "I think that's one of the reasons why he's still here. He's been consistent in picking songs and consistent in the way he's recorded them. He's cut through to where now he's at a point where when there's a Kenny Chesney song on the radio, a good portion of the audience knows

it's Kenny Chesney, as opposed to knowing what the song is."

Chesney and the camp at BNA Records are hoping that connection will be strengthened with the March 9 release of "Everywhere We Go," his fourth BNA release. Chesney admits he's been through a slow and steady building process.

"When my career first got started, there were a lot of people flying right by me, having success, selling a lot of records, and having a bunch of songs on the radio," the 30-year-old East Tennessee native says. "I was going out on the road, people misspelling my name on the marquee and people thinking I was the house band. That's the way it is when you get started.

"There were a lot of people flying right past me—and I don't wish anything bad on anybody—but a lot of those people aren't around today. I'm still out here making records and building a name for myself. With every album we've put out, we have built on the previous one."

Chesney says "Everywhere We Go" is a little more adventurous than what he's done in the past. "I think the whole album is a little more gutsy. It's more tempo-oriented. It's

still very country, but it's a little edgier than what people may have been used to hearing from me. So far they've only seen one side of me."

"He's had tremendous success with his last two albums, both of them being gold albums," says RCA Label Group senior VP/GM Butch Waugh. "But when you listen to the new album and compare it to the last two albums, this is a quantum leap. His vocal performances are much more intense. His choice of songs and the songs he has written are more emotional, and he delivers them in a more emotional way."

Chesney agrees. "With every album, I've learned something new about myself," he says. "My voice is getting stronger and deeper and wider. It's allowing me to do certain kinds of material that I wouldn't

(Continued on page 32)



Symphonic Country. RCA recording artist Martina McBride recently hosted a holiday special for TNN. She was joined by the Nashville Symphony and guest artists K.T. Oslin and Darlene Love. Shown, from left, are Oslin, McBride, Nashville Symphony conductor Ron Huff, and Love.

With Six, Twain Leads Country Artists In Grammy Nominations

BY CHET FLIPPO

NASHVILLE—Shania Twain continues to pace all country artists with her six Grammy nominations.

In addition to country nominations for best album, female vocal performance, and best song, Twain is nominated in the general field for record of the year ("You're Still The One"), song of the year (that same song), and album of the year ("Come On Over").

Dixie Chicks continue the country crossover trend with a nomination in the general field for best new artist.

Randy Scruggs and Jerry Douglas find themselves in the unusual situation of competing against themselves, each with two nominations in one category.

Vince Gill received four nominations, and Twain's producer, Robert John "Mutt" Lange, got five. Non-mainstream artists BR5-49, Emmylou Harris, and the Mavericks all got country nominations. Finally, Bob Dylan is up for a country Grammy.

A listing of the country category nominations follows.

Female country vocal performance: Emmylou Harris, "Love Still Remains"; Faith Hill, "This Kiss"; Shania Twain, "You're Still The One"; Lee Ann Womack, "A

Little Past Little Rock"; Trisha Yearwood, "There Goes My Baby."

Male vocal performance: Clint Black, "Nothin' But The Tail-lights"; Garth Brooks, "To Make You Feel My Love"; Vince Gill, "If You Ever Have Forever In Mind"; Steve Wariner, "Holes In The Floor Of Heaven."

Duo or group vocal performance: Alabama, "How Do You Fall In Love"; BR5-49, "Wild One"; Dixie Chicks, "There's Your Trouble"; the Mavericks, "Dance The Night Away"; the Wilkinsons, "26 Cents."

Collaboration with vocals: Clint Black, Joe Diffie, Merle Haggard, Emmylou Harris, Alison Krauss, Patty Loveless,

Earl Scruggs, Ricky Skaggs, Marty Stuart, Pam Tillis, Randy Travis, Travis Tritt, Dwight Yoakam, "Same Old Train"; Vince Gill and Patty Loveless, "My Kind Of Woman/My Kind Of Man"; Faith Hill with Tim McGraw, "Just To Hear You Say That You Love Me"; Reba McEntire/Brooks & Dunn, "If You See Him/If You See Her"; Trisha Yearwood and Garth Brooks, "Where Your Road Leads."

Best country song: "Holes In The Floor Of Heaven," Billy Kirsch

(Continued on page 32)

CMM Hones Marketing At The Store Level; Johnny PayCheck Still In Critical Condition

ON THE ROW: Nashville labels are continuing to fine-tune their marketing operations in hopes of finding a silver bullet.



The latest contender is an offshoot of a Los Angeles rock marketing firm, Rock n' Retail. That company's Country Music Marketing (CMM) division is, says company president Gale Rosenberg, an adjunct to record labels' normal marketing operations. Essentially, it

amounts to calling on retailers at the store level to increase or add inventory and displays.

"This is our tenth year of doing store solicitations in rock," she says, "and now we're doing it in country. The nuts and bolts of it is that we take the dollars already being spent at the corporate level, and we check to make sure it's effective. We can make sure that the listening posts that have been paid for are in place, that the sale pricing is in place. We hone in on micro-marketing the tour markets and the airplay markets."

Their first country client was Capitol Nashville's Chris LeDoux and his 1998 tour.

"In Phoenix, for example," she says, "they couldn't get airplay but were close, so they had us go in and get some sales. And they go back to radio and show them some SoundScan numbers. Also, with LeDoux and Trace Adkins, we went to retailers and had them piggyback LeDoux or Adkins with the Garth Brooks displays. That extended the Garth money quite a bit for the label. We also send out customized materials that the label wouldn't necessarily make or have, as well as cross-referenced bin cards. On Garth's bin card, we'll add a note that says, 'If you like this, check out Trace Adkins.'"

CMM's current country projects are DreamWorks Nashville's Randy Travis and Linda Davis, followed

by that label's Jessica Andrews' March debut release.

PEOPLE: Johnny PayCheck remains in critical condition in Atlanta's St. Joseph Hospital, where he's being treated for a lung infection. The 60-year-old singer, who has a long history of respiratory ailments, has been hospitalized since before Thanksgiving.

Comedian Tim Wilson joins the Capitol Nashville roster with his first release, "It's A Sorry World," due in February.

Country Radio Broadcasters has scheduled 10 artists for the New Faces show at the Country Radio Seminar on March 13. They are Chad Brock, Gil

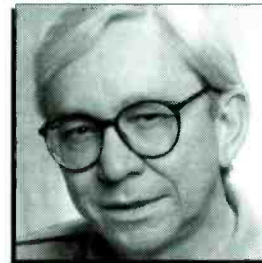
Grand, the Great Divide, Keith Harling, Monty Holmes, Allison Moorer, Mark Nesler, Jon Randall, Shane Stockton, and Trini Triggs.

Club owner Bill Bachand has shuttered his famous country music nightclub Toolies Country in Phoenix after 17 years. He sold the building—

which will become a Latin music venue—and plans to build a new Toolies elsewhere in Phoenix.

In addition to the country Grammy nominations (see story, this page), Mercury Nashville's "The Complete Hank Williams" boxed set got three nominations: best historical album, best album notes, and best boxed recording package. The Warner/Reprise Nashville-Country Music Foundation set "From Where I Stand: The Black Experience In Country Music" is also nominated in the album notes category.

Los Super Seven's self-titled RCA Nashville release was nominated in the best recording package category and the Mexican-American music performance category. And the folk album category is Nashville-heavy, with Steve Earle, Lyle Lovett, Emmylou Harris, and Lucinda Williams up for honors.



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
▶ No. 1 ◀						
1	1	1	7	GARTH BROOKS ▲ ¹² CAPITOL 97424 (10.98/26.98) 7 weeks at No. 1	DOUBLE LIVE	1
2	2	2	61	SHANIA TWAIN ▲ ⁷ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
3	3	3	49	DIXIE CHICKS ▲ ³ MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	2
4	4	4	37	FAITH HILL ▲ WARNER BROS. 46790 (10.98/16.98)	FAITH	2
5	6	6	33	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
6	5	5	8	SOUNDTRACK ▲ ⁵⁵⁰ MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
7	7	7	19	ALABAMA ▲ ² RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
8	9	9	7	SOUNDTRACK ● DREAMWORKS 50045/GEFFEN (10.98/16.98)	THE PRINCE OF EGYPT—NASHVILLE	8
9	10	12	83	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	1
10	11	13	11	TOBY KEITH MERCURY 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	5
11	16	16	42	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
12	8	8	18	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
13	20	23	71	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
14	12	14	31	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
15	17	19	11	DEANA CARTER ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
16	27	27	23	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
17	19	18	35	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
18	24	25	68	BROOKS & DUNN ▲ ⁷ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
19	18	17	58	GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98)	SEVENS	1
20	29	29	21	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	20
21	25	28	25	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
22	26	24	12	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
23	28	26	35	MARK WILLS ● MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	8
24	22	22	31	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
25	30	35	30	CLAY WALKER GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
26	23	20	37	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
27	21	21	21	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
28	13	10	14	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA MCA NASHVILLE 70038 (10.98/16.98)	BREATH OF HEAVEN—A CHRISTMAS COLLECTION	6
29	31	33	71	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
30	15	15	35	GARTH BROOKS CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
▶ PACESETTER ◀						
31	42	43	10	SARA EVANS RCA 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	31
32	34	31	25	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
33	33	30	69	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
34	36	39	15	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
35	32	34	15	LYLE LOVETT CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	9
36	35	36	33	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
37	39	41	35	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	14	11	13	MARTINA MCBRIDE RCA 67654/RLG (10.98/16.98)	WHITE CHRISTMAS	9
39	41	47	18	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
40	47	48	18	WILLIE NELSON ISLAND 524548 (10.98 EQ/16.98)	TEATRO	17
41	40	40	25	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
42	44	42	14	BLACKHAWK ARISTA NASHVILLE 18872 (10.98/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT	25
43	48	55	77	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
44	45	44	13	AARON TIPPIN LYRIC STREET 165003/HOLLYWOOD (10.98 EQ/16.98)	WHAT THIS COUNTRY NEEDS	33
45	37	37	12	TRAVIS TRITT WARNER BROS. 47097 (10.98/16.98)	NO MORE LOOKING OVER MY SHOULDER	15
46	43	46	37	RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
47	53	53	61	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
48	49	52	71	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
49	38	38	33	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
50	56	58	64	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
51	51	45	37	STEVE WARINER ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
52	50	49	9	BILLY RAY CYRUS MERCURY 558347 (10.98 EQ/16.98)	SHOT FULL OF LOVE	32
53	55	50	9	THE TRACTORS ARISTA NASHVILLE 18878 (10.98/16.98)	FARMERS IN A CHANGING WORLD	39
54	65	67	21	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	54
55	58	56	28	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	49
56	54	51	37	ROY D. MERCER CAPITOL 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
57	62	61	17	VARIOUS ARTISTS ASYLUM/ELKTRA 62277/EEG (10.98/16.98)	TAMMY WYNETTE REMEMBERED	18
58	57	59	63	ROY D. MERCER CAPITOL 21144 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
59	59	57	87	ROY D. MERCER CAPITOL 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
60	66	65	32	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
61	52	54	89	GEORGE STRAIT ▲ ³ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
62	61	60	83	ROY D. MERCER CAPITOL 54782 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
63	RE-ENTRY	20	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98) HS	IT WOULD BE YOU	21	
64	63	71	30	DWIGHT YOAKAM REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
65	70	66	78	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
66	71	70	10	T. GRAHAM BROWN INTERSOUND 9346/PLATINUM (10.98/16.98)	WINE INTO WATER	66
67	72	—	27	JOE DIFFIE EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS	21
68	60	64	74	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
69	73	—	68	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
70	RE-ENTRY	67	MICHAEL PETERSON ● REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17	
71	69	72	34	TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
72	64	63	97	LEANN RIMES ▲ ² CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
73	74	74	9	THE CHARLIE DANIELS BAND BLUE HAT 9703 (11.98/16.98)	FIDDLE FIRE: 25 YEARS OF THE CHARLIE DANIELS BAND	52
74	67	68	15	RANDY TRAVIS WARNER BROS. 47028 (10.98/16.98)	GREATEST #1 HITS	66
75	68	69	52	JOHN DENVER & THE MUPPETS ▲ LASERLIGHT 12761 (3.98/5.98)	THE BEST OF JOHN DENVER LIVE	8

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

Billboard Top Country Catalog Albums

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

JANUARY 16, 1999

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	GARTH BROOKS ▲ ¹⁰ CAPITOL 29689 (10.98/15.98) 35 weeks at No. 1	THE HITS	176
2	2	SHANIA TWAIN ▲ ¹¹ MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	204
3	3	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	167
4	10	DEANA CARTER ▲ ⁴ CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	122
5	6	PATSY CLINE ▲ ⁹ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	615
6	4	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	130
7	13	HANK WILLIAMS, JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	239
8	11	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	64
9	22	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	207
10	19	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	226
11	12	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	249
12	9	SHANIA TWAIN ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	114
13	24	THE CHARLIE DANIELS BAND ▲ ² EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	469

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	18	GEORGE STRAIT ▲ ⁹ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	324
15	25	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	165
16	14	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	560
17	—	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	208
18	7	GEORGE STRAIT ▲ ³ MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	152
19	16	CLINT BLACK ▲ RCA 66671/RLG	THE GREATEST HITS	113
20	5	GARTH BROOKS ▲ ³ CAPITOL 98742 (7.98/11.98)	BEYOND THE SEASON	92
21	—	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	229
22	—	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	87
23	—	PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	5
24	21	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	145
25	8	JOHN DENVER & THE MUPPETS ▲ LASERLIGHT 12761 (3.98/5.98)	A CHRISTMAS TOGETHER	27

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

BNA'S CHESNEY TAKES IT SLOW, STEADY

(Continued from page 30)

have been able to have done on my first couple albums."

Chesney co-wrote two songs for the album. "I wrote 'A Woman

Knows' with Don Sampson and Paul Overstreet," says Chesney, who is signed to Acuff-Rose Music. "And I wrote 'You Had Me From Hello'

with Skip Ewing."

One of Chesney's favorite cuts on the new album is "Baptism," a duet with Randy Travis. "I love that song," Chesney enthuses, "because back in East Tennessee there are still people that get baptized in a river. I love that because of the simplicity of it and the countryness of it."

Chesney says Travis' participation also made the record special. "Randy Travis has been one of my favorite country singers of all time, ever since I first heard 'Digging Up Bones,'" he says. "To be able to have him be a part of my career in a small way and for him to respect me enough to want to come sing on my record just meant the world to me."

The first single from the album, "How Forever Feels," released Dec.

7, is No. 32 on Hot Country Singles & Tracks this issue. "I think the song is relatable to the audience," says WSIX's Kelly. "I also think Kenny does a great job singing it."

Another song that has recently garnered attention for Chesney is "Touchdown Tennessee," a tribute he recorded for John Ward, the announcer for the University of Tennessee football team, who is retiring after the Fiesta Bowl. Though not released as a single, the song peaked at No. 64 in December. It is available at grocery stores, pharmacies, and other retailers in Tennessee. Sales benefit St. Jude Children's Research Hospital and the John Ward Scholarship Fund.

Chesney is booked and managed by Dale Morris & Associates. In

1999 he'll headline for the first time, mostly in 3,000-seat venues. Chesney says he plans to connect with radio stations in the markets he performs in, playing softball games for charity.

He is also slated to perform on George Strait's 1999 tour. "We're going to be marketing around the Strait tour," says Waugh. "We're in place at all the accounts, and everything is set up. We are also going out to hit every branch in every city and go over the marketing plan with every single distribution center, play them the music, and spread the energy that's coming from this album."

The new release will be promoted on RCA's World Wide Web site and via listening posts at retail. Waugh says Chesney will also perform at RCA's annual "boat show" on board the General Jackson riverboat during the Country Radio Seminar in March.



A Premonition? The members of the Monument recording act Dixie Chicks seemed to have award dreams in their eyes when they helped Dick Clark announce the American Music Awards nominees. The awards will be presented when the show airs Monday (11) on ABC. Shown, from left, are Natalie Maines, Martie Seidel, Clark, and Emily Erwin.



Winding It Down. Garth Brooks played the final concert of his unprecedented three-year world tour Nov. 21 at Texas A&M's Reed Arena in College Station, Texas. Shown, from left, are Brooks, Linda and Glenn Smith of Glenn Smith Presents, and venue director Steven Hodge.

GRAMMY NOMINATIONS

(Continued from page 30)

and Steve Wariner, songwriters; "If You Ever Have Forever In Mind," Vince Gill and Troy Seals; "This Kiss," Beth Nielsen Chapman, Robin Lerner, and Annie Roboff; "To Make You Feel My Love," Bob Dylan; "You're Still The One," Robert John "Mutt" Lange and Shania Twain.

Best country album: "Sevens," Garth Brooks; "Wide Open Spaces," Dixie Chicks; "Faith," Faith Hill; "Come On Over," Shania Twain; "Where Your Road Leads," Trisha Yearwood.

Best bluegrass album: "Home Sweet Home," Doc and Merle Watson with Sam Bush, Marty Stuart, T. Michael Coleman, and Alan O'Bryant; "Songs From The Homeplace," Jim & Jesse; "American Beauty," Nashville Bluegrass Band; "Bluegrass Rules!," Ricky Skaggs and Kentucky Thunder; "Climch Mountain Country," Ralph Stanley & Friends.

Best instrumental performance: "Reuben's Train," Doc and Merle Watson with Sam Bush, Marty Stuart, T. Michael Coleman, and Alan O'Bryant; "The Ride,"

Jerry Douglas with Béla Fleck; "Lonesome Ruben," Randy Scruggs, Earl Scruggs, and Jerry Douglas; "A Soldier's Joy," Randy Scruggs and Vince Gill; "Get Up John," Ricky Skaggs and Kentucky Thunder.

TO OUR READERS

Country Corner will return next week.



Cookin' With The Tractors. Actor Gary Busey portrays the chef in the video for the Tractors' single "Shortenin' Bread." Shown, from left, are Walt Richmond, Casey Van Beek, Jamie Oldaker, Busey, Steve Ripley, and Ron Getman.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist

- | | | | |
|----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|-------------------------------------------------------------------------------------------------------------------------------------------------|
| 55 | ABSENCE OF THE HEART (EMI Princeton Street, ASCAP/EMI April, ASCAP/Windswept Pacific, ASCAP/In The Fairway, ASCAP/Hamstein Cumberland, BMI/Hardtail Hits, BMI) HL/WBM | 8 | FOR A LITTLE WHILE (Magnatune, SESAC/Family Style, SESAC/Glacier Park, SESAC/Moraine, SESAC/Malaco, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL |
| 74 | BARLIGHT (Warner-Tamerlane, BMI) | 7 | FOR YOU I WILL (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM |
| 65 | BETTER MAN (Sony/ATV Tree, BMI/Gary Nicholson, ASCAP/MRBI, ASCAP) | 67 | FROM WHERE I STAND (Wait No More, BMI/Mighty Nice, BMI/Blue Water, BMI/Tom Collins, BMI) HL/WBM |
| 73 | THE BIG ONE (Rites Of Passage, BMI) | 37 | GETCHA SOME (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL |
| 31 | A BITTER END (BMG, ASCAP/Keabo, ASCAP/Miene, ASCAP/Loggy Bayou, ASCAP) HL/WBM | 59 | GUILTY (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL |
| 20 | BUSY MAN (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Teren It Up, BMI) HL/WBM | 52 | HANDS OF A WORKING MAN (Warner-Tamerlane, BMI/Sugar Bend, BMI) WBM |
| 28 | BY THE BOOK (Warner-Tamerlane, BMI/EMI April, ASCAP/Kids, ASCAP) HL/WBM | 15 | HOLD ON TO ME (Reynsong, BMI/Bayou Boy, BMI) HL |
| 54 | CAN'T GET ENOUGH (Reynsong, BMI/Kentucky Girl, BMI/Bayou Boy, BMI/Careers-BMG, BMI/A Hard Day's Write, BMI) | 27 | HONEY, I'M HOME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM |
| 53 | CAN'T STOP THINKIN' 'BOUT THAT (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Killen-Turner, BMI/We're Brewin' Hits, BMI) HL | 32 | HOW FOREVER FEELS (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM |
| 26 | DON'T LAUGH AT ME (Built On Rock, ASCAP/David Aaron, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM | 16 | HUSBANDS AND WIVES (Sony/ATV Tree, BMI) HL |
| 42 | DRIVE ME WILD (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Cal IV, ASCAP/Cooter Moe, ASCAP) | 49 | I CAN'T GET OVER YOU (Sony/ATV Tree, BMI/Show-billy, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) |
| 41 | EVERY LITTLE WHISPER (Hamstein Cumberland, BMI/KidJulie, BMI/Steve Wariner, BMI) WBM | 12 | I DON'T WANT TO MISS A THING (Realsongs, ASCAP) WBM |
| 22 | FLY (THE ANGEL SONG) (Golden Phoenix, | 48 | I'LL TAKE TODAY (Seven Summits, BMI/Will Robinsons, BMI/Irving, BMI) HL/WBM |
| | | 43 | I'LL THINK OF A REASON LATER (Hamstein Cumberland, BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty |

- | | | | |
|----|---------------------------------------------------------------------------------------------------------------------------|----|------------------------------------------------------------------------------------------------------------------------------------|
| | Land, BMI) HL/WBM | 1 | RIGHT ON THE MONEY (EMI Blackwood, BMI/Fly-bridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL |
| 39 | I'M YOURS (Gravitrone, SESAC/Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP) WBM | 71 | SHE'S GOT THAT LOOK IN HER EYES (Maypop, BMI) WBM |
| 25 | IT MUST BE LOVE (Almo, ASCAP/Craig Bickhardt, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM | 60 | SHORTENIN' BREAD (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chinquapin, BMI/CVB, BMI/Atlantic Meridian, BMI) WBM |
| 70 | IT'S ONLY LOVE (Heart Of Hearts, BMI/McLachlan-Scruggs Int'l, BMI/Why Walk, ASCAP) | 47 | SLOW DOWN (Glitterfish, BMI/Buna Boy, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM |
| 35 | IT'S YOUR SONG (Gooby, BMI/Pan For Gold, BMI/Copyright Management, BMI) CLM/WBM | 33 | SOMEONE'S OUT THERE WATCHING (Warner-Tamerlane, BMI/Puckalesia, BMI/Nomad-Noman, BMI/Franne Golde, BMI/Windswept Pacific, BMI) WBM |
| 30 | I WON'T LIE (EMI April, ASCAP/Pedalhead, ASCAP/Famous, ASCAP) HL | 11 | SOMEONE YOU USED TO KNOW (Melanie Howard, ASCAP/Big Giant, BMI/Warner-Tamerlane, BMI) WBM |
| 10 | KEEPIN' UP (Maypop, BMI/Wildcountry, BMI/Route Six, BMI) WBM | 3 | SPIRIT OF A BOY, WISDOM OF A MAN (WB, ASCAP/Big Tractor, ASCAP/War Bride, ASCAP) WBM |
| 68 | LET ME LET GO (Diamond Mine, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI) HL/WBM | 9 | STAND BESIDE ME (Hamstein Cumberland, BMI) WBM |
| 68 | A LITTLE BIT MORE OF YOUR LOVE (Sony/ATV Tree, BMI/McSpadden, BMI/Lyric Springs, BMI/Wandachord, BMI/Yankee Clipper, BMI) | 34 | TAKE ME (EMI Blackwood, BMI/Singles Only, BMI/Sony/ATV Tree, BMI) HL |
| 56 | LOSEN UP MY STRINGS (Blackened, BMI) WBM | 19 | THAT DON'T IMPRESS ME MUCH (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM |
| 61 | LOVE AIN'T LIKE THAT (LaLuna, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) | 4 | THERE YOU HAVE IT (Warner-Tamerlane, BMI/Rancho Belita, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM |
| 36 | MEANWHILE (J. Fred Knobloch, ASCAP/Waysong, ASCAP/Lebrun, ASCAP/Ingram, ASCAP) | 45 | THESE ARMS OF MINE (Curbsongs, ASCAP/Kinetic Diamond II, ASCAP/Emilaur, BMI) WBM |
| 51 | NO MORE LOOKING OVER MY SHOULDER (Warner-Tamerlane, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) | 74 | TORE UP FROM THE FLOOR UP (EMI Tower Street, BMI/EMI Blackwood, BMI/BMG, ASCAP/Sierra Home, ASCAP) |
| 18 | NO PLACE THAT FAR (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM | 72 | TOUCHDOWN TENNESSEE (Acuff-Rose, BMI) WBM |
| 38 | ONE DAY LEFT TO LIVE (Acuff-Rose, BMI/That's A Smash, BMI/Mike Curb, BMI/CPN, ASCAP) WBM | 13 | UNBELIEVABLE (Mighty Nice, BMI/Al Andersons, BMI/Windswept Pacific, BMI/My Life's Work, BMI) HL/WBM |
| 40 | ORDINARY LIFE (McSpadden-Smith, BMI/Magnolia Hill, ASCAP) | 58 | A RANDOM ACT OF SENSELESS KINDNESS (Dixie Stars, ASCAP/Josh-Nick, ASCAP/Zomba, ASCAP/Zomba, BMI/Tuneover, BMI) HL/WBM |
| 24 | POWERFUL THING (Mighty Nice, BMI/Andersons, BMI/MCA, ASCAP/Fire Feather, ASCAP) HL | | |
| 58 | A RANDOM ACT OF SENSELESS KINDNESS (Dixie Stars, ASCAP/Josh-Nick, ASCAP/Zomba, ASCAP/Zomba, BMI/Tuneover, BMI) HL/WBM | | |

- | | | | |
|--|--|----|----------------------------------------------------------------------------------------------------------------------------------------------|
| | | 66 | WHAT'S THE MATTER WITH YOU BABY (Almo, ASCAP) |
| | | 46 | WHEN MAMA AIN'T HAPPY (EMI Blackwood, BMI/Ty Land, BMI/Careers-BMG, BMI/Sontanner, BMI/Quantum, BMI) HL |
| | | 21 | WHERE THE GREEN GRASS GROWS (Song Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM |
| | | 57 | WHERE YOUR ROAD LEADS (EMI April, ASCAP/Desmobile, ASCAP/Manor House, ASCAP/BMG, ASCAP) HL |
| | | 17 | WIDE OPEN SPACES (Pie-Eyed Groobee, BMI/Groobee, BMI) HL |
| | | 44 | WINE INTO WATER (EMI Blackwood, BMI/River Of Time, BMI/Burch Brothers, BMI/Ted Hewitt, ASCAP) HL |
| | | 63 | WRITE IT IN STONE (Music Corp. Of America, BMI/Pembo, BMI) HL |
| | | 2 | WRONG AGAIN (Still Working For The Man, BMI/Dyad, BMI) HL |
| | | 14 | WRONG NIGHT (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM |
| | | 62 | YOU HAVEN'T LEFT ME YET (Irving, BMI/Cotter Bay, BMI/Neon Sky, ASCAP) WBM |
| | | 5 | YOU'RE BEGINNING TO GET TO ME (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Blind Sparrow, BMI/O-Tex, BMI) HL/WBM |
| | | 6 | YOU'RE EASY ON THE EYES (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI/PolyGram International, ASCAP/Terr-000, ASCAP) HL/WBM |
| | | 23 | YOU WERE MINE (Woolly Puddin', BMI/Bug, BMI) HL |
| | | 50 | YOU WON'T EVER BE LONELY (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL |

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE...



Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes #1 hit 'RIGHT ON THE MONEY' by Alan Jackson.

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'HOT SHOT DEBUT' section for new entries.

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time...

Billboard Top Country Singles Sales

JANUARY 16, 1999

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




Top Country Singles Sales chart with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST. Includes #1 'I DON'T WANT TO MISS A THING' by Mark Chesnutt.

Top Country Singles Sales chart with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST. Includes #14 'COMMITMENT' by Leann Rimes.

Records with the greatest sales gains this week. Recording Industry Assn. of America certification for sales of 500,000 units...

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 				
◀ NO. 1 ▶				
1	1	7	SOUNDTRACK ▲ DREAMWORKS 50041/PROVIDENT	3 weeks at No. 1 THE PRINCE OF EGYPT
2	3	14	KIRK FRANKLIN GOSPO CENTRIC/INTERSCOPE 90241/WORD	THE NU NATION PROJECT
3	4	7	SOUNDTRACK ● DREAMWORKS 50050/PROVIDENT	THE PRINCE OF EGYPT—INSPIRATIONAL
4	2	9	SOUNDTRACK ▲ 550 MUSIC/MYRRH 5772/WORD	TOUCHED BY AN ANGEL: THE ALBUM
5	5	11	VARIOUS ARTISTS ▲ SPARROW 1696/CHORDANT	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
6	6	7	SOUNDTRACK ● DREAMWORKS (NASHVILLE) 50045/PROVIDENT	THE PRINCE OF EGYPT—NASHVILLE
7	8	15	DC TALK VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
8	18	15	VARIOUS ARTISTS TIME LIFE 80401/MADACY	SONGS 4 LIFE — FEEL THE POWER!
9	16	6	MXPX TOOTH & NAIL 1122/CHORDANT	LET IT HAPPEN
10	7	14	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA SPARROW 70038/MCA NASHVILLE	BREATH OF HEAVEN — A CHRISTMAS COLLECTION
11	9	12	MICHAEL W. SMITH REUNION 10015/PROVIDENT	CHRISTMASTIME
12	NEW		VARIOUS ARTISTS HOSANNA/INTEGRITY 1424/WORD	SHOUT TO THE LORD 2000
13	10	22	POINT OF GRACE WORD 5444	STEADY ON
14	17	25	TRIN-I-TEE 5:7 B-RITE 0072/WORD HS	TRIN-I-TEE 5:7
15	12	69	LEANN RIMES ▲ CURB 77885/WCD	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
16	13	27	NEWSBOYS STAR SONG 0169/CHORDANT	STEP UP TO THE MICROPHONE
17	11	31	JACI VELASQUEZ MYRRH 7026/WORD	JACI VELASQUEZ
18	15	11	REBECCA ST. JAMES FOREFRONT 5189/CHORDANT HS	PRAY
19	23	8	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY 1319/WORD HS	LIVE FROM THE POTTER'S HOUSE
20	14	36	MICHAEL W. SMITH REUNION 10007/PROVIDENT	LIVE THE LIFE
21	39	9	VARIOUS ARTISTS TIME LIFE 80402/MADACY	SONGS 4 LIFE — LIFT YOUR SPIRIT!
22	25	23	THE W'S 5 MINUTE WALK/SARABELLUM 5204/CHORDANT HS	FOURTH FROM THE LAST
23	26	11	BURLAP TO CASHMERE SQUINT/A&M 5562/WORD HS	ANYBODY OUT THERE?
24	22	53	AVALON SPARROW 1639/CHORDANT HS	A MAZE OF GRACE
25	37	2	THE WAITING SPARROW 1679/CHORDANT	UNFAZED
26	RE-ENTRY		VARIOUS ARTISTS TIME LIFE 80404/MADACY	SONGS 4 LIFE — RENEW YOUR HEART!
27	20	27	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH 7034/WORD HS	THE JESUS RECORD
28	NEW		ALL STAR UNITED ESSENTIAL 0005/PROVIDENT	INTERNATIONAL ANTHEMS FOR THE HUMAN RACE
29	33	2	SMALLTOWN POETS FOREFRONT 5206/CHORDANT HS	LISTEN CLOSELY
30	36	9	FIVE IRON FRENZY 5 MINUTE WALK/FOREFRONT 5216/CHORDANT HS	QUANTITY IS JOB 1 (EP)
31	29	16	CHRIS RICE ROCKETTOWN 5310/WORD	PAST THE EDGES
32	RE-ENTRY		MXPX TOOTH & NAIL 1118*/CHORDANT	SLOWLY GOING THE WAY OF THE BUFFALO
33	28	8	VARIOUS ARTISTS REUNION 10009/PROVIDENT	AWESOME GOD A TRIBUTE TO RICH MULLINS
34	24	61	VARIOUS ARTISTS ▲ SPARROW 1629/CHORDANT	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
35	40	38	CECE WINANS PIONEER/SPARROW 1628/CHORDANT	EVERLASTING LOVE
36	21	14	BOB CARLISLE BENSON/DIEMED 82312/PROVIDENT	STORIES FROM THE HEART
37	19	9	CECE WINANS PIONEER/SPARROW 1674/CHORDANT	HIS GIFT
38	27	63	STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT	GREATEST HITS
39	RE-ENTRY		JENNIFER KNAPP GOTEE 3832/WORD HS	KANSAS
40	RE-ENTRY		VARIOUS ARTISTS TIME LIFE 80403/MADACY	SONGS 4 LIFE — EMBRACE HIS GRACE!

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

Artists & Music

HIGHER GROUND



by Deborah Evans Price

WELCOME TO 1999! It's that time of year when everyone spends a few pensive moments reflecting on the year that has passed before gearing up for the new one. Executives at Christian record labels are among those surveying the landscape. "We had an incredible year," Word president **Roland Lundy** says of 1998. "It was the best year we've ever had. Our revenues [were] up about 11%."

Many agree that 1998 was a good year. But as 1999 dawned, many of the same challenges were still rearing their heads, among them securing prime space at retail.

"The challenge for the industry is to get more space and exposure in the general market," Lundy says. "At the same time, we need to continue to encourage the growth in the CBA [Christian Booksellers Assn.] market. We've had great growth in the CBA market in the last couple of years, but the other challenge we're facing is the continued consolidation in the CBA market."

Breaking new acts is another task on most label executives' agendas. "I think as an industry we've done a good job of introducing some great new artists to the marketplace. I'm particularly proud of what our company has been able to accomplish," says EMI Christian Music Group president/CEO **Bill Hearn**, citing **Michelle Tumes**, **Nichole Nordeman**, and **Delirious**.

"We've done a great job of introducing new artists, but I don't think we've broken any new artists. I view those two terms quite differently . . . **Jaci Velasquez**,

from an industry standpoint, would be the best example of a brand-new artist breaking through in the last two to three years. As an industry we need to do that once or twice a year, not once every three to five years."

Lundy also feels that breaking new acts is essential. "New artists are the lifeblood of our business," he says. "Every year some well-established artists will sell less than they have the previous year, and we have to find new artists. Our A&R charge is to find new artists, but you can't bring out 20 a year, because it costs so much to do it now . . . Am I happy that we found **Point Of Grace** and **Jaci**? Yes. Am I glad that **Nichole Nordeman** is successful? Yes, because a new artist by any of us helps boost the industry."

Hearn feels the key to breaking new artists is growing the consumer base. "The popularity and increased awareness of Christian music has attracted a lot of new people to our industry, but they are more one-off projects like the 'Prince of Egypt' soundtrack, **LeAnn Rimes's** [inspirational album] 'Touched By An Angel' soundtrack, and **Vince Gill's** Christmas album," says Hearn. "These things are selling a lot of records, but they are not going to be repeating themselves in the future. The mainstream companies have seen that you can sell records in the Christian marketplace if you have the right product, but I'm not sure if that is helping us, as an industry, grow."

"We've got to be able to get our artists on mainstream radio and mainstream television . . . We haven't really repeated the mainstream radio successes we had in '96 and '97. We've got a big job to do. It's not that we've gone backward. I just don't think we've made any forward progress in the last 12 months in growing the consumer base for Christian music."

According to Lundy, having Christian artists like **Velasquez** and **Steven Curtis Chapman** on the 'Egypt' and 'Angel' soundtracks does help expand the audience for Christian music.

(Continued on next page)

In the SPIRIT



by Lisa Collins

IN FLIGHT: In 1995, one of the big stories was that **Kirk Franklin** went platinum with "Kirk Franklin And The Family." In 1998, just three years later, Franklin's "The Nu Nation Project" shipped 1 million, underscoring gospel's explosive potential at retail and what many hope to be its inevitable direction.

Soaring sales, expectations, commercial interests, and multimedia opportunities were the big stories of 1998 as the gospel music industry continued to soar, fueled partly by a desire on the part of mainstream labels to get a piece of the action. Interscope formalized its pact with B-Rite sister company **Gospo Centric Records** (whose roster includes Franklin), purchasing a majority stake in the Inglewood, Calif.-based label. MCA launched **Peacock Classics**, a gospel imprint boasting its rich catalog reissues from gospel's golden age, while **Tommy Boy** expanded into gospel with the establishment of **Tommy Boy Gospel**. EMI Christian dove even further into gospel with the creation of **EMI Gospel**, and **DreamWorks** tapped in with its "Prince Of Egypt—Inspirational" set.

As producers and artists take more creative gambles, it is clear the stakes have risen. That, in essence, could make for the only rationale behind one of the year's most surprising stories: the plug being pulled on **Warner Gospel**, considered a key player in the gospel industry. With an across-the-board rise in costs as well, the only assumption to be made is that it was a matter of downsizing for greater productivity elsewhere.

But 1998 also proved to be a year of scandal, with ugly accusations traded in the battle over one of the

hottest new acts to hit the gospel marketplace in the last decade. **God's Property** founder **Linda Searight** filed a \$75 million, 11-count lawsuit against members of the act, B-Rite Music CEO **Claude Lataillade**, **Gospo Centric** CEO **Vicki Mack Lataillade**, B-Rite Music, and Franklin. With its Grammy-winning debut album, "God's Property," registering sales of nearly 3 million units, the act emerged from nowhere to become one of the most successful groups in the history of the gospel music business.

Aside from Franklin, 1998's biggest chart successes were from **God's Property**, **Fred Hammond & Radical For Christ** (the first gospel act to release a double CD with their release "Pages Of Life"), **CeCe Winans**, **John P. Kee**, and **Donnie McClurkin**, most of whom have or will surpass 250,000 units in sales. The year's biggest surprises were **Karen Clark-Sheard**, who with nearly 150,000 units sold proved she could hold her own without the **Clark Sisters**, and **Trin-I-Tee 5:7**, whose self-titled album debuted in the top five of the Top Gospel Albums chart. The single "God's Grace," written and produced by **R. Kelly**, is expected to propel the album to gold certification.

With up to 100,000 units sold for her "Live In Detroit" album, **Vickie Winans** proved that traditional gospel artists could hold their own as well. And judging by some of the releases due in the first quarter of 1999, label executives are continuing to test the waters. **Yolanda Adams** will make her long-awaited and much-anticipated debut on **Elektra**; **Bishop T.D. Jakes** hopes to wow them in music, as he has on the evangelistic circuit; and it is expected that one of the biggest new names in gospel, **Tonex**, will have new product. Growing interest from corporate America will provide even greater opportunities for multimedia exposure for gospel.

Indeed, 1999 looks like an even more exciting year for gospel, which, while widening its lead over classical and jazz to rank as the sixth most popular musical genre, has proved to be more than fertile soil with a growing share of commercial blessings.

Visit **Billboard Online**
on the Internet
<http://www.billboard.com>

- Industry news and announcements updated daily
- Weekly Trivia Contest - win prizes
- Billboard Sneak Peek
- Weekly Charts with Music Samples
- Hot Products - updated weekly

Questions? Call: 212-536-1402 / 1-800-449-1402
e-mail: info@billboard-online.com

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
				■■■■■
				NO. 1
1	1	14	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE	14 weeks at No. 1 THE NU NATION PROJECT
2	2	7	SOUNDTRACK DREAMWORKS 50050/GEFFEN	THE PRINCE OF EGYPT—INSPIRATIONAL
3	3	25	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE	TRIN-I-TEE 5:7
4	7	8	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC	LIVE FROM THE POTTER'S HOUSE
5	6	37	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
6	5	85	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
7	8	49	VARIOUS ARTISTS VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
8	9	41	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
9	4	13	CECE WINANS PIONEER 92810/AG	HIS GIFT
10	10	16	YOLANDA ADAMS VERITY 43123	SONGS FROM THE HEART
11	13	12	VICTORY IN PRAISE MUSIC AND ARTS SEMINAR MASS CHOIR TYSCOT/NEW LIFE 43117/VERITY	ANY DAY
12	11	10	TAKE 6 REPRISE 46795/WARNER BROS.	SO COOL
13	34	7	LOIS SNEAD BORN AGAIN 41020	SOMEBODY
14	15	61	KAREN CLARK-SHEARD ISLAND 524397	FINALLY KAREN
15	20	11	KIM BURRELL TOMMY BOY GOSPEL 1249/TOMMY BOY	EVERLASTING LIFE
16	16	96	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
17	19	23	PASTOR HEZEKIAH WALKER PRESENTS THE LFT CHURCH CHOIR VERITY 43116	LIVE AT LOVE FELLOWSHIP TABERNAACLE
18	29	27	WALTER HAWKINS AND THE LOVE CENTER CHOIR GOSPO CENTRIC 90172/INTERSCOPE	LOVE ALIVE V: 25TH ANNIVERSARY REUNION
19	30	19	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 90176/INTERSCOPE	BOW DOWN AND WORSHIP HIM
20	22	62	BEBE WINANS ATLANTIC 83041/AG	BEBE WINANS
21	23	19	DAWKINS & DAWKINS HARMONY 1696	FOCUS
22	26	80	VICKIE WINANS CGI 161279	LIVE IN DETROIT
23	17	2	VARIOUS ARTISTS INTERSOUND 50014/PLATINUM	CELEBRATION OF GOSPEL
24	24	88	SHIRLEY CAESAR WORD 68003/EPIC	A MIRACLE IN HARLEM
25	21	19	VARIOUS ARTISTS CRYSTAL ROSE 20952	PURE GOSPEL — 10 TOP CHOIRS
26	12	9	VARIOUS ARTISTS VERITY 43121	THE REAL MEANING OF CHRISTMAS VOLUME 2
27	18	12	KIRK WHALUM FEATURING GEORGE DUKE & PAUL JACKSON, JR. WARNER GOSPEL 47113/WARNER BROS.	THE GOSPEL ACCORDING TO JAZZ
28	27	63	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NEW LIFE 43108/VERITY	STRENGTH
29	25	17	VARIOUS ARTISTS INTEGRITY/WORD 69541/EPIC	WOMEN OF WORSHIP—GOSPEL
30	RE-ENTRY		GREG O'QUIN 'N JOYFUL NOYZE WORD 69203/EPIC	CONVERSATIONS
31	33	4	REV. JAMES CLEVELAND SIX-ONE-FIVE 3124/MALACO	KING OF GOSPEL
32	28	96	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSE!
33	RE-ENTRY		JUANITA BYNUM SHEKINAH INTERNATIONAL 11659	MORNING GLORY VOLUME ONE: PEACE
34	32	76	THE CANTON SPIRITUALS VERITY 43021	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
35	RE-ENTRY		COGIC INTERNATIONAL MASS CHOIR WORLD CLASS GOSPEL 5002	LEANING ON JESUS
36	NEW		THE JACKSON SOUTHERNAIRES MALACO 4498	WARRIOR
37	39	28	VANESSA BELL ARMSTRONG VERITY 43114	DESIRE OF MY HEART — LIVE IN DETROIT
38	RE-ENTRY		DARYL COLEY PRESENTS HERE II PRAISE ANTEGRA 43120/VERITY	GIVING YOU NOTHING BUT PRAISE
39	14	6	SHIRLEY CAESAR EPIC	CHRISTMAS WITH SHIRLEY CAESAR
40	RE-ENTRY		ANGELLA CHRISTIE ATLANTA INT'L 10242	HYMN & I

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

Artists & Music

Classical KEEPING SCORE



by Bradley Bambarger

TAKING WING: Although Kennedy remains rooted to EMI for at least his next few classical projects, the iconoclastic violin virtuoso has branched out with Sony Classical for an album devoted to his arrangements of Jimi Hendrix compositions (*Billboard* *Bulletin*, Jan. 4). Kennedy's acoustic octet, the Kennedy Collective,



KENNEDY

toured some of this material across the U.S. in the fall to generous (if slightly uncomprehending) response, with the leader interspersing riveting Bach and Bartók solos among the movements of an inspired Hendrix suite.

At a November concert in New York's Avery Fisher Hall, Kennedy Collective's treatment of such Hendrix totems as "Third Stone From The Sun," "Little Wing," and "Fire" showed the British violinist's deep affection and knowledge of his subject. Even with the group's tentative playing of the work-in-progress, the suite proved to be a thing of rustic, even pastoral beauty, utterly fresh and free of cliché. Due in June, the Sony set will also include Hendrix songs recast in a more electronic guise, courtesy of some U.K. programmers.

Angel/EMI issued Kennedy's inventive jazz/rock solo album, "Kafka," in 1996, although the disc's relatively lackluster faring in the marketplace made both parties wary of future joint forays into uncharted territory. Disappointed, Kennedy says he longed for more corporate "imagination and enthusiasm," and by all reports, EMI didn't really "get" the Hendrix project.

According to EMI Classics president Richard Lyttleton, former EMI U.K./Ireland president/CEO Jean-François Cecillion "passed" on Kennedy's Hendrix project last year. "It isn't good policy to keep an artist from doing what he has his heart set on, even if it means allowing a record to go to a competitor," Lyttleton says. "That said, would I, personally, have let the Hendrix record go? Well, no, certainly not. I thought the concerts here where Kennedy played Hendrix were very impres-

sive indeed; he really does play Hendrix with the same respect and spirit that he devotes to Bach."

EMI has a great tradition of long-term commitment to artists' careers, and Lyttleton says the company realizes that "an artist doesn't always develop in a straight line. So, even though this one record may have slipped the net, we remain totally committed to Kennedy."

Long impressed with Kennedy's unique mix of classical integrity and populist appeal, Sony chief Peter Gelb says his company "leapt at the chance to work with him. It's an exciting opportunity, artistically and commercially." He adds that while Kennedy possesses fame of rock-star dimensions in the U.K. and has a high profile in the rest of Europe, the Hendrix disc could be the ticket to heightening his stature in the States.

Coming on the heels of a spectacular album of Fritz Kreisler pieces, Kennedy's fall tour of the U.S. was his first in five years and included a round of Elgar and Brahms concertos from New York to Seattle (*Keeping Score*, *Billboard*, Nov. 7, 1998). Due before the end of the year, Kennedy's next EMI disc—which has him soloing at the head of the English Chamber Orchestra in a set of specially arranged classical favorites—is scheduled for a major crossover push, as it will be handled by EMI Records U.K. And his longhair ambitions still high, Kennedy has concerts and recording sessions this year featuring Kodály and Ravel duos with cellist Lynn Harrell; he also has the Berg concerto in the can.

The Kennedy Collective tours Europe this summer with the Hendrix material, and the group may return for U.S. dates in the fall, since Kennedy has a further round of concerto dates with orchestras in Philadelphia and San Francisco, among others. Gelb rushed a film crew to document the Kennedy Collective's recording sessions in Vancouver, so the Hendrix album may also see some broadcast promotion.

BACH AGAIN: With the 250th anniversary of J.S. Bach's death coming in 2000, we will be treated to a number of recorded tributes—in particular, monumental complete editions due later this year from Teldec and Hänssler Classic (*Keeping Score*, *Billboard*, Dec. 12, 1998). In the meantime, there are more modestly sized testaments to the many-faceted allure of Bach's art. In its wonderful new book-plus-music "Discovery" series, Harmonia Mundi has released "A New Approach To Bach," which features a 51-page, well-illustrated monograph by Italian musicologist Alberto Basso packaged (Continued on next page)

HIGHER GROUND

(Continued from preceding page)

"It's still exposure for our genre of music," he says. "I believe that things like that open people's eyes and open doors that give our artists—the Point Of Graces, the Jacis, the Steven Curtises—opportunities. Any artist on [a mainstream album] is getting exposure to people who may have not been exposed to them before. Sure it wasn't generated by Sparrow, Word, or Provident, but it was generated with the help of our artists."

Breaking new acts and increasing retail presence are concerns for Christian labels as the new year gets under way. Most all agree that 1998 was a good year for the industry as a whole, but Hearn urges caution, saying that he thinks it's time the industry stops believing its own press releases.

"I think we have to just get real and look at the numbers and analyze," he says. "You can dig through SoundScan and say that we're growing, but look at all the things that are in there, like the 'Prince Of Egypt' soundtrack, where 90% of the sales are mainstream, or the 'Touched By

An Angel' soundtrack, where 80% of the sales are mainstream. All those sales are getting rolled into our overall units. They are being created by secular companies with secular artists. It's not part of the Christian music industry.

"It's good wholesome product," Hearn continues, "and I'm not anti that product, but we can't look at that and say, 'We did 44 million units this year. We grew.' We didn't generate it. DreamWorks generated it. Epic generated it. MCA generated it. I think we have to be careful not to start believing that all that stuff is part of what we are doing.

"There are some good things. I'm not speaking doom. I want us all to be real. If we can all get real, we can make better decisions about the future."

NEWS NOTES: Caedmon's Call's Cliff Young is close to finalizing a deal with Essential Records for an imprint that would focus on grassroots marketing of college-oriented acts. Beeson and Young would co-manage the new venture, with all

marketing and promotions going through Essential. Look for Bebo Norman and Andrew Peterson to be the first two acts signed, with product due out in late spring or early summer . . . Former Whiteheart core member Mark Gersmehl and his wife, Brynn, formerly with Rachel Rachel, have begun performing as a duo. Nashville audiences can catch their piano-based acoustic set Jan. 17 at Christian Activities Night at Bellevue Station.

On Wednesday (11), Word becomes the first major Christian label to outsource its distribution to a third party, when California-based Menlo Logistics takes over the label's distribution operation. "We're moving our warehouse from Waco [Texas] to Smyrna [Tenn.], and we have outsourced the running of that to Menlo," says Word president Roland Lundy, adding that a survey revealed that the label could reach 70% of its accounts in two days from Smyrna. "Menlo is doing our distribution and fulfillment as a third party. They are very professional and are going to do a great job for us."

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	5	8	STRICTLY THE BEST 21 VP 1539* 1 week at No. 1	VARIOUS ARTISTS
2	2	10	NEXT MILLENNIUM BLUNT 6370*/TVT HS	BOUNTY KILLER
3	4	33	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
4	3	25	PURE REGGAE POLYGRAM TV 565122/ISLAND	VARIOUS ARTISTS
5	1	55	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
6	6	27	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
7	7	55	MANY MOODS OF MOSES SHOCKING VIBES 1513*/VP HS	BEENIE MAN
8	8	7	STRICTLY THE BEST 22 VP 1540*	VARIOUS ARTISTS
9	9	58	INNA HEIGHTS GERMAIN 2068*/MP HS	BUJU BANTON
10	13	12	A DAY IN THE LIVE... VP 1534*	BERES HAMMOND
11	RE-ENTRY		99 WAYS VP 1549*	LADY SAW
12	RE-ENTRY		FREEDOM CRY VP 1536*	SIZZLA
13	RE-ENTRY		DANCEHALL XPLOSION '98 — MEGAMIX JAM DOWN 40001	VARIOUS ARTISTS
14	15	62	MIDNIGHT LOVER VIRGIN 44487*	SHAGGY
15	12	35	MAVERICK A STRIKE 550 MUSIC 68506/EPIC HS	FINLEY QUAYE

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	67	ROMANZA ▲ PHILIPS 539207 HS 39 weeks at No. 1	ANDREA BOCELLI
2	2	66	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT
3	5	15	RETURN TO PRIDE ROCK—SONGS INSPIRED BY DISNEY'S THE LION KING II WALT DISNEY 60639	VARIOUS ARTISTS
4	4	68	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG HS	BUENA VISTA SOCIAL CLUB
5	3	11	CELTIC CHRISTMAS IV WINDHAM HILL 11367	VARIOUS ARTISTS
6	6	21	CANTOS DE AMOR NONESUCH/ATLANTIC 79510/AG	GIPSY KINGS
7	15	7	O.K. ISLAND 524559	TALVIN SINGH
8	14	9	THE ALBUM II ASTOR PLACE 4014	ALABINA
9	8	23	GAELIC STORM OMTOWN/HIGHER OCTAVE 46112/VIRGIN HS	GAELIC STORM
10	10	37	INTRODUCING... RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG	RUBEN GONZALEZ
11	NEW▶		GUADALUPE-VIRGEN DE LOS INDIOS TALKING TACO 210	SAVAE
12	RE-ENTRY		PRIDE OF PUNAHELE PUNAHELE 18657	VARIOUS ARTISTS
13	7	12	CELTIC LOVE SONGS MADACY 53296	VARIOUS ARTISTS
14	11	38	A TODA CUBA LE GUSTA WORLD CIRCUIT/NONESUCH 79476/AG	AFRO-CUBAN ALL STARS
15	12	90	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 HS	RONAN HARDIMAN

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	11	WANDER THIS WORLD A&M 540984 11 weeks at No. 1	JONNY LANG
2	2	65	TROUBLE IS... ● REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
3	3	11	BLUES ON THE BAYOU MCA 11879	B.B. KING
4	5	11	BEST OF FRIENDS VIRGIN 46424	JOHN LEE HOOKER
5	4	101	LIE TO ME ▲ A&M 540640 HS	JONNY LANG
6	7	35	JUST WON'T BURN TONE-COOL/ROUNDER 471164/MERCURY HS	SUSAN TEDESCHI
7	6	19	SLOW DOWN OKEH/550 MUSIC 69376/EPIC HS	KEB' MO'
8	8	61	DEUCES WILD ● MCA 11711	B.B. KING
9	9	19	GREATEST HITS MCA 11746	B.B. KING
10	12	48	BLUES BROTHERS 2000 ● UNIVERSAL 53116	SOUNDTRACK
11	11	15	BLUES COLLECTION MADACY 1332	VARIOUS ARTISTS
12	NEW▶		WOMAN IN NEED WALDOXY 2820/MALACO	MEL WAITERS
13	13	75	LIVE AT CARNEGIE HALL EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
14	14	27	LIFE, LOVE & THE BLUES PRIVATE MUSIC 82162/WINDHAM HILL	ETTA JAMES
15	15	16	HER BEST CHESS 9367/MCA	ETTA JAMES

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

Artists & Music

N.Y. Hardbop Quintet Proves The Power Of Ensembles

HAPPY COINCIDENCE: "We didn't set out to play this music in particular; it kind of found us," says **Keith Saunders**, pianist and leader of the **N.Y. Hardbop Quintet**, formed in late 1990. The core band members initially came together for a one-off gig. They've been working steadily in New York ever since.

"It's really just coincidental," says Saunders of the band's combined love of jazz from the late 1950s and early 1960s. "I'm a big fan of [pianist] **Bud Powell**; through him I came to **Horace Silver**. [NYHBQ trumpeter] **Joe Magnarelli** is extremely influenced by **Kenny Dorham**, and in [NYHBQ saxophonist] **Jerry [Weldon]**, you can hear a lot of **Hank Mobley**." The Quintet is rounded out by bassist **Bim Strasberg** and drummer **Clifford Barbaro**, who joined the group in 1995.



THE N.Y. HARDBOP QUINTET

According to Saunders, the group's new release, "A Whisper Away," released Jan. 12 by TCB, was strongly influenced by Barbaro's presence. "Our direction tends to be influenced by our drummer, to a very

large extent," says the pianist. "Our last record, 'Rokermotion' [TCB, 1995], was recorded with drummer **Mickey Roker** and was somewhat of a tribute to Mickey, to what he brought to the music. 'A Whisper Away' features **Cliff**, who seems to have made the band a bit looser."



by Steve Graybow

Barbaro has played with both **Betty Carter** and **Marlena Shaw**.

"The Quintet is moving beyond the hard-bop tag," notes Saunders. "We are experimenting with odd song structures, moving away from traditional-sounding melodies. I guess we're getting a bit more abstract."

Saunders says that the advantages of playing in a working band are twofold. "For one, we have a rehearsed book of songs that we can call up instantaneously to match any playing situation we may find ourselves in. Secondly, when people see us, they are seeing a tight unit that rehearses and plays together frequently: a group of players who know each other, musically, very well. This is a band that sounds like a band, rather than a leader with paid sidemen who play together on occasion."

Still, Saunders readily admits that

economic conditions aren't favorable for a five-man jazz ensemble.

"In the past two decades, there have been fewer and fewer cooperative bands, because it is not something that is economically viable," he says. "Touring is difficult, because of the logistics presented by transporting and housing five musicians."

For this reason, the Quintet's dates away from the Big Apple are frequently limited to quick runs of festivals or college gigs.

Saunders credits the group's label, TCB, for "believing in the concept of the working band and allowing us to discover our music in our own way." Based in Switzerland, TCB was formed in 1988 by former jazz drummer **Peter Schmidlin**. The label originally released sessions that featured a house rhythm section (including Schmidlin) playing with well-known American musicians. TCB has since flourished into a full-service label, featuring a mix of up-and-coming and classic jazz artists.

With its strong compositions and telepathic ensemble playing, the Quintet makes a strong statement for the concept of a working band. Economics being what they are, let's hope that there will always be cooperatives to remind us of the power of a true unit.

TOGETHER AGAIN: After 36 years apart, vocalese masters **John Hendricks** and **Annie Ross** are singing again. Having made a name for themselves as a trio along with singer **Dave Lambert** (who died in an accident in 1966), Hendricks and Ross recently ended their prolonged creative separation with two impromptu performances in New York. The duo has a string of live dates confirmed and anticipates entering the recording studio early this year.

AND: Trumpeter **Terence Blanchard** inks a deal with Sony Classical; his first for the label will be "Jazz In Film," a collection of scores for nine classic films arranged by Blanchard. Included is the trumpeter's own score for **Spike Lee's** "Clockers." A March release date is anticipated.

CLASSICAL KEEPING SCORE

(Continued from preceding page)

with two discs drawn from the label's catalog. The musical selections include excerpts from Bach's most famous works, as well as a complete recording of the "Trauerode" cantata led by **Philippe Herreweghe**.

Along with a more traditional exegesis of the composer's life and works, "A New Approach To Bach" includes Basso's ruminations on the hermetic aspects of such late masterpieces as the "Art Of The Fugue," centering on Bach's penchant for numerical symbolism. Carrying the arcane interpretation of Bach further is a new album from the Spanish Glossa label that features the first vocal setting of the famous chaconne from the solo violin partita in D minor.

"De Occulta Philosophia" teams lutenist **José Miguel Moreno** with early-music star soprano **Emma Kirkby** and countertenor **Carlos Mena** on the "Chaconne-Tombeau," as it is retitled. Moreno has set the exalted cantus firmus to lyrics of the Lutheran chorale "Christ Lay In A Shroud, Hallelujah" per German scholar **Helga Theone**, who views the piece as Bach's encoded lament for his first wife's passing. Whatever the

verities of this mystical recasting, the effect is haunting.

The balance of "De Occulta Philosophia" has Moreno playing his transcriptions of the full D minor partita and the G minor sonata in his sonorous, if overly deliberate, manner. Adding to its allure, the album is packaged in a deluxe Digipak typical of Glossa's aesthetic-minded productions (Keeping Score, Billboard, July 18, 1998).



IMPORT & EXPORT

VP RECORDS

THE LARGEST DISTRIBUTOR OF REGGAE MUSIC

HOTTEST 12" SINGLES
EXPERT SALES STAFF

VP RECORDS
MILES AHEAD IN REGGAE MUSIC
The saga continues

STRICTLY THE BEST
volumes
21 & 22
in stores Nov. 17th, 1998

CALL TOLL FREE TO PLACE ORDERS 1.800.441.4041 FAX: 718.658.3573

MAIN BRANCH : 89-05 138TH STREET, JAMAICA, NY 11435 TEL : (718) 291-7058
VP FLORIDA : 6022 S.W. 21ST STREET, MIRAMAR, FLORIDA 33023
TEL : (954) 966-4744 FAX : (954) 966-8766

Songwriters & Publishers

ARTISTS & MUSIC

Nashville's Almo/Irving Nurtures Hits

Publishing Co. Strives To Support Writers, Maintain Flexibility

BY DEBORAH EVANS PRICE

NASHVILLE—Ever since senior VP David Conrad opened the doors of the Nashville office of Almo/Irving Music in 1981, the company has had a reputation for nurturing important songwriters and churning out hit songs.

With a writer roster that includes Mike Reid, Annie Roboff, Craig Wiseman, Craig Bickhardt, Jeff Pennig, and Paul Kennerly, the company has been responsible for such recent chart-toppers as Faith Hill's "This Kiss," Tim McGraw's "Where The Green Grass Grows," and Kenny Chesney's "She's Got It All."

Almo/Irving is owned by Herb Alpert and Jerry Moss, who founded A&M Records but kept their publishing operations after selling A&M to PolyGram, which in turned has been acquired by Seagram Co.

Conrad says one of the reasons he's been with the Nashville company since its inception is the approach taken by the founding fathers.

"Any company is a reflection of its leadership, and this one is no different," he says. "Their attitudes about music, artists, and songwriters trickle down... There's the attitude of leaving great people alone to create and support what they do. Be there for them when things are lean, then celebrate with them when things are great."

In the past year, Almo/Irving Music Nashville has known both triumph and tragedy. After suffering a major blow at the end of 1997 when

Kent Robbins, one of the company's best-loved and most successful writers, was killed in a car accident, Almo/Irving managed to rebound with a strong year in 1998.

"It was a hard thing last year," says Conrad. "As bad as the end of [1997] was, 1998 turned out to be a really wonderful year for us."

Recent key cuts by Almo/Irving writers include Bickhardt's "It Must Be Love," recorded by Ty Herndon, and Jess Brown's "Cover You With Kisses," cut by John Michael Montgomery. Brown's "A Little Past Little Rock" was a hit for Lee Ann Womack.

Robbins' songs are also continuing to garner attention. "He's got the current single by Gary Allan, 'I'll Take Today,'" notes Conrad. "He got on the first Randy Travis album on DreamWorks. He got on the George Strait album released in 1998, and he's going to be on the new George Strait record. It's just delightful. It proves the power of the songs and a writer who knew the craft and was a master."

Conrad oversees an administrative staff of nine people and a songwriter roster of 22, including such writer/artists as John Anderson, Beth Nielsen Chapman, Nanci Griffith, Waylon Jennings, Lari White, Gillian Welch, Max Carl, and Emmylou Harris.

A native of North Carolina, Conrad moved to Nashville in 1971 and began his career on Music Row as a guitarist, doing both session and road work. In 1973 he became a song plugger for the Pi-Gem/Chess companies, owned by Charlie Pride and Tom Collins. He remained there until opening Almo/Irving in 1981.

"I think you could call us a major publisher in impact and resources," says Conrad, "but we're certainly not

the biggest in the world. That's not what motivates us. We seem to have achieved a pleasant and prosperous middle ground in terms of the size of publishing companies in Nashville and the rest of the world. We have everything we need to work, but we have a staff that's small enough for all of us to know each other well and to communicate... There's not so many that one of us can't stop what we're doing any time one of these folks are excited about a song. That's when we need to be there for them."

In addition to Conrad, Almo/Irving has three other song pluggers in Nashville—Mary Del Scobey, Scott Gunter, and Bobby Rymer. "They each have their own constituencies in the A&R departments," he says.

Conrad says his writers frequently interact with those from other offices.

"We're really into cross-pollination in terms of having our writers work with writers from Los Angeles or from the U.K. or other parts of Europe," he says. The company has three domestic offices—in New York, Nashville, and Los Angeles—as well as offices in Hamburg, Amsterdam, London, Paris, and Sydney. It also has subpublishing deals in other countries.

Conrad says the European offices have been supportive of Nashville writers making inroads in the European market, particularly Welch.

Supporting writers in all their endeavors—from Welch's current album to the play Reid is working on to the string of country radio hits Wiseman is generating—is what Conrad considers important.

"It all goes back to the time and attention paid to the writers," he says. "That's the only thing that sets you apart and keeps your hits coming."



CONRAD

Atlanta Publishing Exec Bill Lowery Is Honored



Shown onstage, from left, are Lowery and his wife, Billie.



Shown, from left, are Don Pery of the law firm of Greenberg, Traurig Atlanta and a trustee of the Atlanta chapter of the National Academy of Recording Arts and Sciences, Michael Olsen, Platinum Entertainment executive VP, and Buddy Buie, a songwriter and partner of Lowery's.



Pictured, from left, are Jan Smith of vocal instruction school Jan Smith Studios and president of the Atlanta chapter of the National Academy of Recording Arts and Sciences; Joel Katz, chairman emeritus of the academy and a partner with Greenberg, Traurig Atlanta; and academy president/CEO Michael Greene.

More than 250 musicians, songwriters, and executives from Atlanta paid tribute to Bill Lowery, an almost-50-year veteran of Atlanta music publishing, on Nov. 19, 1998. The luncheon, organized by the Friends of Bill Lowery, included proclamations from the State of Georgia and the City of Atlanta dubbing the day Bill Lowery Day. The event raised some \$30,000 for the Bill Lowery Scholarship Endowment Fund at the Georgia State University School of Music. In addition to the guests, more than 25 artists made appearances via video with words of praise for Lowery.



Jerry Reed, left, and producer Rodney Mills flank Mills' wife, Mary.



Shown, from left, are Lowery, BMI president/CEO Frances Preston, and Lowery's wife, Billie.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
HAVE YOU EVER?	Diane Warren	Realsongs/ASCAP
HOT COUNTRY SINGLES & TRACKS		
RIGHT ON THE MONEY	Charlie Black, Phil Vasser	EMI Blackwood/BMI, Flybridge/BMI, EMI April/ASCAP, Phil Vasser/ASCAP
HOT R&B SINGLES		
NOBODY'S SUPPOSED TO BE HERE	S. Crawford, Montell Jordan	Wixen/ASCAP, Famous/ASCAP
HOT RAP SINGLES		
GHETTO COWBOY	S. Howse, A. Henderson, K. Greer, J. Burke, F. Lindsey, R. Antonio	Mo Thugs/ASCAP, Siet/ASCAP, Layzie Bone/ASCAP, EMI April/ASCAP
HOT LATIN TRACKS		
MI PC	Juan Luis Guerra	Karen/ASCAP

Duke's Music Garner's New Attention; Lloyd Webber Triumphs In 'Opera' Suit

THINGS ARE LOOKING UP FOR **Vernon Duke**, the largely unheralded composer and sometime lyricist. His canon of standards is not big, but it's memorable nonetheless, and many of his lesser-known songs are also worthy of attention. His chestnuts are "April In Paris," "Autumn In New York" (his lyric, too), "Taking A Chance On Love," "Cabin In The Sky," "What Is There To Say," and "I Like The Likes Of You." His lyric partners were the top of the crop, including **Ira Gershwin**, **Howard Dietz**, **E.Y. Harburg**, **John LaTouche**, and **Ogden Nash**.

Ben Bagley—the late record producer and Painted Smiles label owner—produced a few volumes of Duke's works years ago, in addition to Duke's songs (with lyrics by Nash) heard on the "The Littlest Revue" cast album.

But for Duke, who died in 1969 at the age of 66, 1999

is off to a good start in bringing attention to his considerable talents. The second installment this season of the City Center's "Encores!" series in New York contains a reprieve of Duke's work in "The Ziegfeld Follies Of 1936," with lyrics by Gershwin.

Likely to get more overall exposure is a new **Dawn Upshaw** album, "Dawn Upshaw Sings Vernon Duke," to be released Jan. 19 by Nonesuch Records. As fans of the concert singer know from her previous efforts, Upshaw is remarkably at home with such material—and this album keeps that flame alive.

Among the set's many delights (and particularly relevant to Upshaw's skills) are some items that show that Duke—a writer of classical works, including a symphony and a ballet—could suggest, but not completely surrender to, the craft of writing art songs. Two ballads with a traditional pop air that are favorites of Duke song collectors are "The Love I Long For" (Dietz) and "Words Without Music" (Gershwin).

Duke was born **Vladimir Alexandrovitch Dukelsky** in Russia, and his professional name was fashioned by none other than **George Gershwin**, a friend who also dabbled in concert music (a fact noted in abundance in his centennial year, 1998).

NO REPP OFF: Two months after losing in the U.S. Supreme Court, **Andrew Lloyd Webber** won acquittal Dec. 15, 1998, from a jury in a U.S. District Court in New York on charges that he plagiarized a liturgical composer's 20-year-old song to write the theme to "The Phantom Of The Opera." The nine-member jury, hearing testimony from Lloyd Webber, took about two hours to reach its unanimous decision.

After a federal judge dismissed the original suit, filed by **Ray Repp** in 1991, the 2nd U.S. Circuit Court of Appeals reinstated it, cal-

ling attention to the "strikingly similar" nature of both songs. Without comment, the Supreme Court refused to review the case (**Billboard Bulletin**, Oct. 17, 1998). Lloyd Webber's lawyers argued that he had used one of his older melodies—predating the Repp song, "Till You"—to construct the "Phantom" piece and that there was no evidence that Lloyd Webber had ever heard "Till You." After Repp's suit was filed, Lloyd Webber brought an unsuccessful action against him on charges that "Till You" infringed on a song from Lloyd Webber's 1968 show "Joseph And The Amazing Technicolor Dreamcoat."

PRINT ON PRINT: Following are the best-selling folios from Hal Leonard Publishing:

1. **Sarah McLachlan**, "Surfacing."
2. **Kenny Wayne Shepherd Band**, "Trouble Is..."
3. **Foo Fighters**, "The Colour And The Shape."
4. "Titanic," soundtrack.
5. **Ben Folds Five**, "Whatever And Ever Amen."



by Irv Lichtman

New Media School Ex'Pression Offers Top-Flight Facilities

SCHOOL'S IN: After a public unveiling at the September 1998 Audio Engineering Society Convention in San Francisco, the Ex'Pression Center for New Media—actually a school—is open for business.

The management team of Ex'Pression is made up of Full Sail Academy veteran **Gary Platt**, who serves as president and director; CEO **Peter Laanen**, a Dutch businessman who was previously the managing director of Arcade Music Co. Germany GmbH and presi-

dent/CEO of UltiFox Europe BV; and Dutch entrepreneur **Eckart Wintzen**, who is the principal investor in the venture.

The center offers intensive, 14-month programs in sound arts and digital visual media. Its capacity is 36 students in each program—or a total of 72—but the first class, which is scheduled to start Monday (11), will have 60 students.

"In a college, you attend classes for 18 hours a week," says Platt. "In this world, it's 40-45 hours a week.



by Paul Verna

The labs are nine hours and the classes are three hours, so you put in a lot of nine-hour days."

The school, which is located in the

Bay Area city of

Emeryville,

Calif., was de-

signed by veter-

an architect

John Storyk,

whose credits

range from **Jimi**

Hendrix's Elec-

tric Lady Stu-

dios in New York

to the \$12 million

Synchrosound

Complex in Kuala Lumpur, Mal-

aysia.

Storyk describes Ex'Pression as

a "shining exam-

ple" of a state-of-

the-art educa-

tional complex

for the new mil-

lennium. Among

its highlights is a

studio complex

that features a

large tracking

area that feeds

six identical control rooms.

"The students in the six control

rooms can all see and hear the same

program material, and the instruc-

tor can monitor

any of the six

control rooms,"

says Storyk. "A

lot of people have

flirted with this

idea, but it's not

easy to do from a

technical point of

view. This is the

most exciting

bunch of sticks and bricks in the

place, although everything else

about the school is exciting."

The 66,000-square-foot complex

also boasts 5.1-channel monitoring

in all classrooms; video and audio

tie lines throughout the facility; a

digital media group with a dedi-

cated machine room and windowed

corridors; three full audio recording

studios with 5.1-channel monitoring,

400-square-foot control rooms,

projection screens, built-in Foley

pits, and variable acoustics; a digi-

tal studio centered around a 96-

input Studer D950 console that

resides in a 600-square-foot control

room; and theaters where sound

reinforcement is taught.

One of the school's novelties is a

"garage studio" that Platt's wife,

Debbie, thought up. "It's a miser-

able place," says Platt, laughing. "It

looks like any garage in America."

AUDIO TRACK

LOS ANGELES

THE RECORD PLANT had a busy fall, with **Sean "Puffy" Combs** booking several studios for various projects, including a remix of the **Smashing Pumpkins'** "Ava Adore" for Virgin Records. In other activity at the L.A. haunt, **Don Henley** worked in Solid State Logic (SSL) Studio 2 on the "Stormy Weather '98" collection, which benefits the Walden Woods Project; **Carole King** cut a track for the Atlantic Records "You've Got Mail" soundtrack in SSL 3 with producer/engineer **Humberto Gatica** and mixed it in SSL 1 with engineer **Jan Fairchild** and assistant **C.J. DeVillar**; and **Celine Dion** recorded and mixed tracks for her 550 Music Christmas album, "These Are Special Times," with producer **Gatica** in SSL 4.

AT WESTLAKE AUDIO, **Tori Amos** recorded vocal tracks in Studio C for an independent film project; **Eric Rosse** produced and engineered and **Michael Parnin** assisted. **Glen Ballard** worked in Studio D on tracks for a new Java Records **Lisa Marie Presley** album, with **Chris Fogel** engineering and **Jeff Robinette** and **Jesse Gorman** assisting. **Quincy Jones** tracked for an upcoming Qwest Records release, "From Q With Love," featuring **David Foster**, **Tevin Campbell**, **Siedah Garrett**, and **El DeBarge**; Jones produced, with **Rory Bennett** and **Tommy Vicari** engineering and **Stephanie Gilden** assisting.

SUGAR RAY recorded and mixed its new Atlantic Records album with producer **David Kahne** and engineer **John Travis** at **Scream Studios** in Studio City. Also at **Scream**, **MCA Records** act **Mulberry Lane** tracked its debut album with producer **Don Gehman** and producer/engineer **Doug Trantow**. Both sessions were cut to digital through **Scream's** new Solid State Logic 9000J console.

NASHVILLE

TRACY BYRD worked on an **MCA Records** album with producer/label head **Tony Brown** at **Sound Empori-**

um; **Steve Marcantonio** and **Chris Davies** engineered the tracking sessions, and **Dave Sinko** and **Matt Andrews** engineered the overdubs. Also at **Sound Emporium**, **Jim Brickman** tracked a **Windham Hill** session with producer **Tim Lauer** and engineers **Mike Poole** and **Andrews**, and **Jennifer Day** tracked for **BNA** with producer **Robert Byrne** and engineers **Steve Lowery** and **John Skinner**. . . . At **Sound Stage**, **Paul Brandt** worked on a **Warner Reprise** date with producer **Chris Farren** and engineers **Ben Fowler** and **Alan Ditto**; **Rodney Atkins** mixed a **Curb** album with producer **Max Barnes** and engineers **Craig White** and **Jason Piske**; and **Ronnie Milsap** overdubbed for **Warner Bros.** with **Rob Galbraith** producing and **David Hall** and **Tony Green** engineering.

EAST IRIS RECORDING Studio celebrates its first anniversary with completed projects for **Shawn Mullins**, **Barenaked Ladies**, **LeAnn Rimes**, **Pam Tillis**, and **Plumb**. The **Rimes** session—a duet with **Elton John**—was produced by **Peter Collins** and engineered by **John Holbrook**. Collins also produced a **Mullins** track with engineer **Paul Hagar**.

OTHER LOCATIONS

ON DEC. 3, 1998, Seattle studio **Bad Animals**—owned by industry veterans **Steve Lawson** and **Debbie Lawson**—was involved in two sessions that bridged the gap between North America and Asia. In the morning, **Bad Animals** recorded a spot for ad agency **Elgin DDB** and its client, **Nordstrom**, that originated at **Opuz Studios** in Singapore and was beamed to Seattle via an **EDNet ISDN** link. Later the same day, the voice of actor **Robert Smith** was sent from **Bad Animals** to **Malaysia** for an **HBO Malaysia** project.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358; E-mail: pverna@billboard.com.



PLATT

to the \$12 million Synchrosound Complex in Kuala Lumpur, Malaysia.



LAANEN

six identical control rooms.

"The students in the six control rooms can all see and hear the same program material, and the instruc-



WINTZEN

bunch of sticks and bricks in the place, although everything else about the school is exciting."

The 66,000-square-foot complex also boasts 5.1-channel monitoring in all classrooms; video and audio tie lines throughout the facility; a digital media group with a dedicated machine room and windowed corridors; three full audio recording studios with 5.1-channel monitoring, 400-square-foot control rooms, projection screens, built-in Foley pits, and variable acoustics; a digital studio centered around a 96-input Studer D950 console that resides in a 600-square-foot control room; and theaters where sound reinforcement is taught.

One of the school's novelties is a "garage studio" that Platt's wife, **Debbie**, thought up. "It's a miserable place," says Platt, laughing. "It looks like any garage in America."

However, the garage studio's educational value in this age of self-made project facilities cannot be underestimated, according to Platt.

Besides its core program, Ex'Pression will offer opportunities for local high school students to record at the school and then sell their CDs at shows, with proceeds going to the respective schools' music departments.

Ex'Pression Center—whose capital investment is estimated by Platt to be between \$16 million and \$20 million—is approved by California's Bureau for Private Postsecondary and Vocational Education. As such, it must adhere to the **Maxine Waters Act**, which mandates that at least 85% of vocational school graduates find jobs in the field in which they were trained within six months of graduation.

For now, the school offers a diploma program. However, once it receives accreditation as a college—a process that can take two years—it can offer a degree program.

AFTER SEVERAL YEARS in which such established producers as **Babyface** and **Don Was** dominated the **Grammy Awards**, the voting members of the **National Academy of Recording Arts and Sciences** have named five candidates for producer of the year, non-classical, who are all new to the category—including two women, **Sheryl Crow** and **Lauryn Hill**, in a male-dominated field.

The other nominees are **Michael Beinhorn** (**Hole's** "Celebrity Skin" and **Marilyn Manson's** "Mechanical Animals," which appeared just weeks apart); **Tchad Blake** (**Mitchell Froom's** "Dopamine," **Soul Coughing's** "El Oso," and **Bonnie Raitt's** "Fundamental," which he co-produced with **Froom**); and **Rob Cavallo** (**Goo Goo Dolls'** "Dizzy Up The Girl," **Green Day's** "Nimrod," and the **Alanis Morissette** track "Uninvited").

Although I feel that the producer of the year category should be reserved for career producers or musicians who produce others' music—rather than musicians who happen to oversee their own work—I must admit that **Crow's** "Globe Sessions" and her self-titled sophomore album, both of which she produced, are two of the finest recordings made this decade, and she clearly deserves the recognition. It would be nice to hear how **Crow** might do producing someone other than herself.

Hill, who is shaping up to be a multifaceted music maker in the mold of **Quincy Jones** or **Babyface**, gets the nod for her critically and commercially lauded solo album, "The Miseducation Of **Lauryn Hill**," as well as for her production on **Aretha Franklin's** "A Rose Is Still A Rose" (which **Hill** also wrote).

IN MEMORIAM: Studio Monitor offers its profound condolences to the family and friends of **Kendra Webdale** and to the staff of **New York studio Masterdisk**, where she was employed as a receptionist. **Webdale**, 32, was killed after being pushed onto a subway track Jan. 3.

Described in a **Masterdisk** statement as "an exemplary employee" with "a bright smile and sweet demeanor," **Webdale** seemed destined for success. Had she pursued a career at **Masterdisk**, she would have been poised to follow in the footsteps of owner **Doug Levine**, who began his career at the studio as a mail-room employee; and of chief engineer **Scott Hull**, veteran engineer **Howie Weinberg**, and rising engineer **Andy VanDette**, who started, respectively, as an intern, a delivery driver, and a receptionist.

In my many visits and phone calls to **Masterdisk** in the past few years, I found **Webdale** to be cheerful, sensitive, and graceful under the pressures of a demanding job.



Sisters With Voices. The Carmelite Sisters of Los Angeles tracked their recent "Spirit Of Christmas" album at Tom Weir Recording in North Hollywood. Shown standing, from left, are Sisters Mary Gabriel, Emma Luz, Madonna Joseph, and Gloria Therese. Seated, from left, are Sister Agnes Therese and producers Tom Weir and Tatiana Mathenos. (Photo: C.H. Lee)

STUDIO SCENE CONSOLIDATES IN NASHVILLE

(Continued from page 10)

that does satellite artist-promotional tours to radio."

The Masterfonics situation presented Emerald CEO Dale Moore, who recently sold a stable of radio stations, a rare opportunity to expand cost effectively. No sale price has been divulged. Published reports listed Masterfonics' debt totaling \$2.9 million, less than the stated \$3.2 million cost of the Tracking Room alone—which is just one of four rooms at Masterfonics—when that studio opened in late 1995.

Emerald's acquisition of Masterfonics makes Emerald the largest such entity in Nashville and one of the largest in the Southeast. The combined business will house eight studios: Emerald's four rooms, including a broadcast studio at its Music Row location; and Masterfonics' four suites, including the 5,500-square-foot Tracking Room and Meadows' two mastering rooms, which will remain on line.

Meadows may have the opportunity to purchase a percentage of the merged facility's stock over time, according to Moore. In the meantime, Meadows will remain as director of the studio's mastering operations.

The future strategy for the company will be based on economies of scale, according to Moore.

"We'll now be able to offer clients a wide variety of rooms at various price points, and they can work in whatever budget range they want and do all of

their projects within the same facility," says Moore.

He adds that Emerald's rate structure would be revised, with standardized discounts for extended use of studios—a practice that has been the informal norm in Nashville and elsewhere but will be formalized and adhered to, Moore says.

Emerald will also emphasize its vertical services. Moore has promoted broadcast director and former KZLA Los Angeles and KLAC L.A. operations manager Bob Guerra to director of marketing. Moore says that clients will be offered packages that include recording, mixing, mastering, and radio promotion via Emerald's 2-year-old promotional radio tour satellite-broadcasting operation, as well as the studio's relationship with in-house audio postproduction joint venture Digital Audio Productions.

"We're building a bridge between broadcast and the record industry," says Moore.

Both Emerald and Masterfonics are anchor facilities for Nashville, literally and historically. In 1985, Moore purchased what was then a one-room studio from producer David Malloy, the late recording artist Eddie Rabbitt, and songwriter Even Stevens. Tom Hidley was brought in to renovate the control room, and a Solid State Logic (SSL) 4000E console was installed.

In Masterfonics' case, after purchasing a controlling interest in the

studio (also designed by Hidley) in the '70s from founder Mack Evans and later buying out another investor to become sole owner, Meadows expanded his facility, surviving an earlier bankruptcy filing in 1984.

The facility's two mastering suites were eventually augmented by a mixing studio; Studio 6, a midsized tracking studio; and the Tracking Room, a very large, stand-alone recording studio that featured Nashville's first SSL 9000J console.

While the mastering facilities will continue to operate under the Masterfonics name, an integration plan for the studios at the three locations will develop over the next six months. Bogdan says Emerald is also considering adding video to its list of ancillary services, and Moore adds that Emerald may acquire other studio properties in the Nashville area.

COMPLEMENTARY FIT

At Seventeen Grand, studio president Dave Cline says the acquisition of the main studio at Love Shack two blocks away, with its Trident 80-C console, would give Seventeen Grand the opportunity to keep more revenues from projects by providing inexpensive overdub facilities that complement his present studio's two high-end tracking and mix rooms, equipped with Neve VR and Euphonix CS3000 consoles.

"This gives us cost-effective overdub

capabilities with access to our two 48-track digital decks," he says. "That lets us better utilize those machines and gives clients a good room with great equipment at a very competitive rate."

Like Moore, Cline says he expects consolidation will be an ongoing trend in the studio business in Nashville, as it appears to be throughout the studio business globally and in other industries.

"Like in other industries, there are economies of scale," he says. "The best way to expand to meet the demands of the business is to acquire other facilities that fit those needs."

Part of the strategy, he adds, is also to provide a level of service that can help offset the shift to personal studios. "This can give producers a whole environment in which to work; they can walk down the hall to do overdubs, instead of walking across the street or driving across town."

Cline believes that producers' personal studios are still something of an

anomaly in Nashville. The city did not experience the same degree of impact from project studios as did Los Angeles and New York in the early '90s, but those studios have affected the city dramatically in the last two years.

"Producers' studios are still a development tool for them [here], for the most part," he says. "That may change, though. So while this may be something of a hedge against that happening, what we're really doing here is trying to compete based on service, then on price."

"Competition has been based too much on price in Nashville in recent years, and that's part of the problem," Cline continues. "Nashville is overbuilt, and there's a glut of supply, which drives down price. You can't compete on price alone and still maintain and expand your facility."

Cline further notes that he is also developing plans to further expand the studio by future acquisitions, though he would not specify which studios or other services may be considered.



Shown at the closing of the Emerald Sound Studios purchase of Masterfonics, from left, are Milan Bogdan, studio manager, Emerald Sound; Andrew Kautz, president, Emerald Entertainment Group; Glenn Meadows, VP of mastering services, Masterfonics; and Dale Moore, CEO, Emerald Entertainment Group. (Photo: Nicole Cochran)

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 9, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	I'M YOUR ANGEL R. Kelly & Celine Dione/ R. Kelly (Jive)	NOBODY'S SUPPOSED TO BE HERE Deborah Cox/ A. Crawford, M. Jordan (Arista)	YOU'RE EASY ON THE EYES Terri Clark/ Terri Clark/Keith Stegall (Mercury)	TURN THE PAGE Metallica/ Bob Rock, James Het- field, Lars Ulrich (Elektra)	LULLABY Shawn Mullins/ S. Mullins (SMG/Columbia)
RECORDING STUDIO(S) Engineer(s)	BATTERY/CHICAGO RECORDING CO. (Chicago, IL) Stephen George, Alex Nesmith	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalino	SOUND STAGE (Nashville, TN) John Kelton	THE PLANT (Sausalito, CA) Randy Staub, Kent Matcke	ORPHAN/SOUTHERN LIVING (Atlanta, GA) Glenn Matullo
RECORDING CONSOLE(S)	Neve VR/SSL 4040E/G	SSL 6056G	SSL 9000J	SSL 4064G	Mackie VLZ 24X4/DDA DMR 12
RECORDER(S)	Studer A827/ Sony Digital 48	Studer 800	Mitsubishi X850	Studer A800/Sony 3348	Protools/Tascam DA88
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	BASF 468/Quantegy 467	Hard Disk/Quantegy DA8
MIX DOWN STUDIO(S) Engineer(s)	THE HIT FACTORY (New York, NY) Humberto Gatica	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalino	SOUND STAGE (Nashville, TN) John Kelton	THE PLANT (Sausalito, CA) Randy Staub	ENCORE (Los Angeles, CA) Tom Lord-Alge
CONSOLE(S)	SSL 9000J	SSL 6056G	SSL 4000E/G	SSL 4064G	SSL 4056G
RECORDER(S)	Sony 3348	Studer 800	Mitsubishi X850	Sony 3348	Protools
MASTER TAPE	DAT	Quantegy 499	Quantegy 467	Quantegy 467	Hard Disk
MASTERING Engineer	BERNIE GRUNDMAN MASTERING Brian Gardner	MASTERDISK Tony Dawsey	GEORGETOWN MASTERS Denny Purcell	STERLING SOUND George Marino	MASTERDISK Scott Hull
CD/CASSETTE MANUFACTURER	UNI	UNI	PDO-HTM	WEA	Sony

© 1999, Billboard/BPI Communications. Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Steve Graybow, Telephone 212-536-5361, Fax 212-382-6094, sgraybow@billboard.com

Get the definitive manufacturer's guide to producing your pre-recorded product:

- CD, Audio and Video Manufacturers
- Video Production Facilities
- Packaging and Mailing Suppliers
- Equipment Manufacturers of CD and CD Rom
- Tape Duplicators and CD Replicators
- Tape Masterers
- And much more



BILLBOARD'S 1998 INTERNATIONAL TAPE/DISC DIRECTORY

FOR FASTEST SERVICE CALL
(800) 344-7119.

Outside the U.S. call (732) 363-4156. Fax your order to (732) 363-0338 or mail this ad with a check or money order for \$65 plus \$6 S&H (\$13 for international orders) to:

Billboard Directories, P.O. Box 2016, Lakewood NJ 08701.

Please add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC.

Orders payable in U.S. funds only. All sales are final.

BDDT3168

(Also available on diskette, for rates call Mike Sisto at 212-536-5017.)

Will Sales Surpass 16 Million In '99?

'99 LOOKING FINE: After a steep downturn in 1997, the U.S. Latino market rebounded nicely in 1998, according to SoundScan, by reaching a record sales level of 15.9 million units (see story, page 1).

Can the 16 million barrier be broken in 1999?

Por qué no?

Especially since the hit albums will keep on coming this year by top sellers such as **Luis Miguel**, **Alejandro Fernández**, **Los Tigres Del Norte**, **Los Tucanes De Tijuana**, **Marco Antonio Solís**, **Ana Gabriel**, and **Cristian**.

Further, the continued breadth of sales of front-line titles—combined with the labels' growing prowess at extending an album's sales life—bode well for 1999.

Following are profiles of major labels, along with each record company's year-by-year sales performance on The Billboard Latin 50.

• **BMG U.S. Latin:** At No. 19, **Cristian's** 1997 hit on Ariola, "Lo Mejor De Mí," was the only top 50 seller for BMG in 1998, as combined sales of BMG's Ariola and RCA imprints on The Billboard Latin 50 slid to their lowest levels in three years.

Nonetheless, the quick sales start of the eponymous late-December release by **Juan Gabriel & Banda El Recodo** seemed sure to jumpstart BMG in the early going in 1999, along with product by **Sergio Vargas** and **Los Tri-O**, whose hit **Charlie Zaa**-style album in Mexico prompted Fonovisa to put out a sound-alike disc by **Los Trios**.

Product is also due in the first quarter from **Rocío Dúrcal** and **Diego Torres**. Label VP/GM **Francisco Villanueva** restructured the staffs of Ariola and RCA in late 1998 to bolster BMG's performance.

1998: 220,000 units (Ariola and RCA).

1997: 386,000 units (Ariola and



by John Lannert

RCA).

1996: 626,500 units (Ariola and RCA).

1995: 161,000 units (Ariola and RCA).

1994: 91,500 units (Ariola and RCA).

• **EMI Latin:** Though EMI Latin's distribution deal with Mexican indie Disa is bearing fruit—Disa's sales soared from 79,000 units in 1997 to 129,000 units in 1998—sales of EMI Latin product on The Billboard Latin 50 dropped for the third straight year after posting the all-time record for annual sales in '95.

However, CEO/president **José Béhar** made sales noise in '98 with debut albums by **Carlos Ponce** and **Jarabe De Palo**, as well as with the label bow by veteran rapper **Vico C**. Compilation sets by **Los Tucanes De Tijuana** and **Graciela Beltrán** and a new disc by **Millie**—produced by the white-hot **Rudy Pérez**—are among the highlights of the label's first-quarter release slate.

1998: 604,500 units.
1997: 690,500 units.
1996: 843,000 units.
1995: 1,727,000 units.
1994: 333,000 units.

• **Fonovisa:** The Los Angeles indie pretty much laid low in '98 as a payola investigation involving the label seemed to curtail normal promotion and marketing. However, Fonovisa's roster stayed intact.

While label president/CEO **Guillermo Santiso** remains mum on the investigation, he looks to open 1999 strongly with first-quarter releases

from stalwart acts **Marco Antonio Solís** and **Los Tigres Del Norte**.

1998: 495,500 units.

1997: 818,500 units.

1996: 541,000 units.

1995: 312,500 units.

1994: 305,000 units.

• **Sony:** Sony rung up the second-biggest annual sales tally ever on The Billboard Latin 50 in 1998, as label president **Oscar Lord** aggressively promoted a bevy of front-line product by **Alejandro Fernández**, **Ricky Martin**, **Shakira**, and **Elvis Crespo**, the best-selling new artist in '98.

Lord stands a better-than-even chance to top the label's 1998 numbers by breaking quickly this year with first-quarter albums by **Fernández**, **Ana Gabriel**, recent signee **Los Fugitivos**, **DLG**, **MDO**, **Ashley**, and newcomer **Jaci Velásquez**, currently a top star in the contemporary Christian market.

1998: 1,481,500 units.

1997: 634,500 units (Sony Latin, Sony Tropical, and Sony Discos).

1996: 492,000 units.

1995: 418,000 units.

1994: 472,500 units.

• **Universal Latino:** Seagram's acquisition of PolyGram in 1998 sent seismic shivers throughout global record markets as the consolidation of staffs at Seagram-owned Universal and PolyGram was initiated—and is still ongoing. As of press time, Universal Music Latino was without a director.

The combined 1998 sales of Universal and PolyGram Latino's imprint, Rodven, moved Universal from seventh to sixth place among the biggest majors. Former PolyGram acts **Grupo Límite** and **Pedro Fernández**, each of which recently put out new releases, are now Universal's best-selling acts.

1998 (Universal and Rodven): 300,500 units.

1997 (Universal and Rodven): 313,000 units.

1996 (PolyGram Latino and PolyGram Rodven): 201,000 units.

1995: (PolyGram Latino and PolyGram Rodven): 221,500 units.

1994: (PolyGram Latino): 39,500 units.

• **WEA Latina:** In his first year as VP/GM, **George Zamora** broke pop albums by **Alejandro Sanz** and **Olga Tañón** and tripled **Maná's** 1998 sales from the previous year, thereby helping WEA Latina become the only label to show sales increases on The Billboard Latin 50 for four consecutive years. A 1999 release by mega-idol **Luis Miguel** should extend the label's string of success to five years.

1998: 642,500 units.

1997: 567,500 units.

1996: 519,500 units.

1995: 464,500 units.

1994: 399,500 units.

STATESIDE BRIEFS: Fonovisa's *norteño* icons **Los Tigres Del Norte** are slated to perform at the American Music Awards, scheduled to air Monday (11) on ABC-TV. **Los Tigres'** (Continued on next page)



BMI's Songwriters Summit. BMI recently held a press luncheon in honor of Hispanic Heritage Month at El Floridita restaurant in Los Angeles with some of BMI's songwriters. Shown in the front row, from left, are songwriters **Adrián Monroy**, **K.C. Porter**, and **Yari Moré**; **Delia Orozco**, associate director of Latin music at BMI; **Barbara Cane**, assistant VP of writer/publisher relations at BMI; and songwriters **Eddie González** and **Michael Figueroa**. Pictured in the back row, from left, are songwriter **Jorge "Guiró" Borrego**; **Javier Díaz**, promotion director at Tucanes Inc.; songwriter **Claudia Brant**; **Rick Roccobono**, VP of writer/publisher relations at BMI; and songwriters **Angélica García**, **Sergio Arau**, **Raúl Alberto**, **Eric Rubalcava**, and **Victor Monroy**.

Hot Latin Tracks™



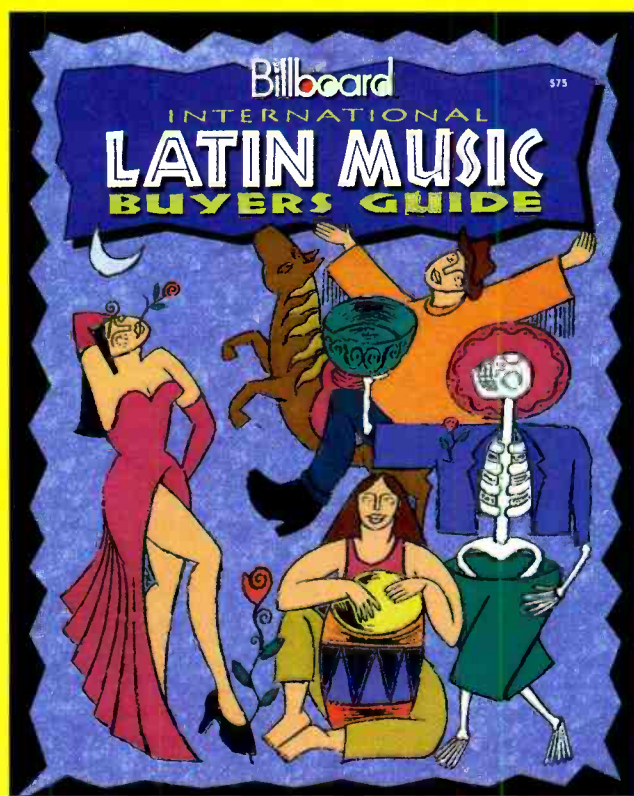
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
1	3	2	7	JUAN LUIS GUERRA 440 KAREN/CAIMAN	MI PC 2 weeks at No. 1 J. LUIS GUERRA (J. LUIS GUERRA)
2	1	1	10	CHAYANNE SONY DISCOS	◆ DEJARIA TODO ESTEFANO (ESTEFANO)
3	2	3	8	TIRANOS DEL NORTE SONY DISCOS	CREI J. MARTINEZ (C. MONGE)
4	5	6	13	LIMITE RODVEN/POLYGRAM LATINO	◆ LA OTRA PARTE DEL AMOR J. CARRILLO, G. PADILLA (ALAZANI)
5	14	14	4	JERRY RIVERA SONY DISCOS	◆ ESE R. SANCHEZ (A. JAJEN, W. PAZ)
6	10	12	5	GRUPO MANIA SONY DISCOS	◆ COMO BAILA O. SERRANO, B. SERRANO (O. SERRANO)
7	6	7	25	VICENTE FERNANDEZ SONY DISCOS	ME VOY A QUITAR DE EN MEDIO P. RAMIREZ (M. MONTERROSAS)
8	8	10	17	LOS TEMERARIOS FONOVISIA	◆ COMO TE RECUERDO A. ANGEL ALBA (A. ANGEL ALBA)
9	7	8	8	PEDRO FERNANDEZ RODVEN/POLYGRAM LATINO	SIN VERTE H. PATRON (H. ESTRADA)
10	9	4	17	ENRIQUE IGLESIAS FONOVISIA	◆ ESPERANZA R. PEREZ-BOTIJA (E. IGLESIAS, C. GARCIA ALONSO)
11	13	21	19	PEPE AGUILAR MUSART/BALBOA	DIRECTO AL CORAZON P. AGUILAR (FATO)
12	19	15	13	SHAKIRA SONY DISCOS	◆ CIEGA, SORDOMUDA S. MEBARAK, L. MENDEZ (S. MEBARAK, E. SALGADO)
13	4	5	5	VICTOR MANUELLE & ELVIS CRESPO SONY DISCOS	EL CUERPO ME PIDE G. SANTA ROSA (P. CASTRO, L. GARCIA)
14	11	11	8	GISSELLE ARIOLA/BMG LATIN	DAME UN BESO J. VALDEZ (J. NUÑEZ)
15	15	13	40	PEPE AGUILAR MUSART/BALBOA	◆ POR MUJERES COMO TU P. AGUILAR (FATO)
16	25	19	19	VICTOR MANUELLE SONY DISCOS	◆ QUE HABRIA SIDO DE MI O. ALFANNO (O. ALFANNO)
17	16	23	10	KARIS EMD/BMG LATIN	TUS OJOS SON L. CORPORAN, E. MONTANEZ (R. ARMANDO DEL VALLE)
18	17	18	11	LOS MISMOS EMI LATIN	◆ QUE BONITO LOS MISMOS (M. E. CASTRO)
19	20	17	10	MICHAEL STUART RMM	NINA BELLA A. FERNANDEZ (Y. ENRIQUEZ)
20	RE-ENTRY	3		FRANKIE NEGRON WEACARIBE/WEA LATINA	PRINCESA S. GEORGE (E. GONZALEZ)
21	21	25	6	ANA GABRIEL SONY DISCOS	ME EQUIVOQUE CONTIGO A. GABRIEL (J. A. JIMENEZ)
22	30	—	2	SHAKIRA SONY DISCOS	TU S. MEBARAK, L. MENDEZ (S. MEBARAK, D. O'BRIEN)
23	29	24	5	MELINA LEON TROPIC/SONY DISCOS	ME VOY DE FIESTA HOY E. REYES (L. REYES)
24	28	—	2	JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN	ADORABLE MENTIROSA J. GABRIEL (J. GABRIEL)
25	31	30	7	LOS TIGRES DEL NORTE FONOVISIA	ASI COMO TU LOS TIGRES DEL NORTE E. HERNANDEZ (I. RAMIREZ)
26	26	20	11	MIJARES WITH LUCERO RODVEN/POLYGRAM LATINO	◆ EL PRIVILEGIO DE AMAR J. AVENDANO LUHRS, A. ZEPEDA (J. AVENDANO LUHRS)
27	22	22	7	TONO ROSARIO WEACARIBE/WEA LATINA	ASI FUE T. ROSARIO, P. MATEO (J. GABRIEL)
28	12	9	13	JOSE FELICIANO RODVEN/POLYGRAM LATINO	◆ ME HAS ECHADO AL OLVIDO R. PEREZ (R. PEREZ, R. LIVI)
29	37	39	4	CRISTIAN ARIOLA/BMG LATIN	◆ DESPUES DE TI... QUE? R. PEREZ (R. PEREZ)
30	27	31	4	BANDA EL RECODO FONOVISIA	PENA TRAS PENA G. LIZARRAGA (E. TORRES)
31	23	33	11	LOS ANGELES AZULES DISA/EMI LATIN	QUIERO SER J. MEJIA AVANTE (J. MEJIA AVANTE)
32	35	26	18	MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	PARA DARTÉ MI VIDA R. QUEZADA (V. VICTOR)
33	RE-ENTRY	2		ELVIS CRESPO SONY DISCOS	LUNA LLENA R. COIRA, I. CASADO (R. VAZQUEZ)
34	NEW ▶	1		ENRIQUE IGLESIAS FONOVISIA	NUNCA TE OLVIDARE R. PEREZ-BOTIJA (E. IGLESIAS)
35	32	40	3	LOS TUCANES DE TIJUANA EMI LATIN	EL HEREDERO G. FELIX (M. QUINTERO LARA)
36	RE-ENTRY	15		MARCO ANTONIO SOLIS FONOVISIA	CASAS DE CARTON M. A. SOLIS (A. PRIMERA)
37	NEW ▶	1		CARLOS PONCE EMI LATIN	RECUERDO O. CHIRINO, R. BARLOW (O. CHIRINO A. CHIRINO)
38	RE-ENTRY	2		PRISCILA Y SUS BALAS DE PLATA FONOVISIA	SOBREVIVIRE T. PAIZ (D. FEKARIS, F. PERREN)
39	RE-ENTRY	2		MICHAEL SALGADO JOEY/SONY DISCOS	MI CHATITA J. S. LOPEZ (J. S. LOPEZ)
40	NEW ▶	1		FEY SONY DISCOS	NI TU NI NADIE J. R. FLOREZ (M. ABLANEDO)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
19 STATIONS	17 STATIONS	17 STATIONS	17 STATIONS	66 STATIONS	66 STATIONS
1 CHAYANNE SONY DISCOS	1 JUAN LUIS GUERRA 440 KAREN/CAIMAN MI PC	1 LIMITE RODVEN/POLYGRAM LATINO	1 JUAN LUIS GUERRA 440 KAREN/CAIMAN MI PC	1 LIMITE RODVEN/POLYGRAM LATINO	1 LA OTRA PARTE...
2 JUAN LUIS GUERRA 440 KAREN/CAIMAN MI PC	2 GRUPO MANIA SONY DISCOS	2 TIRANOS DEL NORTE SONY DISCOS	2 GRUPO MANIA SONY DISCOS	2 TIRANOS DEL NORTE SONY DISCOS	2 CREI
3 ENRIQUE IGLESIAS FONOVISIA	3 JERRY RIVERA SONY DISCOS	3 LOS TEMERARIOS FONOVISIA	3 JERRY RIVERA SONY DISCOS	3 LOS TEMERARIOS FONOVISIA	3 COMO TE RECUERDO
4 SHAKIRA SONY DISCOS	4 GISSELLE ARIOLA/BMG LATIN	4 LOS MISMOS EMI LATIN	4 GISSELLE ARIOLA/BMG LATIN	4 LOS MISMOS EMI LATIN	4 QUE BONITO
5 GRUPO MANIA SONY DISCOS	5 VICTOR MANUELLE & ELVIS CRESPO SONY DISCOS	5 ANA GABRIEL SONY DISCOS	5 VICTOR MANUELLE & ELVIS CRESPO SONY DISCOS	5 ANA GABRIEL SONY DISCOS	5 ME EQUIVOQUE CONTIGO
6 SHAKIRA SONY DISCOS	6 VICTOR MANUELLE SONY DISCOS	6 JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN	6 VICTOR MANUELLE SONY DISCOS	6 JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN	6 ADORABLE
7 CRISTIAN ARIOLA/BMG LATIN	7 KARIS EMD/BMG LATIN	7 VICENTE FERNANDEZ SONY DISCOS	7 KARIS EMD/BMG LATIN	7 VICENTE FERNANDEZ SONY DISCOS	7 ME VOY A QUITAR...
8 VICTOR MANUELLE & ELVIS CRESPO SONY DISCOS	8 MICHAEL STUART RMM	8 LOS TIGRES DEL NORTE FONOVISIA	8 MICHAEL STUART RMM	8 LOS TIGRES DEL NORTE FONOVISIA	8 ASI COMO TU
9 JERRY RIVERA SONY DISCOS	9 FRANKIE NEGRON	9 LOS ANGELES AZULES DISA/EMI LATIN	9 FRANKIE NEGRON	9 LOS ANGELES AZULES DISA/EMI LATIN	9 QUIERO SER
10 JOSE FELICIANO RODVEN/POLYGRAM LATINO	10 MELINA LEON TROPIC/SONY DISCOS	10 BANDA EL RECODO FONOVISIA	10 MELINA LEON TROPIC/SONY DISCOS	10 BANDA EL RECODO FONOVISIA	10 PENA TRAS PENA
11 MIJARES WITH LUCERO RODVEN/POLYGRAM LATINO	11 TONO ROSARIO	11 PEDRO FERNANDEZ RODVEN/POLYGRAM LATINO	11 TONO ROSARIO	11 PEDRO FERNANDEZ RODVEN/POLYGRAM LATINO	11 SIN VERTE
12 ALEJANDRO SANZ WEA LATINA	12 MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	12 LOS TUCANES DE TIJUANA EMI LATIN	12 MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	12 LOS TUCANES DE TIJUANA EMI LATIN	12 EL HEREDERO
13 TIRANOS DEL NORTE SONY DISCOS	13 ELVIS CRESPO SONY DISCOS	13 PEPE AGUILAR MUSART/BALBOA	13 ELVIS CRESPO SONY DISCOS	13 PEPE AGUILAR MUSART/BALBOA	13 POR MUJERES...
14 VICENTE FERNANDEZ SONY DISCOS	14 SHAKIRA SONY DISCOS	14 PEPE AGUILAR MUSART/BALBOA	14 SHAKIRA SONY DISCOS	14 PEPE AGUILAR MUSART/BALBOA	14 DIRECTO AL CORAZON
15 PEDRO FERNANDEZ RODVEN/POLYGRAM LATINO	15 FRANKIE NEGRON	15 PRISCILA Y SUS BALAS DE PLATA FONOVISIA	15 FRANKIE NEGRON	15 PRISCILA Y SUS BALAS DE PLATA FONOVISIA	15 SOBREVIVIRE

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

Billboard's 1998 INTERNATIONAL LATIN MUSIC BUYER'S GUIDE

The Definitive Resource Guide for the Latin Music Community



Over 3,000 listings from 19 countries:
record company executives, music
publishers, wholesalers and
distributors, Latin music radio
stations in the U.S., clubs, artists,
managers, agents and much more!

To order your copy call toll-free 1-800-344-7119.
(International call 732-363-4156.) Or send check for \$75
plus \$6 shipping & handling (\$13 for international orders)
with this ad to: Billboard Directories, PO Box 2016,
Lakewood, NJ 08701.

Add appropriate sales tax in NY, NJ, CA, TN, MA, IL, PA & DC.
Orders payable in U.S. funds only. All sales are final.

To advertise call Marcia Olival at 305-864-7578
or Daisy Ducret at 213-782-6250

www.billboard.com

BDLG3008

NOTAS

(Continued from preceding page)

labelmate Enrique Iglesias is set to appear on the program as a presenter. High fives go out to the American Music Awards for featuring a live musical performance by a Latino artist.

Move over, Doug Flutie. Beginning Friday (15), Olga Tañón will appear on boxes of Kellogg's Corn Flakes in Puerto Rico. The WEA Latina pop/tropical star is only the third *borinca* to grace the cover of the cereal box, following baseball legend Roberto Clemente and Sony Discos idol Ricky Martin.

New York cutting-edge indie Grita! is accepting material for possible inclusion on a forthcoming Latino metal compilation titled "Métalo," due in mid-1999. For more information, contact 212-736-0783.

SALES STAT FILE: The Billboard Latin 50: this issue: 128,500 units; last issue: 231,000 units; similar issue last year: 107,000 units.

Pop genre chart: this issue: 54,500 units; last issue: 103,000 units; similar issue last year: 43,500 units.

Tropical/salsa genre chart: this issue: 42,500 units; last issue: 71,500 units; similar issue last year: 35,500 units.

Regional Mexican genre chart: this issue: 23,500 units; last issue: 42,500 units; similar issue last year: 23,000 units.

Assistance in preparing this column was provided by Karl Ross in San Juan, Puerto Rico.

LATIN TRACKS A-Z

- TITLE** (Publisher - Licensing Org.) Sheet Music Dist.
- 24 **ADORABLE MENTIROSA** (BMG, ASCAP)
 - 25 **ASI COMO TU** (Fonovisa, SESAC/TN Ediciones, BMI)
 - 27 **ASI FUE** (Careers-BMG, ASCAP)
 - 36 **CASAS DE CARTON** (Unimusic, ASCAP)
 - 12 **CIEGA, SORDOMUDA** (F.I.P.P., BMI/Sony/ATV Latin, BMI)
 - 6 **COMO BAILA** (Sony Discos, ASCAP)
 - 8 **COMO TE RECUERDO** (Maximo Aguirre Music/Editora Angel Musical, SESAC)
 - 3 **CREI** (P.O.W., SESAC)
 - 14 **DAME UN BESO** (Copyright Control)
 - 2 **DEJARIA TODO** (1998 Deep Music, BMI)
 - 29 **DESPUES DE TI... QUE?** (JKMC, ASCAP)
 - 11 **DIRECTO AL CORAZON** (Edimusa, ASCAP)
 - 13 **EL CUERPO ME PIDE** (Casper, ASCAP)
 - 35 **EL HEREDERO** (Flamingo, BMI)
 - 26 **EL PRIVILEGIO DE AMAR** (Beechwood, BMI)
 - 5 **ESE** (Ventura, ASCAP)
 - 10 **ESPERANZA** (EMI April, ASCAP/Unimusic, ASCAP)
 - 4 **LA OTRA PARTE DEL AMOR** (Warner-Tamerlane, BMI)
 - 33 **LUNA LLENA** (Viorli, ASCAP)
 - 21 **ME EQUIVOQUE CONTIGO** (Peer Int'l, BMI)
 - 28 **ME HAS ECHADO AL OLVIDO** (JKMC, ASCAP/MCA, ASCAP/Livi, ASCAP)
 - 7 **ME VOY A QUITAR DE EN MEDIO** (Warner-Tamerlane, BMI)
 - 23 **ME VOY DE FIESTA HOY** (Uva Roja)
 - 39 **MI CHATITA** (Elzaz, BMI)
 - 1 **MI PC** (Karen, ASCAP)
 - 40 **NI TU NI NADIE** (Copyright Control)
 - 19 **NINA BELLA** (EMOA, ASCAP)
 - 34 **NUNCA TE OLVIDARE** (EMI April, ASCAP)
 - 32 **PARA DARTE MI VIDA** (WB Music Corp., ASCAP/Flamboyant)
 - 30 **PENA TRAS PENA** (De Luna, BMI)
 - 15 **POR MUJERES COMO TU** (Vander, ASCAP)
 - 20 **PRINCESA** (Delmonte, BMI)
 - 18 **QUE BONITO** (Pacific, BMI)
 - 16 **QUE HABRIA SIDO DE MI** (New Edition EMOA, SESAC)
 - 31 **QUIERO SER** (Copyright Control)
 - 37 **RECUERDO** (F.I.P.P., BMI)
 - 9 **SIN VERTE** (Unimusic, ASCAP)
 - 38 **SOBREVIVIRE II WILL SURVIVE!** (Copyright Control)
 - 22 **TU** (F.I.P.P., BMI/Sony/ATV Latin, BMI)
 - 17 **TUS OJOS SON** (EMD, ASCAP)

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
▶ No. 1 ◀					
1	1	15	SHAKIRA	SONY DISCOS 82746 HS	8 weeks at No. 1 DONDE ESTAN LOS LADRONES?
2	3	38	ELVIS CRESPO	SONY DISCOS 82634 HS	SUAVEMENTE
3	2	15	ENRIQUE IGLESIAS	FONOVISA 080002	COSAS DEL AMOR
4	5	3	JUAN LUIS GUERRA 440	KAREN 930216/POLYGRAM LATINO HS	NI ES LO MISMO NI ES IGUAL
5	7	47	RICKY MARTIN	SONY DISCOS 82653	VUELVE
6	4	13	CHAYANNE	SONY DISCOS 82869 HS	ATADO A TU AMOR
7	6	10	OLGA TANON	WEA LATINA 25098 HS	TE ACORDARAS DE MI
8	10	4	GRUPO MANIA	SONY DISCOS 82878 HS	THE DYNASTY
9	8	67	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG HS	BUENA VISTA SOCIAL CLUB
10	15	3	JUAN GABRIEL CON BANDA EL RECODO	ARIOLA 43212/BMG LATIN	JUAN GABRIEL CON BANDA... EL RECODO!!!
11	11	61	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE
12	12	21	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
13	13	65	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
14	16	67	ALEJANDRO FERNANDEZ	SONY DISCOS 82446 HS	ME ESTOY ENAMORANDO
15	19	57	ALEJANDRO SANZ	WEA LATINA 20281 HS	MAS
16	26	5	VICO C	CARIBBEAN 98110/EMI LATIN HS	AQUEL QUE HABIA MUERTO
17	9	13	JULIO IGLESIAS	COLUMBIA 69577	MY LIFE: THE GREATEST HITS
18	29	5	JERRY RIVERA	SONY DISCOS 82862	DE OTRA MANERA
▶ GREATEST GAINER ◀					
19	41	4	LOS TRIOS	PLATINO 9727/FONOVISA	AYER, HOY Y SIEMPRE... CON AMOR
20	32	29	OZOMATLI	ALMO SOUNDS 80020/INTERSCOPE HS	OZOMATLI
21	18	30	CHARLIE ZAA	SONOLUX 82706/SONY DISCOS HS	UN SEGUNDO SENTIMIENTO
22	25	9	FEY	SONY DISCOS 82755	EL COLOR DE LOS SUENOS
23	36	34	VICTOR MANUELLE	SONY DISCOS 82717 HS	IRONIAS
24	17	27	VICENTE FERNANDEZ	SONY DISCOS 82713 HS	ENTRE EL AMOR Y YO
25	30	9	LOS TEMERARIOS	FONOVISA 6078	15 EXITOS PARA SIEMPRE
26	21	7	LOS TUCANES DE TIJUANA	EMI LATIN 96599 HS	LOS MAS BUSCADOS
27	42	18	TONO ROSARIO	WEACARIBE 24304/WEA LATINA HS	EXCLUSIVO
28	28	12	JOSE FELICIANO	RODVEN 559002/POLYGRAM LATINO	SEÑOR BOLERO
29	31	11	LIMITE	RODVEN 559468/POLYGRAM LATINO HS	DE CORAZON AL CORAZON
30	14	21	GIPSY KINGS	NONESUCH/ATLANTIC 79510/AG	CANTOS DE AMOR
31	23	14	DI BLASIO	ARIOLA 61420/BMG LATIN	DESDE MEXICO
32	45	14	FRANKIE NEGRON	WEACARIBE 24712/WEA LATINA	NO ME COMPARES
33	46	9	ALABINA	ASTOR PLACE 4014	THE ALBUM II
34	22	11	JULIO IGLESIAS	SONY DISCOS 82871	MI VIDA: GRANDES EXITOS
35	44	8	GISELLE	ARIOLA 62790/BMG LATIN	ATADA
36	24	8	VARIOUS ARTISTS	J&N 82790/SONY DISCOS	MERENHITS '99
37	RE-ENTRY		KARIS	EMD 62364/BMG LATIN	YO VOY POR TI
38	47	26	CARLOS PONCE	EMI LATIN 59454 HS	CARLOS PONCE
39	50	12	MILLY QUEZADA	SONY DISCOS 82593	VIVE
40	27	21	LUIS MIGUEL	WEA LATINA 20845	TODOS LOS ROMANCES
41	34	10	MICHAEL SALGADO	JOEY 82925/SONY DISCOS	PURO PUEBLO
42	43	28	JARABE DE PALO	EMI LATIN 41762	LA FLACA
43	RE-ENTRY		JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	SONY DISCOS 82635 HS	INOLVIDABLE
44	33	16	LOS SUPER SEVEN	RCA (NASHVILLE) 67689/BMG LATIN	LOS SUPER SEVEN
45	40	19	FRANKIE RUIZ	RODVEN 55773/POLYGRAM LATINO HS	NACIMIENTO Y RECUERDOS
46	35	70	LUIS MIGUEL	WEA LATINA 19798	ROMANCES
47	RE-ENTRY		RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1775	CASAS DE MADERA
48	48	8	JENNIFER Y LOS JETZ	EMI LATIN 97994	MARIPOSA
49	49	27	LOS TUCANES DE TIJUANA	EMI LATIN 93618 HS	AMOR PLATONICO
50	RE-ENTRY		LAURA PAUSINI	WEA LATINA 24720	MI RESPUESTA

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 SHAKIRA SONY DISCOS DONDE ESTAN LOS LADRONES?	1 ELVIS CRESPO SONY DISCOS SUAVEMENTE	1 JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN
2 ENRIQUE IGLESIAS FONOVISA COSAS DEL AMOR	2 JUAN LUIS GUERRA 440 KAREN/POLYGRAM LATINO NI ES LO MISMO NI ES IGUAL	2 LOS TRIOS PLATINO/FONOVISA AYER, HOY Y SIEMPRE... CON AMOR
3 RICKY MARTIN SONY DISCOS VUELVE	3 GRUPO MANIA SONY DISCOS THE DYNASTY	3 VICENTE FERNANDEZ SONY DISCOS ENTRE EL AMOR Y YO
4 CHAYANNE SONY DISCOS ATADO A TU AMOR	4 BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH/AG BUENA VISTA SOCIAL CLUB	4 LOS TEMERARIOS FONOVISA 15 EXITOS PARA SIEMPRE
5 OLGA TANON WEA LATINA TE ACORDARAS DE MI	5 MARC ANTHONY RMM CONTRA LA CORRIENTE	5 LOS TUCANES DE TIJUANA EMI LATIN LOS MAS BUSCADOS
6 MANA WEA LATINA SUENOS LIQUIDOS	6 SOUNDTRACK EPIC/SONY DISCOS DANCE WITH ME	6 LIMITE RODVEN/POLYGRAM LATINO DE COPAZON AL CORAZON
7 ALEJANDRO FERNANDEZ SONY DISCOS ME ESTOY ENAMORANDO	7 JERRY RIVERA SONY DISCOS DE OTRA MANERA	7 MICHAEL SALGADO JOEY/SONY DISCOS PURO PUEBLO
8 ALEJANDRO SANZ WEA LATINA MAS	8 CHARLIE ZAA SONOLUX/SONY DISCOS UN SEGUNDO SENTIMIENTO	8 LOS SUPER SEVEN RCA (NASHVILLE)/BMG LATIN LOS SUPER SEVEN
9 VICO C CARIBBEAN/EMI LATIN AQUEL QUE HABIA MUERTO	9 SOUNDTRACK EPIC/SONY DISCOS DANCE WITH ME	9 RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE CASAS DE MADERA
10 JULIO IGLESIAS COLUMBIA MY LIFE	10 TONO ROSARIO WEACARIBE/WEA LATINA EXCLUSIVO	10 JENNIFER Y LOS JETZ EMI LATIN MARIPOSA
11 OZOMATLI ALMO SOUNDS/INTERSCOPE OZOMATLI	11 FRANKIE NEGRON WEACARIBE/WEA LATINA NO ME COMPARES	11 LOS TUCANES DE TIJUANA EMI LATIN AMOR PLATONICO
12 FEY SONY DISCOS EL COLOR DE LOS SUENOS	12 GISELLE ARIOLA/BMG LATIN ATADA	12 SELENIA EMI LATIN ANTHOLOGY
13 JOSE FELICIANO RODVEN/POLYGRAM LATINO SENOR BOLERO	13 VARIOUS ARTISTS J&N/SONY DISCOS MERENHITS '99	13 TIRANOS DEL NORTE SONY DISCOS ENTREGA TOTAL-BOLEROS NORTEÑO
14 GIPSY KINGS NONESUCH/ATLANTIC/AG CANTOS DE AMOR	14 KARIS EMD/BMG LATIN YO VOY POR TI	14 PEPE AGUILAR MUSART/BALBOA CON MARIACHI
15 DI BLASIO ARIOLA/BMG LATIN DESDE MEXICO	15 MILLY QUEZADA SONY DISCOS VIVE	15 CONJUNTO PRIMAVERA FONOVISA NECESITO DECIRTE

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1999, Billboard/BPI Communications and SoundScan, Inc.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Foreign Music Hits A Record Low In Japan

Market Share Is Smallest In 10 Years, Thanks To Domestic Product's Popularity

BY STEVE McCLURE

TOKYO—Call it the *yogaku* blues.

Last year saw foreign music's (*yogaku*) share of Japan's market dip to its lowest level in at least 10 years. "Overall, for foreign music, I don't think this was a great year," says Tower Records Far East managing director Keith Cahoon.



CAREY

Production of foreign music (including CDs, tapes, and vinyl records) by the Recording Industry Assn. of Japan's (RIAJ) 26 member labels from January to November 1998 totaled 86.5 million units, or 20% of units produced, for a value of 125.8 billion yen (\$1.02 billion), or 23%. These figures include imports handled by RIAJ member labels.

Those totals are down 6% and 4%, respectively, from the first 11 months of 1997. In contrast, domestic-repertoire production rose 4% and 7% in volume and value, respectively, in January-November 1997.

The results for foreign music would have been worse had it not been for a

slew of year-end releases by big-name overseas acts such as Mariah Carey.

While December's data should boost *yogaku*'s share for 1998 as a whole, there's no question that the past few years have seen a steady decline in foreign product's popularity in Japan.

Back in the glory days of 1995, for example, foreign music's cut of the Japanese music market was 24% in volume and 29% of its value, according to RIAJ production data. One rea-

son for *yogaku*'s strong showing that year was that the high yen (the Japanese currency reached 80 yen to the greenback at one point in 1995) made imports a steal compared with domestic repertoire.

Notwithstanding growing criticism here of using production-based figures to gauge the industry's health, there's no doubt that the RIAJ data shows how much foreign music's share of the Japanese market is slipping.

"Overall, if we take this calendar

year [1998] compared to, say, two or three years ago, we have significantly fewer international acts in the HMV chart," says HMV Japan president Paul Dezelzsky.

Some industry observers see *yogaku*'s decline as a replay of what happened a generation ago, when foreign music enjoyed a 40% slice of the Japanese market until domestic product's quality and stylistic diversity increased.

(Continued on page 48)



Mega-celebration. Pictured at the party to celebrate the 10th anniversary of Virgin Megastores France, from left, are company president Jean-Noel Reinhardt; Anne Zamberlane, who has been the public face of the chain since its inception; and Patrick Zelnik, non-executive chairman.

Russian Music Industry Faces Major Obstacles

BY VADIM YURCHENKOV and ALEXEI KRUZIN

MOSCOW—Twelve months ago, the dawn of 1998 found the Russian music industry finally moving out of the shadow of its state-run monolithic past after a decade of rebuilding. Now, in the aftermath of last August's financial crisis, a much darker picture has emerged.

The crisis, which developed following a dramatic collapse in the value of the ruble against the dollar, has

graphically illustrated the fragile nature of the music industry—and show business in general—in Russia.

It has led to hugely increased production costs and prohibitively high retail prices for recorded music, plus unbearably high admission prices for clubs and live shows. Taken together, these have formed what seems to be an insurmountable obstacle in the path of the emergent music

industry.

The business's landscape in early 1998 bore little resemblance to that which existed in 1988, dominated as it was then by the giant state-run Melodiya Records. That organization encompassed all aspects of the business throughout the old Soviet Union, from studio recording to mastering, production, duplication, packaging, distribution, promotion, and even retailing.

However, as with most other aspects of Russian business life, the breakup

of the Soviet Union brought about dramatic change, and by 1996, all the basic elements for a genuine private sector music business were firmly in place. The annual national music industry guide published by InterMedia that year provided listings for commercially run record labels; tapes, LPs, and CDs; distributors and promoters; and an expanding number of retail outlets across the vast country.

But the impact on Russian record labels of the August crisis and its ongoing consequences have been devastating. Few have survived, and the continued existence of those is uncertain in many cases. In the midst of economic and political instability, few are brave enough to commit to long-term projects. The financial collapse has hit the entire sector, from the smaller indies to the largest national conglomerates, such as Soyuz.

The indies, generally run with minimal staffing, have lost their modest office spaces, leases, and salaries. The bigger companies have been either completely ruined or severely trimmed back.

It has been—and continues to be—a painful process. "It was natural

(Continued on next page)

PolyGram And Sony Acts Dominate The Charts In Germany

BY WOLFGANG SPAHR

HAMBURG—PolyGram and Sony took the lion's share of Germany's charts last year.

According to trade magazine Musikmarkt, PolyGram acts had 20.83% of the albums chart—still a market-leading figure even though the company's share fell from 25.83% in 1997. The figures apply only to PolyGram in its own right and not to the new Universal Music Group, of which the PolyGram companies are now a part.

In singles, Sony more than doubled its 1997 share to finish last year with 23.89% of the chart.

The most successful music publishing companies in terms of singles chart share were EMI (21.41%), Warner/Chappell (19.93%), and BMG-UFA (12.46%).

National product accounted for 42.74% of the singles chart, down from 48.23% in 1997. In albums, German productions took 27.35%.

In the albums chart ranking, following PolyGram were BMG with

18.82% (19.72% in 1997), Sony with 18.59% (13.87%), EMI with 18.32% (19.54%), Warner Music with 15.61% (11.36%), edel with 2.55% (2.25%), and Universal with 2.26% (2.59%).

The top singles companies after Sony were BMG with 16.91% (22.50% in 1997), PolyGram with 16.42% (20.29%), Warner with 15.39% (13.68%), EMI with 12.77% (12.03%), Universal with 5.58% (5.20%), edel with 4.61% (4.25%), Rough Trade with 1.65% (4.65%), and Zyx with 1.32% (2.08%).

The most successful acts on the German albums charts were, in order, Celine Dion (Columbia), Wolfgang Petry (BMG), Modern Talking (BMG), Madonna (WEA), Pur (Intercord), Falco (EMI), Westernhagen (WEA), Herbert Groenemeyer (EMI), and Die Aerzte (Motor).

In singles, the ranking was Dion (Columbia), Die Aerzte (Motor), Oli P. (BMG), Falco (EMI), Madonna (WEA), Wes (Sony), 4 The Cause (BMG), Loona (Motor), Run-D.M.C. (Epic), and Witt/Heppner (Epic).

The music market for Latin America, Caribbean & North America

the big one!

midem americas

1999

Reed Exhibition Companies
Delivering Business Contacts

JUNE 22-25
PRE-OPENING JUNE 21

www.midem.com

FOR FURTHER INFORMATION PLEASE CONTACT REED MIDEM ORGANISATION:
USA: Tel: 1 (212) 689 4220, Fax: 1 (212) 689 4348, E-MAIL: 104705,15288@compuserve.com / midem@aol.com
HEADQUARTERS/France: Tel: 33 (0)1 41 90 44 80, Fax: 33 (0)1 41 90 44 80
UK: Tel: 44 (0)171 528 0086, Fax: 44 (0)171 895 0949
GERMANY: Tel: 49 (0)7631 17680, Fax: 49 (0)7631 176823, E-mail: 108760,2217@compuserve.com
JAPAN: Tel: 81 (3) 3542 3114, Fax: 81 (3) 3542 3115, E-mail: nly-ono@mtf.biglobe.ne.jp
HONG KONG: Tel: (852) 2965 1618 / 2824 1069, Fax: (852) 2507 5186, E-mail: 106534,167@compuserve.com
AUSTRALIA: Tel: 61 (2) 9557 7766, Fax: 61 (2) 9557 7788, E-mail: tripp@immedia.com.au

newsline...

POLICE IN AUSTRALIA are linking CD piracy with organized crime following recent raids on retail outlets in Cabramatta near Sydney. Investigators from the Australian Record Industry Assn. (ARIA), customs authorities, and representatives from the Office of Film and Literature Classifications joined police in raids on four stores Dec. 22, 1998. The raids netted 10,000 music and movie discs, including Celine Dion and Bee Gees releases, worth a total of around \$300,000. According to police, premises above the stores appeared to be manufacturing centers, and two of the stores were run by members of a known Vietnamese crime syndicate. ARIA has repeatedly claimed that organized crime has brought piracy into Australia following the lifting of parallel import restrictions last July.



CHRISTIE ELIEZER

THE SPANISH SOCIETY of authors and publishers (SGAE) kicked off its centenary celebrations Jan. 5 with a lyrical gala performance at Madrid's Royal Opera Theatre starring soprano Montserrat Caballé, her daughter Montserrat Martí, and tenor Alfredo Kraus, among others. The world's fifth-largest such society, with 53,000 members in Spain and Latin America, SGAE was founded in June 1899 by artists from the world of opera and zarzuela, or Spanish operetta. "The idea of the event is to recall the spirit of our founder members," says SGAE executive president Teddy Bautista.

SGAE plans a series of special events through 1999, culminating in a millennium concert on the island of Tenerife in the Canary Islands. The next centenary concert will be a "gran fiesta de flamenco" Jan. 27 at the MIDEM trade fair, held Jan. 24-28 in Cannes. HOWELL LEWELLYN

ROBERT RIGBY, managing director of WEA Records Australia for the last six years, has resigned his post and will leave in late January. Rigby is expected to be appointed managing director of tour promoter Paul Dainty's new record label and management company, which will be launched next month. Dainty's touring company, Dainty Consolidated Entertainment, which operates in Australia and the U.K., is co-partnered by billionaire entrepreneur Kerry Packer. CHRISTIE ELIEZER

BRUNO LION has been named director of the artistic department of French music publishing companies peermusic, Semi, and Meridian, effective Jan. 18. Lion, who reports to the companies' chief executive, René Boyer, will supervise the search for new authors and composers as well as the exploitation of the catalog. He is best known for having been the adviser to French Culture Minister Jack Lang on rock, *chanson*, and variety issues between 1989 and 1993, earning him the moniker "minister of rock." Since 1994, he has been director of development for the indie label Déclie.

EMMANUEL LEGRAND

THE AUSTRALIAN MUSIC REPORT (AMR) national chart is closing after 25 years. Its final issue was published Jan. 4. Staffers point to a lack of advertising support from record companies.

"Australia now lacks a chart compiled by an independent company," says AMR chart manager Kim Grant. The AMR chart surveyed 400 stores, and its 50/50 split of data sourcing between chains and independent stores was seen by some as more indicative of retail sales than other charts. The chart compiled by the Australian Record Industry Assn. (ARIA) is thought to rely on chains for 60% of its data. Absent from both the ARIA and AMR charts have been data from the Sanity chain, which holds 25% of the market and publishes its own chart. CHRISTIE ELIEZER

DUBLIN-BASED IRISH MUSIC LABEL Celtic Heartbeat

has appointed David Caren A&R manager. Caren has held marketing and publicity posts at labels in Ireland and the U.K. and also worked in music retail. He will continue to manage Realworld recording artist Iarla O'Lionaird. Celtic Heartbeat—a joint venture set up in 1994 by Universal Music, U2 manager Paul McGuinness, Clannad manager Dave Kavanagh, and publisher Barbara Galavan—includes on its roster Bill Whelan, Anuna, and Frances Black.



CAREN

AUSTRALIAN INDIE MUSHROOM RECORDS is expected to appoint Michael Parisi as its Melbourne-based A&R director of a newly created imprint, Majik Mushroom. Parisi resigned in December from his post as A&R/marketing manager for Australian artists at Warner Music Australia after four years. In that time, he signed up platinum crossover acts the Superjesus and Regurgitator, which have released albums in the U.S. on Warner imprints. Mushroom last month hired Sydney-based Peter Karpin, former GM of A&R at Sony Music (*Billboard Bulletin*, Dec. 15). Mushroom's A&R director for the last 18 months, Mark Opitz, is retained as a consultant and will work with Mushroom acts as a record producer. CHRISTIE ELIEZER

24 Italian Indies Say FIMI, Not AFI

BY MARK DEZZANI

MILAN—Twenty-four of Italy's independent record labels have left indie labels' association Associazione Fonografici Italiani (AFI) to join the Federation of the Italian Music Industry (FIMI), the Italian national group of the International Federation of the Phonographic Industry.

Many independent companies have already signed up with FIMI, but this latest development sees the remaining important pop and dance labels joining the body established by the major labels in 1992. That was the year the majors split from AFI, claiming underrepresentation for their market share.

FIMI claims the move represents reconciliation between the indie and

major labels, enabling them to lobby politically at a national level and be represented internationally with a united voice. FIMI's membership now stands at 90 companies, representing more than 90% in domestic market share.

Two main factors are seen as having led to the exodus of the indie group from AFI. A revision of FIMI statutes last June (*Billboard*, July 11, 1998) gave greater representation to smaller companies on its executive board, and elections for a new AFI president last October divided the indie association.

FIMI president Gerolamo Caccia Dominioni, president of Warner Music Southern Europe and Italy, will re-

sign to allow the election of a new president in January. His tenure was extended in June 1998 in order to complete FIMI's reorganization.

"A new era for Italy's record companies has begun," says Caccia Dominioni. "I will now step aside, as I have achieved what I have set out to do. To respect the new members, we will elect a new president in the second week of January, [a vote] in which they will participate."

FIMI's revision of its statutes last June—ratified during a Dec. 21, 1998, board meeting, at which the new members were accepted—included three major changes.

The first was the formation of an extended executive board with 12

(Continued on page 48)

RUSSIAN MUSIC INDUSTRY FACES MAJOR OBSTACLES

(Continued from preceding page)

selection that helped us get things sorted out to distinguish between really dedicated people and just extra staff sitting around," says Alexander Tolmatsky, VP/executive producer at Media Star, one of the most influential companies in Russia's music business.

Putting as much positive spin on the situation as he can, he adds, "It showed us that the salary range was set far too high. Now we have the same qualified people working for much more reasonable money."

However, other key record labels are less optimistic. With huge cutbacks in salaries and office space, GALA Records/SBA Music Publishing—the Russian representative for EMI—now has the same number of employees sharing one-fourth the work space. Soyuz, the leading record label, undertook mass layoffs during the August crisis.

The general belt-tightening saw many recording projects suspended or canceled and has left several pre-crisis domestic projects or international hits currently "in the air." As a result, there are hardly any paying clients at the country's recording studios, despite extensive price-cutting.

According to InterMedia's 1998 music industry guide, published in June last year, more than 200 recording studios with sophisticated modern equipment and professional staff were operating in Russia at that time.

Retail has also suffered. Observers say the market has been thrown back to where it was five years ago, with thriving piracy and severely limited distribution. The downfall of the ruble and rocketing unemployment have led to a situation where \$20 (the average pre-crisis retail price for a legally manufactured CD) is far beyond the reach of most people's budgets. Labels confirm that the legal record market has shrunk. Current top albums are selling 10,000-15,000 CDs and 500,000-700,000 cassettes, as compared with the pre-crisis figures of 40,000-70,000 CDs and 3 million-3.5 million cassettes.

Merchants have responded by cutting their catalogs dramatically, concentrating on current releases and

reordering only a few dozen best-selling older items. The response of the illegal market has been swift: Kiosks and street vendors have sprung up everywhere, offering a wide choice of best-selling current releases and pirated "Greatest Hits" sets on CD, priced around \$2.70, with the cassette equivalent at \$1.

The International Federation of the Phonographic Industry's 16-member Russian group, based in Moscow and represented in four regions of Russia, has been very active in the fight against piracy. However, unlicensed production remains a huge problem. Before the current crisis, InterMedia estimated pirate sales in 1997 at \$330 million (200 million cassettes, 10 million CDs, and 100,000 LPs). InterMedia claims that national legal market sales in 1997 reached \$241 million (accounted for by 100 million pre-recorded cassettes, 8 million CDs, and 250,000 LPs).

The nascent publishing market in Russia has also had its growth abruptly stopped. The ongoing survival test to which it is being subjected might well lead major publishers to reconsider their affiliations/adminis-

trators within the coming months, says Georgiy Tolkachev. He heads the newly created music publishing operation of MixMedia, a national TV production company with an affiliated label and concert agency.

"The current situation shows that the publishers less affected by the crisis were the ones that tried to focus on new names and current hits, and that is the strategy we are going to follow," Tolkachev says.

Devastating though the immediate effects of the current crisis have been, seasoned observers insist that the music industry in Russia will not be totally ruined. It will accommodate itself to the new realities, developing its own ways in tune with the real incomes and potential of Russia's population, rather than in accordance with U.S. or European standards.

Says Tolmatsky, "The way to be present in this market and to generate income is to change the perception of who your partners should be and to rely on those with a profound knowledge and understanding of the market, combined with a different way of thinking. Those who have that will survive the crisis."

Russian Blank-Tape Levy Due

BY ERKIN TOUZMOHAMED

MOSCOW—Russia is set to have a blank tape levy as of Feb. 1. President Boris Yeltsin has signed the legal instrument that enforces the measure, although the legislation in which the levy is rooted is the Authors and Neighboring Rights Act of 1993.

The industry here remains doubtful, however, over whether rights holders will ever see any benefit from the levy.

A central problem is the fact that the government has yet to decide the rate of the levy, which society will administer the levy's proceeds, and how those sums will be distributed. In theory, any one of six organizations are capable of handling it, including the Russian Authors Society, the

Russian Neighboring Rights Society, the Russian Phonographic Assn., or the Russian Performers Society.

In addition, a new, overarching body could be created for the sole purpose of administering the levy.

In any event, the levy will have to be monitored, enforced, and administered by a combination of agencies—the collecting society, customs authorities, and tax police. Only customs and the tax police are capable of providing accurate data on how many tapes are imported and manufactured here.

It also remains unclear how the income from the levy will be apportioned. One suggestion is that payments to publishers should be based on radio station playlists.

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 01/11/99			GERMANY (Media Control) 01/05/99			U.K. (Chart-Track) 01/04/99			FRANCE (SNEP/IFOP/Tite-Live) 01/02/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	I HAVE NEVER SEEN NAMIE AMURO AVEX TRAX	1	1	HIJO DE LA LUNA LOONA MOTOR	1	4	HEARTBEAT/TRAGEDY STEPS JIVE	1	1	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY
2	NEW	LAST CHANCE SOMETHING ELSE TOSHIBA-EMI	2	9	BIG BIG WORLD EMILIA UNIVERSAL	2	2	GOODBYE SPICE GIRLS VIRGIN	2	3	BELIEVE CHER WEA
3	3	BE WITH YOU GLAY UNLIMITED	3	2	BELIEVE CHER WEA	3	3	BELIEVE CHER WEA	3	2	CHANTER POUR CEUX QUI SONT LOIN DE CHEZ EUX LAAM DLAE/EMI
4	4	CAMOUFLAGE MARIYA TAKEUCHI WARNER	4	6	NARCOTIC LIQUIDO VIRGIN	4	1	CHOCOLATE SALTY BALLS CHEF COLUMBIA	4	4	MAIS QUI'EST LA BELETTE MANAU POLYDOR
5	2	HAPPY HAPPY GREETING/CINDERELLA CHRISTMAS KINKI KIDS JOHNNY'S ENTERTAINMENT	5	7	GET FREAKY MUSIC INSTRUCTOR FEATURING AB EASTWEST	5	5	TO YOU I BELONG B*WITCHED EPIC	5	5	S'IL SUFFISAIT D'AIMER CELINE DION COLUMBIA
6	19	AUTOMATIC (MAXI) HIKARU UTADA TOSHIBA-EMI	6	4	NO MATTER WHAT BOYZONE POLYDOR	6	6	ESPECIALLY FOR YOU JOHNNY & DENISE RCA	6	8	LE TEMPS DES CATHEDRALES BRUNO PELLETIER POMME/SONY
7	20	DEPEND ON YOU AYUMI HAMASAKI AVEX	7	3	IF YOU BELIEVE SASHA WEA	7	8	BIG BIG WORLD EMILIA UNIVERSAL	7	6	WHEN YOU BELIEVE MARIAH CAREY & WHITNEY HOUSTON COLUMBIA
8	1	TOHKU MADE KOHSHI INABA ROOMS RECORDS	8	10	HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z ARIOLA	8	9	WHEN YOU'RE GONE BRYAN ADAMS FEATURING MELANIE C. A&M	8	7	I WANT TO SPEND MY LIFETIME LOVING YOU TINA ARENA & MARC ANTHONY COLUMBIA
9	8	STROBO KOHMI HIROSE VICTOR	9	5	FLUGZEUGE IM BAUCH OLI P. HANS/ARIOLA	9	7	I LOVE THE WAY YOU LOVE ME BOYZONE POLYDOR	9	12	ELLE DONNE BARBARA SCAFF POLYDOR
10	6	BOKU WA KOKONI IRU MASAYOSHI YAMAZAKI POLYDOR	10	12	WHEN YOU BELIEVE MARIAH CAREY & WHITNEY HOUSTON COLUMBIA	10	NEW	1999 PRINCE WARNER BROS.	10	9	DIS MOI FAUDEL MERCURY
11	9	WHITE KEY AMI SUZUKI SONY	11	14	RESPECT SPIKE POLYDOR	11	11	UP AND DOWN VENGABOYS POSITIVA	11	10	ABDEL-KADER KHALED & TAHA & FAUDEL BARCLAY
12	10	FUYU NO UTA KIRORO VICTOR	12	8	THE POWER OF GOOD-BYE MADONNA WEA	12	16	MIAMI WILL SMITH COLUMBIA	12	11	SIMARIK TARKAN PODIS/POLYGRAM
13	NEW	BEAUTIES-BEAUTY EYES FANATIC CRISIS FOR LIFE	13	13	LORDS OF THE BOARDS MADONNA APES SUPERSON-IC/GUN/ARIOLA	13	18	ALWAYS HAVE, ALWAYS WILL ACE OF BASE LON-DON	13	NEW	KIM KAY LILALI EMI
14	14	PUFFY DE RUMBA PUFFY EPIC	14	11	WE LIKE TO PARTY! VENGABOYS MOTOR	14	10	SHE WANTS YOU BILLIE INNOCENT/VIRGIN	14	NEW	SPACE MIX MODERN TALKING ARIOLA/BMG
15	15	KARAPPO YUZU SENHA & CO.	15	NEW	VATER WO BIST DU? DIE 3 GENERATION RCA	15	12	WHEN YOU BELIEVE MARIAH CAREY & WHITNEY HOUSTON COLUMBIA	15	17	TU M'OUBLIERAS LARUSSO DLAE/EMI
16	11	GOOD DAY ZARD B-GRAM	16	NEW	NOMANSLAND D.J. SAKIN & FRIENDS INTERCORO	16	17	END OF THE LINE HONEYZ MERCURY	16	NEW	I WILL SURVIVE HERMES HOUSE BAND SCORPIO/POLYGRAM
17	NEW	AUTOMATIC HIKARU UTADA TOSHIBA-EMI	17	NEW	GOODBYE SPICE GIRLS VIRGIN	17	13	HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z NORTHWESTSIDE	17	14	BYE BYE MENELIK SMALL/SONY
18	12	KURIO BOOT SOPHIA TOY'S FACTORY	18	19	HOW DEEP IS YOUR LOVE DRU HILL FEATURING REDMAN MERCURY	18	NEW	WILD WOOD PAUL WELLER ISLAND	18	15	CRUSH JENNIFER PAIGE EDEL/CLUB TOOLS
19	7	SNOW BLIND YAEN AVEX TRAX	19	16	I'M YOUR ANGEL CELINE DION & R. KELLY COLUMBIA	19	15	I'M YOUR ANGEL CELINE DION & R. KELLY EPIC	19	19	LAMBE EN DRO MATMATAH THEMA/SONY
20	16	OWARI NAKI TABI MR. CHILDREN TOY'S FACTORY	20	NEW	WO BIST DU JETZT? ECHT EDEL	20	NEW	POSTCARDS FROM HEAVEN LIGHTHOUSE FAMILY WILD CARD	20	20	STORM HAPPY MUSIC/SONY
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	SPEED MOMENT TOY'S FACTORY	1	4	MADONNA RAY OF LIGHT MAVERICK/WEA	1	1	GEORGE MICHAEL LADIES & GENTLEMEN—THE BEST OF GEORGE MICHAEL EPIC	1	1	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
2	NEW	AYUMI HAMASAKI A SONG FOR XX AVEX TRAX	2	10	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	2	2	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	2	2	SOUNDTRACK NOTRE DAME DE PARIS (INTEGRAL) POMME/SONY
3	NEW	MASAYOSHI YAMAZAKI DO MI NO POLYDOR	3	9	GEORGE MICHAEL LADIES & GENTLEMEN—THE BEST OF GEORGE MICHAEL EPIC	3	5	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC	3	3	MANAU PANIQUE CELTICUE POLYDOR
4	NEW	SPITZ 99 EP POLYDOR	4	2	U2 THE BEST OF 1980-1990 ISLAND/MERCURY	4	6	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 41 EMI/VIRGIN/POLYGRAM	4	4	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
5	2	GLOBE RELATION AVEX TRAX	5	1	WESTERNHAGEN RADIO MARIA WEA	5	7	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND	5	6	FLORENT PAGNY LIVE MERCURY
6	3	MARIAH CAREY #1'S SONY	6	6	BELIEVE CHER WEA	6	4	VARIOUS ARTISTS HITS '99 SONY TV/WARNER ESP/EMI	6	5	KHALED & TAHA & FAUDEL 1 2 3 SOLEILS BAR-CLAY/POLYGRAM
7	4	KOHMI HIROSE HIROSE KOHMI THE BEST LOVE WINTERS VICTOR	7	3	PHIL COLLINS ... HITS WEA	7	3	BOYZONE WHERE WE BELONG POLYDOR	7	7	VARIOUS ARTISTS ENSEMBLE V2/SONY
8	5	YUMI MATSUOTOYA NEUE MUSIK YUMI MATSU-TOYA COMPLETE BEST VOL.1 TOSHIBA-EMI	8	10	METALLICA GARAGE INC. VERTIGO/MERCURY	8	10	STEPS STEP 1 JIVE	8	8	JOHNNY HALLYDAY STADE DE FRANCE 1998 MER-CURY
9	6	MISIA THE GLORY DAY BMG	9	12	ALANIS MORISSETTE SUPPOSED FORMER INFAT-UATION JUNKIE MAVERICK/WEA	9	16	SOUNDTRACK CHEF AID: THE SOUTH PARK ALBUM AMERICAN/COLUMBIA	9	11	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHRIQUES/SONY
10	7	MIHO KOMATSU KOMATSU MIHO 2ND MIRAI AMEMURA O-TOWN	10	16	MARIAH CAREY #1'S COLUMBIA	10	9	THE BEE GEES LIVE—ONE NIGHT ONLY POLYDOR	10	9	LARA FABIAN PURE POLYDOR
11	8	MAX MAXIMUM GROOVE AVEX TRAX	11	RE	GUANO APES PROUD LIKE A GOD ARIOLA	11	11	B*WITCHED B*WITCHED EPIC	11	12	ANDRE RIEU ROMANTIC PAIGE EDEL
12	9	VARIOUS ARTISTS MAX 5 BEST HITS IN THE WORLD '98 SONY	12	15	OLI P. MEIN TAG ARIOLA	12	18	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	12	10	VARIOUS ARTISTS ENFOIRES EN COEUR RESTO DU COEUR/WEA
13	20	KIRORO NAGAIADA-KIRORONOMORI VICTOR	13	NEW	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC II EMI	13	14	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS.	13	NEW	ANDRE RIEU ANDRE RIEU EN CONCERT PHILIPS/POLYGRAM
14	RE	MISIA MOTHER FATHER BROTHER SISTER BMG JAPAN	14	20	BOYZONE WHERE WE BELONG POLYDOR	14	8	M PEOPLE THE BEST OF M PEOPLE M PEOPLE/BMG	14	RE	MADONNA RAY OF LIGHT MAVERICK/WEA
15	NEW	SOUNDTRACK ARMAGEDDON SONY	15	18	SASHA DEDICATED TO ... WEA	15	RE	FIVE FIVE RCA	15	RE	MODERN TALKING BACK FOR GOOD ARIOLA
16	15	HIDE WITH SPREAD BEAVER JA'ZOO UNIVERSAL VIC-TOR	16	14	JOE COCKER GREATEST HITS EMI	16	17	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	16	16	PIERRE PERRET LA BETE EST REVENUE SMALL/SONY
17	NEW	B'Z B'Z THE BEST TREASURE ROOMS RECORDS	17	5	DIE ROTEN ROSEN WIR WARTEN AUF'S CHRISTKIND EASTWEST	17	19	MARIAH CAREY #1'S COLUMBIA	17	NEW	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SMALL/SONY
18	NEW	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY	18	8	ANDRE RIEU ROMANTIC MOMENTS POLYDOR	18	17	CHER BELIEVE WEA	18	13	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SMALL/SONY
19	RE	SOUNDTRACK TITANIC SONY	19	RE	LENNY KRAVITZ 5 VIRGIN	19	RE	WILL SMITH BIG WILLIE STYLE COLUMBIA	19	NEW	MATMATAH LA OUACHE TREMA/SONY
20	NEW	YUZU YUZU IKKA SENHA & CO	20	RE	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA	20	RE	FATBOY SLIM YOU'VE COME A LONG WAY BABY SKINT	20	15	JEAN JACQUES GOLDMAN EN PASSANT COLUMBIA
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	AYUMI HAMASAKI A SONG FOR XX AVEX TRAX	1	4	MADONNA RAY OF LIGHT MAVERICK/WEA	1	1	GEORGE MICHAEL LADIES & GENTLEMEN—THE BEST OF GEORGE MICHAEL EPIC	1	1	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
2	NEW	MASAYOSHI YAMAZAKI DO MI NO POLYDOR	2	10	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	2	2	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	2	2	SOUNDTRACK NOTRE DAME DE PARIS (INTEGRAL) POMME/SONY
3	NEW	SPITZ 99 EP POLYDOR	3	9	GEORGE MICHAEL LADIES & GENTLEMEN—THE BEST OF GEORGE MICHAEL EPIC	3	5	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC	3	3	MANAU PANIQUE CELTICUE POLYDOR
4	NEW	SPITZ 99 EP POLYDOR	4	2	U2 THE BEST OF 1980-1990 ISLAND/MERCURY	4	6	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 41 EMI/VIRGIN/POLYGRAM	4	4	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
5	2	GLOBE RELATION AVEX TRAX	5	1	WESTERNHAGEN RADIO MARIA WEA	5	7	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND	5	6	FLORENT PAGNY LIVE MERCURY
6	3	MARIAH CAREY #1'S SONY	6	6	BELIEVE CHER WEA	6	4	VARIOUS ARTISTS HITS '99 SONY TV/WARNER ESP/EMI	6	5	KHALED & TAHA & FAUDEL 1 2 3 SOLEILS BAR-CLAY/POLYGRAM
7	4	KOHMI HIROSE HIROSE KOHMI THE BEST LOVE WINTERS VICTOR	7	3	PHIL COLLINS ... HITS WEA	7	3	BOYZONE WHERE WE BELONG POLYDOR	7	7	VARIOUS ARTISTS ENSEMBLE V2/SONY
8	5	YUMI MATSUOTOYA NEUE MUSIK YUMI MATSU-TOYA COMPLETE BEST VOL.1 TOSHIBA-EMI	8	10	METALLICA GARAGE INC. VERTIGO/MERCURY	8	10	STEPS STEP 1 JIVE	8	8	JOHNNY HALLYDAY STADE DE FRANCE 1998 MER-CURY
9	6	MISIA THE GLORY DAY BMG	9	12	ALANIS MORISSETTE SUPPOSED FORMER INFAT-UATION JUNKIE MAVERICK/WEA	9	16	SOUNDTRACK CHEF AID: THE SOUTH PARK ALBUM AMERICAN/COLUMBIA	9	11	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHRIQUES/SONY
10	7	MIHO KOMATSU KOMATSU MIHO 2ND MIRAI AMEMURA O-TOWN	10	16	MARIAH CAREY #1'S COLUMBIA	10	9	THE BEE GEES LIVE—ONE NIGHT ONLY POLYDOR	10	9	LARA FABIAN PURE POLYDOR
11	8	MAX MAXIMUM GROOVE AVEX TRAX	11	RE	GUANO APES PROUD LIKE A GOD ARIOLA	11	11	B*WITCHED B*WITCHED EPIC	11	12	ANDRE RIEU ROMANTIC PAIGE EDEL
12	9	VARIOUS ARTISTS MAX 5 BEST HITS IN THE WORLD '98 SONY	12	15	OLI P. MEIN TAG ARIOLA	12	18	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	12	10	VARIOUS ARTISTS ENFOIRES EN COEUR RESTO DU COEUR/WEA
13	20	KIRORO NAGAIADA-KIRORONOMORI VICTOR	13	NEW	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC II EMI	13	14	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS.	13	NEW	ANDRE RIEU ANDRE RIEU EN CONCERT PHILIPS/POLYGRAM
14	RE	MISIA MOTHER FATHER BROTHER SISTER BMG JAPAN	14	20	BOYZONE WHERE WE BELONG POLYDOR	14	8	M PEOPLE THE BEST OF M PEOPLE M PEOPLE/BMG	14	RE	MADONNA RAY OF LIGHT MAVERICK/WEA
15	NEW	SOUNDTRACK ARMAGEDDON SONY	15	18	SASHA DEDICATED TO ... WEA	15	RE	FIVE FIVE RCA	15	RE	MODERN TALKING BACK FOR GOOD ARIOLA
16	15	HIDE WITH SPREAD BEAVER JA'ZOO UNIVERSAL VIC-TOR	16	14	JOE COCKER GREATEST HITS EMI	16	17	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	16	16	PIERRE PERRET LA BETE EST REVENUE SMALL/SONY
17	NEW	B'Z B'Z THE BEST TREASURE ROOMS RECORDS	17	5	DIE ROTEN ROSEN WIR WARTEN AUF'S CHRISTKIND EASTWEST	17	19	MARIAH CAREY #1'S COLUMBIA	17	NEW	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SMALL/SONY
18	NEW	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY	18	8	ANDRE RIEU ROMANTIC MOMENTS POLYDOR	18	17	CHER BELIEVE WEA	18	13	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SMALL/SONY
19	RE	SOUNDTRACK TITANIC SONY	19	RE	LENNY KRAVITZ 5 VIRGIN	19	RE	WILL SMITH BIG WILLIE STYLE COLUMBIA	19	NEW	MATMATAH LA OUACHE TREMA/SONY
20	NEW	YUZU YUZU IKKA SENHA & CO	20	RE	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA	20	RE	FATBOY SLIM YOU'VE COME A LONG WAY BABY SKINT	20	15	JEAN JACQUES GOLDMAN EN PASSANT COLUMBIA
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	AYUMI HAMASAKI A SONG FOR XX AVEX TRAX	1	4	MADONNA RAY OF LIGHT MAVERICK/WEA	1	1	GEORGE MICHAEL LADIES & GENTLEMEN—THE BEST OF GEORGE MICHAEL EPIC	1	1	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
2	NEW	MASAYOSHI YAMAZAKI DO MI NO POLYDOR	2	10	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	2	2	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	2	2	SOUNDTRACK NOTRE DAME DE PARIS (INTEGRAL) POMME/SONY
3	NEW	SPITZ 99 EP POLYDOR	3	9	GEORGE MICHAEL LADIES & GENTLEMEN—THE BEST OF GEORGE MICHAEL EPIC	3	5	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC	3	3	MANAU PANIQUE CELTICUE POLYDOR
4	NEW	SPITZ 99 EP POLYDOR	4	2	U2 THE BEST OF 1980-1990 ISLAND/MERCURY	4	6	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 41 EMI/VIRGIN/POLYGRAM	4	4	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
5	2	GLOBE RELATION AVEX TRAX	5	1	WESTERNHAGEN RADIO MARIA WEA	5	7	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND	5	6	FLORENT PAGNY LIVE MERCURY
6	3	MARIAH CAREY #1'S SONY	6	6	BELIEVE CHER WEA	6	4	VARIOUS ARTISTS HITS '99 SONY TV/WARNER ESP/EMI	6	5	KHALED & TAHA & FAUDEL 1 2 3 SOLEILS BAR-CLAY/POLYGRAM
7	4	KOHMI HIROSE HIROSE KOHMI THE BEST LOVE WINTERS VICTOR	7	3	PHIL COLLINS ... HITS WEA	7	3	BOYZONE WHERE WE BELONG POLYDOR	7	7	VARIOUS ARTISTS ENSEMBLE V2/SONY
8	5	YUMI MATSUOTOYA NEUE MUSIK YUMI MATSU-TOYA COMPLETE BEST VOL.1 TOSHIBA-EMI	8	10	METALLICA GARAGE INC. VERTIGO/MERCURY	8	10	STEPS STEP 1 JIVE	8	8	JOHNNY HALLYDAY STADE DE FRANCE 1998 MER-CURY
9	6	MISIA THE GLORY DAY BMG	9	12	ALANIS MORISSETTE SUPPOSED FORMER INFAT-UATION JUNKIE MAVERICK/WEA	9	16	SOUNDTRACK CHEF AID: THE SOUTH PARK ALBUM AMERICAN/COLUMBIA	9	11	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHRIQUES/SONY
10	7	MIHO KOMATSU KOMATSU MIHO 2ND MIRAI AMEMURA O-TOWN	10	16	MARIAH CAREY #1'S COLUMBIA	10	9	THE BEE GEES LIVE—ONE NIGHT ONLY POLYDOR	10	9	LARA FABIAN PURE POLYDOR
11	8	MAX MAXIMUM GROOVE AVEX TRAX	11	RE	GUANO APES PROUD LIKE A GOD ARIOLA	11	11	B*WITCHED B*WITCHED EPIC	11	12	ANDRE RIEU ROMANTIC PAIGE EDEL
12	9	VARIOUS ARTISTS MAX 5 BEST HITS IN THE WORLD '98 SONY	12	15	OLI P. MEIN TAG ARIOLA	12	18	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	12	10	VARIOUS ARTISTS ENFOIRES EN COEUR RESTO DU COEUR/WEA
13	20	KIRORO NAGAIADA-KIRORONOMORI VICTOR	13	NEW	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC II EMI	13	14	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS.	13	NEW	ANDRE RIEU ANDRE RIEU EN CONCERT PHILIPS/POLYGRAM
14	RE	MISIA MOTHER FATHER BROTHER SISTER BMG JAPAN	14	20	BOYZONE WHERE WE BELONG POLYDOR	14	8	M PEOPLE THE BEST OF M PEOPLE M PEOPLE/BMG	14	RE	MADONNA RAY OF LIGHT MAVERICK/WEA
15	NEW	SOUNDTRACK ARMAGEDDON SONY	15	18	SASHA DEDICATED TO ... WEA	15	RE	FIVE FIVE RCA	15	RE	MODERN TALKING BACK FOR GOOD ARIOLA
16	15	HIDE WITH SPREAD BEAVER JA'ZOO UNIVERSAL VIC-TOR	16	14	JOE COCKER GREATEST HITS EMI	16	17	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	16	16	PIERRE PERRET LA BETE EST REVENUE SMALL/SONY
17	NEW	B'Z B'Z THE BEST TREASURE ROOMS RECORDS	17	5	DIE ROTEN ROSEN WIR WARTEN AUF'S CHRISTKIND EASTWEST	17	19	MARIAH CAREY #1'S COLUMBIA	17	NEW	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SMALL/SONY
18	NEW	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY	18	8	ANDRE RIEU ROMANTIC MOMENTS POLYDOR	18	17	CHER BELIEVE WEA	18	13	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SMALL/SONY
19	RE	SOUNDTRACK TITANIC SONY	19	RE	LENNY KRAVITZ 5 VIRGIN	19	RE	WILL SMITH BIG WILLIE STYLE COLUMBIA	19	NEW	MATMATAH LA OUACHE TREMA/SONY
20	NEW	YUZU YUZU IKKA SENHA & CO	20	RE	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA	20	RE	FATBOY SL			

HITS OF THE WORLD

CONTINUED

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EUROCHART (01/16/99)

THIS WEEK	LAST WEEK	SINGLES
1	1	BELIEVE CHER WEA
2	4	BIG BIG WORLD EMILIA RODEO/UNIVERSAL
3	2	GOODBYE SPICE GIRLS VIRGIN
4	3	WHEN YOU BELIEVE MARIAH CAREY & WHITNEY HOUSTON COLUMBIA
5	5	THE POWER OF GOOD-BYE MADONNA MAVERICK/WARNER BROS.
6	NEW	HEARTBEAT/TRAGEDY STEPS JIVE
7	9	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY/UNIVERSAL
8	8	HIJO DE LA LUNA LOONA URBAN/MOTOR
9	6	NO MATTER WHAT BOYZONE POLYDOR
10	NEW	CHANTER POUR CEUX QUI SONT LOIN DE CHEZ EUX LAAM OLA
ALBUMS		
1	1	GEORGE MICHAEL LADIES & GENTLEMEN—THE BEST OF GEORGE MICHAEL EPIC
2	2	U2 THE BEST OF 1980-1990 B-SIDES ISLAND
3	7	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS.
4	5	CHER BELIEVE WEA
5	9	MARIAH CAREY #1'S COLUMBIA
6	4	PHIL COLLINS ...HITS VIRGIN/WEA
7	6	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER
8	3	CELINE DION THESE ARE SPECIAL TIMES VIRGIN
9	8	BOYZONE WHERE WE BELONG POLYDOR
10	10	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS

SPAIN (AFYVE/ALEF MB) 12/30/98

THIS WEEK	LAST WEEK	SINGLES
1	2	WHAT'S YOUR SIGN? DES'REE EPIC
2	3	WHEN YOU BELIEVE MARIAH CAREY & WHITNEY HOUSTON COLUMBIA
3	1	BELIEVE CHER WARNER
4	4	CUBA LIBRE GLORIA ESTEFAN EPIC
5	6	DIEZ Y CUARTO SIEMPRE ASI DISCO DE ATRE/BMG
6	5	OUTSIDE GEORGE MICHAEL EPIC
7	9	EVERYBODY GET UP FIVE RCA
8	8	ZAPATERO MANOLO GARCIA ARIOLA
9	NEW	GOODBYE SPICE GIRLS VIRGIN
10	7	THE POWER OF GOOD-BYE MADONNA MAVERICK/WARNER
ALBUMS		
1	1	ROSANA LUNA NUEVA UNIVERSAL
2	3	ALEJANDRO SANZ MAS WARNER
3	6	JULIO IGLESIAS MI VIDA—GRANDES EXITOS COLUMBIA
4	2	CHER BELIEVE WARNER
5	4	U2 THE BEST OF 1980-1990 ISLAND/MERCURY
6	5	FRANCISCO CESPEDES VIDA LOCA WARNER
7	7	LA OREJA DE VAN GOGH DILE AL SOL EPIC
8	10	ELLA BAILA SOLA E.P.S. HISPAVOX
9	RE	JARABE DE PALO DEPENDE VIRGIN
10	8	MIKE OLDFIELD TUBULAR BELLS III WARNER

MALAYSIA (RIM) 12/29/98

THIS WEEK	LAST WEEK	ALBUMS
1	2	MARIAH CAREY #1'S SONY
2	NEW	VARIOUS ARTISTS EVERLASTING LOVE SONGS WARNER
3	1	XPDC SAMURAI LIFE
4	4	KRU THE WAY WE JAM EMI
5	8	U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM
6	6	CELINE DION THESE ARE SPECIAL TIMES SONY
7	3	ELLA EL EMI
8	NEW	VARIOUS ARTISTS LOVE HITS SONY
9	RE	WHITNEY HOUSTON MY LOVE IS YOUR LOVE BMG
10	5	VARIOUS ARTISTS NANGIS PUNYA! LAGU-LAGU TERBAIK EDDIE HAMID BMG

PORTUGAL (Portugal/AFP) 01/05/99

THIS WEEK	LAST WEEK	ALBUMS
1	1	SILENCE 4 SILENCE BECOMES IT POLYGRAM
2	3	DANIELA MERCURY ELETRICA SONY
3	2	U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM
4	4	RUI VELOSO AVENIDAS EMI
5	5	PHIL COLLINS ...HITS WARNER
6	7	CHER BELIEVE WARNER
7	6	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF VERTIGO/POLYGRAM
8	9	JOE COCKER GREATEST HITS EMI
9	RE	BEE GEES LIVE—ONE NIGHT ONLY GLOBO/POLYGRAM
10	NEW	QUEEN GREATEST HITS I + II EMI

SWEDEN (GLF) 01/07/99

THIS WEEK	LAST WEEK	SINGLES
1	1	BELIEVE CHER WEA/WARNER
2	NEW	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA/SONY
3	2	GOODBYE SPICE GIRLS VIRGIN
4	4	WHEN YOU BELIEVE MARIAH CAREY & WHITNEY HOUSTON COLUMBIA/SONY
5	6	S.O.S. (THE TIGER TOOK MY FAMILY) DR. BOMBAY RED STRIPE/WEA/WARNER
6	3	HERE I GO AGAIN E-TYPE STOCKHOLM
7	7	THE POWER OF GOOD-BYE MADONNA MAVERICK/WARNER
8	5	MIAMI WILL SMITH COLUMBIA/SONY
9	8	HOW WILL I KNOW (WHO YOU ARE) JESSICA FOLCKER JIVE/VIRGIN
10	NEW	HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z ROC-A-FELLA/NWS
ALBUMS		
1	1	DR. BOMBAY RICE & CURRY RED STRIPE/WEA/WARNER
2	2	SARAH BRIGHTMAN EDEN WARNER
3	5	CELINE DION THESE ARE SPECIAL TIMES EPIC/SONY
4	4	NIKLAS STROMSTEDT OSLAGBARA 1989-1999 METRONOME/WARNER
5	9	BO KASPER ORKESTER I CENTRUM COLUMBIA/SONY
6	3	VARIOUS ARTISTS FRAN WATERLOO TILL DUVEMALA SONY
7	6	E-TYPE LAST MAN STANDING STOCKHOLM
8	8	CHER BELIEVE WEA/WARNER
9	10	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC/SONY
10	NEW	OFFSPRING AMERICANA COLUMBIA/SONY

DENMARK (IFPI/Nielsen Marketing Research) 01/04/99

THIS WEEK	LAST WEEK	SINGLES
1	1	BELIEVE CHER WARNER
2	3	BIG BIG WORLD EMILIA UNIVERSAL
3	2	TARZAN & JANE TOY-BOX EDEL
4	4	ROMEO BLA OJNE EDEL/SPIN
5	5	GOODBYE SPICE GIRLS VIRGIN
6	5	HERE I GO AGAIN E-TYPE STOCKHOLM/POLYGRAM
7	7	WOULD YOU... TOUCH AND GO V2/MNW
8	8	NO MATTER WHAT BOYZONE POLYGRAM
9	9	PARADOXX 666 REMIXED
10	NEW	DANNY DANNY EDEL/SPIN
ALBUMS		
1	1	DR. BOMBAY RICE & CURRY WARNER
2	2	GEORGE MICHAEL LADIES & GENTLEMEN—THE BEST OF SONY
3	8	EMILIA BIG BIG WORLD UNIVERSAL
4	NEW	HELMUT LOTTI GOES CLASSIC II CMC
5	3	BOYZONE WHERE WE BELONG POLYGRAM
6	5	CHER BELIEVE WARNER
7	5	CARTOONS TOONAGE FLEX/EMI-MEDLEY
8	6	U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM
9	4	STIG ROSSEN JULIELYS POLYGRAM
10	9	SHU-BI-LAEUM 73/98 SHUBIDUA CMC

NORWAY (Verdens Gang Norway) 12/29/98

THIS WEEK	LAST WEEK	SINGLES
1	1	BELIEVE CHER WEA/WARNER
2	2	BIG BIG WORLD EMILIA UNIVERSAL
3	3	WHEN YOU BELIEVE MARIAH CAREY & WHITNEY HOUSTON SONY
4	4	BOBBY BROWN ALEX ROSEN SONE1/POLYGRAM
5	5	TARZAN & JANE TOY-BOX SONY
6	RE	THANK U ALANIS MORISSETTE MAVERICK/WARNER
7	6	GOODBYE THE SPICE GIRLS VIRGIN
8	7	HERE I GO AGAIN E-TYPE STOCKHOLM/POLYGRAM
9	8	UNFORGIVABLE SINNER LENE MARLIN VIRGIN
10	9	YOU LA CREAM CNR/ARCADE
ALBUMS		
1	1	CELINE DION THESE ARE SPECIAL TIMES SONY
2	3	OSLO GOSPEL CHOIR JULENATT STAGEWAY/BMG
3	4	GEORGE MICHAEL LADIES & GENTLEMEN—THE BEST OF GEORGE MICHAEL SONY
4	2	ARVE TELLEFSEN STILLE NATT COLUMBIA/SONY
5	5	EMILIA BIG BIG WORLD UNIVERSAL
6	NEW	CHER BELIEVE WEA
7	NEW	SARAH BRIGHTMAN EDEN WARNER
8	8	DR. BOMBAY RICE & CURRY WEA/WARNER
9	7	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER
10	9	U2 BEST OF 1980-1990 ISLAND/POLYGRAM

FINLAND (Radiomafia/IFPI Finland) 01/04/99

THIS WEEK	LAST WEEK	SINGLES
1	2	SACRAMENT OF WILDERNESS NIGHTWISH SPINE-FARM
2	4	PAKKO PAASTA POIS TEHOSEKOITIN LEVY-YHTIO
3	5	TEIT MEISTA KAUNIIN APULUNTA LEVY-YHTIO
4	7	PILLITA ELLI PILLITA TEHOSEKOTIN LEVY-YHTIO
5	RE	ONNESTA SOIKEENA KLAMYDIA KRACKLUND
6	3	GOODBYE SPICE GIRLS VIRGIN/EMI
7	9	HERE I GO AGAIN E-TYPE STOCKHOLM/POLYGRAM
8	6	THE POWER OF GOOD-BYE MADONNA MAVERICK/WARNER
9	RE	BELIEVE CHER WARNER
10	RE	MIAMI WILL SMITH COLUMBIA/SONY
ALBUMS		
1	1	E-TYPE LAST MAN STANDING STOCKHOLM/POLYGRAM
2	3	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC/SONY
3	2	DR. BOMBAY RICE & CURRY WARNER
4	8	JARI SILLANPAA VARASTETUT HELMET VEIJARI-TUOTANTO/UNIVERSAL
5	RE	GEORGE MICHAEL LADIES & GENTLEMEN—THE BEST OF GEORGE MICHAEL EPIC/SONY
6	6	U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM
7	10	METALLICA GARAGE INC. VERTIGO/POLYGRAM
8	4	SMURFFIT SMURFFIT AVARUUDESSA VOL. 5 EMI
9	RE	APULUNTA AIVAN KUIN KAIKKI MUUTKIN LEVY-YHTIO
10	7	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF VERTIGO/POLYGRAM

A U.S. LICENSING deal with Virgin via gospel label Sparrow is starting the new year in style for British Christian outfit **Delirious**. In the U.K. the band co-owns its label **Furious?** along with **GM Tony Patoto**, former chief of Total Records. New album "Mezzamorphis" will be out in April in the U.S., with a British release slated for April 12. The last album, "King Of Fools," sold 90,000 units in the U.S. via Sparrow, says the label, while doing 60,000 at home, where it was marketed by Total Independence and distributed by Pinnacle. A separate deal is being negotiated for the world excluding the U.K. and North America. The unique situation of the band as owner of the label made discussions with U.S. majors interesting, says Patoto. "They were trying to sign the band and bypass the label, but the label is the band," he says. U.S. appearances this summer are being booked by Creative Artists Agency. **DOMINIC PRIDE**



DELIRIOUS

also hit playlists. In August '98 his debut album was released, but it shipped only 1,000 copies, and media interest was low. Sound Service, known for its national language catalog and understanding the word-of-mouth effect in this genre, spent little on marketing the album. In October the album hit No. 1, stayed there for four weeks, and is now certified double-platinum (100,000 units for domestic repertoire). So far, success has not changed **Pfeuti**, who still labors by day and performs by night. **ALEXANDER NAEPLIN**

SOUTH AFRICA'S successful contemporary export act the **Soweto String Quartet** (SSQ) has released its third studio album, the 13-track "Millennia," on the BMG Africa label. With its latest offering, SSQ once again digs deep into the roots of South Africa's traditional sounds, skillfully combining these with elements of classical music to produce an album bound to cement the quartet's national and international appeal. To date, according to BMG Africa, SSQ has sold more than 400,000 units worldwide for its first two albums, "Zebra Crossing" and "Renaissance," and regularly performs across the globe. Says first violinist and musical director **Sandile Khemese**: "Millennia" is our album of music, created to be performed, to take us into the new century and the new millennium." An international release on RCA Victor is in the planning stages, says BMG. **DIANE COETZER**

VETERANS SUCH as **Sanne Salomonsen** (Virgin), **TV-2** (EMI-Medley), and **Hanne Boel** (EMI-Medley) will compete with new names like **Malk De Koijn** (BMG), **S.O.A.P.** (Sony/Pladecompagniet), and **Den Gale Pose** (Warner) at the Dansk Grammy Awards Feb. 6. **Caroline Henderson** (BMG) and **Østkyst Hustlers** (Sony/Pladecompagniet), who swept the awards two and three years ago, respectively, are also in the running. A spread of nominations could avoid the the tendency in previous years for one act to walk off with multiple Dansk Grammys. Two surprise non-mainstream competitors for best Danish album are **Ginman/Jørgensen's** self-titled jazzy-techno fusion album (Sony/Pladecompagniet) and the techno set "Stay With" by **Future 3** (April Records). A jury of musicians and the music media, with 50/50 weighting, will choose the winners. This year the event at the Tivoli (Gardens) Concert Hall in Copenhagen is being arranged by MusicMatters for the International Federation of the Phonographic Industry. **CHARLES FERRO**

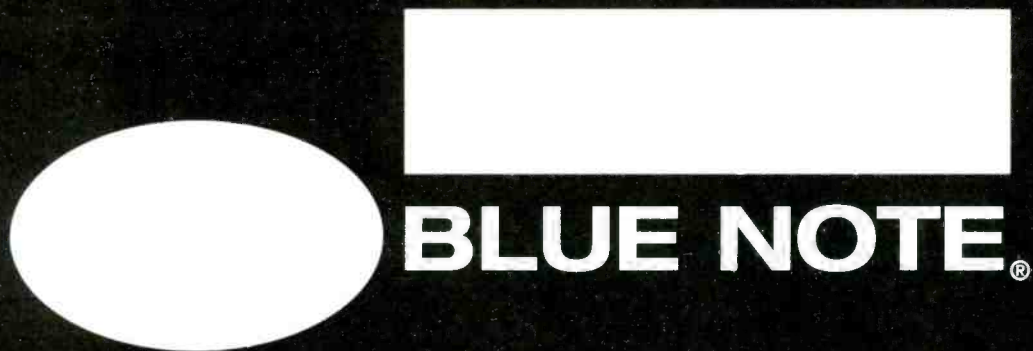
WITH PUERTO RICAN pop vocal group **El Reencuentro**, which was hugely popular in the 1980s as **Menudo**, and male/female pop vocal crew **Timbiriche** realizing reunions in 1998, it was only a matter of time before another pop act from the past decade would try to get back together. And so female vocal trio **Flans** is slated to put out a double CD on Fonovisa in the second quarter of 1999 that will contain its greatest hits and new material. Well-known writers **Nacho Cano**, **Pablo Pinilla**, and **Memo Méndez** are penning new songs for **Ivonne**, **Ilse**, and **Mimi**, who are slated to embark on a tour of Mexico that will be sponsored by Mexican TV giant Televisa. **TERESA AGUILERA**

DOUBLE-PLATINUM artist **Göla**—alias construction worker **Marco Pfeuti**—found that no one wanted to know when he sent out demos to Swiss labels. No one apart from independent label Sound Service, which advised him to spend more time and money on the next recordings. He returned with the album "Uf U Dervo" (Swiss German for "get up and get away"). Sound Service signed him and released a radio single, "Keini Träne Meh" (No More Tears). After a good reception, a second radio single, "Schwan" (Swan), was released and



GÖLA

KWAKU



Thanks for 60 years of great Jazz!

Your friends at
DOWN BEAT
The Jazz Bible

Blue Note Records

Hasn't Missed A Beat In 60 Years!

*Congratulations And Our Sincerest
Wishes For Your Continued Success Into
The New Millennium!*

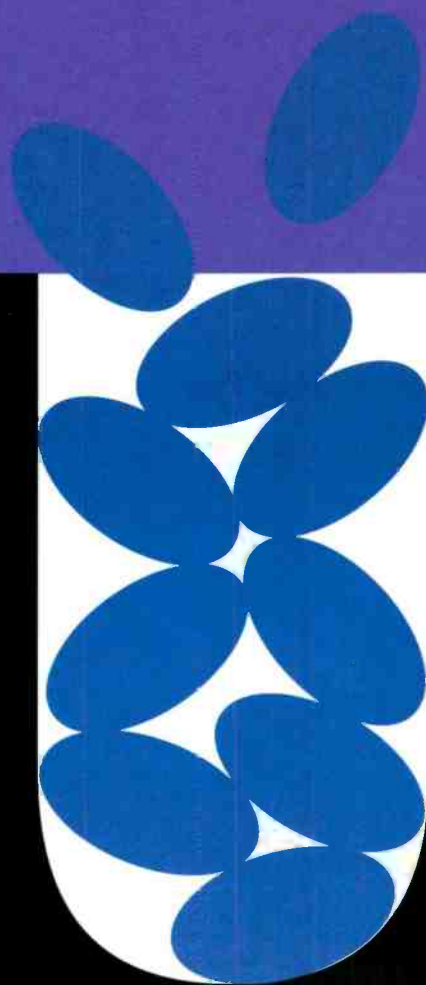


Rachelle & Joe Friedman

BILLY NOISE

THE
FINEST IN
JAZZ SINCE
1939

A 60TH
ANNIVERSARY
BILLBOARD
TRIBUTE



SWINGIN' AT 60

How Alfred Lion's Lifetime Obsession Came To Be The Model Of What A Jazz Label Should Be

BY CHRIS MORRIS

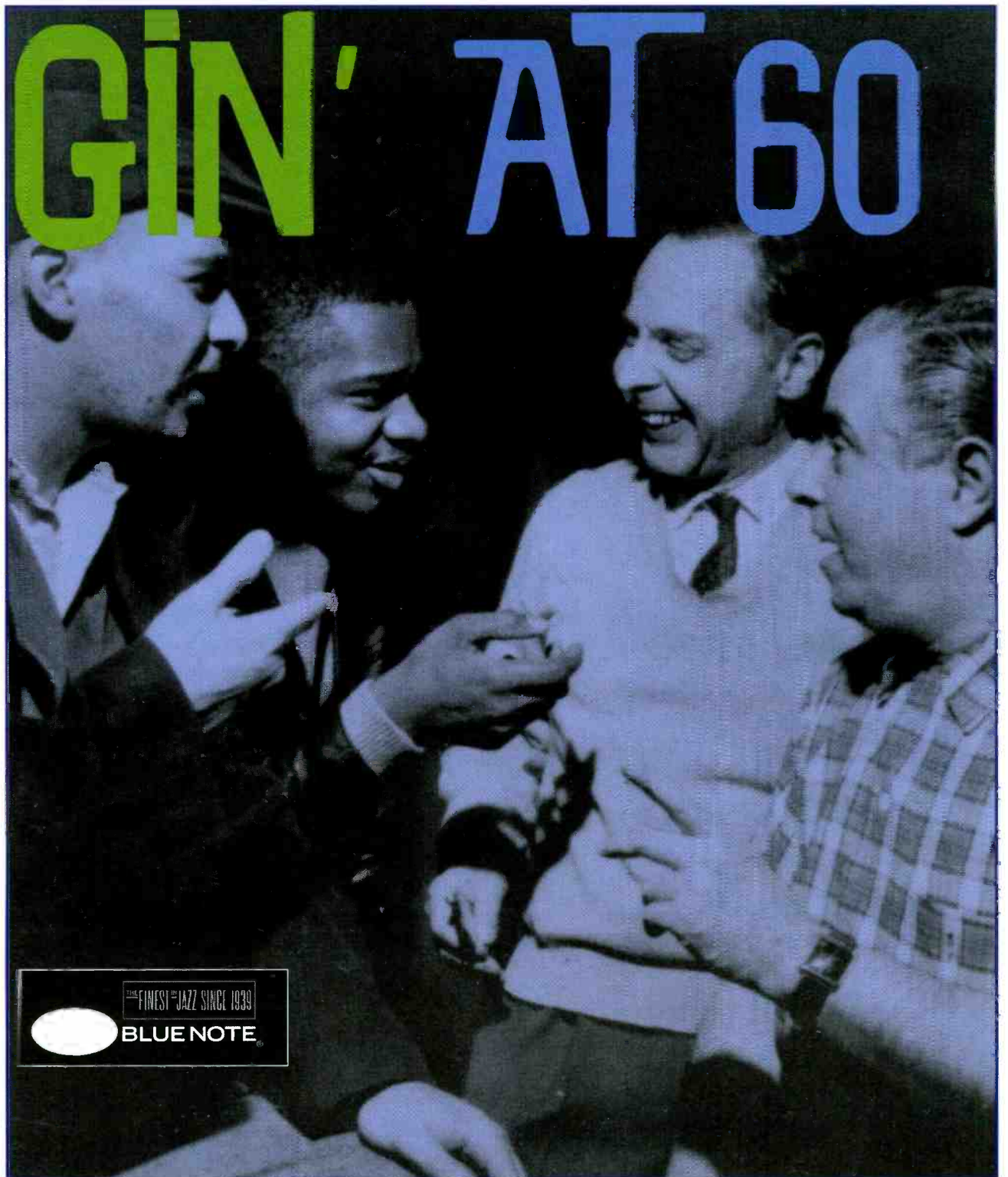
Nearly 75 years after the fact, one wonders if the course of jazz itself might have been irreversibly altered had a curious 16-year-old not attended a 1925 swing-music concert in Berlin. But Alfred Lion did make the show by Sam Wooding's orchestra, and the event led to Lion's lifetime obsession with jazz and to the creation of Blue Note Records.

The label, which celebrates its 60th anniversary this year, became the model of what a jazz label should be, with its own distinctive look (thanks to the distinctive designs of Reid Miles and the photography of Lion's partner Francis Wolff) and sound (a product of optometrist/engineer Rudy Van Gelder's unique living-room ambience). Most of all, Blue Note's astonishing achievements grew from Lion's and Wolff's seemingly unerring taste, which led them to record an exceptional group of jazz musicians who performed in virtually every major style—hot jazz, swing, bop, hard bop, soul jazz, free jazz, fusion—from the '30s through the '70s. Today, the revitalized Blue Note continues to release albums by contemporary jazz's most important voices under the enlightened stewardship of Bruce Lundvall.

BOOGIE WOOGIE STOMPS AND BOPERATIONS

Alfred Lion was already an enthusiastic collector of American jazz records, which he had acquired on business trips to the U.S. for an import-export firm, by the time he arrived in New York in 1938. Late that year, he was spurred to make his own jazz recordings after seeing boogie-woogie pianists Meade Lux Lewis and Albert Ammons perform at John Hammond's famed "From Spirituals To Swing" concert at Carnegie Hall. On Jan. 6, 1939, he recorded the two pianists, and Blue Note Records was born.

By the time Francis Wolff fled Germany to join him in 1941, Lion had already cut noteworthy sides by pianist Earl Hines, the Port Of Harlem Jazzmen (with saxophonist Sidney Bechet) and Edmond Hall's Celeste Quartet (with Charlie Christian on acoustic guitar). The



Smokin' session: from left, Jackie McLean, Donald Byrd, Francis Wolff, Alfred Lion

label's operations were discontinuous in the '40s: Lion was drafted in 1942, and, in 1946, the label halted recording—but not before cutting "Blue Harlem," a memorable performance by saxophonist Ike Quebec's quintet.

Quebec became an important figure in Blue Note's history, both as a lush-toned session leader and in the A&R role he filled until his death in 1963. He introduced Lion and Wolff to the pianists whose Blue Note recordings, released after the mid-'40s hiatus, would mark the label's entrance into bebop—Thelonious Monk (whom the company recorded into the

'50s, despite poor sales of his important yet idiosyncratic sides), Bud Powell and Tadd Dameron (whose group included the trend-setting hard-bop trumpeter Fats Navarro).

In the late '40s and early '50s, Blue Note began recording the players who would be viewed as architects of the music that became the label's stock-in-trade through the '60s—hard bop. These included saxophonist Lou Donaldson, trumpeter Clifford Brown (whose career was abruptly cut short by a fatal car accident in 1956), pianist Horace Silver and drummer Art Blakey. In 1954, a session that featured Silver, Blakey, saxo-



From left: Thelonious Monk, Dexter Gordon, Jimmy Smith, Andrew Hill, and Us3

phonist Hank Mobley, trumpeter Kenny Dorham and bassist Doug Watkins was the first to be billed under the handle "the Jazz Messengers"; Blakey would productively lead a group by that name until his death in 1990, and many of that band's greatest albums were released by Blue Note.

FUNKY ORGAN GRINDERS

In 1956, bop vocalist Babs Gonzales, who recorded for Blue Note, took Lion to Small's Paradise in Harlem to see an pianist who was tearing up the joint on his adopted instrument, a Hammond B-3 organ. The organist, Jimmy Smith, came to be one of the label's most prolific best-sellers. Moreover, Smith opened the door for an honor roll of funky organ grinders who joined the label's roster—Baby Face Willette, Big John Patton, Freddie Roach, Reuben Wilson, Lonnie Smith and the man who became known as "the Coltrane of the B-3" in the '60s, Larry Young.

SWINGIN' AFFAIRS

Some of the most famous names in jazz—Miles Davis, Sonny Rollins, John Coltrane—cut isolated sessions of great brilliance at Blue Note during the '50s. But it was the label's equally gifted house roster—many of whom stayed on board for a decade or more, into the '60s—that established the label's astonishing reputation.

Piano players were Lion's special favorites, and they were an unforgettable part of the label's legacy. Herbie Nichols cut many individualistic trio sides that were largely ignored upon release but stand today as acknowledged post-bop classics. Sonny Clark contributed both as a sideman (especially in company with guitarist Grant Green) and as the leader on his own hard-edged sessions ("Cool Struttin'," "Sonny's Crib"). Horace Silver was the player who most consistently struck gold for Blue Note, with such funk-flavored compositions as "The Preacher" and "Señor Blues" and, in 1965, with the Latinized best-seller "Song For My Father."

A number of brawny saxophonists also served up Blue Note's bread and butter. These included Dexter Gordon, who cut his most mature albums, including the dazzling "Go!" and "A Swinging Affair," for the label; the redoubtable Hank Mobley, a punchy sideman and the leader of innumerable classic hard-bop dates; and Stanley Turrentine, who made his mark both on his own and in tandem with Jimmy Smith ("Midnight Special," "Back To The Chicken Shack"). Some lesser-known sax men, who made their names on the R&B side, also recorded indelibly for Blue Note—Don Wilkerson, a member of Ray Charles' band, and Fred Jackson, a graduate of Lloyd Price's group.

SHORTER AND THE SIDEWINDER

Art Blakey's Jazz Messengers were not only consistent best-sellers for Blue Note, but also incubated a couple of the label's biggest stars of the '60s. Lee Morgan, the Philadelphia-born trumpet player who began his career at the label at the tender age of 18, flowered as a writer and player in the Messengers; in 1964, he created one of the company's biggest pop hits as a leader with his relentlessly tough album, "The Sidewinder." Tenorist Wayne Shorter, who played alongside Morgan in the Messengers' 1960 edition, would record such memorable Blue Note albums as "Night Dreamer," "Speak No Evil" and "Super Nova," maintaining a solo career at the label while working in Miles Davis' storied '60s quintet.

MAIDEN VOYAGES

As the '60s progressed—with A&R man Duke Pearson, a noteworthy keyboardist and composer ("Cristo Redentor") in his own right, taking over Quebec's duties—Blue Note's sound extended beyond its bedrock into more progressive realms, as a number of younger player/composers used the raw materials of hard bop and kneaded them into their forward-looking styles.

Again, piano players took an important role in extending Blue Note's reach. Herbie Hancock, Shorter's colleague in

the Miles Davis group, knew his way around the hard-bop sound, as he demonstrated with his compositions "Watermelon Man" and "Cantaloupe Island," but came to excel in impressionistic pieces like "Maiden Voyage." Likewise, Andrew Hill was schooled in the style but daringly incorporated free-jazz elements on his albums "Smokestack," "Black Fire" and "Point Of Departure" (the latter of which featured saxophone pathfinder Eric Dolphy, who cut the free-swinging "Out To Lunch" for the label). McCoy Tyner brought his tumbling pianistic attack, honed in John Coltrane's quartet, to his Blue Note recordings as a leader.

Many of the men at the forefront of the decade's most visionary (and controversial) music cut dazzling records for Blue Note. Ornette Coleman shocked listeners by featuring his 10-year-old son Denardo as the drummer on his 1966 album, "The Empty Foxhole." Coleman's longtime cohort, trumpeter Don Cherry, crafted his most extravagant statements on the Blue Note albums "Symphony For Improvisers" and "Complete Communion" (which introduced Argentine saxophonist Gato Barbieri). And Cecil Taylor unleashed torrents of piano on "Unit Structures" and "Conquistador." Other players with straight-ahead credentials, like saxophonists Jackie McLean, Joe Henderson and Sam Rivers, extended their stylistic reach as leaders for Blue Note.

STEPPING INTO TOMORROW

By the late '60s, operational and staff changes would alter the course of Blue Note. Alfred Lion retired in 1967, when the label was purchased by Liberty; he died in 1987, as the company's commercial fortunes were flowering anew. The indefatigable Frank Wolff continued to produce sessions for the company until his death in 1971.

Though the straight-ahead jazz upon which Blue Note had built its foundation began to fade in popularity in the late '60s, the label continued to bring forth hits from new additions to its roster, and at least one company cornerstone. Trumpeter Donald Byrd, who had played on innumerable hard-bop sessions from the '50s on—and created the groundbreaking choral set "A New Perspective" in 1964—became one of Blue Note's major pop hitmakers during the '70s with such funky fusion-oriented albums as "Black Byrd," "Street Lady" and "Stepping Into Tomorrow." Other stars of the era included saxophonist Ronnie Laws (brother of Hubert Laws), guitarist Earl Klugh, flutist Bobbi Humphrey and violinist Noel Pointer. Beginning in 1975, the label's glittering heritage was restated in a series of reissues created by Michael Cuscuna and Charlie Lourie (who would later draw extensively on the Blue Note catalog at their award-winning reissue label, Mosaic Records).

GENERATION NEXT

Liberty was purchased by EMI in 1980, and, by mid-decade, the revitalized Blue Note was releasing music by artists who would set the key for the label's history. Foremost among these were such virtuosos as vocalist Bobby McFerrin and guitarist Stanley Jordan, who produced major crossover smashes for the company.

Blue Note is moving toward the millennium with one of the most glittering rosters in all of jazz, and one that builds on its formidable history with giant steps. Among the key players of this rising generation are saxophonists Joe Lovano, Javon Jackson and Don Byron; vocalists Dianne Reeves, Cassandra Wilson, Holly Cole and Kurt Elling; pianists Jacky Terrasson, Gonzalo Rubalcaba, Eliane Elias and Renee Rosnes; guitarists Kevin Eubanks, Fareed Haque and Charlie Hunter; and the organ-driven combo Medeski, Martin & Wood.

Perhaps the most significant Blue Note hit of recent years was Us3's 1994 crossover, "Cantaloupe (Flip Fantasia)," which mated a sample of Herbie Hancock's "Cantaloupe Island" to hip-hop beats and some on-the-money rapping. This prescient top-10 pop entry seemed to summarize Blue Note in the '90s, as it spanned both the label's insuperable past and what looks to be a blindingly bright future. ■

THE NEVER-ENDING BIRTHDAY PARTY

Cars, Cards and Clubbing Highlight A Year-Long Music-And-Marketing Celebration

BY JIM MACNIE

If a winning campaign operates on multiple fronts, Blue Note's 50th-anniversary celebration is likely to revel in triumph. The label's offensive is a labyrinthian affair, a comprehensive blend of music and marketing.

The initiative began Sept. 28 with an acknowledgement of roots. The release of five discs under the heading "Hot Jazz" reminds just how deep the label's archives are. In many ways, the music on "Blue Note Swingtets," featuring Tiny Grimes, Ike Quebec and Benny Morton, among others, helped shape the imprint's image back in the 1940s. "The Blue Note Jazz Men," is a double CD comprised of work by seminal American improvisers Edmond Hall, Sidney DeParis and James P. Johnson. These titles represent the CD debuts of this historic material.

Oct. 6 saw the release of "Herbie Hancock: The Complete Blue Note Sixties Sessions." The six-disc boxed set is a cornerstone of the modern-jazz canon, representing the lion's share of studio work done by the inventive pianist/composer during an era when he was also part of Miles Davis' classic quintet.

A mere six discs pales when compared to the 14 it takes to present a thorough overview of the label's accomplishments. "The Blue Note Years" is a massive, limited-edition compendium that features an oversized, 36-page booklet of rare Francis Wolff photos and Michael Cuscuna liner notes. Two of the 14 discs are dedicated to current Blue Note artists such as Eliane Elias, Brian Blade and Diane Reeves performing classic Blue Note compositions.

BLUE NOTE TAKES MANHATTAN

Club dates for label artists will be part of the ongoing celebration, in Manhattan and across the country. A month-long barrage of Gotham engagements is being trumpeted under the heading "Blue Note Takes New York." This month, prized venues such as the Village Vanguard, Birdland, Blue Note, Iridium, Sweet Basil and the Jazz Standard are scheduled to present everyone from Jacky Terrasson to Cassandra Wilson. Pete "LaRoca" Sims kicked things off at Birdland on New Year's Day.

In a more ambitious program, Blue Note will bring its sound to those for whom New York is just a faint glimmer. An all-star ensemble of the label's musicians, operating under the name New Directions Band, is scheduled for a 20-city tour of the U.S. during April and May.

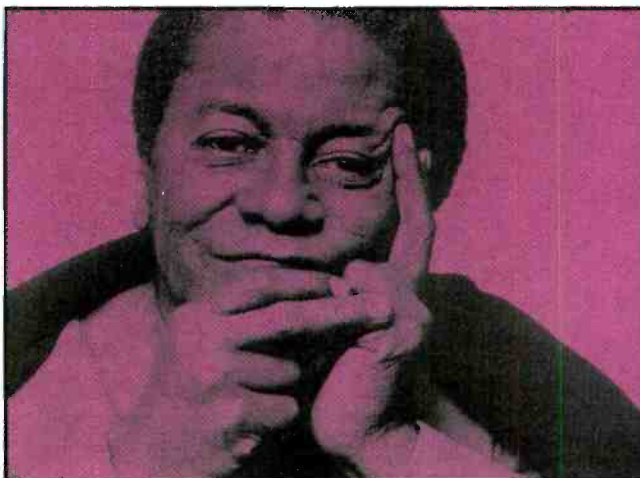
PLATINUM CARD GAME

Tangential promotions outside the concert and retail markets should also keep the iconic Blue Note trademark quite visible. A platinum Blue Note Visa from First USA bank became available in November. Use of the Visa generates points that can be traded for jazz merchandise, as well as a subscription to a jazz newsletter with a column written by Blue Note CEO Bruce Lundvall.

General Motors is another label ally for this 60th-anniversary campaign; 2,400 GM dealerships across the country will have their Envoy sports-utility vehicles outfitted with a Blue Note sampler CD when prospective buyers arrive. Test-drives will be taken to Blue Note jazz being pumped out of high-end Bose sound systems, which are stock on many Envoys. Consumers will be able to customize their own CD from many tracks from the Blue Note vaults.

Perhaps most impressive, the January issue of *Esquire* features a 24-page special section covering that month's Blue Note club fest, as well as the history of the label, its impact on jazz in general and profiles of several artists. A Blue Note sampler CD is also included. In addition, *Esquire* will sponsor major-market screenings of a film biography that has been made about Blue Note's lineage and aesthetic.

Smirnoff has been chosen as the official spirit of the anniversary celebration. Plans are also under way for the 1999 JVC Jazz Festival to have an evening exclusively dedicated to artists from the Blue Note roster. ■



THE FINEST IN JAZZ SINCE 1939

BLUE NOTE®

Bruce LUNDVALL: THE BILLBOARD INTERVIEW

A prez who doesn't blow his own horn, the label's leader nonetheless has a long list of accomplishments. And his inspiration to do such good work remains the same as it ever was—"the music, always."

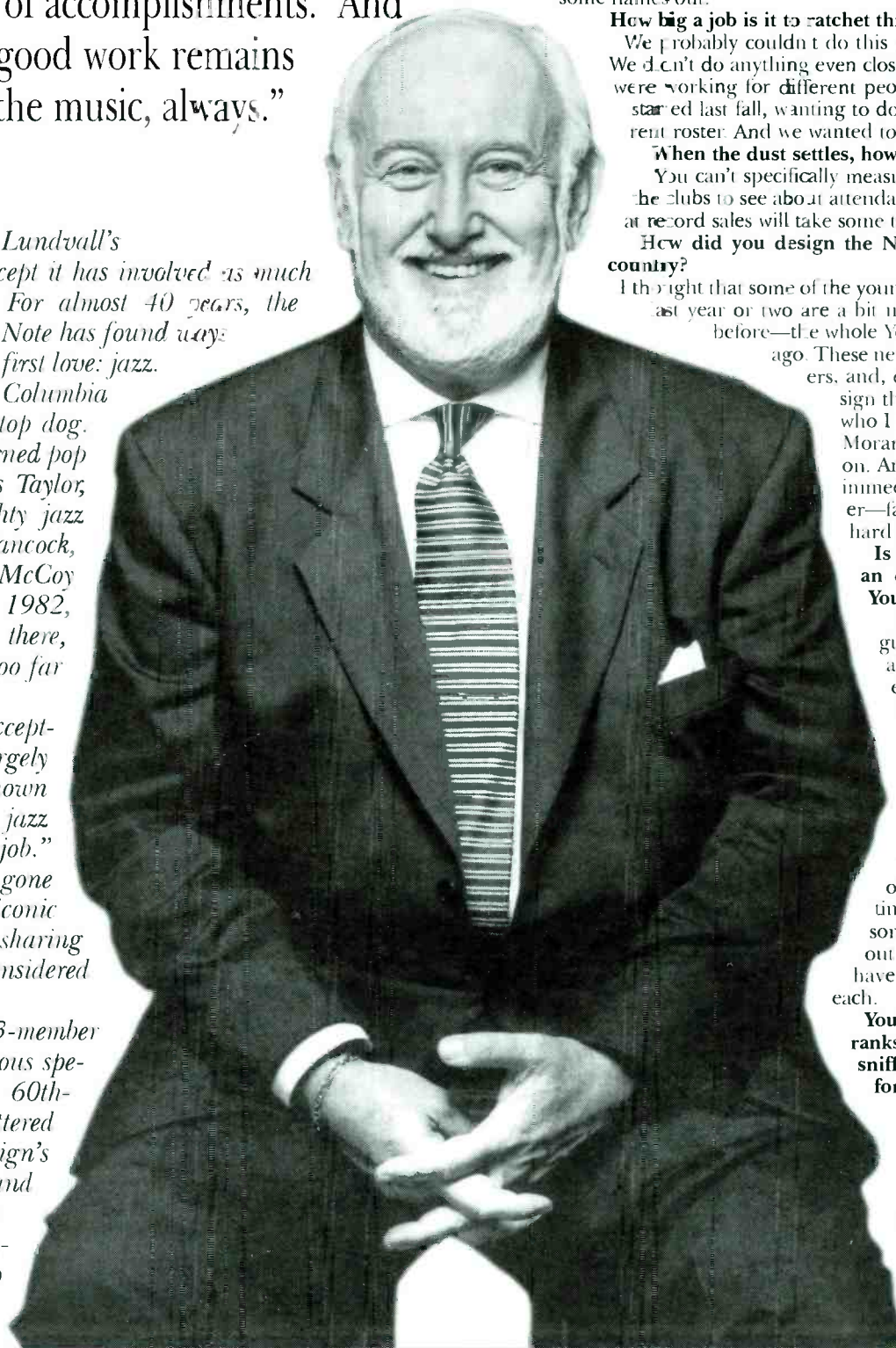
BY JIM MACNIE

You could call Bruce Lundvall's career a long march, except it has involved as much swinging as trudging. For almost 40 years, the genial president of Blue Note has found way to immerse himself in his first love: jazz.

A two-decade stint at Columbia Records took him from office boy to top dog. There, during the '70s, he not only signed pop giants like Willie Nelson and James Taylor, but revitalized the label's once-mighty jazz roster with such talents as Herbie Hancock, Dexter Gordon, Max Roach and McCoy Tyner. When he moved to Elektra in 1982, he quickly established a jazz division there, as well. He simply doesn't like to be too far from the action.

Just over a decade ago, Lundvall accepted an offer to rejuvenate the then largely dormant Blue Note imprint, well-known as one of America's most valuable jazz labels. He has called it his "dream job." Under his auspices, the company has gone from also-ran to champion. With iconic masters and impressive newcomers sharing space under one roof, it's currently considered one of the world's top jazz imprints.

Over the last several months, the 13-member staff has been working on the numerous special events comprising Blue Note's 60th-anniversary celebration. In a town littered with ho-hum press soirees, the campaign's October kickoff at New York's Birdland club was an almost impossible ticket to score. Lundvall and his team have created a vibe that many people want to be part of.



On the holiday-clogged streets below Lundvall's third-floor windows, action abounds. Ditto for the exec's sanctum, which is more den than meeting room. On the day of our interview, everyone needed a minute of his time, and each hoped to get one of those reassuring Lundvall smiles in the process. His domain (which includes the Metro Blue and Angel labels) spilled up the stairs and down the hall, and commotion buzzed out of each doorway.

Sometimes, it's hard to square Lundvall's music-zealot persona with his rep as one of the industry's savviest suits. Sure, he talks strategy and market share with the best of 'em. But you often get the feeling he'd rather roll you a tape of some hip new session he's come across. Even his fiercest competitors won't deny the sincerity of his fan-boy approach. In it for the long haul, this is one jazz buff whose enthusiasm for the music seems oddly unfettered by the travails of doing business around the world.

Do you feel like Rommel, with all these campaigns taking place simultaneously?

Well, to be honest about it, Tom Evered, our general manager, did 90% of that work. Along with the guys from Convergence Marketing, that is.

What's the cornerstone of the anniversary celebration?

Well, the *Esquire* thing is spectacular. If we had to pay for that as advertising, it would be...well, we couldn't do it, period. Twenty pages, all Blue Note? That's a big statement. And getting all the New York clubs to cooperate as well...that's a great job done by Joanne Jimenez at the Bridge Agency. In a way, it all shows how the elements of the campaign have a synergy to them.

What do you hope to accomplish?

We have a great trademark and a great history. But to have it continue in the way it has been going, I'd like to see some extra validation. I'd like to see all this have an impact on our current artist roster. The catalog is great and always will be, but, in a very difficult time for serious jazz music to sell enough records to make a profit, you have to make a commitment to some of these young players before you see a return. This should get some names out.

How big a job is it to ratchet things up like this?

We probably couldn't do this with our own marketing budgets, to be honest. We didn't do anything even close to this for the 50th anniversary. Back then, we were working for different people, and it wasn't the right time. Now it is. We started last fall, wanting to do something major with the catalog and the current roster. And we wanted to do it right.

When the dust settles, how do you quantify whether it was all worth it?

You can't specifically measure it, but you can feel it, sure. We'll check with the clubs to see about attendance rates with all the extra advertising. Looking at record sales will take some time, of course, but a general sense can be had.

How did you design the New Directions band that's going to travel the country?

I thought that some of the younger jazz musicians we've become aware of in the last year or two are a bit more adventurous than the generations coming before—the whole Young Lions, bop-redux characters of a few years ago. These new guys are a bit left of center as writers and players, and, over the last year or so, we began to selectively sign these people. We missed some, like Mark Turner, who I think is terrific. But we got some, too, like Jason Moran, who's equally great. Mark Shim we got early on. And Stefan Harris, who we wanted on Blue Note immediately upon hearing him. Brian Blade is another—fantastic. So, this generation is very fertile. But it's hard for them to go out of New York as leaders.

Is it easier to promote a young unknown than it is an older artist who's too well-known, perhaps? You've worked with both, championed both.

Probably. It depends. I would guess that, if it's a guy who's been around for a while, the clubs probably have an experience rate. How does he draw, etc.? That said, some of the clubs, like the Jazz Standard or Birdland, will gladly take chances on young artists. As far as selling records goes, the downside of already having a reputation is that each title in your own catalog competes with another. Newer jazz listeners say, "What album should I buy? There are 25 Freddie Hubbard records here!" And that's a problem. There's too much available. It is true that some of the established artists have a more difficult time selling records. Right now, Blue Note's doing some records as one-offs. There are some masters out there who deserve the notice. We currently have Joe Chambers and Phil Woods for one disc each.

You're known as the exec who never really left the ranks of fandom—you're often seen in the clubs sniffing around for new talent. Will that A&R thing forever be part of you?

Well, I started going to clubs when I was 14, listening to Bird and everybody else. I borrowed a driver's license from a neighbor so I could dress up in a suit and look old enough to get into these places—Birdland, Downbeat, Bohemia. I took a bus from Ridgewood, N.J., and went to the Colony Record Shop to buy 10-inch records and 78s. It was me and three other guys who were into it, and all our

Continued on page B-12



Congratulations to Blue Note Records for 60 years of being the finest in jazz.

passion prevails



© 1994 Capitol Records, Inc.

THE FINEST IN JAZZ SINCE 1939

BLUE NOTE®

Unburied Treasure:

A Vital Reissues Program Keeps The Label's Rich Past Ever-Present

BY JOE GOLDBERG

Let us now praise famous men: Albert Ammons, Meade Lux Lewis, Earl Hines, Sidney Bechet, Charlie Christian, Thelonious Monk, Bud Powell, Milt Jackson, Horace Silver, Miles Davis, J.J. Johnson, Herbie Nichols, Art Blakey, Sonny Rollins, John Coltrane, Johnny Griffin, Jackie McLean, Lee Morgan, Freddie Hubbard, Dexter Gordon, Jimmy Smith, Grant Green, Joe Henderson, Wayne Shorter, Herbie Hancock, Kenny Dorham, McCoy Tyner, Andrew Hill, Eric Dolphy, Ornette Coleman, Cecil Taylor, Joe Lovano, Gonzalo Rubalcaba, T.S. Monk, Tony Williams.

That is a list, far from complete, of people who have recorded for the Blue Note label over the past 60 years, and looking at it is like looking at a list of compositions by Gershwin, Porter, Rodgers or Kern: It leaves you wondering, for a minute, if anyone else ever did anything.

Let us also praise Alfred Lion and Francis Wolff, who came to this country from Germany to escape the Third Reich. America was jazz to them, and jazz was America. Their first recording, in 1939, was by the boogie-woogie pianists Albert Ammons and Meade Lux Lewis. The repertoire was Dixieland and swing until the tenor saxophonist Ike Quebec introduced Lion to Bud Powell, Thelonious Monk and Tadd Dameron, and the new company became allied with modernism.

PUTTING THE BACKLIST UP FRONT

In publishing, books that continue to stay in print year after year are called the backlist. Blue Note's backlist is remarkable, and, for the past 14 years, it has been the province of Michael Cuscuna, who, after all this time, still does not have a formal title at the company.

Two years prior to that, during a slump in the record business, Cuscuna formed, with Charlie Lourie, Mosaic Records, a company dedicated to high-quality reissues of jazz recordings, many of them out of print. Since Blue Note had, by that time, been absorbed by EMI, which showed no interest in resurrecting the dormant label, Mosaic started with Blue Notes. Then, two years after that, CDs came on the market, and the entire game changed. Everything old was new again.

Cuscuna's forays into the Blue Note vaults had revealed that Alfred Lion was extremely meticulous about his products. There were tapes of many sessions he had never put out, which, with the passage of time and the fluctuation in reputations, seemed to Cuscuna eminently worthy of release.

RE-BOP McLEAN

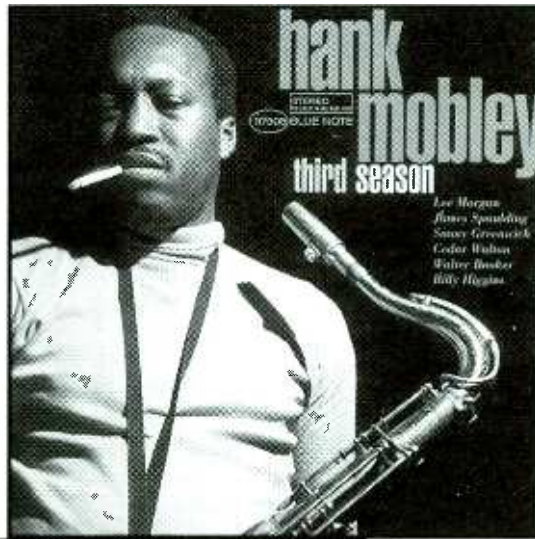
Then, in 1984, Blue Note was reactivated under the leadership of Bruce Lundvall. The great bop alto saxophonist Jackie

Continued on page B-8

Blue Note is one of the very few record companies whose "look"—label, logo, album-sleeve design, cover photos and typeface choices—has been as much a part of its overall reputation and regard as the recorded music of its adventuresome and often pioneering artists tucked inside.

The design aspect of the company began immediately in the 78-rpm-single era with founder Alfred Lion's forward-thinking choice of the now-famous "clean" blue-and-white label back in 1939 (originally lemon-lime yellow and blue separated by a thin white stripe) and blossomed in the early '50s with the emergence of the long-play album with its graphics-display potential. While early album covers—particularly those of John Hermsander—set the tone, it was the prescient hiring of Reid Miles that thrust the label into its first golden graphics age, from the mid-'50s to the mid-'60s.

Miles' design totality came from three main palette sources—his exciting and original use of frankly outlandish modern typefaces, his uncanny employment of black, white and one-color choices (which, in lesser hands, is usually limiting) and his synergistic coupling into his design of co-owner Francis Wolff's atmospheric black-and-



LOOK HERE: Thoughtful Blending Of Music And Design Ensure That BN Releases Catch The Eye As Well As The Ear

white session shots, often tinted and oddly but irresistibly cropped. The mix knocked the jazz-record-buying public on its ear. Not that some of the label's competitors didn't produce snazzy covers—but under Miles' eye and hand, Blue Note's, release after release, were consistent stunners and are prized and viewed as design icons of their time today.

THE LABEL

The famous, ever-cool Blue Note label, imprinted on millions of records since its debut in 1939, is a bold, Bauhaus-inspired design that begins with a pure white circle offset by vertical and horizontal slivers of blue on the left and bottom edges, upon which the word "BLUE" is set vertically and the word "NOTE" set horizontally, both in white sans-serif type. It had flash; it said, proudly, "This is today."

When the industry shifted to 33 $\frac{1}{3}$ -rpm microgroove long-play albums, the label remained, albeit with more detailed multi-track listings and company-address information. Collectors now spend hours noting the subtle changes in the label look throughout the '50s and '60s onward.

In 1965, Liberty Records bought Blue Note, although Lion and Wolff and designer Miles still continued to work on releases for a time. Except for small modifications, such as the small script ownership ID, the original label design was carried over intact. However, in 1968, when United Artists purchased the Liberty catalog, the continuity was interrupted.

Gone was the blue-and-white label; replacing it was a fairly unattractive black label that carried over the Blue Note logo at about 10 o'clock on the label. That too changed around 1973, when a dark blue label was introduced, both on new releases and reissues, which carried over to 1978, when the label, through a default deal, ended up as an EMI-America property, the same corporation that owned Capitol. Coincidentally, those dates marked the doldrums of interest in "straight-ahead" jazz. In 1984, Capitol revived the imprint, and the mothballed original label returned with those first releases in 1985.

THE FRONT-COVER LOGO

When founder Lion made the switch to long-play albums in the early '50s, there was not yet a label logo; just simply the company name on the front and back. It was designer Miles who created it, in 1959, after using a short-lived vertical rectangle on a few 1958 releases. For the new one, Miles appro-

riated an apt—perhaps the most apt—musical-staff symbol, an eighth note. He stylized the note to its most abstract: ditching the vertical staff mark entirely, leaving an oval sitting beneath the flag, which he transformed into a single, fat horizontal bar. The record-release number was usually incorporated inside the oval. Inside the bar, he incorporated the phrase, again set in sans-serif type, and in capital letters, "THE FINEST IN JAZZ SINCE 1939." Beneath the flag, and across from the oval with its release number, Miles laid in the name "BLUE NOTE."

The stylized note has had more luck than the blue-and-white label over the years and was removed from the album covers and labels only during the last U.A. takeover, returning after the label became a Capitol property and surviving into the CD era, where it can be seen, ever so much smaller, on all of its current releases.

FRONT-COVER ART

Twelve-inch LP album covers, now seemingly huge, were squares measuring 12 $\frac{3}{8}$ " and were the perfect display tableau for recorded music, and consumers enjoyed their suitable "human" size. During the glory days of the LP, Blue Note's Miles had a field day with the format and became a founding member of the designers who raised LP design to an art form.

It is important to remember that, by the mid-1950s, when young record buyers of the pre-rock era went searching in shops for the hippest of the hip, Miles' LP covers were statements of their own. They were not just fresh and new-looking but loaded with emotionally significant ramifications.

BY BILL HOLLAND



Blue Note covers, with Wolff's realistic photos of urban, well-dressed black men, coupled with the too-cool Miles cover designs, were on the cutting social edge as well.

PRO-SOCIAL '60S

With larger budgets, Miles and Wolff worked more in the early '60s on full-color covers. The experimental use of typefaces remained, but, as the decade blossomed, the focus changed, especially on releases by the label's more commercial "soul jazz" artists, which often

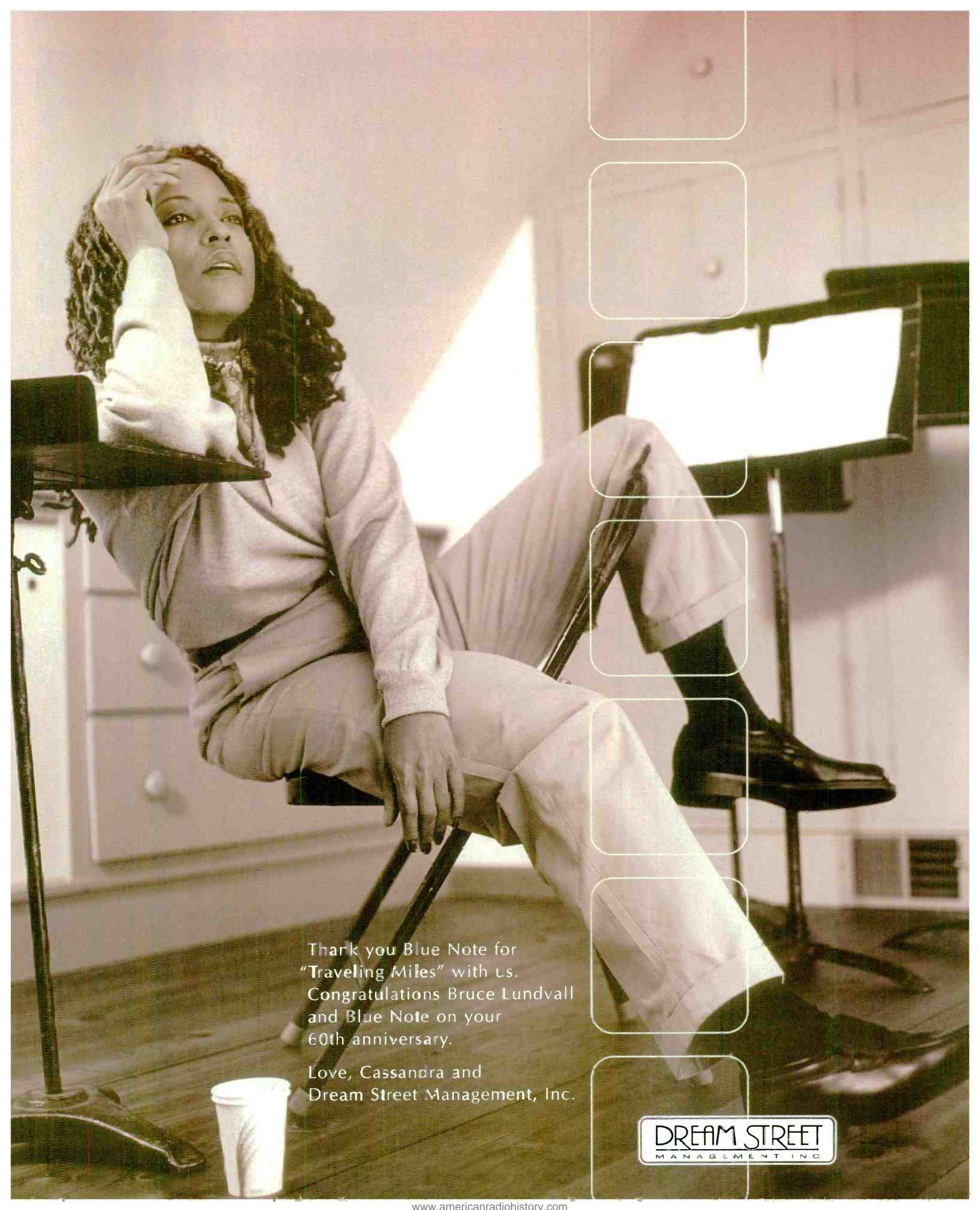
featured shots of the well-dressed artists sidling up to expensive cars. There were also many covers that featured, significantly, black women, which at the time was also a step forward for the industry.

In the soul-music/rock era of the late '60s and early '70s, in fact, many of Blue Note's artists were replaced on covers by boogaloo babes, black and white. By the '70s, in the U.A. stable, and with the original partners and Miles gone, many Blue Notes, under the art direction of Bob Venosa and others, featured psychedelic gatefold productions (and more hippie chicks) in an effort to keep up with the suffocating competition of pop-music releases. The releases moved more and more toward fusion, but, by '81, the imprint was in limbo.

'80S RE-EVALUATION

By the mid-'80s, though, a new generation of record buyers began to view the classic Blue Notes—both the music and the covers—with a new regard, and, as a Capitol imprint, the label began to get the respect it surely merited. The design of new releases drew upon the Lion-Wolff-Miles tradition, and,

Continued on page B-18



Thank you Blue Note for
"Traveling Miles" with us.
Congratulations Bruce Lundvall
and Blue Note on your
60th anniversary.

Love, Cassandra and
Dream Street Management, Inc.

DREAM STREET
MANAGEMENT INC

THE FINEST IN JAZZ SINCE 1939

BLUE NOTE®

UNBURIED TREASURE

Continued from page B-6

McLean, who signed with Blue Note in 1959, had unreleased music issued by Cuscuna, and is a Blue Note artist again today, says, "Blue Note, as it was when I signed with them, is not the Blue Note that exists today. Times are different, and the way they approach things seems to be different, but it's still a great company. They still give young musicians a chance to record. The only difference is we're not living in the times of Frank Wolff and Alfred Lion. It was a much smaller operation in the beginning, much more personal. But they're continuing on with their quest to put out good music. I think Bruce Lundvall does a wonderful job."

Recently, Cuscuna has inaugurated the Connoisseur Series, reissues of classic albums with 24-bit remastering by the famed Rudy Van Gelder, extra tracks where possible and some of the Frank Wolff photographs that did so much to give Blue Note its distinctive look. Newly released are some of the earliest casualties of the LP era, 10-inch albums that were phased out as 12-inch became the thing and were never recoupled into 12s. These include some of the swing recordings under various leaderships made as "The Blue Note Jazz Men," recordings by trumpeter Howard McGhee, pianist George Wallington with early Quincy Jones arrangements, French-horn player Julius Watkins and Gil Mellé, later a successful film composer. Also forthcoming are a set by pianist Sonny Clark with John Coltrane and unreleased Grant Green.

BIG BOX OF JAZZ

Of course, reissues mean boxed sets. Already, Blue Note has reissued comprehensive boxes by Thelonious Monk, Bud Powell, Miles Davis, Clifford Brown (actually in book format), Dexter Gordon, Sonny Rollins and, most recently, Herbie Hancock. "Four years ago," Cuscuna says, "it wouldn't have occurred to us to do a Herbie Hancock box, but now we see it



Herbie Hancock's Blue Note work recently received a deluxe boxed-set reissue.

as a very deluxe way to present an important artist." In the spring, there will be a four-CD retrospective overview of the works of Horace Silver, who was with the label from 1952 to 1980, longer than anyone else.

And now, there is the most impressive boxed set of all, a 14-CD production called "The Blue Note Years," 149 tracks that may amount to the most comprehensive best-of collection ever seen, and a history of the times. Michael Cuscuna supplies the notes (Bob Belden for the final volume), and there is a collection of photographs by Wolff and Jimmy Katz.

The collection contains some of the greatest jazz recordings ever made. There are seven two-CD sets, arranged chronologically and stylistically, and, in just the first set, you can find both Sidney Bechet's "Summertime" and Thelonious Monk's original recording of "Round Midnight." There are records I love, such as "Profoundly Blue," made under the aegis of New Orleans clarinetist Edmond Hall, with Charlie Christian on acoustic guitar (for the only time on record) and blues pianist Meade Lux Lewis on celeste. And there are masterpieces I had never heard before, like Joe Henderson's exquisite performance (under the leadership of drummer Pete LaRoca) of Jerome Moross' "Lazy Afternoon."

The titles of the seven volumes are largely self-explanatory: "Boogie Blues & Bop," "The Jazz Message," "Organ And Soul," "Hard Bop And Beyond," "The Avant Garde," "The New Era" and "Blue Note Now As Then." Included are all the famous men mentioned before, and, since times change, some famous women, too—Elaine Elias, Cassandra Wilson, Geri Allen, Holly Cole, Dianne Reeves and Renee Rosnes.

The last set is produced by saxophonist and arranger Bob Belden, who is, like many of us, nostalgic for a past he didn't participate in. "We could only imagine," he says of his youth, "what it was like to have a choice between a new Blue Note and a Prestige and a Riverside record, trying to decide which Johnny Griffin sideman appearance to get, and then go home and listen to it for the first time." Fittingly enough, Belden's set consists of material from classic Blue Note sessions, reinterpreted by the label's roster of today.

This set comes as close as we are ever likely to get to defining the essence of Blue Note. I wouldn't attempt to define that essence, but perhaps it was done as well as it could be by something Miles Davis said into one of Rudy Van Gelder's microphones after a take of a blues with Cannonball Adderley: "Is that what you wanted, Alfred?" ■

CONVERGENCE GROUP IS PROUD TO PRODUCE BLUE NOTE'S 60TH ANNIVERSARY PROGRAMS

**Congratulations Blue Note
The Best Brand In The Business**

Blue Note Takes New York
over 200 performances, January 1999

Blue Note Special Section
Esquire, January 1999

Camel/*Esquire* New Directions Tour
March/April 1999

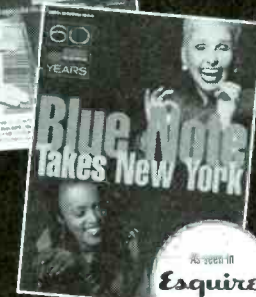
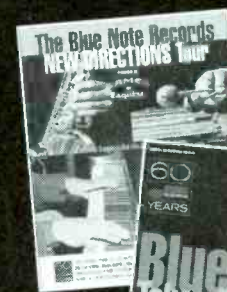
Camel New Directions Photo Essay
Esquire, February 1999

GMC *Envoy To Blue Note* Personalized CD

Blue Note Platinum Visa Card

Blue Notes Newsletter

Smirnoff's Blue Note Martini



As seen in
Esquire

convergence group, inc.

New York, NY

60 years

*of Cool
Struttin'*



CONGRATS FROM
THE CATS AT
EMI MUSIC DISTRIBUTION

EMIMUSIC
DISTRIBUTION
© 1998 EMI MUSIC DISTRIBUTION

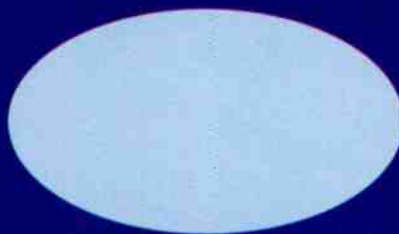


meet you at the jazz
corner
of
the
world
!



www.bluenote.com
©1999 Blue Note Records

Sidney Bechet
Art Blakey
Donald Byrd
Ornette Coleman
John Coltrane
Miles Davis
Dexter Gordon
Herbie Hancock
Joe Henderson
Andrew Hill
Freddie Hubbard
Jackie McLean
Hank Mobley
Thelonious Monk
Bud Powell
Sonny Rollins
Wayne Shorter
Horace Silver
Jimmy Smith
Cecil Taylor
Stanley Turrentine



THE **FINEST IN JAZZ** SINCE 1939

BLUE NOTE®

the finest in jazz is still being made

Bob Belden
Brian Blade
Jane Bunnett
Don Byron
Bob Dorough
Eliane Elias
Richard Elliot
Kurt Elling
Rachelle Ferrell
Tim Hagans
Everette Harp
Stefon Harris
Lena Horne
Charlie Hunter
Sherman Irby
Javon Jackson
Rodney Jones
Joe Lovano
Pat Martino
Medeski Martin & Wood
Jason Moran
Greg Osby
Pieces Of A Dream
Marcus Printup
Dianne Reeves
Max Roach
Renee Rosnes
Gonzalo Rubalcaba
Mark Shim
Jacky Terrasson
Chucho Valdés
Cassandra Wilson

THE FINEST IN JAZZ SINCE 1939

BLUE NOTE®

LUNDVALL INTERVIEW

Continued from page B-1

friends thought we were nuts. This is around 1950, 1953. We'd also go to the Open Door on Sunday nights and hear Monk, Blakey, Jackie Mac. It was great.

What was Monk like onstage?

I was a freshman in college, and I'd meet an older friend, and one night we'd arrived early to one of Monk's Open Door shows. Monk was there early, too, and he was very upset because he wanted the piano moved from the bandstand to the floor. No real reason why—the bandstand was only inches above the floor. So my friend and I did it for him. And he leans toward us and says, "You know, it doesn't take strength to move a piano...it takes art."

Then he starts playing. He finishes his set, and in comes Art Blakey with his band, and there's a huge back-and-forth between the two leaders. "You bastard," Blakey's saying, "I'm supposed to be playing here!" and, indeed, Monk wasn't scheduled until the next week. Monk packed up and headed to the bar and was very upset, sad in fact. Blakey apologized later, I think. I was a huge fan of Monk—bought "Criss Cross" as a 78.

What was your teenage job that got you the loot to spend on music?

The Bel Mar Spring Water plant down the street from my

I am thrilled to have found a new home at Blue Note Records. Thanks to Bruce for keeping the spirit alive and the music feeling young.

—Lena Horne

house. I'd wash the bottles and fill them. And, inside, I'd have on the Newark radio station called the SS Cool. Every day, they'd have a contest asking who was playing on the records, and every day I'd win. I'd shut off the water, run to the phone and call. "That was 'Sippin' At Bells,' and that was Miles!" About a month went by, and I'm called on the carpet by the boss. "We don't do any business in Passaic county; why are there all these calls to Newark?!" They docked my salary to the tune of 10 bucks, but I had my winnings, all these chits, and I traded them in at Ozzie Cadena's Savoy Record Shop in Newark and got a few 78s. Apart from girls, music was the most important thing in my life, always.

What was the first jazz record you bought with your own money?

The first record I had was when I was around 11 or so. A record of 78s with four albums in a sleeve. It was a boogie-woogie piano record on a budget label by a guy named Bobby Mosley. I'd never heard of the guy, but I was totally turned on by the music. And there was a place called Comet, which sold radios, appliances and used jukebox records—it was a front for the mob. And I'd buy the jukebox 78s: Hamp, Louis Jordan. One time, I tripped, fell into the records and knocked over a whole row of plastic table radios. I thought the guy was going to kill me.



Clifford Brown

Has being a fan helped you as you've traversed the industry?

Mike Berniker and I were roommates in college, and we pooled our collections and headed down to Philly to hear Clifford Brown and Max Roach. We were so into it. I played bad saxophone and booked gigs and did whatever I could to be in music. IBM and other companies were recruiting college kids, but that was miles away from me. I didn't want any part of big business. And I tried to get a job at Blue Note Records. And, because I booked bands at Bucknell, I got to meet Willard Alexander. Nothing happened. I wound up working in an ad agency instead. In '58, I was drafted.

We shipped out to Stuttgart. Over there, we went out all the time, too. Horace Silver, symphonies, opera house, Chet Baker, jazz at the Philharmonic—it was all very happening. And, yeah, we'd go to Paris to hear Bud and Dexter. The very last thing I did in Germany was buy Cannonball's "Something Else." Stood outside the shop, looked in the window and used my last German marks to get it. Then when I got home, on the way back from Fort Dix, I stopped by Sam Goody's in Paramus and bought "Blue Train." Two great memories I had from college were being at Birdland when Clifford and Blakey recorded "One Night At Birdland." Then I was at the Bohemia when they made that record. So I've got some odd Blue Note connections. I got home, and Mike Berniker called. He was working as a trainee at Epic, and I said, "I've gotta get in there." I'd looked into insurance in Hartford—horrible.

The pressure was on 'cause I needed a job—I was a nervous wreck. So I called Bill Gallagher at Columbia. I told him I'd work for him for nothing, just bus fare into New York. He said, "I'll call you back." I thought that would never happen, but he did, that night: "You start Monday, \$80 a week." Best moment of my life. I was in. But, had he not said that, I likely wouldn't be here. A very moving thing.

Blue Note's seen as a happy family. Does the small staff foster that vibe?

For any jazz label to be successful, you need people who love the music. For me, our current cast of characters isn't too different from the early days at Columbia records, where all

Continued on page B-14

THE FINEST IN JAZZ SINCE 1939

BLUE NOTE®

60 YEARS & STILL SWINGING!

Best wishes for a swinging 60th anniversary, from your friends at...

IT HAS TO BE

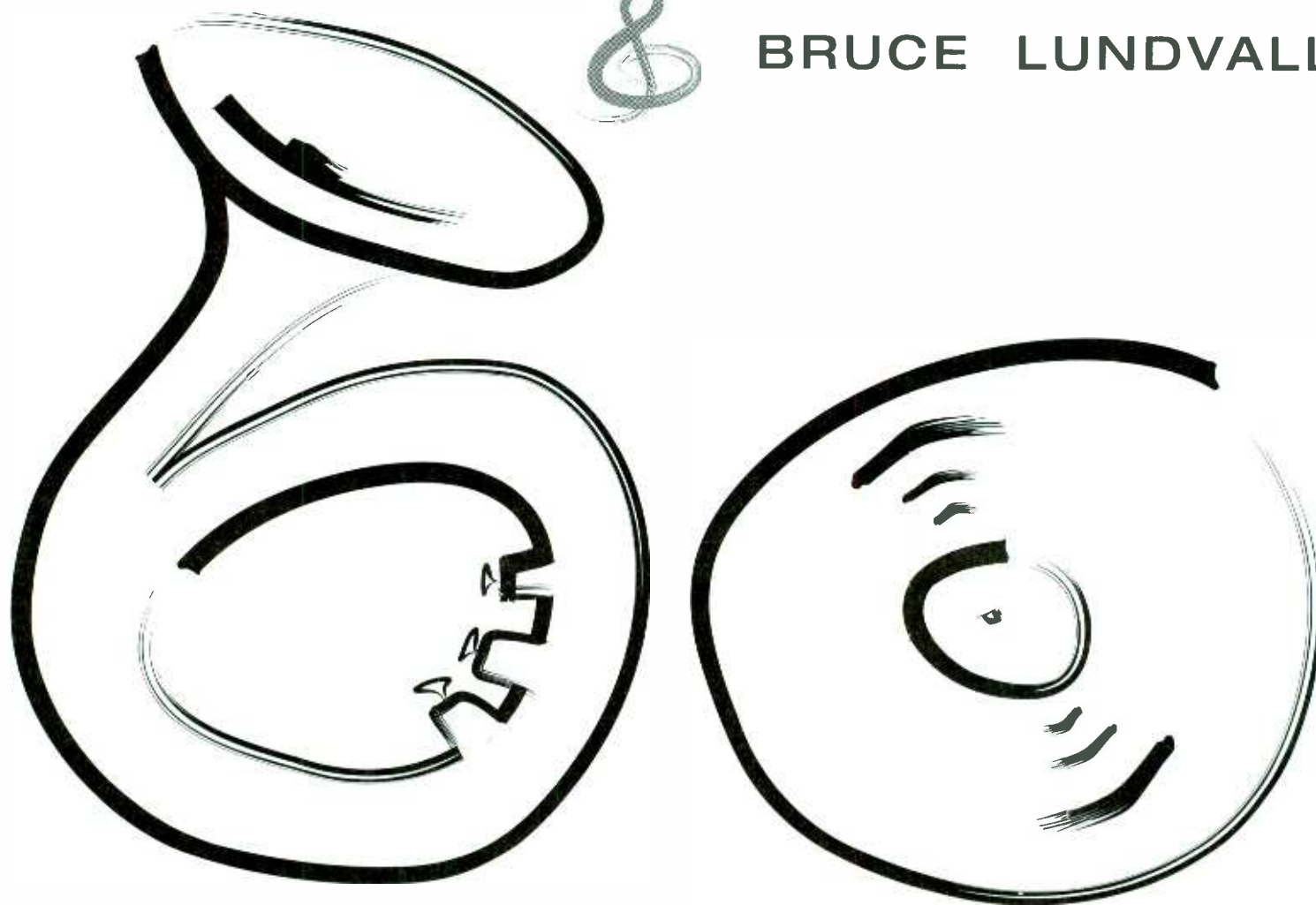
HMV RECORD STORES

CONGRATS!

BLUE NOTE



BRUCE LUNDVALL



FINEST IN JAZZ 1939 - 1998

AGI KLEARFOLD TINSLEY ROBOR VAN DE STEEG



BLUENOTE

a milestone we're proud to be a part of

CAPITOL MASTERING STUDIOS



THE FINEST IN JAZZ SINCE 1939

BLUENOTE®

Thinking back over the years, the albums that I've collected on Blue Note—from Tadd Dameron, James Moody, Art Blakey, Horace Silver, Lee Morgan, Jimmy Smith, Grant Green, Wayne Shorter, Herbie Hancock and Kenny Dorham (to name just a few—give you the sense of just how important this label has been.

—Tommy LiPuma

LUNDVALL INTERVIEW

Continued from page B-12

these distinct personalities were in it for the same reason. It was magical there early on: Goddard Lieberson, John Hammond, Mitch Miller, Teo Macero, Irving Townsend, Bob Cato, Tom Wilson. Extraordinary. These were not businessmen per se—just guys with a creative flair and creative vitality for the music. In other words, John Hammond wouldn't know a hit single if he fell over it. He would never even ask questions about sales potential. But he knew a unique artist every time.



Horace Silver

Was there less obsession with hits back then?

In this business and every business, it's "I want to see a hit." Columbia was the leading record company. Goals for success are taken for granted. But the direction was music-centered, and that's what I've tried to carry through. We're just middlemen—our job is to get to get the artist to the people. Around here, it's great, it's great: a small group of people who like each other. And that's important, especially at my age.

Could Blue Note be the label it is without Capitol, without the mother ship?

No, because the mother ship provides the financing and the support in every regard. If you're working for a company that's not interested in jazz, then you can't possibly win. If it's treated like a real second-class citizen, you lose. I've had seven bosses since I've been here, and each has been supportive of the label. Now, we have always made a little profit, which is crucial, because these guys are businessmen, too. Some years have had 21% return on sales, others 8%. So...there's often a profit. But Capitol has supported us, and that's surprising, because I've seen it not happen at other companies. I've had the occasional pop successes here—Richard Marx and Natalie Cole—so that helps.

How did it happen?

I was still at Elektra, and Bhaskar Menon offered me the chance to revive Blue Note, and I said, "It's my favorite label, so it's definitely an interesting proposal." He said he'd let me do the pop label Manhattan as well. Elektra wasn't big enough to have two CEOs: Bob Krasnow was the chairman, and I was the president. We'd turned the label around a bit, we were

Continued on page B-16

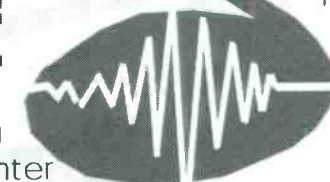
CONGRATULATIONS
TO BLUE NOTE RECORDS
ON YOUR 60TH ANNIVERSARY



PRESTONE PRINTING CO., INC.

Happy 60th
Blue Note

It's been great working with you on Charlie Hunter and Medeski Martin and Wood



Hi Frequency
Music Marketing

Thank you for taking a chance on us when we were an unknown

(919) 942-9244

CONGRATULATIONS BLUE NOTE RECORDS FOR PRODUCING 60 YEARS OF THE FINEST JAZZ

and thanks for making our family a part of your celebration

JANE BUNNETT, SHIRLEY EIKHARD, MARC JORDAN,
RENEE ROSNES, CHUCHO VALDEZ.

from your friends at EMI MUSIC CANADA



www.emimusic.ca



Congratulations, Ken Berry on Blue Note Records' 60th Anniversary

From Your
Friends & Admirers
at Post Perfect

Congratulations!!!

George Wein
&
Festival Productions, Inc.

THERE'S SIMPLY NOT ENOUGH SPACE — OR AN
IMAGE PERFECT ENOUGH — TO SHOW HOW WE
FEEL ABOUT BRUCE LUNDVALL, TOM EVERED, AND
EVERYONE AT BLUE NOTE ON THEIR 60TH ANNIVERSARY.

WWW.  .COM

CHECK OUT OUR WEBSITE TO SEE WHAT WE MEAN.

THE FINEST IN JAZZ SINCE 1939



BLUE NOTE®

As a lifelong fan of jazz, I have found that its spirit of improvisation and ordered spontaneity have been inspirational in the making of my films. Blue Note Records stands as the epitome of that ideal—music created in the moment, lasting a lifetime.

—Robert Altman

LUNDVALL INTERVIEW

Continued from page B-14

lucky with some of the Solar products and Linda Ronstadt's "What's New?," so I felt I'd accomplished something with Bob. And Bhaskar's offer looked good. I've been here ever since.

Do you have to have runaway successes to balance the scales of the roster? Acoustic swing vs NAC or vocalist jazz?

Well, it always helps to have a Bobby McFerrin, US3, Diane Reeves, Medeski, Martin & Wood and Cassandra—all these artists sold as well as many pop artists. Everett Harp, Richard Elliott. There is a pure commercial aspect to this, and that's where crossovers take place. I'd seen it happen at Columbia, with Herbie Hancock and Return To Forever and Bob James. I signed all of them, and they sold like pop artists. It's not the order of the day, but it can happen.



Cassandra Wilson: Her jazz sells as well as pop.

Cassandra's ascendance was out of the blue. Do singers always have an edge over instrumentalists, as far as pop appeal goes?

Well, there's big success for GRP with Diana Krall. And, yes, we've done great with Cassandra. But, in general, I'm not sure that merely being a singer will get you down the road. I'm not sure Verve has had those kinds of numbers with Shirley Horn or Abbey Lincoln. Actually, they're having some now with the Will Downing record. But there's generally a leg up with singers, sure, I agree.

But, I don't make those judgments when I sign somebody. It's true that we have more piano players than we probably should, but if another one came along who was different, I'd go for it. Although, if I had no tenor players, I might say "Gee, let's get one."

Who is the prime competition for Blue Note these days?

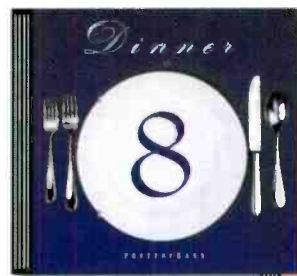
Verve, without question. Especially when you include the impending deal with GRP and Impulse. And then Warner Bros., and then Columbia from time to time. Columbia doesn't seem to be as active as they once were in terms of new signings.

Was it hard to lose John Scofield to Verve a couple of years ago? He'd been with Blue Note quite a while.

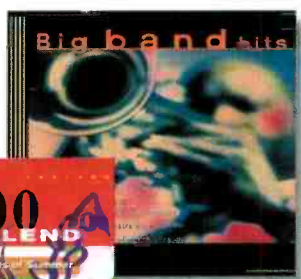
Very hard. He had decided he was going to stay with us, and then, for some reason, he changed his mind. These things happen, you know. He was a very good-selling artist for us. His biggest album was the one with Pat Metheny. I'm happy to see the success John's having, because he deserves it—he's a wonderful player and a nice man.

Continued on page B-18

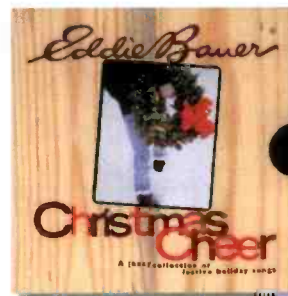
To **BLUE**
BRUCE **NOTE**
 and everyone at



little
brown
bag



For **60** years,
 you've put the
SPECIAL
 in our markets.



Eli Roy Adam



Eddie Bob Jammy

...and the entire team



Happy 60th Anniversary to all of our
 friends at Blue Note Records

From all of your friends over the
 last 10 years at DL Media

Kim Berry
 Monifa Carson
 Sonia Croker
 Maria Echeverria
 Kim Ewing
 Ida Shaw-Forbes
 John Fossett
 Amber Jaynes
 Sophie Darve-Johnson
 Don Lucoff
 Loretta Molta
 JR Rich
 Brad Riesau
 John Rosenfelder
 Ellie Sarty
 Diana Sergi
 Carol Wasilok

THE FINEST IN JAZZ PR SINCE 1988

phone (610) 667-0501 fax (610) 667-0502
 email dlmedia@earthlink.net

Congratulations

BRUCE, TOM, SAUL, BRIAN, ANDY

and the entire

BLUE NOTE
STAFF

for 60 years of Success

All Our Best,

RACHELLE FERRELL

and your friends at

KENT BLACKWELDER
MANAGEMENT



TO BRUCE, TOM AND ALL AT BLUE NOTE:

*Congratulations on
60 years of great artistry
and great success*

*We're proud to be part
of the legacy*

*Best wishes from your friends at
SHORE FIRE MEDIA*

Representing the most important artists in jazz...

...and rock, soul, Latin,

country, classical and gospel.



THE FINEST IN JAZZ SINCE 1939



BLUE NOTE®

LUNDVALL INTERVIEW

Continued from page B-16

Is running a jazz label like running a baseball team—one simply buys oneself a roster?

No. Sometimes there are bidding wars, just like in pop. More often, it's about finding people who are not well-known and signing them anyway. We've had our competitive situations here: Jacky Terrasson, Chucho Valdes...Verve wanted Chucho badly, because he was with Roy Hargrove and all. That was a bidding situation. Joshua Redman, who we lost to Warner Bros., was also a bidding situation.



Chucho Valdes

Why did Chucho choose Blue Note?

My history with him, I think. We go back to 1977 and Irakere, who I signed to Columbia back then. No one had ever gone to Cuba to sign an act and all that stuff. Over the years, I went down and visited with him, so we had a relationship. Chucho came into his own by touring with Hargrove and began to play here over the last few years. That's when he became a big buzz.

Let's stop at Cuba for a moment. These days, the music is totally chic. You were on the scene decades ago. What drew you to it? Do you remember having your ears opened?

Sure, it was incredible. I'd signed the Fania All Stars at Columbia and had heard about Irakere. Jerry Masucci got us our visas, and we went down in '76 and saw Irakere in an open-air concert and were completely blown away. I vowed I'd sign them, one way or another. We found a way and did. They actually opened for Steven Stills on a tour back then. That's when Arturo Sandoval and Paquito D'Rivera were in the band. They were astonishing—polished, interesting, fresh. Very powerful music.

Jazz reissues are everywhere. How many times can one title be revived?

Catalog is 50% of our business, and it does often bail us out, which is true at Verve and true at Columbia, as well. The costs are amortized. We've released an awful lot, but it's the backbone of any label. Capitol as well. Not just jazz; Sinatra, the Beatles. Incredible sales.

Blue Note doesn't keep reissues in print for long.

They go and they come...and go again, yeah. Everything can be reinstated. I'm finding that artists I signed in my first couple of years here have just been reissued! The records run their course, they slow down, and you bring 'em back when the time is right. Joe Henderson's "The State Of The Tenor," for example. We'll keep doing it that way.

Is there a title close to your heart that hasn't been reissued because it's too obscure?

Yeah, Serge Chaloff's "Boston Blow Up." That should come out, and it will. We finally put out "Blue Serge." Maybe some Larry Young titles, too.

Tell me about your deal with Mosaic.

We have invested in a joint venture with Mosaic so that we're 50% partners, the intention being to develop a mail-order expertise through [direct-mail firm] True Blue, which Mosaic is part of. Of course, they'll be doing more boxed sets of our archived material, but the rationale is to expand into mail-order in a professional way. True Blue has a very active mailing list of 50,000 or so.

Jazz in America: is it getting easier to get the music off the ground?

That's very, very difficult to answer. But no, I don't think so. I'll tell you this. In the area of smooth jazz, the sales have

come down—in some cases by half. And making those records is costly. So, selling big is required. As far as acoustic music goes, it's always been tough selling serious, straight-ahead jazz. This new category, whatever you want to call it—Medeski, Martin & Wood, and Charlie Hunter—those kinds of things have a better commercial chance. But we have a long history of straight-ahead acoustic jazz, and it is difficult, no doubt, to sell meaningful numbers of that music. We just try to make the records economically. It's hard to sustain sales on an artist. Say a young listener gets into Joshua Redman and goes nuts and buys his first and second records. But then they want to explore Coltrane or Dexter, and they move on. Stefon will have a real success with his next record. The groundswell is real. But can he sustain a strong sales level over the years? Tough question. That's one reason I love Lovano. He sells steadily—all his records sell around the same number. Reliable Joe. ■

LOOK HERE

Continued from page B-6

perhaps because of an additional interest from respectful buyers in the Japanese market, reissues were given back their original cover designs.

Today's Blue Note CD covers are more free-roaming than their predecessors, since the range of music styles of artists on its label roster is wider than those of yore—although the classic label and the logo are intact.

The label designers, of course, "weave through the tradition set by those men," says Gordon Jee, creative director for Capitol's Blue Note as well as Angel Records. "You're always in their shadow." He cautions that, with too much imitation of the golden-era look, "you'll always fall short, and frankly, that vocabulary has been co-opted—it really doesn't represent jazz anymore. It's a different world now, and so we're trying to break out with new looks."

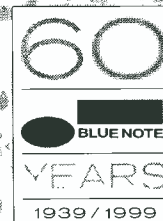
Whether it's a straightforward color studio portrait of masters like Lena Horne or Tommy Flanagan, or slightly quirky, mosaic-like integrations of photo portraits, type and graphics like the recent Jacky Terrasson, Kurt Elling or Renee Rosnes albums, Jee says, "We're trying to push the image, to engage the viewer/listener to look at or get a chuckle or discover small things there. It's the kind of freedom you have in jazz." ■

CONGRATULATIONS

BLUE NOTE RECORDS

AND

BRUCE LUNDVALL



Color Incorporated

BORDERS

60
BLUE NOTE
YEARS
1939 / 1999

CONGRATULATES

— *Blue Note on 60 years of Great Music* —



As a proud partner, we extend our very best wishes for every success in the future to one of jazz music's preeminent record labels.


BORDERS®
BOOKS, MUSIC, VIDEO, AND A CAFE.
www.borders.com

60th Anniversary

BLUE NOTE RECORDS

"It's always a pleasure working on Blue Note Projects!"


From Leon Zervos and your friends at



**ABSOLUTE AUDIO, INC
MASTERING STUDIOS
N.Y.C**

With profound admiration on behalf of everyone at Atlantic, I salute Blue Note Records and our friends from Alfred "Stompy" Lion to Bruce Lundvall on 60 years of making great jazz music.

-Ahmet Ertegun



www.atlantic-records.com
THE ATLANTIC GROUP
©1999 ATLANTIC RECORDING CORP.
A TIME WARNER COMPANY

YOU MAY BE OLD...
BUT YOUR JAZZ IS STILL TIGHT

THE FINEST IN JAZZ SINCE 1939

THANKS FOR LETTING US SHARE IN THE LEGEND

BLUE NOTE.



BAU-DA DESIGN LAB, inc. NYC



BAU-DA-DA-HAN2

BMG Dazzles Its Directors During Confab In Germany



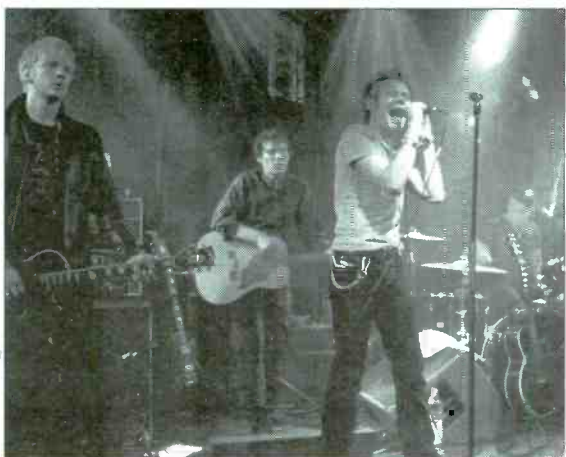
Taking it to the top are the members of Another Level. Shown, from left, are Bobak Kianoush, Wayne Williams, Dane Bowers, and Mark Baron.



Reaching for the stars are the members of Innosense. Pictured, from left, are Veronica Finn, Mandy Ashford, Nikki DeLoach, Amanda Latona, and Danay Ferrer.



Performing at the Schloss Johannisberg for the BMG team are the Chieftains. Shown, from left, are Derek Bell, Patrick Fitzpatrick, Paddy Maloney, and Matt Molloy.

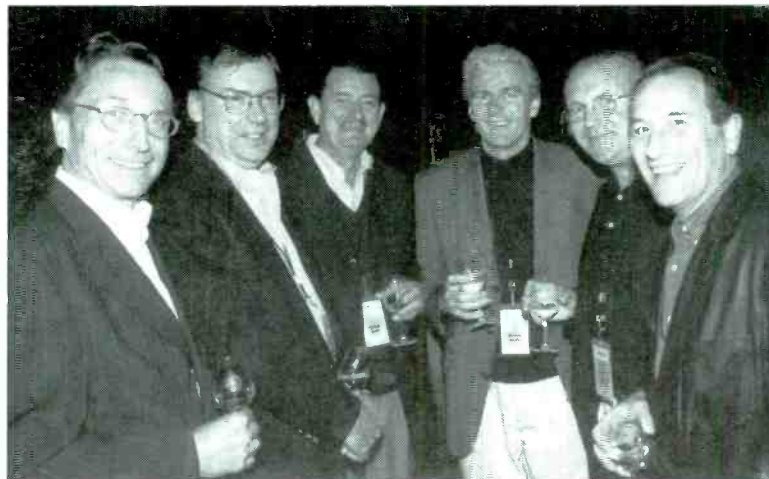


Swedish act Kent rocks out, including, from left, guitarists Sami Sirvio and Harri Manty, vocalist Joakim Berg, and drummer Markus Mustonen.

WIESBADEN, Germany—BMG Entertainment International recently hosted its annual managing directors' conference in this German spa town, and a number of the company's top international acts performed for the 80-plus delegates. Among the acts showcased were the Chieftains, Kent, No Mercy, Another Level, Innosense, and Republica. Among the executives who heard and saw the talent lineup were BMG Entertainment International president/CEO Rudi Gassner and BMG Entertainment president/CEO Strauss Zelnick.



The BMG Entertainment International team assembles for the conference scrapbook shot, led by Rudi Gassner in the front row, second from right.



Relaxing in Wiesbaden, from left, are Rudi Gassner, BMG Entertainment International senior VP of finance and administration Joe Gorman, BMG New Zealand chairman Morrie Smith, BMG Asia-Pacific senior VP Michael Smellie, BMG Entertainment VP of human resources Ira Sallen, and BMG Spain president José Maria Camara.



Republica's Saffron, Tim Dorney, and Johnny Male mix it up with the BMG team. Shown, from left, are Rudi Gassner, Saffron, RCA Records president Bob Jamieson, BMG U.K. and Ireland VP of international Ian Dickson, Dorney, Strauss Zelnick, BMG U.K. and Ireland chairman/executive VP Central Europe Richard Griffiths, and Male.



Norwegian vocalist Sissel performs with the Chieftains at the conference's closing dinner, held at the Schloss Johannisberg. Sissel, left, is pictured with backup singer Mariann Lisland.



Republica lead vocalist Saffron entertains conference delegates at Wiesbaden's Das Kurhaus club.



BMG Classics president Cor Dubois, left, makes a point to BMG Classics Europe managing director Lars Toft, right. Lending an ear is Rudi Gassner.



No Mercy showcases its talent for the BMG managing directors. Shown, from left, are group members Gabriel Hernandez, Marty Clinton, and Ariel Hernandez.

FOREIGN MUSIC HITS A RECORD LOW IN JAPAN

(Continued from page 42)

"The quality of record companies, production companies, and producers has improved," says King Records managing director Sumio Amanuma.

"Young people are satisfied with the music they make without [listening to] American or European music," Amanuma continues. "Their Japanese lyrics communicate well with young listeners—people know the singers through various media, especially TV. The lyrics address topics of concern to young people. It's natural, while Japanese fans of foreign music basically don't understand the lyrics."

Notes Katsumi Nishimura, executive director of music publisher J-WAVE Music, "Technically, there's not that much difference between domestic and foreign musicians these days. The music sound itself has become more international."

A good example of the kind of Japanese act that is meeting the international competition head-on is female vocalist Misia. Her R&B-flavored debut album, "Mother Father Brother Sister," has sold more than 2 million copies since its June 24, 1998, release on Arista Japan.

Paradoxically, one reason domestic product is doing well is that overseas-based retailers Tower, HMV, and Virgin have helped to break down the conceptual barriers between foreign and domestic music.

Notes King's Amanuma, "In the past, Japanese and foreign pop music were different markets. Now, the foreign record stores are selling J-pop."

"It's not that American or European music has gotten worse—it's because today's Japanese pop music suits young Japanese," he adds, citing the way many domestic acts use English catch phrases to give their songs an "international" cachet.

Others say a lot of American product, in particular, just doesn't click with Japanese music fans.

"It used to be that what was popular in the Billboard charts affected Japan, but since country & western and rap started to do well in the charts, it's no longer been that way," says J-WAVE's Nishimura.

Notes Tower's Cahoon, "We had stores that didn't sell one copy of Garth Brooks' 'Double Live' the first week it came out."

Nishimura says the Japanese want to hear melodious music. "But these days, with most American songs, we can't find good melodies," he says.

Downsizing by Japanese labels is another factor behind the yogaku blues. Many major labels have cut back drastically on their international A&R staff (one label is said to have gone from 18 to four yogaku A&R staffers in the past year), making it difficult for them to promote anything besides superstar acts.

"We find it hard to get marketing support for all but the biggest international acts, partly because we're selling the import version that the record companies are selling at very low margin, and they probably can't afford the marketing support," says HMV's Dezelsky. "We end up doing a lot of stuff ourselves for international artists."

On a more positive note, industry observers say some of the international A&R personnel who have taken "early retirement" from the majors are now starting up independent labels.

Industry observers say the majors should give more thought to importing instead of licensing foreign albums that might sell only 2,000 to 3,000 copies. And Hiroe Takahashi, an A&R staffer at recently established yogaku specialty label V2 Records Japan, says there's still no substitute for knowing your potential market and how to promote a given act effectively.

ITALIAN INDIES SAY FIMI

(Continued from page 43)

members (five elected by the majors, seven by medium/small labels). The second change was a membership cost structure weighted to the size of each company. The third was that the adoption of any resolution require the support of at least two of the three categories (large/medium/small companies).

AFI's new president, Franco Bixio—elected in October 1998—is president of Rome-based Bixio Music Publishing Group, operating the Cinevox, Bubble Records, and Music Strasse labels. He insists that AFI will remain important.

"This situation was brewing prior to my election," he says. "It is not a happy situation in which to take on the AFI presidency, but we will continue as a significant representative body and seek to attract new members. I believe that while the majors and indies share some common goals at the political level, they each need their own representative bodies."

AFI's membership now stands at about 160 members, including music publishers, artist-management companies, and labels. The companies joining FIMI include the most successful Italian indie labels, including Time Records, Dig It International, Do It Yourself, Energy, Expanded, IRMA Records, and Ala Bianca.

Commenting on his company's decision to move from AFI to FIMI, Max Moroldo, managing director of Do It Yourself, says, "AFI's membership included all types of companies. The record industry needs a body that specializes in issues affecting record producers and labels."

FIMI director general Enzo Mazza says, "The independent labels represent a dynamic part of the record market, and it has become vital to include as many companies as possible in the political lobby to define new regulations covering anti-piracy and electronic distribution via the Internet."

He adds that FIMI has provisionally extended its contract with market research company AC Nielsen for six months—until July 1—to compile its album and singles charts. "We anticipate forming a new independent company financed by the record, radio, TV, and market research industries to compile a new official chart during 1999," he says.

Music-Biz Dropout Paul Grady Returns

BY LARRY LeBLANC

TORONTO—A lifetime passion for songwriting is the cornerstone of singer/songwriter Paul Grady's exquisite folk-styled album "Little Things," released here Oct. 13, 1988, by his label Patient Records and distributed nationally by Indie Pool Canada.

Grady, 48, quietly slipped in and out of the Canadian music industry two decades ago. He is perhaps best remembered in Canada for penning the Anne Murray tracks "You Can't Go Back," "Uproar," and "Another Pot Of Tea" in the 1970s. The latter was also recorded by Emmylou Harris.

Today, Grady works as a probation officer for the Ministry of Solicitor General and Correctional Services in Toronto's gritty inner-city region.

"[My job] deals with people who've received probation in lieu of a jail term," he says. "I made a little change in the [career] road with no regrets. No matter what happens with this new album, I'm not going to lose connection with the counseling, because people are in more desperate straits today."

Despite becoming a full-time probation officer in the mid-'80s, Grady kept an active interest in music, even taking a trip to Nashville in 1987 to meet with music publishers. "I was told if I moved to Nashville I could make a living. However, I was married and had started working as a probationary officer," he says.

PATIENT RELEASE

The following year, in talking with Lyman MacInnis, then managing director of Balmur Ltd. here, Grady learned that the company would be aggressively expanding its publishing activities. When MacInnis offered Grady a publishing contract, he accepted, staying with the company until 1994. In the course of assembling demos for Balmur with guitar/producer Doug Virgin, Grady decided to release an album, "Almost Memphis." It was finally released by Patient Records in 1997.

"I wanted to still be a songwriter, and [recording] was a way of getting the songs into circulation," he says. "I didn't really push it. It's a good demo, but I knew I could do better. When I get rid of the first 1,000 copies, I'm going to reconfigure it. I've got about 500 left."

Grady had firm ideas about what the follow-up, "Little Things," should be: tightly focused, less constrained, and more of a group effort.

Produced by Rusty McCarthy and Bob Doidge at Grant Avenue Studio in Hamilton, Ontario, in the fall of 1997, the set features superb backing by McCarthy (guitars), Carl Rabinowitz (bass), Michael Sloski (drums), and Matt Horner (piano, organ, accordion).

"One of the things I wanted to do different was to play live," says Grady. "I was overdubbed to death on the first record."

Born in Peterborough, Ontario, the oldest of four children, Grady moved to nearby Lindsay, Ontario, at the age of 7 when his parents opened a restaur-

ant there. When he was 12, the family moved to Oshawa, Ontario, where Grady, influenced by hearing the Beatles, began to hang out at such local clubs as the Get, the Jubilee Pavilion, and the Green Door Coffee House. He also began playing guitar in the rock group the Trayll and with the Centennial Bedsread, a jug band.

While studying English at Trent University in Peterborough, in 1968,



GRADY

Grady was a member of the university's folk music society along with such budding singer/songwriters as Ian Tamblyn, Robert Armes, Christopher Ward, and Stan Rogers.

"In the coffeehouses, people really listened [to performers]," says Grady. "You played with your lonesome guitar to absolute silence."

In 1969, Grady dropped out of Trent University and moved to Toronto with the intention of becoming either a journalist or a singer. Eventually, he teamed up with guitarist Peter Craig to form a folk duo that played local clubs.

Grady was soon befriended by several members of Murray's inner circle, who were impressed with his musicianship and budding songwriting talent. They included Murray's bassist and group leader, Skip Beckwith; her producer/arranger, Brian Ahern; and Cape Breton singer John Allen Cameron.

From 1970, when her single "Snowbird" soared up Billboard's Hot 100 Singles chart, eventually peaking at No. 8, until the emergence of Bryan Adams in the mid-'80s, Murray reigned without rivalry over Canadian pop music. Her early recordings, produced by Ahern, provided commercial breakthroughs not only for Grady but for such Canadian singer/songwriters as Gene MacLellan, Shirley Eikhard, Bruce Cockburn, Steve Rhymer, and Brent Titcomb.

A former singer on CBC-TV's "Singalong Jubilee" program, Murray moved from Halifax, Nova Scotia, to Toronto in January 1971. She formed Balmur with Ahern and her future husband, Bill Langstroth, to oversee her career. Helmed by Leonard Rameau, who later became Murray's personal manager, Balmur in its first decade handled the management of Grady and Canadian singer/songwriters Cameron and Robbie MacNeil, pianist Frank Mills, and Anne's brother, Bruce Murray.

"Brian Ahern and I hit it off right away," says Grady. "Brian, God bless him, put 'Uproar' on the B-side of 'Love Song,' which really helped me. 'Another Pot Of Tea' is the song people most comment on because Emmylou Harris also recorded it."

Cameron recorded Grady's "Get There By Dawn" as the title track of his 1971 debut Columbia album, and U.S. actress Mary Kay Place also recorded three of his songs.

With Grady enjoying significant success with his early songwriting,

the logical next step was for Balmur to secure him a record deal. That, however, didn't materialize.

"Brian got \$500 from Capitol Records of Canada [now EMI Music Canada] to do demos, but they passed," recalls Grady. "I also recorded with Skip Beckwith in the late '70s, but Canadian-based labels [we] approached weren't interested. I was going to [release] an album independently, but in those days there wasn't the same [independent] infrastructure in Canada as there is today."

Discouraged by the lack of progress in his career, Grady left Balmur and eventually dropped out of music to become a priest.

"My period of disbelief was in my late teens and early 20s," he says. "As time went on, the ministry became more interesting to me. Then I focused in on counseling."

A Rich Tradition In Folk Continues

TORONTO—Despite its recent string of international pop successes, Canada has long produced an impressive number of leading contemporary-folk performers.

They include Ian & Sylvia, Gordon Lightfoot, Neil Young, and Joni Mitchell in the 1960s; Bruce Cockburn, Kate & Anna McGarrigle, and Stan Rogers in the 1970s; and, in recent years, Loreena McKennitt, Ashley MacIsaac, James Keelaghan, and Mary Jane Lamond.

As well, the roots of many of Canada's children's performers, including Raffi, Sharon, Lois & Bram, and Eric Nagler, lie in Canada's rich folk-music tradition.

"The interest in roots and traditional music in Canada is as strong as ever," says Paul Mills, co-owner of 3-year-old Toronto-based Borealis Records, which is distributed nationally by Festival Records.

Roots and traditional music "is part of our heritage," Mills says. "It is buoyed up by the strength of the music scene on the East Coast, and the singer/songwriter phenomenon continues to be one of Canada's strongest suits."

Today, despite the lack of commercial radio airplay or major-label signings, Quartette, Laura Smith, the Whiteley Brothers, John Allen Cameron, Heather Bishop, Teresa Doyle, Penny Lang, Fred Eaglesmith, Roy Forbes, Daisy Debolt, Suzie Vinnick, Connie Kaldor, Night Sun, and J.P. Cormier continue to bloom.

"There are tons of [folk-styled, independent Canadian] releases today," notes Mills.

Says Jack Schuller, president of Festival Records in Vancouver, "The Canadian folk festival circuit is as strong as ever. The festivals that are run well are doing well. We're selling decent numbers of folk [albums], like the Borealis catalog, and James Keelaghan is also doing really well for us."

LARRY LeBLANC

CANADA

ENORMOUSLY BENEFITING from significant shifts reverberating throughout the entertainment industries, Canada has become one of the premier sources of music in the world.

"In many ways, Canada is now leading worldwide trends," says Randy Lennox, president of Universal Music Group (Canada). "Canadian artists—from Celine Dion to Alanis Morissette to Sarah McLachlan—are now leaders in their respective genres."

There have been striking international chart successes and breakthroughs in the past year by Canadians. Topping the list, of course, are Dion, Twain, Morissette and McLachlan, but there are also Barenaked Ladies, the Wilsons, Loreena McKennitt, Deborah Cox, Diana Krall, the Moffatts and Leahy. And, in France, Quebec's Lara Fabian.

Furthermore, there's the continuing international success of such Canadians as Bryan Adams, the Tragically Hip, Sloan, Rush, Jann Arden, Holly Cole, Ron Sexsmith, Hayden, Bruce Cockburn, Raffi and Susan Hammond (of Classical Kids).

Among Canadians of international stature with albums targeted to foreign markets in 1999 are Amanda Marshall, Crash Test Dummies, Wide Mouth Mason, Corey Hart, Our Lady Peace, Love Inc., Chantal Kreviazuk, Sky, Kim Stockwood, the Tea Party, Moist and Dayna Manning.

IT'S A SMALL WORLD

The significant trends benefiting Canadians abroad include global media giants in music, films, television, book publishing and cable television; and far-reaching technological changes, including e-mail, the ability to produce webcasts and satellite broadcasts, and EBNET, which has made it easier to access information and music internationally.

At the same time, the growth of foreign markets has made artist development in Canada more globally oriented. Canada's five multinational affiliates—EMI Music of Canada, Universal Music Group Canada, BMG Music Canada, Warner Music Canada and Sony Entertainment (Canada)—and such Canadian-owned independent labels as Nettwerk Productions, Attic Music Group, True North, Stony Plain, Iron Music Group, Analekta, Marquis Classics and Hi-Bias now increasingly look to develop artists who can leap international boundaries.

"We're watching specific market trends worldwide when signing an artist today," says Lennox.

"[Being more international] has partially come out of necessity," adds Lisa Zbitnew, president of BMG Music Canada. "The funnel [for exposure] has narrowed in America. American labels no longer have huge rosters or the opportunity to exploit as many acts."

Manager Bruce Allen (Bryan Adams, Martina McBride, Anne Murray) agrees that there are limitations in the U.S. marketplace that work against Canadians. "As [American] radio changes and some of the older acts battle [for exposure] in America, you have to remember there are billions of people outside of America who also like music."

According to Al Mair, utilizing a global strategy has been part of the Attic Music Group since he co-founded the label/publishing company in 1974. "In the first decade, I spent eight weeks of the year in Europe and took numerous trips to New York, Los Angeles and Nashville," he says.



THEY'RE NEVER HOME ANYMORE!

BY LARRY LeBLANC

"In 1998, I was in Europe four times." Mair emphasizes the importance of Canadian-based label executives, publishers and managers comprehending what's popular in other territories, as well as realizing the limitations of their rosters. "Many people in Canada don't want to recognize that rock music has become a niche market internationally," he says.

Zbitnew agrees. "Throughout Europe, the most transportable music is dance and pop," she says. "[Many] terri-

tories don't have an alternative market or a hip-hop market. There are 52 BMG markets [globally]. It'd be ridiculous to assume we're going to get a release [of a domestic title] everywhere. With a developing act, you have to look at niche markets and opportunities."

No other music center has felt the presence of Canadians more than Nashville, home for such Canuck artists as Terri Clark, Lisa Brokop, the Wilsons, Michelle Wright, Patricia Conroy, Gil Grant, Shirley Myers, Chris Cummings, Lawnie Wallace and Colin Linden; producers Miles Wilkinson, Adam Mitchell and Brian Ahearn; and songwriters Cyril Rawson and Eddie Schwartz. Canada's most celebrated country singer, Timmins, Ont.-born Shania Twain resides in upper New York state.

INTERNATIONAL BUSINESS

Other than Canadian artists, and such top Canadian producers as David Foster, Daniel Lanois, Bob Rock and Bruce Fairbairn, most of Canada's managers, publishers, booking agents and distributors are now operating in an international context. Also, there's Michael Cohl-headed The Next Adventure, which handles global tours for U2 and the Rolling Stones.

A decade ago, it would have been implausible for Ireland's Chieftains, Norway's Sissell Kyrkjebø or such American-based acts as Van Halen, Joni Mitchell, Big Wreck and Martina McBride to be managed by Canada-based managers. "In the case of Martina, it would have been a Nashville manager or a Texas manager, at worst," jokes Allen.

"There are more [Canadian-based] managers working internationally than ever," says Toronto-based Jake Gold, manager of the Tragically Hip and Big Wreck.

"The reality is that with phones and faxes you can effectively manage from anywhere," says Steve Macklam, head of Vancouver-based Mind Over Management, which handles the Chieftains, Joni Mitchell, Diana Krall and Kyrkjebø. Macklam is also co-director of Wicklow Records, a joint venture between BMG Classics, himself, Chieftains leader Paddy Moloney and Vancouver-based manager/booking agent Sam Feldman.

Adds Macklam, "I'm continually on the move, working with bands from as far afield as Finland, Siberia, Tuva [Mongolia], New York, India and Zanzibar. I'm now spending eight months of the year abroad."

Another Vancouverite racking up frequent-flyer miles is Terry McBride, head of Nettwerk Management, which handles Sarah McLachlan, Moist, the Devlins and Tara McLean. McBride estimates he spends less than half his time in Canada today. "Some of our managers spend only 25% of their time here," he says.

According to Toronto-based manager Ray Danniels (Rush, Van Halen), who has spent "five years constantly on the road," managing the fast-paced career of an American act like Van Halen is a trade-off. He says, "I'm on planes to Los Angeles more often than I like. On the other hand, I get to live in Toronto. I don't have to be in L.A., constantly available, and [have] my personal life centered around my business life."

Continued on page 58

CANADA

Busting **OUT** All Over Canadian Artists And Labels Aim For International Success

BY KAREN BLISS

When Canadian majors sign domestic acts, their intention is to sell them to their global affiliates. Artists can rack up gold (50,000) and platinum (100,000) albums at home but still have to dine on pasta. Breaking an act internationally is where the label and artist both have a shot at making money.

"Any country trying to break an act, whether it's an English-language pop act from Sweden or from Canada, it costs us all about the same amount of money to break an act globally," says Deane Cameron, president of EMI Music Canada. "It might be cheaper for the Swedes to break an act in Europe, but it's way more expensive to get them over to America. Canadians might save 20% on tour costs living next door to America, but trying to break Europe will be a little more. Currency fluctuations is one



Clockwise from top left:
Celine Dion, Wide Mouth
Mason, Love Inc.



issue; proximity to the major markets is another."

According to Cameron, most of the major labels operate in 45 countries directly and have about 10 to 15 more licensees in exotic but smaller territories. A ballpark figure of \$1 million (Canadian), between video production, tour subsidies and a basic marketing plan, is a "moderate" amount of money to try and break a recording internationally.

The best way to motivate a foreign company to release and promote a Canadian album is to build a story in Canada first, sources at all the Canadian major labels agree. International marketing reps here are frequently inundating their affiliates with selling points—press packages, videos, sales and chart figures—and some create EPKs or video presentations for the international marketing meetings.

SUCCESS STORIES

Sony Music Canada has the biggest success story—Celine Dion, a direct signing that gives the label much pride. And clout. Newer signings Our Lady Peace and Amanda Marshall are now laying an impressive base, both surpassing sales of 1.5 million units worldwide on previous albums. "Nothing matters more than the strength of the product," says Sony Music Canada's VP of international marketing, Richard Zuckerman.

This time around, Marshall will enjoy a simultaneous worldwide release (late March) for her sophomore album on Epic. "We'd like to expand our audience in the U.K. and break in Latin America," says Zuckerman. Columbia U.S. has committed to release pop fiddler/singer Melanie Doane, and Zuckerman has just started pitching country singer Tara Lyn Hart internationally.

At BMG Music Canada, Jim Campbell, VP, international/domestic artist development, has set up two releases: Crash Test Dummies and Love Inc. There was a (BMG) European marketing meeting for the Dummies at the end of January for "Give Yourself A Hand," due March 15 on ViK/Arista in most territories. The single "Keep A Lid On Things" will be serviced Jan. 25.

Dance act Love Inc., whose eponymous album is platinum in Canada, released the "Broken Bones" 12-inch before Christmas in the U.K. and at the beginning of the year in Europe through ViK/RCA. "This started differently," says Campbell. "We have an organization within the company called DanceNet, which includes all the people who work dance product in the various territories. Love Inc. was previewed at a DanceNet meeting in Berlin [July 13-16, 1998], and everybody made a commitment to release and market the record."

UNIVERSAL CONCERNS

Due to Seagram's purchase of PolyGram, it's impossible for Allan Reid, executive VP of A&R at PolyGram Group Canada, to speculate on how the company will operate in Canada.

Until now, because its roster contains just a handful of acts, A&M Records Canada had utilized A&M International in L.A. to pitch its acts to PolyGram affiliates, a relationship that began with the Jann Arden co-venture with A&M America and continued with fiddler Ashley MacIsaac and, recently, Big Sugar and Matthew Good Band. "While they've been pitching Sheryl Crow and Sting, they've also been pitching our acts," says Reid.

Universal Music Canada's assistant marketing manager Catonia Whalen hasn't let the buy-out deter her from looking to 1999 and sending out mailings for Johnny Favourite Swing Orchestra's "Holiday Romance." "There's interest [from Universal affiliates] in Australia, New Zealand and the U.K.," she reports.

Since coming to Universal a year ago, Whalen has helped secure international releases in several territories for MCA America joint-venture Holly McNarland and was instrumental in securing a Japanese release for Sloan's "Navy Blues" through Universal Japan, even though the album is licensed from the band's own murderrecords label. The album has sold a quick 10,000 units, and expectations are for 30,000. Universal Japan is picking up the back catalog and wants to release the next album.

Warner Music Canada's international marketing manager, Georgia Tsao, took over the position in April and plans to meet with the international departments in Europe, Southeast Asia and the Pacific Rim early this year about albums by Wide Mouth Mason, Colin James, Robert Michaels and Jim Cuddy.

"Warner's never really put a lot of emphasis on international markets, simply because most of our repertoire has come from the States and it's done so well for us," says Tsao. "We want to shift our gears and focus on international because we have a lot more focus and a lot more substance on our domestic roster."

Tsao believes rock trio Wide Mouth Mason's cultural diversity might help "open the doors to these territories." Also, flamenco guitarist Robert Michaels could be as big as Bocelli, and Colin James may be able to overcome the European backlash against swing.

During the first quarter of 1999, Karen Klug, director of international marketing for EMI Music Canada, is working on securing foreign releases for Tom Cochrane and Kim Stockwood, but the true departure for the label, whose roster has primarily been comprised of rock bands and singer/songwriters, is urban-pop duo Sky.

"What sets them apart from most pop acts today is that they write and perform their own songs," says Klug, who led a presentation in June at the MDs in Barcelona and got "overwhelming feedback," especially from EMI affiliates in Southeast Asia. "Because the feedback was so good, they asked for the band to come and perform a showcase at the [EMI] Southeast Asian Conference [Oct. 28]," she adds. The album, "Pieces Of Paradise," is set for a January release. "As far as the rest of the world goes, we've currently got it planned for March, because we'd like to match it with the U.S. release date, which is being negotiated right now," says Klug. ■

THERE'S NO
PLACE LIKE
HOME

Some Canadian Superstars Can't Get Arrested Elsewhere

BY BETSY POWELL

For Canadian pop artists, cracking markets beyond their borders is the key to staying power. Just ask Toronto-based Barenaked Ladies (Reprise), whose career got a jolt in the U.S. in '98 after stalling at home.

Surviving here remains a challenge. Canada is a vast country with far fewer cities than the U.S. and a relatively small population of 30 million. "It's not like Europe, where you sneeze and blow yourself into the next town," says Riley O'Connor, VP of Universal Concerts Canada.

Still, dozens of acts in 1998 generated enough income to earn a living on home soil—aided, in part, by the \$40 million that Canada's major labels invested in domestic artists last year, according to Canadian Recording Industry Association (CRIA) figures.

"We're not only putting out better songs and better artists, but we're also putting out better-produced material from those artists," says Randy Lennox, president of Universal Music Canada.

Universal is home to one of the country's biggest domestic



Our Lady Peace

successes, the Tragically Hip, a Kingston, Ont.-based rock outfit that has sales of 5 million over eight albums, including "Phantom Power," released last July.

"One in six Canadians owns a Tragically Hip album," says Lennox. "That is a beautifully staggering statistic." This month, the group embarked on a 23-date arena tour that stops in smaller markets not usually included on cross-country sweeps, including Red Deer, Alberta and Sydney, Nova Scotia. Many dates are already sold-out.

BEST-SELLERS

Another notable Canadian success in '98 is Kevin Parent (Tacca), a francophone folk-rock singer from Quebec's Gaspé Peninsula. His 1995 record, "Pigeon D'Argile," sold 300,000 copies; "Grand Parleur Petite Faiseur," to be released in June, has sold 200,000 units to date, according to Keely Kemp, national promotion manager of Montreal-based Select Distribution (of Group Archambault—the country's largest independent distributor.)

Canada's best-selling hip-hop act, Montreal trio Dubmatique (Tox), has sold 100,000 copies of 1997's "La Force De Comprendre." Its "Dubmatique" album, released Dec. 1, shipped 35,000 copies in the first week.

Quebec artists, such as Bruno Pelletier (a double-platinum artist), Daniel Lavoie and Luck Mervil, contributed to the best-selling "Notre Dame De Paris" (Chandelle), released in January. The soundtrack for the Victor Hugo musical, which doesn't open in Canada until March, was certified triple-platinum by CRIA for sales of more than 300,000 copies.

Also making solid progress this year were several guitar-rock groups. Backing their recent gold record ("Silent Radar"), Winnipeg's the Watchmen (EMI Music Canada) and platinum-sellers Big Wreck, (WEA/Atlantic) fronted by Torontonian Ian Thornley, co-headlined a 17-date, 14-city tour last fall with more than 30,000 tickets sold.

Continued on page 58



EMI MUSIC CANADA ★ 50TH ANNIVERSARY



TOM COCHRANE
XRAY SIERRA

ECONOLINE CRUSH
THE DEVIL YOU KNOW

SKY
PIECE OF PARADISE

KIM STOCKWOOD
KIM STOCKWOOD

THE WATCHMEN
SILENT RADAR

There's going to be a lot to
celebrate this year!

canada is virgin territory

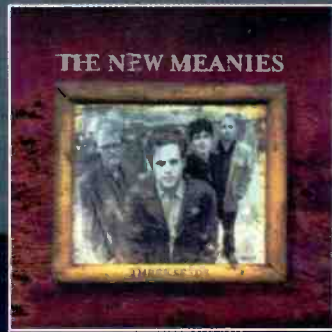
Leahy

Six months in the Top Ten on Billboard World Music Charts. Platinum in Canada. On tour with Shania Twain. The first family of contemporary Celtic music.



The New Meanies

Authentic blues rock from Canada's prairies, debut album generated two Top 20 rock singles in Canada, and toured with Dave Matthews Band.



Choclair

Toronto's #1 male hip hop artist, set to blow in 1999, as featured in Rap Pages and Hits Magazine.



Pluto

Vancouver quartet's second album "Shake Hands With The Future", produced by Phil "Butcher Brother" Nicolo, generated the Top 30 single "The Good-bye Girl".



The Boomtang Boys

Canada's top dance remixers deliver their debut album of commercial club anthems in early 1999.



VIRGIN MUSIC CANADA'S NEW OFFICES:

3110 AMERICAN DRIVE, MISSISSAUGA, ONTARIO, L4V 1A9, CANADA

PHONE 905 678 4488 FAX 905 677 9565

WWW.VIRGINMUSICCANADA.COM

SORRY WE'RE SOLD OUT!!!



March 96
to
December 98
228 Shows
2,320,610
Attendance

**THERE'S
NOWHERE ELSE TO GO!**



MOLSON
CENTRE

MONTREAL, CANADA FOR INFORMATION: (514) 989-2873

CANADA

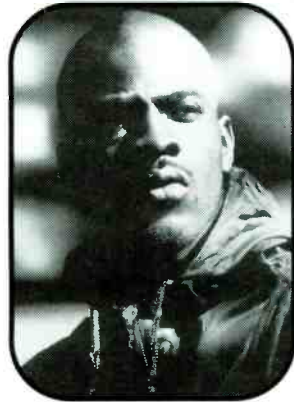
HOMEGROWN HIP-HOP

Rap From Abroad Attracts A Wide Audience, Labels Prepare To Push Local Heroes

BY KAREN BLISS

Reality check: The Canadian urban industry is whack. Not one of Canada's top 100-retail albums is a domestic urban release.

That's not because Canadian consumers aren't buying hip-hop or R&B. Recent releases by Jay-Z, Lauryn Hill, Method Man, Dru Hill, Outkast, Faith Evans, Cypress Hill, Ice Cube and R. Kelly have all been top-sellers. So why isn't the homegrown talent?

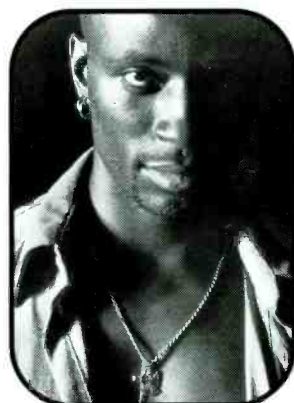


Amazingly, only five urban artists have Canadian record deals—Maestro (Attic Music Group), Dream Warriors (EMI Music), Rascalz (BMG Music), jacksoul (BMG Music) and Choclair (Virgin Music)—if you don't count grassroots indie labels. Saukrates is signed to Warner U.S., and Whitey Don is on Jive.

The best-selling homegrown hip-hop act to date is Maestro. His 1990 debut, "Symphony In Effect," which Toronto-based Attic Music Group licensed from N.Y. independent Alomar Records, is just shy of double-platinum (200,000). Maestro is now signed directly to Attic, and his new album, "Built To Last," features the cream of Canadian urban music, including Michie Mee, Snow (whose 1993 "Informer" was the "Biggest Selling Reggae Single in U.S. History," according to the 1999 Guinness Book Of World Records), Choclair, Black-I, In Essence, Ghetto Concept and Carla Marshall.



Next in the domestic-sales line are French-language act Dubmatique (Tox Records), which has sold more than 120,000 copies, mostly in Quebec, of "La Force De Comprendre," and Vancouver's Rascalz, whose "Cash Crop" (Figure IV) eventually went gold after BMG Music Canada licensed the album and added the "Northern Touch" posse cut. Rascalz turned down its 1998 Juno Award because the genre was recognized with only one token category in the untelevised portion.



From top: Maestro, Deborah Cox and Carlos Morgan

Now that Rascalz is signed directly, BMG Music Canada president Lisa Zbitnew promises to put the full machinery behind the next album, due in June. "Clearly, urban/hip-hop music, as we predicted a couple of years ago, is going to blow up in Canada," says Zbitnew. "The domestic scene is still fledgling and needs a few superstars to lead the charge, and we intend the Rascalz to be one of them. Jacksoul is going to be another. That's where our focus is right now. While we continue to talk to

"René has always had a vision and an artist [Celine Dion] who shares that vision. It's a real team."

—Bruce Allen, manager of Bryan Adams and Martina McBride

"René's done an amazing job in that he has one artist keeping up a very torrid pace of releases without suffering burn-out. That takes a real skill."

—Terry McBride, manager of Sarah McLachlan and Barenaked Ladies

René Angélil began his music-industry career with the popular group the Baronnets, which released 21 singles and two albums between 1963 and 1968. In the mid-1970s, Angélil co-managed Quebec kid superstar René Simard. In 1977, Angélil founded his own management company and handled Elvis-styled Johnny Farago and diva Ginette Reno, then the province's most popular performer.

Married to Celine Dion in 1994, Angélil has guided her career since 1981. He heard a demo recording of the singer, then 12, sent to him by her brother Michel. Failing to get a commitment from a major Canadian label to record an entire album, Angélil mortgaged his Montreal home for \$60,000 [Canadian] to finance the recording of not one but two albums—"La Voix De Bon Dieu" and "Saisons"—which were released on his own independent label, Saison. Five further albums by Dion were released on Saison. She became a top star in the mostly French-speaking Canadian province of Quebec and made significant inroads in France.

In 1987, Dion's second career began when she signed with CBS Records of Canada and released "Incognito." The album sold 200,000 units, mostly within Quebec. In 1990, Dion kicked off her English-language career with the album "Unison," which yielded the international hit "Where Does My Heart Beat."

According to Sony Music, Dion has sold more than 60 million units worldwide. In the past year alone, she released three top-selling albums: her fifth English-language album "Let's Talk About Love," the French-language "S'il Suffisait d'aimer" and the Christmas album "These Are Special Times." Additionally, she has sung duets on projects with the Bee Gees, R. Kelly, Paul Anka, George Martin and Luciano Pavarotti and performed at VH1's "Divous Live" concert.

What is the challenge in managing Celine's career now?

The challenge is to keep her where she is. We made a very big decision recently, which is to stop working after the end of this year. We don't have any plans after Dec. 31. Previously, we have said we had to stop, but, this time, there are no plans to record a new album or to do a concert tour. It's time to stop for a while. We want to try to have a normal life.

What prepared you to handle a career of this magnitude?

Well, I've been in this business all of my life. Also, the bigger Celine's career gets, the easier it gets [managing her]. I worked harder five years ago, when I had to sell the idea to everyone that she is the best. We didn't have a team

other artists, we want to make sure we create huge opportunities for them by having major success with our artists."

IN THEIR OWN HANDS

There are some artists who refuse to wait.

"What's been going on since hip-hop started up here is people not waiting for the majors and putting out independent product," says rapper/producer Kwajo of Toronto's GC, which released a 19-track album, "Ghetto Concept," on the group's 7 Bills Entertainment. Other indie labels, like Capitol Hill, Figure IV, Kneedeep, Krescent, Blueprint and Funtrip, are also doing it for themselves. Beat Factory, which has released 40 records since 1982, has been most successful.

"That's what developed the scene," says Kwajo of such entrepreneurs. "The majors are not really taking notice."

The "major" dis is a commonly held belief left over from the mid-'90s. Truth is, the Canadian multinationals have taken crucial steps the past year or two. All have hired nationwide street teams to sticker, service vinyl and brainstorm cool marketing strategies. Recognizing hip-hop as the new youth-driven "pop" music, the A&R departments, responsible for signing all genres of music, are all in dialogue with at least one urban act.

"The way it's looking right now, all the major labels will have urban signings within the next 12 months," predicts attorney Chris Taylor of Toronto's Paul Sanderson & Associates, who has represented Choclair, Wade O. Brown and Stone Poet. He is currently negotiating a deal for the Circle, a Wu-Tang Clan-type entity comprised of Choclair, Saukrates, Kardinal Offishall, Solitaire and Marvel.

"Our sales staff has become more familiar with urban music because it's a major part of our sales. You can't sell

as big as we have now. Today, we're surrounded by the best people, and we have the full support of Sony throughout the world.

We all try to do what's best for Celine. Ten years ago, when I didn't have any money, I would get offers, and I would make like I had a million bucks in my pocket. I'd ask myself, "If I had \$1 million, would I say no or yes to this [offer]?" This is how you know if something is good or bad for your artist.

Did co-managing French-speaking Canadian superstar René Simard in the 1970s provide you with the necessary background to handle the early developments of Celine's career, particularly moving from the French to English markets?

With René, I got invaluable experience working in the United States. I lived in Los Angeles for six months. At one point, René had a chance to break through in the U.S., but he couldn't speak English well. I knew what to do with launching an artist, but I needed the right artist.

How did Celine come to speak and perform in English? In the 1980s, that was pretty daring for a French-speaking Quebecer.

In 1985, Celine and I were watching Michael Jackson on the American Music Awards, and she told me she saw herself there. At that point, she couldn't say a word in English but sang English phonetically. I said, "If you want to do that, you have to learn how to speak English."

The deal was that, if she could do an English interview, I'd get her a [major] record deal. For two months, she was at the Berlitz School [studying English]. I didn't know what was happening, because she was too shy to speak to me in English. Then she tells me she can do the interview. We booked the interview, and she made me cry because we didn't have to [edit] anything. She could speak English. Imagine the pressure I then had. I had to get her a deal. I went to CBS because Michael Jackson was with CBS.

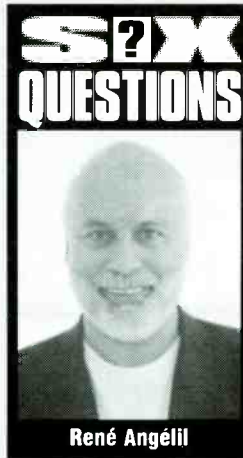
Uniquely, Celine has two distinct music careers—French and English. How do you balance the two?

It's a different way of marketing, promoting, touring, everything. Usually, an international artist has one show when they tour. We have two different shows, which takes a toll on Celine, on me and on our people. In Toronto, she speaks in English, but, in Montreal, she speaks only French. When we go to Switzerland, in Geneva it's a French show and in Zurich it's the English show. [Singing in two languages is] why she's so big all over the world. Everybody thinks Celine is their artist. They feel close to her. They love the songs, and they love her as a person.

Why has it been important for Celine to retain such a strong presence in the French market?

It's a question of our roots. We're French. Celine's earliest fans are from Quebec.

—L.L.



shit you don't know," says Virgin Music Canada A&R director Geoff Kulawick. Four people out of an 18-person staff work the label's international urban product and will do the same for Choclair, whose May debut Kulawick expects to surpass platinum (100,000).

NECESSARY PROPS

What's lacking in the urban infrastructure is media, radio and retail support.

There are cursory articles in dailies and national music publications and a few genre-dedicated magazines like *Peace* and *Mic Check*, but kids are getting the bulk of their hip-hop info from Canadian music-video station MuchMusic, such American publications as *The Source* and *Vibe*, and American video channel BET.

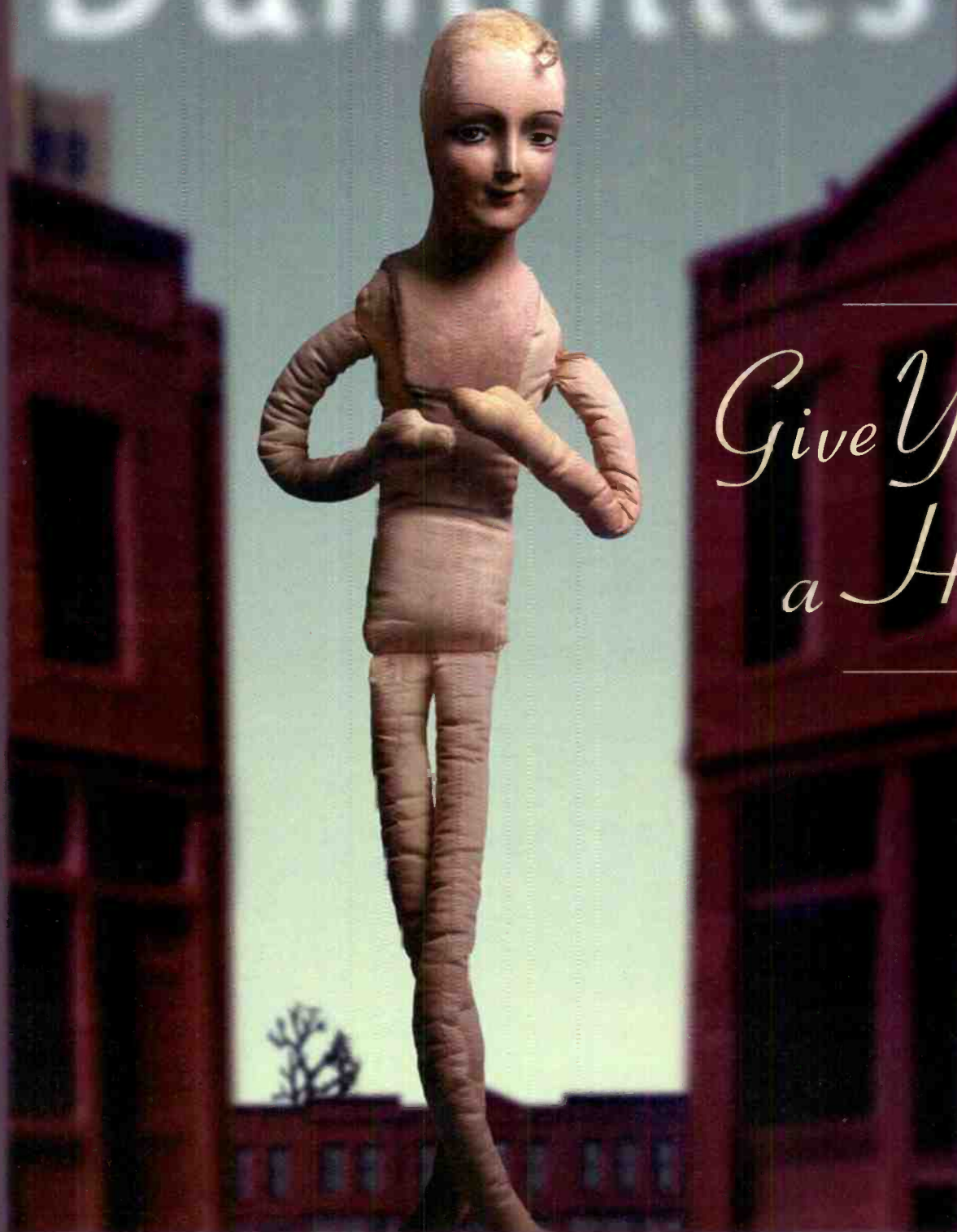
David Bluestein, president of Courage Artists & Touring, has booked most of the stellar Canadian hip-hop acts—Checkmate, Kardinal Offishall, Maestro, Infinite, Choclair and Saukrates. "The next generation of white, male, beer-drinking Canadians tend to like hip-hop," says Bluestein. "This is the most action I've had for rap [on the university/club circuit] since I started booking it in 1995."

Hip-hop and R&B, especially domestic releases, receive little airplay on only a handful of rhythm-based top-40 radio stations. "Controlling heads are concerned they won't be able to sell commercial spots," says SolRoc Music's Tracey Human, manager of R&B vocalist Carlos Morgan. "There is a negative connotation that goes along with urban music. They think of the curse words, misogynist lyrics and violence that may be associated with the lifestyle, instead of recognizing that they might not be promoting it but bringing it to light. Those are some of the excuses we

Continued on page 58

WORLDWIDE RELEASE DATE MARCH 22

Crash Test Dummies



*Give Yourself
a Hand*

THE FIRST SINGLE

KEEP A LID ON THINGS

ON THE A & FEBRUARY 99



Contact Jim Campbell Tel: (416) 585 3022 Fax: (416) 586 667



vikrecordings.com

e-mail: jim.campbell@bmge.com



They'll have the whole Industry talkin'...

Keynote Speakers & Celebrity Interviews



Jeff Foxworthy

One of the biggest draws in Standup Comedy, Jeff makes his Canadian Industry debut at CMW'99
Thursday, March 4



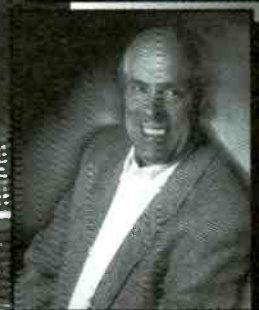
David Pullman

Keynote Address
The Wizard of Wall Street and his famous "Bowie Bonds" brings his unique financial vision to CMW'99
Thursday, March 4



Robert Sillerman

Keynote Address
North America's biggest player in the Live Concert and Theatre business, brings his insight to CMW'99
Thursday, March 4



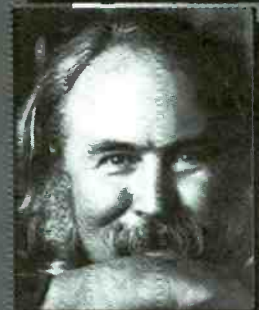
Bruce Allen

Celebrity Interview
He's the manager of one of the most successful singer-songwriters in Rock n' Roll...
Friday, March 5



Ted Nugent

Celebrity Interview
He's got a Rock n' Roll legacy that stretches back 30 Years, the original Gonzo Rocker gets caught in the cross hairs at CMW'99
Saturday, March 6



David Crosby

Celebrity Interview
The Legendary Rocker, David Crosby's career is filled with enough stories to dwarf the CN Tower...
Sunday, March 7

CMW'99

CANADIAN MUSIC WEEK

March 3-7, 1999 Toronto Canada

CONFERENCE

- 4 Day Forum
- Seminars
- Debates
- Keynote Speakers

FESTIVAL

- Over 350 Bands
- 35 Clubs
- 5 Day Music Marathon

EXHIBITION

- Over 150 Exhibitors
- New Technology
- New Services

AWARDS

- Radio Music Awards
- Canadian Music Industry
- Rising Star Awards
- Session & Tour Guide

For More Information:

Phone: (416) 695-9236 • Fax: (416) 695-9239 • E-Mail: cmw@ican.net

VISIT US AT OUR WEB SITE

www.cmw.net



THERE ARE VERY FEW PLACES AND VERY FEW OPPORTUNITIES TO TRULY GET CONNECTED TO YOUR AUDIENCE.

ALANIS MORISSETTE DID IT LIVE AT MUCHMUSIC, NOV. 1/98, DEBUTING HER NEW CD ON TELEVISION.



www.muchmusic.com

CANADA

HOMEGROWN HIP-HOP

Continued from page 54

get from radio people."

Morgan's sales for his indie debut, "Feelin' Alright" (DTone Records), peaked at an extraordinary 10,000 copies with only a modicum of airplay and a licensing deal with Universal Music Canada. R&B artists like Morgan, Glenn Lewis, Jully Black and Wade O. Brown have it even tougher than hip-hop acts. Being song- and video-driven, and not culture- and community-spurred, it requires the highest-calibre production. The only two Canadian R&B acts to break in North America—Deborah Cox and Tamia—did so out of America, signed to American labels.

Warner Music Canada A&R manager Steve Jordan says, "If you can get some of these releases through joint deals or even direct signings through the States, then you don't have to spend a year and a half working a Rascalz record to get it to gold, because it will be considered in the same breath as the American artists—which it should be."

Ivan Berry, the president of Beat Factory, says there are two issues in Canada beyond the tired old talk of no radio support. While the recent implementation of salaried street teams at all major record companies is a step in the right direction, he feels it again stereotypes urban music. "A street team has such a wealth of knowledge, to have them out there just sticking and handing out vinyl is a waste," Berry explains. "Most labels are not utilizing their street teams properly."

Berry says that, rather than continually running up against a brick wall battling retro-minded radio programmers, sales teams should do more than fill orders from retailers. "What I think street teams should be doing now is educating and selling the floor staff," he says. He calls it a "retail triangle": street teams talking to floor staff, the floor staff talking to retail buyers, and retail buyers talking to the record-company sales people. ■

THEY'RE NEVER HOME

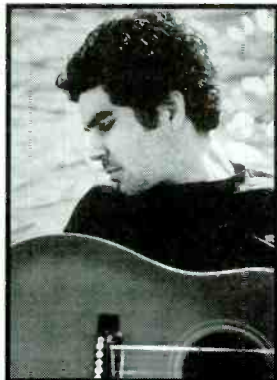
Continued from page 49

Generally, Canadian labels attempt to build impressive sales success at home before pitching their acts to labels elsewhere. In recent years, however, they all have become quite aggressive about providing financial support for their artists to reach international ears.

"While we have an international department here, all of us—in A&R, marketing, promotion, label heads and myself—all have international roles [to deal with foreign affiliates]," says Rick Camilleri, president of Sony Music Entertainment (Canada). He estimates it takes a \$1 million (Canadian) investment and a two-year timeline to successfully launch a Canadian signing internationally. "With any international [interest], the ante goes up considerably," continues Camilleri. "Even domestically, that includes four videos, two national promotional tours and costs associated with [co-producing] TV specials, radio broadcasts and touring."

One of the most striking examples of international career strategizing is Loreena McKennitt, who, with a six-album catalog, is popular in North America, Italy, Spain, Australia, Brazil, France and Germany. Besides being an artist, McKennitt operates Quinlan Road Ltd., a label and management firm that has 10 full-time staffers in offices in London, England, and Stratford, Ontario, and maintains tight control over every aspect of her career.

"If you stake out a certain territory, you want to protect it as best you can," explains McKennitt. "However, at the same time, there are cultural allowances you need to be able to make. Hopefully, your network of connections can



Clockwise from top left: Amanda Marshall, Barenaked Ladies, the Tragically Hip, Hayden

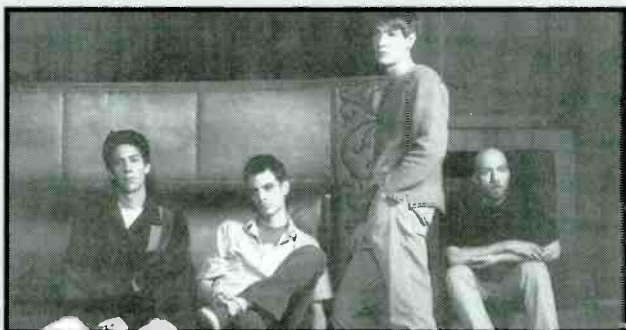
show you the ropes and protect your interests. It's a trial-and-error process. One of the most invaluable sources of information [about foreign territories] comes from road managers and production managers who are out in the field dealing with the [local] people."

Two decades after developing Bachman Turner Overdrive in overseas markets, Bruce Allen is fully confident about his international networking skills. "Today, it's easier [to reach foreign markets] because what I know from being there [previously]," he says. "Early on, the record company would say, 'You have to do this,' and we did it. The road map was laid out. Now I have the ability to lay out our own road map." ■

THERE'S NO PLACE LIKE HOME

Continued from page 50

Vancouver industrial-pop combo Econoline Crush (EMI Music Canada) also continued to tour last year in support of its second full-length album, "The Devil You Know," which is just shy of platinum (100,000 units). Another Vancouver rock outfit, Matthew Good Band (A M Records Canada) made a sizeable breakthrough with its second disc, "Apparitions," now edging toward platinum status, while A M's Big Sugar continued to build on its success with the reggae-tinged "Heated."



From left: Matthew Good Band, Jim Cuddy

Sloan, the Halifax-bred, Toronto-based quartet that releases records on its own imprint, murderedrecords, embarked on a successful solo tour last fall behind "Navy Blues," which earned a gold record after its April release.

Toronto's venerable rock-country quintet Blue Rodeo (WEA), which has sold 2 million albums in Canada, didn't release an album last year, but frontman Jim Cuddy stepped out with a solo offering, "All In Time." A live disc is due from Blue Rodeo this year.

Canada booster Stompin' Tom Connors concluded a 38-city trek last fall—his first tour in five years. Thanks to his surging popularity with younger audiences, the traditional country artist sold some 44,000 tickets and generated \$1.2 million in sales, according to promoter Brian Edwards. Connors' greatest-hits compilation, "25 Of The Best Stompin' Tom Souvenirs," is creeping toward gold.

Tenor John McDermott continues to fill theaters and sell records—many at his shows and through infomercials. His lat-

est Remembrance Day album, "If Ye Break Faith" (EMI Music Canada), is almost gold (50,000) after being released in November, the label reports.

And, while they didn't have new albums last year, EMI's Moist, which has two quadruple-platinum records (400,000), and Montreal-based Tea Party, whose most recent album, "Transmission," is almost double-platinum (200,000), headlined the successful EdgeFest guitar-rock traveling festival, which touched down in eight Canadian cities last year to underscore the power of the domestic market.

Toronto's Our Lady Peace (Columbia), with domestic sales of more than a million for its first two albums, mounted Summer-sault '98, a multi-act event that stopped in four cities. OLP's clout secured such international acts as Garbage and the Crystal Method on the bill.

Rob Lanni and Eric Lawrence run Coalition Entertainment, which manages OLP guitarist Colin James, whose "Little Big Band II" (WEA) registered gold, and Burlington, Ont., rockers Finger Eleven. Lanni says OLP is doing fine at home, but an American breakthrough is essential to longevity.

"You can make a living [in Canada], but there is an end to it. The audience just grows up, and that music isn't hip anymore," says Lanni.

"You can make a good living," agrees Universal's Lennox, "but you couldn't do that over the life of six or seven albums. After two or three, you'd want to spread your wings. There's a threshold, in other words."

Veteran guitarist Colin Linden has been playing music here since he was a teenager. "It's damn hard," he says, adding the key to surviving is to diversify. "I have to be a songwriter, do session work, produce—that's how I survive up here," says Toronto-based Linden, whose latest album is called "Raised By Wolves" (Columbia).

"When you do make some headway up here, you invest in yourself outside of Canada," says Linden. "Basically, you take what you make here and try to spread it around, especially in roots music. The audience is so much bigger outside of Canada." ■

Celebrating twenty years of developing people for the music industry worldwide.

TREBAS INSTITUTE
www.trebas.com

305-112 East 3rd Ave. Vancouver, B.C. Canada V5T 1C8 (604) 872-2666 trebasv@direct.ca	410 Dundas St. East Toronto, Ontario Canada M5A 2A8 (416) 966-3066 trebasto@total.net	451 St-Jean St. Montreal, Quebec Canada H2Y 2R5 (514) 845-4141 trebasmtl@total.net
---------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------

PARTNERS IN EDUCATION WITH THE LIVERPOOL INSTITUTE FOR PERFORMING ARTS
Sir Paul McCartney, Lead Patron

recent certifications:

- aaron carter (gold) edel records
- creed (platinum) wind-up
- fun factory (gold) edel records
- jennifer warnes (triple platinum)
- sepultura (gold) roadrunner
- les misérables (double platinum) first night
- the nyrons (platinum) attic
- the irish rovers (gold) attic
- "weird al" yankovic (double platinum) scotti bros.
- seven mary three (platinum) mammoth / atlantic
- ginette reno (gold) melon miel

our domestic roster includes:

- michael burgess
- downchild blues band
- maestro
- m-appeal

president: alexander mair
vice-president of a&r: brian allen

attic music group

102 atlantic avenue, toronto, ontario, m6k 1x9, canada
tel+416 532 4487 fax+416 532 9545
email+info@atticmusic.com

attic @ midem

JANUARY 24 - 28 THE CANADA STAND NUMBER: 07.01 - 05.02
STAND TELEPHONE 334-92 99 81 50

MAESTRO
MAESTRO, CANADA'S FIRST PLATINUM RAP ARTIST CONTINUES THE HITS WITH "STICK TO YOUR VISION" AND THE NEW ALBUM "BUILT TO LAST"

M-APPEAL
M-APPEAL, WEST COAST POP DIVA, FOLLOWS HER CHART TOPPING DEBUT "MAKING LOVE OUT OF NOTHING AT ALL" WITH HER DEBUT "M-APPEAL" AND THE NEW SINGLE "SOME DAY"



MAESTRO ←
MAESTRO, CANADA'S FIRST PLATINUM RAP ARTIST CONTINUES THE HITS WITH "STICK TO YOUR VISION" AND THE NEW ALBUM "BUILT TO LAST".

M-APPEAL ←
M-APPEAL, WEST COAST POP DIVA, FOLLOWS HER CHART TOPPING DEBUT "MAKING LOVE OUT OF NOTHING AT ALL" WITH HER ALBUM DEBUT "M-APPEAL" AND THE NEW SINGLE "SOME DAY".

international distribution includes:



Design + (3d) illustration: roel carter + stave studio / amanda corp

**Get more reach. More impact.
More results.**

Now, you can reach 200,000 key music business decision makers across the country and around the world by telling them about your product and service in the industry's leading news magazine.

All Major Credit Cards Accepted

Billboard Classified

RATES & INFORMATION

- SERVICE & RESOURCES: \$150 per inch/per week, 4 weeks minimum
- MUSIC INDUSTRY HELP WANTED: \$150 per inch/per week
- RADIO HELP WANTED: \$95 per inch/per week
- BOX REPLY SERVICE: \$30

Classified ads are commissionable when an agency represents an outside client.

Call Billboard Classified Today!

Tracy Walker 1-800-390-1489

twalker@billboard.com

FAX ALL ADS TO: 212-536-8864

DEADLINE: FRIDAY AT 3:30PM EASTERN

DUPLICATION/REPLICATION

100 TOP QUALITY! CDs \$249
OPUS MUSIC PRODUCTIONS NYC
1-800-982-OPUS
Also Available:
Professional Digital Mastering
Direct-On-CD Printing (thermal)
Graphic Design, Inserts, Barcodes
Web Music Promo Pages w. Audio!
500 Bulk Cds \$600
12 Cds \$69.00
no habla español VISA/MC/AMEX

DUPLICATION/REPLICATION

CD Replication

- Retail-Ready Packages with Graphics
- Bulk Replication (only 100 Min. Order!)

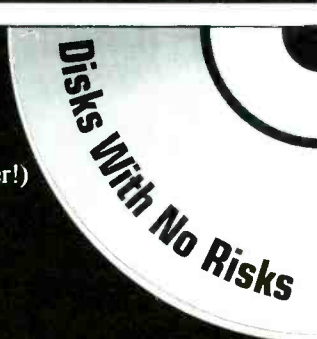
Vinyl Records Cassette Duplication CD Glass Mastering

Why deal with brokers when you can work directly with our factory?
Best Service... Best Price... Period.

EUROPADISK LTD.

Free Catalog or quote:
(800) 455-8555

<http://www.europadisk.com>
Major credit cards accepted.



DUPLICATION/REPLICATION

300 CD PACKAGE: \$975

INCLUDES:

- ORIGINATION • 1-COLOR 1-PAGE BOOKLET AND TRAY CARD • 1-COLOR CD LABEL
- JEWEL BOX & SHRINK WRAP • QUICK TURNAROUND

* from your print-ready film (in Rainbo's specs)

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1000 CD PACKAGE: \$1499
reorder: S1349

INCLUDES:

- ORIGINATION • 4-PAGE BOOKLET with 4-COLOR COVER, 1-COLOR BACK and 4-COLOR TRAY CARD • CD LABEL FILM & 2-COLOR LABEL IMPRINTING • JEWEL BOX & SHRINK WRAP • QUICK TURNAROUND

* from your print-ready film (in Rainbo's specs)

ASK FOR OUR FREE BROCHURE!

Rainbo Records and Cassettes

1738 Berkeley Street, Santa Monica, CA 90404 • (310) 829-3476 • Fax (310) 828-8765 • www.rainborec.com



AMERICAN PRO DIGITAL

CD REPLICATION

BY APD

THE BEST DISC IS ALWAYS AN APD DISC

CALL TODAY
1-800-APD-DISC (273-3472)
FOR YOUR FREE CATALOG
info@apd-disc.com
www.apd-disc.com

9772 State Highway 56, Massena, New York, 13662

COMPACT DISCS • 75¢ EACH

IT'S A BETTER DEAL! "ADD IT UP"

1,000 CDs	750.00
1,000 Jewel/Tray	300.00
1,000 2-Pg Book/Tray	240.00
	\$ 1,290.00

From your CD-Ready Master & Print-Ready Film

Complete CD & Cassette Packages!

CALL FOR QUOTE

Digital Mastering Systems • Digital Audio Duplication • Computer Graphics

NATIONAL TAPE & DISC

1-800-874-4174

1110-48th Avenue North • Nashville, TN 37209

COMPACT DISCS

1000 FOR .98 EACH

ASSEMBLED IN JEWEL CASE, SHRINKWRAPPED.
YOU SUPPLY PRINT, LABEL FILM, MASTER.



CUSTOM SERVICE

1015 W. Isabel Street
Burbank, CA 91506

(800) 423-2936

FAX (818) 569-3718

replication by disc rsb
CD duplication
mastering
cassettes on digital bin
printing
1 800 361-8153
www.rsbdisc.com

www.sadvice.com
1-800-987-6830



Are you looking for a CD and cassette manufacturer where good customer service is not just a department, but more importantly an **ATTITUDE!**

- 1,000 CDs replicated \$950.00
- 1,000 cassettes duplicated \$772.00
- 100 30 minute CD-Rs duplicated \$250.00
- 200 15 minute CD-Rs \$400.00
- Blank 4x CD-R media 100 pieces \$1.25 each
- 100 Maxell XLII C-20 cassettes \$35.00

INDIE LABELS AND MUSICIANS

Discover what the audio publishing, radio and broadcast industries have known for years about Sound Advice. There are three key areas working together that set us apart from our competition:

- COMPETITIVE PRICING
- USING PROFESSIONAL PRODUCTS
- AND GREAT CUSTOMER SERVICE.

PHONE: (615)327-9114
1-800-211-4689
MEDIAWORKS
INTERNATIONAL, INC.
1719 West End Avenue Suite 100
Nashville, TN 37203
FAX: (615)327-3438
www.mediaworksint.qpg.com

- Compact Discs • CD ROM
 - CD + /CD Enhanced
 - Digital Bin Cassette Duplication
 - Video & Vinyl
 - Graphic Design
 - Printing
 - Packaging
 - Shrink Wrap
- 1,000 CDs \$1,825.00**
(Complete Package)
Full Color

1000 CD's
as low as
\$799.00 *

Mastering from DAT Included

DELUXE CD PACKAGES
500 CD'S w/4 panel color..\$1095
1000 CD'S w/4 panel color..\$1495
Call for CD/Cassette Package Prices

Full graphic service as low as \$285

CD LABS
The sounds of music.

(818) 505-9581..(800) 4 CD LABS
www.cd-labs.com
*Bulk Packed..also 500 CD's..\$599

Don't just make CDs...
make some NOISE
CD packages starting at \$595:
500 raw CDs with design, film & FedEx
Many packages available
Free graphic design
Exact pricing policy™ - Your quote is your final price
PROPHET
ask about our new promo packages
PUBLISH Your own web site
GET HEARD on the radio
SELL T-shirts, posters & more
CALL 1-888-347-2634

ESP We Anticipate Your Every Need
CD REPLICATION
Cassette Duplication
Graphic Design & Printing
Digital Editing & Mastering
1-800-527-9225
(716) 691-7631 • Fax (716) 691-7732

(212) 252-9300
Feel the **POWER** of Excellence
DIGITAL FORCE
TOTAL CD, CD-ROM, E-CD, & CASSETTE PRODUCTION
www.digitalforce.com
149 MADISON AVENUE NY, NY 10016

- Compact Disc Pressing
- CD Audio & CD ROM
- Pre-Mastering / Short-Run
- Cassette Duplication
- Vinyl Pressing
- Design/Film/Printing

COMPLETE PACKAGES. READY-TO-GO!
We may be the experts, but when it comes to your project, you're the boss!
MaxDisk
Free catalogue/custom quote!
1 800 681 0708

Premium CDs: As low as \$.54 ea.
Warner Media - Digalog Cassettes
Creative Sound
(800)323-PACK
<http://www.csoundcorp.com>

46 PRODUCTIONS
25 CDRs - \$100 / 50 CDRs - \$175
100 CDRs - \$250 / 200 CDRs - \$425
\$5.00 OFF WITH THIS AD
From CD or CDR master. Includes CDR, jewel box w/ text printing on CD label. Add \$19 for other digital master. \$33 for analog master. Orders must be prepaid. Shipping not included.
Tel (800) 850-5423 Email: info@46p.com
Visit our Web Page at <http://www.46p.com>

1-800-365-8273
1000 CD's \$699
100 CD's \$299
69¢ CD'S! THEM BOYS IS CRAZY!
EASTCO PRO MEDIA CORPORATION
14 years serving the world
CD's, Cassettes, Video, Graphics, Printing & Packaging

CD Replication
1000 CD's \$1170.00
1-3 color print •
4 color insert •
traycard •
jewel case • shrinkwrap
Bulk CD's \$0.68
CDR Copies \$3.75 and up
UAV
www.uavco.com **1-800-486-6782** call today

IF IT'S THE MOVERS AND SHAKERS OF THE MUSIC INDUSTRY YOU WANT TO REACH
FAX BILLBOARD CLASSIFIED
212-536-8864

FOR LEASE**AUDIO/VIDEO STUDIOS FOR LEASE**

Available 13,500 sq ft studios in Montclair, NJ divided into four audio/video studios. 15 minutes from Newark Airport. Long or short term rental or lease.

CALL Mr Mirza:
973-744-5137 or 973-746-3355

MUSIC MERCHANDISE**ZMACHARS, INC.**

MUSIC MERCHANDISE One stop distributor for posters, t-shirts, stickers, hats, keyrings, buttons, incense, lights, jewelry, sunglasses, tapestries, and much more... We are a service based company with all of the latest merchandise available. Get it all with just one call...

NO MINIMUM/SAME DAY SHIPPING, dealers only call for info: 1-800-248-2238 fax: 305-888-1924
www.zmachars@aol.com

SPANISH CUTOUTS

Large Selection of Cassettes & CD's Custom Prepacks Available
TARGET MUSIC DISTRIBUTORS
7925 NW 66th Str. Dept. S
Miami, Florida 33166
Ph: 305-591-2188 * Fax: 305-591-7210
DEALERS ONLY

BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890-6000.

Fax (609) 890-0247 or write
Scorpio Music, Inc.
P.O.Box A Trenton, N.J. 08691-0020

THE WORLD'S LARGEST SELECTION of "Vintage & Oldies" titles on CD at the lowest prices. **FREE GIANT CATALOGS!** Wholesale only.

GOTHAM DISTRIBUTION CORP.
1-800-4-GOTHAM • FAX: (610) 649-0315
2324 Haverford Road • Ardmore, PA 19003

FOR SALE*****ATTENTION***
USED CD BUYERS**

Large selection of TOP 100 CD's at LOW PRICES!

WRITE: J.S.J. Dist. Inc.
6620 W. Belmont Ave
Chicago, IL 60634
CALL: 773-286-4444 FAX: 773-286-0639

ELVIS - GONE 4 EVER

MILLIONAIRES AND MULTI-AIRES
4 MINT 45's on RCA
VICTOR - RARE - ELVIS
WRITE: VALLEY WEST APTS.
Apt. 2288A ASTER RD.
Bethlehem, PA 18018

FOR SALE

Sealed CD's & Videos \$1
Cassettes \$.50
Top Titles Also Available
CALL: 1-877-USED CDS
(1-877-873-3237)

"World's Largest Music Recycling Co"

REACH YOUR AD
COMMUNITY IN
BILLBOARD MAGAZINE

TALENT**KOOL & THE GANG**

IS SEEKING A MALE VOCALIST. AGE RANGE 20 - 40.

SEND DEMO TAPE & PHOTO TO:

KTFA ENTERTAINMENT INC

PO BOX 1983

LIVINGSTON, NJ 07039

PROFESSIONAL SERVICES**NEED CASH? BALKY BANKERS?**

We buy A/R, residuals, royalties & participation, feature distribution contracts, retail installment contracts & bad debt.

CALL NOW:
Synergy Business Solutions
818-831-2576

STORE SUPPLIES**PLASTIC DIVIDER CARDS**

BLANK OR PRINTED

800-883-9104

ALL MAJOR CREDIT CARDS ACCEPTED

PUBLICITY PHOTOS**PUBLICITY PRINTS**

35 years producing high quality lithographs



FREE
Catalog & Samples

B&W
8x10's
500 - \$80
1000 - \$108
B&W
POSTCARDS
500 - \$65.00
other sizes & Color available
Prices include Typesetting &
Fragrance in Continental U.S.

ABC PICTURES
1867 E. Florida St., Suite BB
Springfield, MO 65803
(417) 869-3456 Fax (417) 869-9185
www.abcpictures.com

WANTED TO BUY**SCRATCHED CD'S WANTED**

Labels, Distributors, Manufacturers, Stores & Radio Stations

I Will Pay Cash For Your Returns

Large Quantities Wanted - Will Travel

CALL: 617-267-4152 or
email: info@cdspins.com

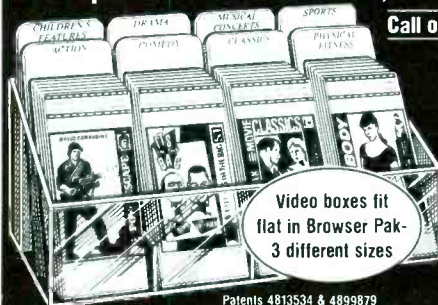
MUSIC MEMORABILIA WANTED

Posters, record awards, promo tchotchkes like shirts, pens, press releases etc. Dealer prices paid. Call Sam.

(773) 296-2248 or
e-mail: sam433@mcs.com

DISPLAY UNITS

320 VIDEO TITLES in just 2 SQ. FT.!
complete line of counter, wall, and floor displays.



Call or write today for **FREE** sample Pak

Browser

DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
401 West Superior • Chicago, IL 60610
Phone: 312-822/0822 • Tollfree: 800-822/4410

Video boxes fit
flat in Browser Pak -
3 different sizes

Patents 4813534 & 4899879

HELP WANTED**DIRECTOR of LEGAL AFFAIRS**

Entertainment company seeks
Extensive knowledge of copyright laws & the ability to litigate is necessary. Salary negotiable.

Please FAX resume to:
212-721-7469

WANTED: COUNTRY CD'S

HIGHEST PRICE PAID FOR PROMOS,
OVERSTOCKS & CUTOUTS.
No quantity too low or too high.

FAX list & info to: 207-285-7359 or
CALL Turbin Ent: 207-285-7002

PUBLICATIONS**In the Studio?**

**FREE Guide to
Master Tape Preparation
Saves You Time and Money!**

1-800-468-9353

www.discmakers.com
info@discmakers.com

DISC MAKERS**COMPUTER/
SOFTWARE****YOUNG SYSTEMS LIMITED**

COMPUTER SYSTEMS FOR
THE MUSIC & VIDEO INDUSTRY

770-449-0338

MORE THAN 30 YEARS OF EXPERIENCE

770-840-9723 FAX

**COMPUTER/
SOFTWARE**

Musicware Complete POS/Inventory
Control for ALL your record
and video store needs!
w/ Spanish availability built-in!
888-222-4767 (toll free)
Fax (919) 828-4485
e-mail: SALES@IDCSOFT.COM
WWW.IDCSOFT.COM

**CONFUSED ABOUT WHICH POS
SYSTEM TO BUY?
CALL ME, I'LL TELL YOU WHICH
ONE NOT TO BUY**

(718) 624-6400, Ask for Joe
Owner of 12,000 sq. ft. Record Store
BEAT STREET RECORDS
Don't make the same mistake I made

RecordTrak

Inventory Management
For Record Stores
800-942-3008
Fax 203-289-3930
Voice 203-285-3440

HELP WANTED

Due to tremendous growth, NEOS, a current NARM wholesaler of the year award winner seeks experienced one-stop & rack job sales representatives to join our team. If you are looking for a growing, as well as financially stable company, please call or fax your resume in confidence TODAY.

One Stop Sales Professionals

Several positions in our home office, located in beautiful upstate NY, are now available. Some non-relocating opportunities may also be available to those with an existing account base.

Phone: 800-289-4487 x264 Fax: 518-785-5956

Rack Jobbing Professionals

We are looking for individuals with rack job sales or marketing expertise to augment our growing staffs in Albany, NY & Grand Rapids, MI.

Phone: 800-289-4487 x273 Fax: 518-785-5956

All Inquires held in strict confidence

P/T BOOKKEEPER

Mid-size independent catalog/compilation label seeks p/t bookkeeper. Candidate should have experience w/ Quickbooks & be familiar w/ the music industry. Good personality a must! FAX resume to Mara @: 212-463-9997.

**ADMIN MANAGER &
ADMIN ASSISTANT**

MUSIC PUBLISHING company based in NJ has two openings in its admin dept. Major growth opportunity. Strong Excel & Word required. Some travel required for admin manager position.
FAX resume & cvr ltr to: 201-785-0672

HELP WANTED



ATLANTIC
RECORDING
CORPORATION

MANAGER, FINANCE

Atlantic Recording Corporation, a New York based Time Warner division, seeks a meticulous, motivated professional to be responsible for artist & label deal analysis, monthly & quarterly statement preparation, budgeting, forecasting & artist joint ventures & label deals. Overseeing one Staff Accountant, you will also be heavily involved in trouble shooting. Requiring 4+ years of public accounting &/or private finance experience, solid accounting/analytical skills, & proficiency in Word & Excel; Oracle & CPA a plus. Record company experience preferred.

MUSIC INFORMATION ANALYST

Seeking an individual to analyze information processing and use related to music promotion, sales & marketing. This individual will plan automation projects associated with data analysis in the business departments and supervise production support for application and data processing reporting. The ideal candidate will have data analysis experience, project management, relational database design, and good communication skills. Experience in the music business is a must.

As an industry leader, we offer a fully competitive salary, comprehensive benefits & solid growth potential. Please forward your resume, which must include salary requirements & position to:

Atlantic Recording Corporation
1290 Avenue of Americas
28th Floor - Dept HR/LS
New York, NY 10104

NATIONAL SALES & MARKETING MANAGER

Expanding Santa Monica based independent record label seeking an aggressive sales & marketing professional. Must have a substantial background in national sales & marketing with major retailers, strong music knowledge, good contacts & be able to work efficiently & effectively.

Interested candidates, please SEND resume to: Dan Sell, 2700 Pennsylvania Avenue, Santa Monica, CA 90404 or FAX to: 310-315-9996.

Artisan Entertainment, a major independent film production and distribution company, seeks an experienced

PRODUCT MANAGER

for its Home Entertainment Division. Handle all aspects of marketing for sell-through, rental, & DVD releases. Strategic positioning & execution of marketing plans, & defining budgetary parameters. Candidate must have demonstrated leadership skills & a solid understanding of consumer & trade promotions along with knowledge of the retail industry. Minimum 5 years marketing experience, strong presentation skills, media buying, Excel required.

Please SEND resume with salary history to: Artisan Entertainment, H.R. Department, 2700 Colorado Ave., 2nd floor, Santa Monica, CA 90404. or FAX to: 310-255-3940.
Equal Opportunity Employer.

ARTISAN
ENTERTAINMENT

MARKETING DIRECTOR

New York office of international record label seeks Marketing Director. Candidate must have prior record company experience.

Please FAX resume to: 212-664-8391

Update

CALENDAR

JANUARY

Jan. 13-15, **Mobile Beat DJ Show And Conference**, Tropicana Hotel, Las Vegas. 716-385-9920.

Jan. 15-17, **Second Southwest Florida Songwriters Festival**, Fort Myers, Fla. 941-283-5166.

Jan. 17-19, **David Coursey's Showcase '99**, Sheraton Hotel & Marina, San Diego. 888-33-UPSIDE.

Jan. 23, **Backstage Pass Seminar**, presented by Silver Lining Entertainment Inc., Georgian Terrace, Atlanta. 888-836-8086.

Jan. 23, **Music Publicity Seminar**, hosted by Cary Baker and Sheryl Northrop, University of California-Los Angeles, Westwood, Calif. 310-825-0641, www.unex.ucla.edu.

Jan. 23, **Entertainment Career Marketplace**, Grand Salon in the Student Union, California State University-Northridge, Northridge, Calif. 818-677-2130.

Jan. 24-28, **MIDEM 1999**, Palais des Festivals, Cannes. 212-689-4220.

Jan. 25, **A History Of Women In Rock Concert**, benefiting Zero Population Growth, Madison Square Garden, New York. 540-659-4171.

Jan. 25, **The Artist's Way At Work With Mark Bryan**, 12-week workshop, Bodhi Tree Annex, West Hollywood. 310-470-3635.

Jan. 25-28, **ComNet Conference**, Convention Center, Washington, D.C. 900-545-EXPO.

Jan. 27-28, **Online Advertising '99**, Le Meridien Hotel, New Orleans. 800-647-7600.

Jan. 28-31, **1999 National Assn. Of Music Merchants International Music Market**, Convention Center, Los Angeles. 800-767-NAMM.

FEBRUARY

Feb. 4-15, **Seventh Annual Pan African Film & Art Festival**, Magic Johnson Theatres, Baldwin Hills, Calif. 213-896-8221.

Feb. 6, **21st Annual Tokyo Video Festival And Awards**, Garden Hall of Ebisu Garden Palace, Tokyo. 045-450-1489.

Feb. 10, **Nashville Music Awards**, Ryman Auditorium, Nashville. 615-321-2808.

Feb. 10-11, **1999 Live! Show And Awards**, Alexandra Palace, London. 0181-840-6111.

Feb. 11-13, **eXtravaganza '99**, sponsored by the Nashville Entertainment Assn., various venues, Nashville. 615-327-4308, extravaganza@nea.net.

Feb. 14, **30th Annual NAACP Image Awards**, presented by the National Assn. for the Advancement of Colored People, Civic Auditorium, Pasadena, Calif. 323-937-2454.

Feb. 16-17, **Digital Broadcast Satellite Conference: The Five Burning Questions**, Sheraton Gateway Hotel, Los Angeles. 831-643-2222, www.carmel-group.com.

Feb. 17-21, **1999 Gavin Seminar**, Hyatt Regency Hotel, New Orleans. 415-495-1990, ext. 653.

Feb. 20, **Six Steps To Songwriting Success With Jason Blume**, sponsored by Nashville Songwriters Assn. International and Songwriters in the Round, Fort Lauderdale, Fla. 305-264-0094.

Feb. 22, **MusiCares Person Of The Year Dinner**, honoring Stevie Wonder, Century Plaza Hotel, Los Angeles. 310-201-8816.

Feb. 23-25, **Great Lakes Broadcasting Conference & Expo**, Lansing Center, Lansing, Mich. 800-968-7622.

Feb. 23-25, **REPLtech Europe**, Messe, Vienna. 914-328-9157.

Feb. 24, **41st Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-392-3777.

Feb. 25, **Rhythm & Blues Foundation's 10th Annual Pioneer And Lifetime Achievement Awards**, Sony Studios, Los Angeles. 310-854-1111.

Feb. 27, **How To Start & Run Your Own Record Label Seminar**, New Yorker Hotel, New York. 212-688-3504.

MARCH

March 4-6, **Million Dollar Black College Radio & Music Conference '99**, Sumner Suites Atlanta Airport Hotel, College Park, Ga. 404-766-1275.

March 6, **Cinema Audio Society Annual Awards**, Sheraton Universal Hotel, Universal City, Calif. 818-752-8624.

March 6-7, **1999 New York Music And Internet Expo**, New Yorker Hotel Grand Ballrooms, New York. 973-731-6864.

March 8-11, **1999 National Assn. Of Recording Merchandisers Convention & Trade Show**, Las Vegas Hilton, Las Vegas. 609-596-2221.

March 13, **Bam Magazine's California Music Awards**, Bill Graham Civic Auditorium, San Francisco. 415-864-2333.

March 21, **Academy Of Motion Picture Arts And Sciences Awards**, Shrine Auditorium, Los Angeles. 310-247-3000.

March 23-24, **10th Annual Digital Engineering Conference**, Hasbrouk Heights, N.J. 703-907-7600.

March 24, **Gospel Music Assn. Dove Awards**, Nashville. 615-242-0303.

APRIL

April 8, **Music & Marketing Seminar**, Essex House, New York. 212-536-5002.

April 20-22, **Billboard International Latin Music Conference & Awards**, Fontainebleau Hilton, Miami Beach. 212-536-5002.

MIDEM

(Continued from page 8)

that will allow all labels to begin selling digitally downloaded music online by the 1999 holiday season (Billboard, Dec. 26, 1998).

That is, there will be representatives from the major labels and publishers—along with leading figures from the International Federation of the Phonographic Industry and the Recording Industry Assn. of America—who will meet and discuss issues with executives from Internet access providers and electronics and computer companies.

"MIDNET will be something like a club where the members of SDMI will be able to discuss and explain and communicate," Roy says.

MIDEM this year is taking place Jan. 24-28 in the Palais des Festivals, Cannes. Christophe Blum, the Reed-Midem Organisation's music division director, says that with three weeks to go before the event, the number of exhibitors and companies represented on stands has already reached last year's final totals.

He says that by Jan. 6, 407 stands had been booked, representing 1,479 companies. One change this year is that there will no longer be a Man of the Year Award. Henceforward, the honor is to be known as the Person of the Year Award—a move precipitated by the fact that this year's recipient is Frances Preston, president/CEO of U.S. authors' body BMI. Roy says the award will retain this title in future years.

Of Preston, he says, "She deserves this award because she has been the trusted companion of thousands of songwriters and music publishers. She has encouraged both the business and the creative side of the music industry, and she will continue to provide leadership in the coming years."

A number of senior politicians and government officials are also due to attend this year's MIDEM. Already confirmed are trade ministers from the U.K., Sweden, and Poland. The Dutch trade minister is also anticipated. Culture ministers from a number of European countries are also expected to attend.

LIFELINES

BIRTHS

Girl, Margie Loberman, to Racheal and BJ Loberman, Dec. 18 in Los Angeles. Father is VP of sales for Virgin Records.

DEATHS

Bryan MacLean, 52, of a heart attack, Dec. 25 in Los Angeles. Guitarist/vocalist/songwriter MacLean was a founding member of the popular '60s L.A. group Love. He appeared on the band's first three Elektra albums and contributed the notable songs "Orange Skies" to the group's 1967 album, "Da Capo," and "Alone Again Or" to its '68 set, "Forever Changes." After his departure from Love, MacLean continued to play and write in L.A. and became deeply involved in religious work. In 1985, his ballad "Don't Toss Us Away" highlighted the debut album by Lone Justice, the L.A. country/rock group fronted by his half-sister Maria McKee. The song became a top-five country hit for Patty Loveless in 1989. In 1997, Sundazed Music issued "If-you-believe-in," a collection of previously unreleased MacLean demos. He is survived by McKee and his mother, Elizabeth.

Johnny Moore, 64, of respiratory problems, Dec. 30 in London. Moore, a former member of vocal group the Hornets, joined the Drifters in the mid-'50s and later served as the famed R&B act's lead vocalist through the '60s and '70s. He sang lead on the group's 1956 top 10 R&B hit, "Ruby Baby"; in May 1964, after the death of Drifters lead singer Rudy Lewis, he stepped in to lead the group on its last big pop hit, the No. 4 smash "Under The Boardwalk." After the end of the Drifters' long tenure on Atlantic Records, Moore led a group under that name that recorded for Bell (later Arista) in the U.K. through the mid-'70s.

GOOD WORKS

CARING COUNTRY: The Crown Royal Untamed & True 2 tour, featuring **Mark Chesnutt**, **Gary Allan**, **Chely Wright**, and **Keith Harling**, kicks off Jan. 20 at Nashville's Ryman Auditorium. Part of the proceeds from the 40-city country tour goes to Share Our Strength, an anti-hunger organization. Contact: **Daniel Sieger** at 212-593-5883.

RADIO-FRIENDLY: The second New York Metro Area Achievement in Radio Awards will benefit local chapters of the March of Dimes. It will be held Jan. 19 in New York. Contact: **Alexandra Levi** at 212-244-4220.

CONCERTS THAT CARE: **Jewel**, **Paula Cole**, and others will perform Jan. 25 at New York's Madison Square Garden to raise money for Zero Population Growth, an organization that supports birth control and population control. The concert is titled "A History Of Women In Rock." Contact: **Atlantic Records** at 310-205-7450.

Eve's Garden of Rock, a new tri-annual series inspired by Lilith Fair, will be held Jan. 23 at the Empty Bottle in Chicago to benefit Amnesty International. It will feature five female bands from the Chicago and Milwaukee areas. Contact: **Kim Katz** at 773-327-8915.

E-COMMERCE TOPS MUSIC INDUSTRY AGENDAS

(Continued from page 6)

new committee assignments, Rosen says that she doesn't expect the changes to have an impact on record industry support on the Hill. However, she adds that the RIAA will be sorry to lose Senate Judiciary Committee ally Sen. Fred Thompson of Tennessee, who is leaving that committee to take an assignment on the Finance Committee.

Another strong industry supporter, Rep. Barney Frank, D-Mass., is leaving the House Intellectual Property Subcommittee to take another assignment on the House Banking Committee.

"It's a disappointment Barney's leaving," Rosen says. "He'll stay on the [full] Judiciary Committee,

though, and Howard Berman [D-Calif.] will take over as the ranking subcommittee guy. So that's good, and an important step."

Rosen forecasts that it's going to be "a different world" from the last Congress.

"You won't have, like, 'commercial enemies' this time around," she says. "I think the allies in this will be everybody who's looking to develop legitimate online businesses—everybody from the wires [telephone companies], to the mailers who ship the product, to the credit-card companies on down the line. And we'll be participating in the debate to make sure the record industry's interests are protected."

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Shape CD Sculpts Future Of Marketing Firm Finds Custom CDs Are Perfect Fit For Corporate Clients

BY DAN DALEY

ORLANDO, Fla.—Shape CD, an almost 2-year-old company based here, is trying to leverage the CD's high perceived value by literally twisting its physical characteristics.

The company, formed in April 1997, takes clients' artwork and, using computer-assisted design software and a computer-controlled routing device, sculpts the CD to fit the artwork. The result is CDs and CD-ROMs in the shape of backstage passes, corporate logos, and product themes, all of which take the configuration well beyond its original mission.

Lowenstein, who previously worked as VP of affiliate and ad sales and marketing at MTV Networks. A recent promotion for Pepsi featured a CD in the shape of a backstage pass with a break-away tab used to drive customers to retail, offering a discount when redeemed at select music outlets.

"So one shaped CD gives the consumer a unique souvenir with both perceptual and practical value, sometimes with unreleased tracks or an interview with the artist," says Lowenstein. "It also gives the promoter a controlled access device, because CDs already have well-developed anti-counterfeiting technology. And it brings people into the store after the show to buy the record. That's a lot more mileage than you get out of a conventional CD."

Another Shape CD product consists of four to eight CDs configured into pieces of a puzzle. Collecting all the pieces and solving the puzzle could fuel an ongoing promotion.

While the bulk of Shape CD's revenue comes from non-entertainment customers, the company has elicited interest from the entertainment and media industry. For examples, BMG ordered 10 million units in the shape of Elvis Presley's profile for a 1998 package commemorating the 20th anniversary of his death, and Universal commissioned shaped CDs as promotional soundtrack pack-ins for the recent anniversary releases of the videos for "Animal House," "The Sting," and "American Graffiti."

Shape CD itself has a significant entertainment industry pedigree: It is a division of Transcontinental Inc., owned by

Lou Pearlman, who created teen acts Backstreet Boys and 'N Sync.

The CD-shaping technology was devised by a Germany company. Shape CD has the exclusive license for the process in North America and can produce in excess of 1.5 million discs monthly at its Kissimmee, Fla., plant, which has seven of the 20-plus systems in operation worldwide.

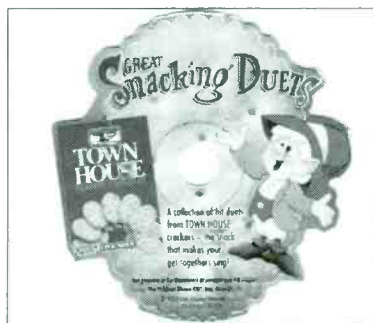
For a disc to be produced, a client sends Shape CD artwork that is then scanned into several software programs to create a virtual template. The artwork and CD content—either audio or ROM data—is sent to one of a number of subcontractor replica-



"The potential market for shaped CDs in retail, corporate, and entertainment applications is amazing even to us," says company president Rod Lowenstein, speaking from Shape CD's sales offices in Manhattan.

Shape CD has done products for Keebler, Bridgestone, Labatt Brewing, Sprint, Intel, and Seagram. Entertainment clients include BMG, A&M, Warner Bros., Geffen, and MCA, as well as Universal Home Video and Disney.

But beyond the novelty of the shape are other benefits, adds



tion facilities, including Allied Digital and Cinram.

The finished, printed CD is sent back to Kissimmee, where the coordinates of the scanned artwork images are loaded into another computer, which directs the operation of a custom-made router. The replicated discs are loaded manually, five at a time, aligned by a laser reference guide, and the machine cuts them to the preprogrammed shape. Short runs of finished, shaped discs are then packaged by hand; larger runs are sent back to repli-

(Continued on page 67)



The original House of Records store in Santa Monica, Calif., in the 1950s.

House Of Records Strives To Remain Home For Collectors

BY EARL PAIGE

SANTA MONICA, Calif.—In keeping with this historic seaside city's renaissance, its oldest record store is in the process of reinventing itself. House of Records, established in 1952, has outlived its original competitors, and now, with its new virtual store on the Internet, has begun another era.

A collector's paradise, House of Records is a lot like a home living room or den. It's crammed with music: LPs and CDs are stashed everywhere, even under the counters. Yet as jammed as it is, in recent months a respectable selection of films on secondhand videotape, even on DVD, has appeared. Owner Philip Smith, a passionate collector himself, realizes that many music fans are also movie collec-

tors.

Founded by the late Jane Hill, House of Records initially sold 78s and then added new 45s, with a portion of its sales generated by supplying music to customers of Hill's husband, who owned a jukebox rental company. In addition to its retail component, House of Records quickly became the region's main music distributor (a business it is no longer in), and the business flourished until the early '70s, when rising rents and the gentrification of Main Street forced Hill to move the store to Pico Boulevard in West Los Angeles. In 1980, House of Records returned to Santa Monica, still on Pico Boulevard, but the store suffered as the popularity of CDs increased.

(Continued on next page)



Delivers Advanced

Consumer Direct Fulfillment Solutions

"The *Real-Link* between the Web Retailer and the Consumer"

- Extensive product catalog with over 265,000 skus available
- Your shopping catalog fueled by the All-Music Guide™ & the All-Movie Guide™
- **AMC**
- We Pick-Pack-&Ship orders direct to your consumer under your retail identity



For more information contact:
Natalie at 1-800-329-7664 ext. 4303
e-mail: cdf@aent.com
www.aent.com/cdf

HOUSE OF RECORDS STRIVES TO REMAIN HOME FOR COLLECTORS

(Continued from preceding page)

At this time, Hill reinvented her store. She renamed it Jane Hill's House of Old Records and catered mainly to collectors, who visited from all over the world. The store even appeared on Japanese TV in a series titled "The Heart Of America."

"After her husband's death in 1990, Hill, who suffered from arthritis, decided to retire," says Smith, who bought the store in

1991. With Hill's guidance, Smith implemented some drastic changes, including introducing CDs to the store's inventory. He did this by putting his entire collection of CDs, as well as his LP collection, into the store's inventory. "I just closed my eyes and gave it all up," Smith says.

In many ways, the spirit of Hill still dwells in the House of Records. Before she died, Smith says, he used to visit her regularly and often asked her for advice. "I keep a photo of her near my desk, and whenever I am faced with a problem or dilemma, I ask myself, 'What would Jane do?'"

As business grew, he relocated just 10 blocks away, a location that received a boost when Trader Vic's, a hugely popular liquor chain, opened just doors away, ensuring constant traffic. As it is, the store is in the heart of Santa Monica's music community, right next door to the headquarters of the National Assn. of Recording Arts and Sciences and a stone's throw from McCabes, the venerable guitar store and concert venue.

In recent years, Santa Monica has welcomed a large number of entertainment and multimedia companies moving from Hollywood to "Silicon Beach," as Smith dubs it. "Sony Music, MTV, VH1, MGM, and a host of post-produc-

tion houses have added to Santa Monica's eclectic creative energy," he says. Additionally, Santa Monica College is just a few blocks away.

House of Records' new location has allowed Smith to increase the number of listening stations, add a dance vinyl section, and include videos. With the help of longtime employee Shawmel Garlington, House of Records has become a mainstay of the Santa Monica music scene. In addition to being the store's only full-time employee, Garlington interns at Rhino Records, where he worked on the "Phat Trax" and "Smooth Grooves" series. "Shawmel has ears of gold, and I trust his judgment completely," says Smith. "House of Records owes much of its current success to Shawmel's unerring instincts."

The South African-born Smith has an extensive background in music, and he is now an experienced businessman. As a student, Smith worked for the University of California-Los Angeles radio station, KLA, in production and as an award-winning DJ. While at the school, Smith produced campus concerts for such acts as Toad The Wet Sprocket and Jungle Brothers. He also worked on campus for the Archive of Popular American Music, cataloging rare sheet music and records. Smith spent several summers working for the Twilight Dance concerts held on the Santa Monica Pier.

Smith now takes time out from his busy schedule to volunteer at local public radio station KCRW. He has done computer consulting, in-studio assistance, and work in the music library for that NPR station.

House of Records draws customers from all over Southern California and around the world. "Many of our customers are



Pictured behind a stack of CDs is House of Records owner Philip Smith.

music lovers who just want the latest top 40 CD at bargain prices or want a catalog CD to flesh out their collection," says Smith. In addition, audiophiles look for albums issued by Mobile Fidelity, DCC, or Classic Records.

"The independent store owner must not only be knowledgeable about his products and clientele, he must also be dedicated"

"Sometimes they'll want reissues or specialized mixes," Smith says. "Recent hot sellers have included Hendrix reissues, which featured great sound and full-size booklets, and the new Smashing Pumpkins LP that has a mono mix found only on the LP version. These customers often have turntables costing thousands of dollars, so spending \$25 or \$30 on an audiophile pressing is not an issue for them."

"Many of the tourists who visit Los Angeles are avid record collectors," Smith continues. "They come to House of Records to look for records and CDs which are hard to find or prohibitively expensive in their home countries. We have regular customers from Germany, Japan, South Africa, England, and Australia, among others."

"House of Records also connects with the entertainment industry," he adds. "The studios and record companies give us a fair amount of business. Many times they are looking for their own records." Also, musicians such as Sonic Youth's Thurston Moore and members of House Of Pain visit the store for inspiration for their projects and to add to their collections.

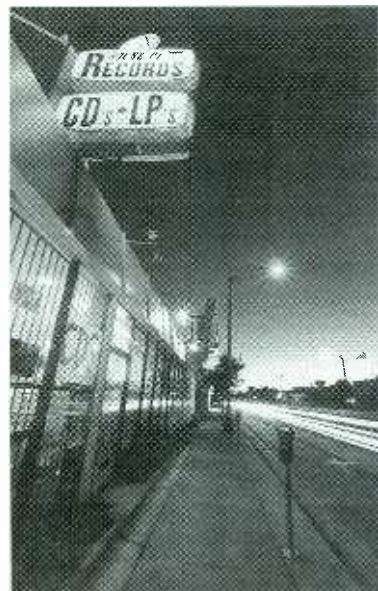
Living up to its original slogan of "Collector's Paradise," House of Records has seen many pricey collector's items. "We've had a bunch of Beatles butcher covers, including a first stereo variation which sold for \$2,500, David Bowie's rare 'Diamond Dogs' 'genital' cover, which sold for \$4,000, and the Beatles 'White Album' serial number 0000001, which fetched \$3,500."

The collector's market is growing as the value of certain items has become more widely known, although Smith thinks that music is still relatively undervalued in comparison to art, coins, or stamps. "An album cover can be a limited-edition print and an icon of popular culture," he says. "Some of the covers were designed by renowned artists, such as Andy Warhol and David Stone Martin, and mint-condition covers are becoming increasingly rare."

In a world where the independent music store is often perceived as a dying breed, House of Records is flourishing. Smith says, "The independent store owner must not only be knowledgeable about his products and his clientele, he must also be dedicated. I'm on a mission to succeed."

Despite the onslaught of music retail mergers, Smith still believes there is room for the independent store. "The chains serve the average customers, and we take care of everyone else. Many people prefer a noncorporate environment. Our customers can't find what they are looking for in the chains. We're not threatened by them; we just try to pick up where they leave off."

Does Smith see House of Records as the beginning of a chain? "We'll always be fiercely independent, but I won't rule out having several stores in the future." In the meantime, the House of Records' World Wide Web site (www.houseofrecords.com) is undergoing a redesign. "Once we get our products up, the sky's the limit," says Smith.



The current House of Records store on Pico Boulevard in Santa Monica, Calif.

newsline...

TIME WARNER has reportedly held talks with CDnow about investing in the Internet music retailer, according to ZDNet, an online news service. The report also said that Jason Olim, CEO of CDnow, might be tapped to head Time Warner's electronic commerce operations. The companies declined comment. In October, CDnow agreed to acquire rival online music retailer N2K, operator of Music Boulevard, in a stock transaction valued at about \$245 million. The deal is expected to close in February.

SONY SIGNATURES says it is the exclusive tour, merchandising, and licensing agent for Ozzy Osbourne and Black Sabbath for the band's reunion tour. The company says that in addition to selling such merchandise as skateboards and hand-signed lithographs, it has signed Todd McFarlane Productions and McFarlane Toys to create a comic book series and a line of action figures. The comic book is expected to be published in midyear, and the action figures and figurines will be available at retail locations in May.

QVC, the television shopping network, is holding its first QVC Music Session on Tuesday (12) to inform labels about opportunities to market artists and albums over its cable channels. The event, to be held annually, is expected to draw sales executives from such labels as RCA, Epic, Atlantic, Virgin, Mercury, and others. It will be held at QVC's Studio Park headquarters in West Chester, Pa. Among the speakers will be Alan Rubens, GM of QVC's own label, Q Records, and Tom Merrihew, QVC's VP of entertainment merchandising.

VIDEO SOFTWARE DEALERS ASSN. (VSDA) has won a major First Amendment court decision with an Oklahoma federal judge's ruling that the 1979 film "The Tin Drum" does not violate child pornography laws. The case was filed when the police seized copies of the video from all Oklahoma City video stores that stocked it and from customers who had rented it. VSDA president Jeffrey Eves says the decision "has far-reaching implications for the entire video industry."

EXECUTIVE TURNTABLE

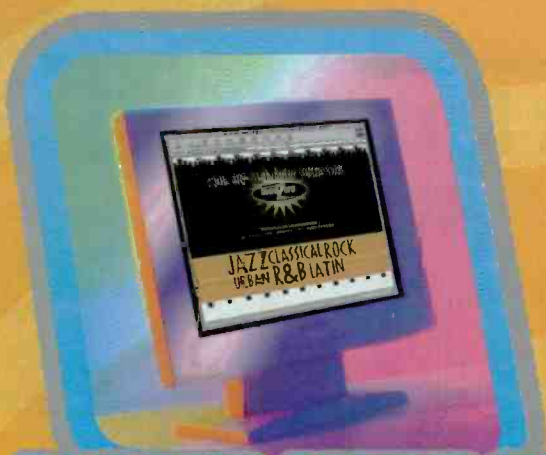
HOME VIDEO. Scholastic Entertainment in New York appoints **Kathy Evans** director of video marketing and distribution. She was president of K.E. Consulting.

NEW MEDIA. **Larry Shapiro** is named senior VP of business and legal affairs at Buena Vista Internet Group in Burbank, Calif. He was VP/counsel in the corporate legal department at the Walt Disney Co.



SHAPIRO

Sunshine Amalgamedia in New York names **Theresa Duncan** director of digital. She was director of interactive publishing at Nicholson NY.



YOUR WEBSITE

i.FiLL

DIRECT-TO-CONSUMER FULFILLMENT
FOR eCOMMERCE

BY VALLEY MEDIA

YOUR CUSTOMER



**THE BEST THING BETWEEN
YOU AND YOUR CUSTOMERS**

Introducing *i.FiLL* by Valley Media – industry-leading direct-to-consumer fulfillment services, world-class data and the largest selection of music, video and DVD for e-commerce.

i.FiLL, the name, is completely new, but we've been the direct-to-consumer fulfillment provider for the Internet's largest (and most demanding) e-tailers since day one.

- **No other company has half our direct-to-consumer experience.** *i.FiLL* is brought to you by Valley Media, the company that pioneered direct-to-consumer fulfillment for Internet retailers of music, video and DVD. Unnoticed by consumers, but essential to the industry, we've quietly fulfilled more than 5.5 million direct-to-consumer orders since 1992.

- **Over 287,000 SKUs available!** 235,000 music SKUs, 50,000 video titles, 2,200 DVD titles in stock and at your customer's door, in your box with your invoice, the next morning.

- **The industry's best database.** *i.FiLL*'s proprietary database is the same database used by SoundScan. It's timely, it's accurate and it's as complete as it gets

- **Accuracy, Fill and Location.** Our accuracy on outgoing orders is over 99.5% and our fill rate is over 92%. These are no typos. Our multi-million dollar, state-of-the-art California and Kentucky distribution centers keep your shipping costs as low as possible while reaching over 70% of the U.S. via 2-day Ground.

If you're thinking about launching your own retail website or switching distributors start thinking about getting in touch with *i.FiLL* – we're the best thing between you and your customers.



toll free: 800.845.8444 direct: 530.661.5442
ifill@valley-media.com



SOUTHWEST WHOLESALE

records & tapes

- ▶ Unsurpassed Service
- ▶ Computerized Catalog
- ▶ Internet Fulfillment
- ▶ Weekly Mailer
- ▶ Great Import Selection
- ▶ Excellent Fills
- ▶ Over 170,000 Selections
- ▶ Posters & Promos

6775 Bingle Road
Houston, Texas 77092
1-800-275-4799
713/460-4300
Fax: 713/460-1480

11132 Winners Circle #208
Los Alamitos, CA 90720
1-888-423-7611
562/493-2603
Fax: 888/807-4072

www.neosoft.com/~sww

Shopping.com Beats Boxlot With 'In Your Face' Prices

AS WE ALL KNOW from experience over the last year, CD pricing on the Internet can sometimes be, well, insane.

Case in point, the Dec. 28, 1998, edition of The Wall Street Journal has a half-page advertisement from Shopping.com, with the banner across the top of the ad reading "In Your Face Comparisons." For music, it carries more than 250,000 CD titles, of which the Billboard top 40 CDs were priced at \$8.97 each, every day. Then, it compared the prices of five titles at CDnow, Amazon.com, and Tower Records. At CDnow, according to the advertisement, Mariah Carey's "#1's" was \$12.58, \$15.57 with shipping. At Amazon.com, the ad states, the price was \$12.58, \$15.53 with shipping. At Tower, the store price was \$13.99, the same as the company's online store price, \$16.94 with shipping. And at Shopping.com, that CD was \$8.97, \$10.94 with shipping.

Of course, since Shopping.com doesn't buy directly from the majors, the online site is not in violation of their minimum advertised price policies. So there is nothing the majors can do about the situation.

With that kind of pricing, consumers would be wise to shop there. For that matter, so would music merchants. Let's look at the numbers.

According to the Shopping.com site, shipping and handling costs are \$1.97 for the first CD and 90 cents each for the second through fourth CD, with each additional CD being shipped for free. In other words, the maximum shipping charge is \$4.67. So if a merchant was to order 50 copies of the Carey title from Shopping.com, it would cost, including \$4.67 for shipping, \$453.17.

Let's do our own "in your face comparison." Music merchants buying directly from Sony Music Distribution would pay a boxlot cost of \$11.33, which comes to \$566.50 without shipping costs, for 50 units of the

title. Independent merchants buying from, say, Universal One-Stop would pay a cost of \$11.97 per copy, which comes to a cost of \$598.50. So accounts buying directly from the manufacturer would save more than \$100, or more than \$2 a copy, while independent merchants would save about \$145, or nearly \$3 a copy.

Some music merchants have already done the math and are, in fact, buying from Shopping.com. One merchant told me he ordered and received 160 copies of a title from the online merchant. I wouldn't be surprised if, as they did during the Best Buy/Circuit City price war of 1994-95, other independent merchants

(Continued on next page)

RETAIL TRACK

by Ed Christman



Disney

TRAK



GIVE YOUR SALES A GREAT BIG BEAR HUG!



He's friendly, furry, and huggable, and kids and parents everywhere love him. Now they can sing and dance along to twenty-four of his original fun-filled songs.

Come on in and join the excitement.

You'll feel warm and fuzzy all over.

Songs From
Jim Henson's



BEAR in the BIG BLUE HOUSE

Watch BEAR in the BIG BLUE HOUSE on



Ship Date:
January 12, 1999

Street Date:
February 16, 1999

Visit Bear at:
www.BearintheBigBlueHouse.com

Walt Disney RECORDS

Jim Henson

© Disney TM & © Henson 1999

To Be Truly National, We Must Be LOCAL.

YOUR STORE

YOUR LOCAL **aec** SALES OFFICE

AEC has 16 SALES OFFICES Devoted to Independent Retail

- Deepest selection of CD's, cassettes, VHS and DVD.
- Internet real-time ordering with **WebAmi**.
- New store specialists.
- Sales-driven marketing with **amped** weekly.
- **www.aent.com** — Online information designed to support your business.
- **www.allmusic.com** — **AMC** Voted Yahoo's "Best music reference sight," offers artist/song-title look-up.

aec
ONE STOP GROUP

THE ONLY LOCAL NATIONAL ONE STOP!

Bassin DISTRIBUTORS

Abbey Road



New Accounts: 800-635-9082
Fax: 954-340-7641

CD One Stop, Bethel CT • Bassin Distributors, Coral Springs FL • Abbey Road, LA • Atlanta • Philadelphia • Los Angeles/3 Offices • Sacramento • Omaha • San Diego • Dallas • Portland • Chicago • Milwaukee • Denver

SHAPE CD SCULPTS FUTURE OF MARKETING

(Continued from page 63)

cation plants for packaging, which can often be as unique as the discs themselves, such as a guitar case for a guitar-shaped CD.

Shape CD production manager Frank Vazquez says that the laser-shaping process keeps the discs well within Red (audio CD) or White Book (CD-ROM) specifications for audio and that the physical restrictions of the process include keeping at least three opposite edges touching where the edge of a standard CD would be in the player tray, in order to keep the disc readable by the playback laser. CD-ROM discs, he adds, require a higher degree of symmetry because of the higher rotation speeds.

The amount of data that a shaped CD can hold is contingent

on how much space is left on the disc after the laser-shaping process is finished, which correlates to the final radius of the disc. For instance, a remaining radius of 52.91 millimeters allows for 51 minutes of playing time or 470.02 megabytes of data space (the 120-millimeter radius of a standard CD holds 76 minutes of audio or 650 megabytes).

The only other limitation of the shaped CD is that it is not recommended for use in vehicle CD systems, because its nonsymmetrical shapes can jam the eject mechanisms of some players.

In terms of pricing, Shape CD has a schedule of one-time pre-replication charges, such as for glass mastering and machine setup. Unit pricing depends upon volume: A minimum listed run of

2,500 pieces has a unit price of \$2.23; quantities in excess of 250,000 have listed pricing of \$1.54 per disc, including packag-



ing.

"The premium markets obviously are the biggest of the three major markets for the Shape

CD," says executive VP Alan Seigel; the others are promotional and retail. "This is a tremendous way in which U.S. corporations can extend their brand equity. It also helps keep the concept of the CD itself fun and fresh. There's content, but the message for corporate America is definitely in the medium."

One current customer is Seagram/Universal Studios' Strategic Alliance initiative, a recently inaugurated department designed to develop synergies among the company's divisions and headed by VP Bob O'Dowd. Shape CD recently did a promotion for Grolsch beer using music licensed from Geffen Records. (Both Grolsch and Geffen are owned by Seagram.) Geffen was able to promote several new

alternative rock acts on a CD molded into the shape of a Grolsch bottle.

"Branding the product is what every marketer wants to do, and showing the package is critical to that," explains O'Dowd. "The Shape CD was as close as you could come to duplicating the package, and it delivered the music. We got a two to three times greater response to that promotion than we have from similar beer promotions in the past."

Corporate America has been quite responsive to the potential of Shape CD's wares. The concept garnered the best of show award at 1997's Premium Incentive Show in New York, beating out 1,500 other entries.

But Lowenstein adds that entertainment and media companies have also responded enthusiastically and that the stage is now set for Shape CD to pursue its own retail products, such as shaped discs carrying content that the company licenses.

The goal, says Lowenstein, is to have Shape CD become an ancillary marketing arm for any number of companies, conceiving and then executing promotions.

"The possibilities are almost as endless as the shapes themselves," he says. "It can revolutionize the backstage pass industry, for instance, which is becoming a bigger part of record promotion. It can project brand awareness in a way that a mouse pad or a key chain can't, because it also offers value-added in the form of content. It's not a pet rock."

RETAIL TRACK

(Continued from preceding page)

and small chains took advantage of this kind of loss-leader pricing. And this type of pricing will continue online as long as the stock market rewards sales volume increases instead of profit when valuing the shares of Internet retailers. So even as Shopping.com loses about, I estimate, \$3 a unit on a Billboard top 40 CD, I would expect it to enjoy stock price appreciations, thanks to sales growth fueled, in part, by independent merchants and small chains.

Shopping.com, which trades on the Nasdaq exchange, closed Jan. 5 at \$12.06, down from \$13.44, apparently due to reports of poor customer service. At that price, the company, which generated sales of about \$4 million in the nine months that ended Oct. 31, 1998, still carries a market valuation of \$72.4 million.

SPEAKING OF DIRECT marketing, Columbia House has sold its audiobook business to the Audio Book Club. The company declines to disclose terms of the deal or the amount of annual sales generated by the divested business.

Richard Wolter, chairman/CEO of Columbia House, says that the company divested the operation because "it is a small part of our business. We wanted to refocus on the opportunities provided by the [Internet] for our core businesses. The Internet is revolutionizing Columbia House's business." Those core businesses include Total E, the club's online store, the DVD Club, and Play, the record club created last year by Columbia House that doesn't use the "negative option" marketing tool used by traditional record clubs. In negative-option clubs, month members have to return a postcard declining product, or they receive a featured title each month.

TRANS WORLD ENTERTAINMENT Corp. posted a 7% increase in comparable-store sales for the nine-week holiday period that

ended Jan. 2. During that time, the company enjoyed sales of \$222 million, up 12% from \$199 million reported during the same time period in 1998-99. Total sales for the 11-month period increased 24% to \$653 million from \$528 million; comparable store sales increased 8%.

In a statement, chairman/CEO **Bob Higgins** noted that the Albany, N.Y.-based company did a brisk holiday business, even though new releases sold less than expected. He added that he was "pleased" with the performance of the retailer's online store, but he didn't specify results.

Despite those strong results, Wall Street, probably looking at meaningless sales volume increases from competing online merchants, was busy trading out of the stock, resulting in the stock dropping to \$17.0625, down \$1.125 from the previous day's trading. At that price, Trans World has a market capitalization of \$558.4 million.

RETAIL TRACK HEARS that Virgin Records' urban product representatives, as well as **Mike Mack**, GM of urban music, switched companies to become part of EMI Music Distribution. You

might remember that once upon a time the urban reps were a part of distribution and then were switched to Virgin, way back when Capitol Records was getting out of R&B. Now, with Capitol's re-entry into that genre, the reps are back at EMI.

MAKING TRACKS: I also hear that **Sonya Askew**, urban buyer at Camelot Music, will move to Minnesota to become urban buyer for the Musicland Group. At the latter chain, those responsibilities were previously held by **Kathy Dossdall**, who still buys country, blues, world, and children's music.

Often IMITATED, Never Duplicated!

amped weekly
is brought to you by

all music marketing
a division of

aec
ONE STOP GROUP

THE ONLY LOCAL NATIONAL ONE STOP!

New Accounts: 800-635-9082
Fax: 954-340-7641

posters new releases samplers dvd/vhs releases concert dates top sellers stickers contests indie retailer profiles fun coming soon weekly sales hot 100 window clings

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		TITLE	TOTAL CHART WEEKS
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		No. 1			
1	6	BEASTIE BOYS ▲ ⁸	DEF JAM 527351/MERCURY (7.98 EQ/11.98) *	LICENSED TO ILL * 26 weeks at No. 1	379
2	1	METALLICA ▲ ¹¹	ELEKTRA 611113*/EEG (10.98/16.98)	METALLICA	386
3	—	PRINCE ▲	PAISLEY PARK 45431/WARNER BROS. (12.98/17.98)	THE HITS 1	21
4	13	VARIOUS ARTISTS	WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION	19
5	3	PINK FLOYD ▲ ¹⁵	CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1137
6	—	PRINCE ▲ ³	WARNER BROS. 23720 (12.98/15.98)	1999	154
7	22	SUBLIME ▲ ³	GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	125
8	21	BOB MARLEY AND THE WAILERS ▲ ⁹	TUFF GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	498
9	31	GUNS N' ROSES ▲ ¹⁵	GEFFEN 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	396
10	15	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴	CAPITOL 30334* (10.98/15.98)	GREATEST HITS	219
11	18	ALANIS MORISSETTE ▲ ¹⁶	MAVERICK 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	184
12	16	DAVE MATTHEWS BAND ▲ ⁴	RCA 66904 (10.98/16.98)	CRASH	140
13	7	GARTH BROOKS ▲ ¹⁰	CAPITOL 28689 (10.98/15.98)	THE HITS	168
14	11	JEWEL ▲ ⁸	ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	151
15	24	JAMES TAYLOR ▲ ¹¹	WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	427
16	23	BARENAKED LADIES ▲	REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	63
17	12	SHANIA TWAIN ▲ ¹¹	MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	201
18	10	CELINE DION ▲ ¹⁰	550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	147
19	40	KORN ▲	IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	95
20	26	JIMMY BUFFETT ▲ ⁵	MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	411
21	14	SOUNDTRACK ▲ ⁸	POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE	293
22	35	METALLICA ▲ ⁵	ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	456
23	19	PINK FLOYD ▲ ²²	COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	508
24	—	VARIOUS ARTISTS ▲ ³	WALT DISNEY 60605 (5.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	58
25	46	KORN ▲	IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	58
26	34	LYNYRD SKYNYRD ▲ ²	MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	192
27	41	TOOL ▲	VOLCANO 31087* (10.98/16.98)	AENIMA	114
28	—	DEF LEPPARD ▲	MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	115
29	17	ADAM SANDLER ▲	WARNER BROS. 46151 (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	64
30	47	STEVE MILLER BAND ▲ ⁷	CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	370
31	49	METALLICA ▲ ⁴	MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	397
32	44	METALLICA ▲ ⁵	ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	421
33	—	SUBLIME ▲	GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	98
34	50	AEROSMITH ▲ ⁴	GEFFEN 24716 (12.98/17.98)	BIG ONES	118
35	27	SARAH MCLACHLAN ▲ ³	NETTWERK 18725*/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	219
36	20	THE BEATLES ▲ ⁸	CAPITOL 46443 (15.98/30.98)	THE BEATLES	226
37	—	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴	MCA 10813 (10.98/17.98)	GREATEST HITS	249
38	38	FLEETWOOD MAC ▲ ⁴	WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	330
39	—	PINK FLOYD	COLUMBIA 37680 (10.98 EQ/16.98)	A COLLECTION OF GREAT DANCE SONGS	24
40	42	DAVE MATTHEWS BAND ▲ ⁵	RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	184
41	—	MADONNA ▲ ⁶	SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	250
42	—	THE OFFSPRING ▲ ⁵	EPITAPH 86432* (9.98/14.98) HS	SMASH	7
43	43	QUEEN	HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	292
44	45	CREDENCE CLEARWATER REVIVAL ▲ ⁴	FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	281
45	—	VARIOUS ARTISTS ▲ ²	TOMMY BOY 1137 (10.98/15.98)	ESPN PRESENTS: JOCK JAMS VOL. 1	174
46	—	NIRVANA ▲ ⁹	DGC 24425*/GEFFEN (10.98/16.98)	NEVERMIND	261
47	—	AEROSMITH ▲ ⁹	COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	300
48	—	VAN MORRISON ▲ ³	POLYDOR 841970/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	408
49	—	METALLICA ▲ ⁴	ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	110
50	48	MILES DAVIS ▲	COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	28

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

Merchants & Marketing

MFLP's 'Toddlers Sing' Highlights Young Voices

TOTS IN THE SPOTLIGHT: So simple it's, dare we say, brilliant, the recent release from Music for Little People (MFLP)—first in a proposed series—takes the concept of kids performing for kids and runs with it. "Toddlers Sing" features a winsome chorus of 2-, 3-, and 4-year-olds tackling 22 children's classics, backed by unobtrusive instrumentation (by grown-ups, of course, including album co-producers Leib Ostrow on guitar and recorder and John Alevizakis on guitar, bass, drums, and keyboards). "Toddlers Sing" also captures the kids' amusing (oh, all right, adorable) chatter surrounding each song. And while their pronunciations incorporate a variety of babyish lips—which come across as more cute than annoying—many of these tots sing right on key. Thus, a concept that has the potential to be ex-cruciating is highly listenable for parents as well as for their small ones. For this, the Redway, Calif.-based label, distributed by Kid Rhino, deserves a hand.

As any parent who's ever raised a toddler knows, nothing makes these kids perk up their ears more quickly than the sound of their peers performing. (That goes for watching TV too; Barney's enormous success was due as much to the appeal of his human pals as to His Purpleness himself.) Children's performers are plenty aware of this, which is why a major portion of toddler- and preschool-targeted albums feature an adult performer with a kids' chorus. "Toddlers Sing" isn't quite the first record to mainly feature kid vocalists—an independent series by a child ensemble called Meeka & Her Cool Cousins debuted a few years ago, and we remember an all-kid-performed album of Beatles classics that our 10-year-old Lily loved when she was a preschooler, though forgive us if we can't recall the title or artist. Yet "Toddlers Sing" is the debut of an all-toddler series.

Ostrow (MFLP's co-founder) and Alevizakis rounded up 17 musical tots to record "Toddlers Sing," along with a handful of adult musicians. (In addition to the co-producers, the adults include Jim Rothermel on penny whistle, Kit Walker on keyboards, Robert Powell on a variety of stringed instruments, and Lygia Ferra and Judy Nee on background vocals.) Selections include "Twinkle Twinkle/Catch A Falling Star," "Down By The Station," "Wheels On The Bus," "Happy Birthday," "Where Is Thumbkin?," "Ring Around The Rosie," "Peas Porridge Hot," "Apples And Bananas," and others.

Also new from Music for Little People is a rerelease of Lisa Monet's 10-year-old recording "Circle Time: Songs & Rhymes For The Very Young," which includes



by Moira McCormick

a variety of favorite children's tunes performed by the soprano folkie.

ALL THAT JAZZ: Renowned pop art giant Roy Lichtenstein started taking alto saxophone

lessons in 1993 at age 70; his teacher was Hayes Greenfield. New York-based Greenfield, who has been teaching music to young people at an after-school program called the Door, confided in Lichtenstein that his dream was to put together an album of traditional kids' songs done in a jazz style. The artist and his wife, Dorothy, offered to fund the entire project, and before Lichtenstein's death from pneumonia in 1997, Greenfield played him a demo tape of the album.

"I can still see Roy driving
(Continued on next page)

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			ARTIST/SERIES	TITLE
			IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	
			No. 1	
1	1	26	VARIOUS ARTISTS	DISNEY'S CHRISTMAS COLLECTION WALT DISNEY 60887 (10.98/16.98)
2	2	4	VARIOUS ARTISTS	MICKEY CHRISTMAS: VOL. 2 WALT DISNEY 60803 (9.98/16.98)
3	3	11	READ-ALONG	A BUG'S LIFE WALT DISNEY 60289 (6.98 Cassette)
4	4	157	VARIOUS ARTISTS ▲ ¹	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 60605 (6.98/13.98)
5	5	11	READ-ALONG	SIMBA'S FAVORITES WALT DISNEY 60307 (6.98 Cassette)
6	6	9	SING-ALONG	A BUG'S LIFE WALT DISNEY 60971 (10.98 Cassette)
7	12	30	VARIOUS ARTISTS	MORE SILLY SONGS WALT DISNEY 60632 (10.98/16.98)
8	15	31	READ-ALONG	MULAN WALT DISNEY 60306 (6.98 Cassette)
9	17	142	READ-ALONG ▲ ²	THE LION KING WALT DISNEY 60254 (6.98 Cassette)
10	22	40	MY FIRST SING-ALONG	WINNIE THE POOH: SILLY OLD BEAR SONGS WALT DISNEY 60629 (6.98 Cassette)
11	RE-ENTRY		READ-ALONG	THE ORIGINAL STORY OF WINNIE THE POOH WALT DISNEY 60279 (6.98 Cassette)
12	25	108	VARIOUS ARTISTS	20 SIMPLY SUPER SINGABLE SILLY SONGS WALT DISNEY 60819 (9.98/13.98)
13	13	6	VARIOUS ARTISTS	CLASSIC DISNEY VOL. V - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60648 (10.98/15.98)
14	10	17	VARIOUS ARTISTS	DISNEY'S GREATEST POP HITS WALT DISNEY 60637 (6.98/16.98)
15	11	176	VARIOUS ARTISTS ▲	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)
16	RE-ENTRY		VARIOUS ARTISTS ▲ ²	DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 60606 (9.98/13.98)
17	RE-ENTRY		READ-ALONG	THE LITTLE MERMAID WALT DISNEY 60297 (6.98 Cassette)
18	18	10	VARIOUS ARTISTS	RETURN TO PRIDE ROCK—INSPIRED BY DISNEY'S THE LION KING II WALT DISNEY 60639 (10.98/16.98)
19	RE-ENTRY		VARIOUS ARTISTS ▲	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/15.98)
20	RE-ENTRY		READ-ALONG	WINNIE THE POOH & TIGGER TOO WALT DISNEY 60231 (6.98 Cassette)
21	24	8	READ-ALONG	LADY AND THE TRAMP WALT DISNEY 60213 (6.98 Cassette)
22	RE-ENTRY		READ-ALONG ▲	TOY STORY WALT DISNEY 60265 (6.98 Cassette)
23	RE-ENTRY		MY FIRST SING-ALONG	WINNIE THE POOH: TIGGERIFIC SONGS WALT DISNEY 60630 (6.98 Cassette)
24	8	7	THE TELETUBBIES	TELETUBBIES: THE ALBUM KID RHINO 75619/RHINO (10.98/16.98)
25	9	12	VEGGIE TUNES	A VERY VEGGIE CHRISTMAS LYRICK STUDIOS 9456 (6.98/10.98)

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 multiples 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.

CHILD'S PLAY

(Continued from preceding page)

down the highway, singing along with the tape," says Greenfield in a prepared statement.

Now the album has been released on the Minneapolis-based independent Baby Music Boom. Called "Jazz-A-Ma-Tazz," it features tunes like "Oh Susanna," "This Old Man," "The Muffin Man," "Skip To My Lou," and "I've Been Working On The Railroad." Richie Havens is among the guest vocalists on the album, along with Miles Griffith, Lisa Michel, and Charenée Wade. Greenfield included kid performers as well.

"The best way to bring jazz to kids is by using material that is fun and familiar to them," he says.

KIDBITS: Denise Lifeson, creator of the delightful toddler series "Club Baby," has a new arrival. "Carousel," the 10th album in the series, features 14 original songs with tiny-tot appeal composed and performed by Lifeson. It's available from New Reality Productions of Queens, N.Y. . . . An original musical production of "The Frog Prince" from independent Callner Music in Hollywood is gathering much positive press. Publishers Weekly lauds its "vivid characterizations and robust musical numbers." "The Frog Prince" is available on CD and cassette.

The prolific Odds Bodkin, the only bardic storyteller we know of in the children's audio field, has a new release called "Little Proto's T-Rex Adventures." The sequel to Bodkin's popular "The Adventures Of Little Proto," featuring a dinosaur protagonist, "T-Rex Adventures" includes the artist's original music, character voices, and sound effects. It is available from Rivertree Productions in Bradford, N.H.

**Current
News
Daily
Billboard
Online**

<http://www.billboard.com>



Blue's First Album Is Your Big Treasure.

The first ever *Blue's Clues* audio release!

**Get A Clue
About Blue...**

- **Winner of the Parent's Choice Gold Award!**
- **The #1 rated preschool show on TV!***
- **On a weekly basis, more preschoolers watch *Blue's Clues* than *Barney*, *Arthur*, or *Sesame Street*!***

**...and her
Big Treasure**



**"The hottest preschool show since *Sesame Street*!"
—TV Guide**

- ***Blue's Big Treasure* will be available prior to Nickelodeon's prime time multi-million dollar network event *Blue's Big Treasure Hunt* airing March 14, 1999**
- **Special interactive packaging with Colorforms™ game pieces and a laminated game board — makes *Blue's Big Treasure* a musical adventure and game all in one.**
- ***Blue's Big Treasure Hunt* will be supported by a print campaign in major parenting publications, a TV Guide ad, radio promotions and an on-air media campaign on Nick Jr., Nickelodeon and Nick at Nite.**
- **On-air and website sweepstakes timed around Nickelodeon primetime *Blue's Big Treasure Hunt* event.**
- **CD and cassette will be cross-promoted with other *Blue's Clues* products.**

**R4-75625-4 6x8 Cassette Blister \$9.98 srp
R2-75626-2 CD Digipak \$13.98 srp**

Street Date: February 16th



Play to Learn™



*Source: Nielsen Custom Cume Data

©&©1999 Viacom International Inc. All Rights Reserved.

DVD Provides Lift To Music Video

Labels Release Titles Specifically Produced For Format

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—The once-hushed sound of longform music video is a lot louder these days, thanks to the arrival of DVD Video and the persistence of companies that never gave up on the genre.

While most labels have cut back on the number of longform music videos they release, the industry is embracing the DVD format as a means to embellish concerts and other videos with superior audiovisual elements and supplementary footage.

PolyGram Video has had success with the Three Tenors and a string of pop and rock discs. Sony Music issued 23 music-specific DVDs in 1997 and '98, including the made-for-DVD "James Taylor Live At The Beacon," and has another 30 slated for this year. Warner Reprise dove into the market with nine DVDs, many of them new releases that the label debuted day-and-date with their VHS counterparts.

The enthusiasm for DVD seems to

be contagious. Elektra is set to release a DVD-specific Metallica disc, and Warner Bros. Nashville is creating a Travis Tritt disc that contains DVD Video, DVD Audio, and DVD-ROM components. But all parties are quick to note DVD's arrival does not mean the demise of longform cassettes—at least not yet.

For starters, while support for DVD is strong across the board, there are barely 1 million DVD players in U.S. homes. Additionally, the suppliers most aggressively churning out music DVDs are the ones that continue to stick with a robust slate of music VHS titles. Yet the format unquestionably has taken hold.

Aside from having superior audio quality, DVD is easily understood by consumers already well acquainted with the dynamics of a CD, according to Leslie Cohen, VP of business development for Sony Music.

"You can navigate through the music program to a favorite segment or to a favorite part of a concert. It

gives you more control and a more enjoyable listening experience," she says. "We've found it useful to add features to music titles that marry the liner notes concept with the music video."

All forthcoming Sony music discs will contain artist biographies and discographies with samples of songs and lyrics. Some will include promotional videoclips, artist commentary tracks, and behind-the-scenes footage.

Sony also plans to release some titles featuring Internet links and

(Continued on next page)



Purple Pose. Lyrick Studios celebrates the 10th anniversary of Barney with the release this month of a new direct-to-video title featuring former and current cast members. "Sing & Dance With Barney" inaugurates a yearlong celebration consisting of themed events and products for children and families. The 55-minute cassette, which retails for \$14.95 suggested list, has a companion audio title, "I Love To Sing With Barney," at \$14.98 for CD and \$9.98 for tape.

With Low-Priced Tapes, Eros Aims To Beat Piracy In U.S. Indian Market

BY JIM BESSMAN

NEW YORK—Trying to stem video piracy, Eros Entertainment, the major U.S. distributor of Indian theatrical and video releases, has begun a program designed to educate retailers and consumers about the benefits of going legit. The medium: low-priced tapes.

The starting point is "Hum Aapke Hain Koun" (Who Am I To You), a 1994 family title starring Salman Khan and Madhuri Dixit. Directed by Sooraj Barjatya, described as "the Walt Disney of India," the movie was a box-office smash. Cassettes have been priced at \$7.99; video CDs, a precursor of DVD that is popular in Asia, are \$9.99.

Behram Shahparast, VP of marketing/distribution for the Englewood Cliffs, N.J.-based Eros, says the low sell-through price is needed to entice consumers who can't wait for the official video release and are used to "extremely rampant" bootleg copies.

"These are generally camera [taped] copies sold to store owners for \$4 and \$5, without any labeling or packaging—just blank tapes with a generic computer label," Shahparast says. "So we thought, 'Let's give consumers a product they're not used to, that's labeled, in a sleeve, and shrink-wrapped. An Indian buying an Indian tape is not used to that.'"

Eros took what Shahparast calls the "middle route," pricing its sale titles between the low-end bootlegs meant for renting and more expensive domestic sell-through copies.

"We felt we had to compete with the [pirate] option," Shahparast

says. He adds that sales of "Hum Aapke Hain Koun" have been "extremely successful" since it debuted in mid-October in time for Diwali, the Indian "festival of light" comparable to Christmas.

"Indian store owners who initially placed orders of 50 or 60 tapes to see how they went would call within a week and order 1,500 more," Shahparast says, "and these are people who never actually sold VHS tapes legitimately. In fact, they only rent [pirated] tapes, since consumers have no patience to wait for the actual [non-pirated] versions."

These dealers are mainly mom-and-pop operations unfamiliar with American movie video retailing.

"They'd ask, 'How do we sell them?' We'd say, 'Just put them on the counter, and make a nice sign, and see how it goes,'" Shahparast says. He reports that domestic sales of "Hum Aapke Hain Koun" have topped 15,000. Another 10,000 have sold in Canada.

"In the past, we'd be lucky if we sold 1,000 tapes," he says.

Eros will now apply the same pricing strategy to future releases. "Hopefully, we'll move enough product, since it's a losing proposition otherwise," says Shahparast. "We'd love to sell at \$19.95, but there's not enough of a market. Consumers are not used to owning tapes. That's a new thing for the Indian public."

Eros' bread and butter remains theatrical distribution to Indian communities in the U.S. Most of the movies are examples of the vast Hindi-language musical genre

(Continued on page 73)

Valley Media To Take The IPO Plunge; DVD Empire Eyes Format's Adult Niche

THE ONE AND ONLY: Spurred on by the Internet, Valley Media is going where few of its kind have gone before—public. The Woodland, Calif.-based distributor has hired J.P. Morgan as lead manager of the proposed stock offering and BancBoston Robertson Stephens as co-manager; their fix on demand will determine the number of available shares and price.

As far as we can tell, Valley's stock offering is the first for a video distributor since Commtron, later acquired by Ingram, went public in the early '80s. It's no wonder: Distributors are high-risk, low-margin operations that have to strive mightily to get Wall Street's attention.

Valley thinks it knows the magic word, the same one that ignited last year's stock issues: E-commerce. The preliminary prospectus describes Valley's New Media division, which includes Internet sales, support, and data, as the company's "fastest-growing business." It garnered \$51.1 million in net sales for the six months that ended Sept. 30, 1998, compared with \$8.2 million for the same period in 1997. Valley is working hard to make itself indispensable to online retailers, providing them with "value-added services" such as proprietary databases that let consumers find what they want to buy.

The bulk of Valley's revenue is still from brick-and-mortar accounts stocking music and movies. Video—including DVD—was a late arrival, but it has proved potent. Valley bought New Jersey-based Star Video in May 1997 for \$37.9 million. By March 30, 1998, the end of that fiscal year, the addition had brought in sales of \$234 million and the bulk of the increase in total revenue to \$583.5 million. Only \$102 million was attributable to gains in full-line music distribution, according to the Securities and Exchange Commission (SEC) filing.

For the year, Valley had a net profit of approximately \$2.6 million—razor-thin but in line with competing distributors. The situation isn't helped by the studios' revenue-sharing programs initiated over the past year. Valley has opted not to participate because "we have not seen adequate demand from independent retailers to justify the expense." However, it acknowledges, "we risk losing market share to those distributors who adopt revenue-sharing."

In the long term, everyone will get burned, Valley tells the SEC. "We believe that these programs have

accelerated a shift . . . away from independent video rental stores and small chains in favor of the larger chains." That could shrink the market for distribution of rental titles, Valley contends.

SECRET WEAPON: What would you choose to differentiate your DVD World Wide Web site from the competition? Remember, you're dealing with all sorts of offers from all sorts of online retailers, including Amazon.com, which decided last year it would start selling prerecorded videocassettes and DVDs. It's tough for a newcomer to get—and hold—buyers.

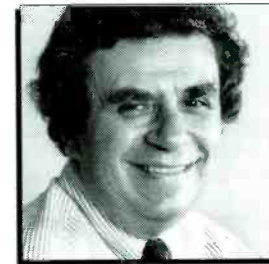
Well, DVD Empire in Mars, Pa., figures that it has an edge, something no one else is offering, at least in the quantities president **Jeff Rix** expects to sell. Rix's secret weapon is sex, the hard-core titles available from suppliers like Vivid Video.

Let's be candid here: Porn isn't exactly a secret to anyone who's owned a VCR. Adult features were the backbone of the business in the years before the studios started tapping their catalogs. Even afterward, hard-core never dropped below 10% of cassette revenue, although it remained the genre that dared not speak its name. Mainstream video retailers keep those titles behind locked doors.

The same, more or less, holds for DVD and the Internet. Rix figures to capitalize on this potential to a degree unrealized in the cassette market. He says that adult titles, already 20%-25% of DVD Empire's revenue, will double their share in 1999. "Forty percent is a fair estimate," says Rix, who is doubling his warehouse space to handle increased porn and mainstream activity. If DVD Empire makes the great leap forward, it will be thanks to a deal Rix struck with Vivid in December. He's taking over design and management of Vivid's Web site, turning what had been a retailers-only service to one open to consumers.

Once the commerce function is in place, "we split the revenues down the middle," says Rix. DVD Empire buys the Vivid titles on consignment and can return unsold inventory. "It's an incredible deal. There's a tremendous volume of sales in the adult arena, and DVD is starting to take it mainstream," he maintains. "Adult is one of the main reasons we can survive."

PICTURE THIS



by Seth Goldstein

DVD PROVIDES LIFT TO MUSIC VIDEO

(Continued from preceding page)

multi-angle footage, which Cohen says "has more application for music than films right now." Sony's top-selling releases include those featuring Gloria Estefan, Stevie Ray Vaughan, Celine Dion, and Taylor. Cohen says the Taylor disc is outselling its VHS counterpart 2-to-1.

"Live At The Beacon" was conceived from the outset as a DVD and will serve as the template for future discs. "Any concert opportunity that arises will be conceived with DVD in mind," Cohen adds. Sony will release at least one DVD-specific title in the first quarter, as well as two additional Dion discs and another featuring Estefan.

Warner Reprise jumped on the bandwagon with DVDs featuring such acts as R.E.M., Eric Clapton, Alanis Morissette, Madonna, and Fleetwood Mac, which has given the label its top seller, "Fleetwood Mac: The River." John Beug, senior VP of

film/video production and marketing for Warner Reprise, says a quick glimpse at the best-selling music DVDs points to the label's short-term strategy.

"If you total the year-to-date sales on DVD, it's pretty clear what's working—there is a slightly older demographic," says Beug. In a move to satisfy that older demo, Warner Reprise will release a handful of targeted catalog titles in the first quarter, beginning with Frank Sinatra.

"We will clearly try to improve and enhance the audio and video quality as much as possible, but these titles will not have a lot of bells and whistles," Beug says. "The shows stand on their own."

For Rhino Home Video, DVD provides a fresh way to dress up and release its catalog-heavy repertoire. Rhino has released music DVDs featuring Paul McCartney, Fleetwood Mac, Jimi Hendrix, and four episodes of "The Monkees" TV show

featuring interview footage.

"A lot of people who seem to have written off music video all of a sudden are starting to see that music video is selling," says Army Schorr, senior VP/GM of Rhino. "I've always maintained the problem with music video is not that it's not interesting, but people can't find it. There seems to be more visibility at retail now, which leads me into DVD."

Rhino is remastering Alice Cooper's "Welcome To My Nightmare" for April DVD release in wide-screen and with possible wrap-around footage provided by Cooper. Also due this spring are titles from Cheap Trick, the Grateful Dead, Stevie Wonder, and Pat Benatar.

Schorr says Rhino might begin releasing jazz DVDs as part of its new Jazz Casuals line, consisting of concerts filmed in the '60s. Three concerts are to be included on one disc, a feat not possible on VHS, he notes.

DVD can go short as well as long. In January, Islandlife's Palm Pictures and Rykodisc will launch a new series of DVD music singles. The discs contain two feature-length songs recorded and mixed in several audio versions, ranging from Dolby 5.1 Surround Sound to Digital Theater Sound to 24-bit, 96-kilohertz stereo.

"We started experimenting with singles because we think DVD is a great format for the artist," says David Beal, director of DVD development at Palm Pictures. Due Jan. 26 is a Rykodisc DVD single featuring Mickey Hart and Palm singles featuring Sly & Robbie and Mocean Worker. Additionally, there are artist commentaries, album samplers, interactive interviews, and CD-ROM elements.

"Part of what makes the DVD single so great is that these discs are really designed and tailored for the DVD format because they have an interactive element to them," Beal says. "On all of these discs, we have little bonus assets you can uncover."

Beal considers VHS and DVD different markets. "If you just want to play songs and watch videos, VHS is great. But music is not just about the songs but the sonic experience, and VHS has never been able to deliver a great sonic experience," he says. "DVD opened up a completely new opportunity for people to experience music in a three-dimensional world."

Adds Ron Decker, director of product management at Rykodisc, "VHS has never really been a short-form format." The label has not released any VHS longforms with the exception of a collection of David Bowie clips last year, he says. And

Ryko has no plans to release VHS singles. "We are proceeding forward with DVD and not looking back."

But for those focusing on embellished concert videos, the word is, Don't count VHS out. Almost all longform DVD titles are accompanied by tape releases. "I don't think the studios are planning to abandon VHS, and neither are we," Sony's Cohen says.

In fact, Sony plans to use select DVD titles to help raise awareness of related VHS items. The forthcoming Estefan DVDs, for example, will contain "videographies" that list all of her existing VHS product and sample selected videoclips. "The market for DVD is robust, but it is not big enough to say, 'VHS doesn't work anymore,'" Cohen notes.

Warner Reprise has no plans to release any music videos on DVD but not VHS, according to Beug. "We certainly think DVD has performed quite well, but we have a little ways to go before it really penetrates the marketplace."

Rather than sink tape, Rhino's Schorr believes that DVD will actually boost the tape format. "DVD and VHS are almost two different businesses. We are still selling the lion's share of our product on video," he says. "But DVD is going to be what really breaks music video open, because the sound quality is so exceptional and you can do a lot of things that are very creative in terms of added value."

"Once retailers realize there is a market for this stuff, we will have a better opportunity to place all product at retail and will see an appropriate increase in sales."

Billboard

JANUARY 16, 1999

Top Special Interest Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
NO. 1				
1	1	6	WWF: AUSTIN 3:16 UNCENSORED World Wrestling Federation Home Video 213	14.95
2	4	6	WWF: SABLE UNLEASHED World Wrestling Federation Home Video 217	14.95
3	3	6	WWF: 'CAUSE STONE COLD SAID SO World Wrestling Federation Home Video 210	14.95
4	8	6	WWF: UNDERTAKER THE PHENOM World Wrestling Federation Home Video 216	14.95
5	5	6	WWF: BEST OF WRESTLEMANIA I-XIV World Wrestling Federation Home Video 214	14.95
6	9	6	WWF: THE THREE FACES OF FOLEY World Wrestling Federation Home Video 218	14.95
7	10	6	WWF: BEST OF SURVIVOR SERIES-1987-1997 World Wrestling Federation Home Video 215	14.95
8	11	6	WWF: D-GENERATION X World Wrestling Federation Home Video 212	14.95
9	2	4	N.Y. YANKEES: SEASON OF THEIR LIVES PolyGram Video 440059521	19.95
10	13	6	WCW: STING UNMASKED Turner Home Entertainment 97105	14.95
11	6	6	MLB: RACE FOR THE RECORD PolyGram Video 440059037	19.95
12	7	7	1998 WORLD SERIES CHAMPIONS-N.Y. YANKEES PolyGram Video 450057347	19.95
13	14	6	WWF: ROYAL RUMBLE '98 World Wrestling Federation Home Video 200	19.95
14	12	3	WWF: JESSE 'THE BODY' VENTURA: THE MOUTH, THE MYTH, THE LEGEND World Wrestling Federation Home Video 10802	14.95
15	17	6	WWF: WRESTLEMANIA XIV World Wrestling Federation Home Video 10203	19.95
16	15	6	WWF: MAYHEM IN MANCHESTER World Wrestling Federation Home Video 211	14.95
17	18	6	THE OFFICIAL 1998 NBA FINALS VIDEO FoxVideo (CBS/Fox) 0475	19.98
18	NEW	▶	WCW: RANDY "MACHO MAN" SAVAGE Turner Home Entertainment 97106	14.95
19	20	5	WCW: THE BEST OF HALLOWEEN HAVOC Turner Home Entertainment 97104	14.95
20	RE-ENTRY		WCW: BEST OF BLAST AT THE BEACH Turner Home Entertainment 9700	59.98

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
NO. 1				
1	1	6	KICKBOXING: KNOCKOUT WORKOUT Anchor Bay Entertainment 29700	9.99
2	8	6	KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT Sony Music Video 51565	14.98
3	4	7	KICK BUTT Brentwood Home Video 12032	14.98
4	11	2	PAULA ABDUL: CARDIO DANCE Anchor Bay Entertainment 8611	14.95
5	9	6	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER Sony Music Video 51564	14.98
6	2	221	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
7	NEW	▶	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution TB2274	39.95
8	7	7	MTV GRIND WORKOUT-DANCE CLUB AEROBICS Sony Music Video 51602	12.98
9	3	15	TOTAL YOGA Healing Arts 1080	9.98
10	5	6	A.M. YOGA FOR BEGINNERS Healing Arts 1071	9.98
11	6	6	P.M. YOGA FOR BEGINNERS Healing Arts 1186	9.98
12	13	72	PAULA ABDUL'S GET UP AND DANCE! Artisan Entertainment 60214	9.98
13	12	19	DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933	12.99
14	18	4	KNOCKOUT WORKOUT Anchor Bay Entertainment 29699	9.99
15	10	175	THE GRIND WORKOUT HIP HOP AEROBICS ◆ Sony Music Video 49659	12.98
16	14	6	YOGA FOR BEGINNERS: ABS Healing Arts 1188	9.98
17	15	6	DENISE AUSTIN: SIZZLER Parade Video 909	12.98
18	NEW	▶	POWER YOGA FOR BEGINNERS Healing Arts 60017	9.98
19	19	61	THE GRIND WORKOUT: FAT BURNING GROOVES ◆ Sony Music Video	12.98
20	RE-ENTRY		THE FIRM: FAT BLASTER-TOTAL BODY WORKOUT BMG Video 80417-3	19.98

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1999, Billboard/BPI Communications and VideoScan Inc.

THE SCI-FI FILES

EXPLORE TWO CENTURIES OF SCIENCE FICTION IN THIS FOUR-HOUR DEFINITIVE COLLECTION!


4-pack gift box: Save \$20!
Cat. #: WHE72019
Suggested Retail: \$59.98

Children of Frankenstein
Cat. #: WHE71111
Suggested Retail: \$19.98

Spaceships and Aliens
Cat. #: WHE71112
Suggested Retail: \$19.98

March of the Machines
Cat. #: WHE71113
Suggested Retail: \$19.98

Living in the Future
Cat. #: WHE71114
Suggested Retail: \$19.98



AVAILABLE DAY/DATE ON DVD!
(Cat. #: WHE73014, \$34.98 srp)

Order Cut-Off: February 3, 1999 Street: February 23, 1999

WINSTAR® Home Entertainment
Directed by MARK HAMILL. Series Producer and Director PETER SWANN. Director CHRIS LETHERIDGE. Associate Producer UZ BOGOS. Executive Producer BOB CARO. A SATEL DOC PRODUCTION in association with THE LEARNING CHANNEL, CANAL+ / COOSHA and WGN.

Program Content ©1997 Satef Doc Ltd. All Rights Reserved.
Art & Design ©1998 Fox Lorber Associates, Inc. All Rights Reserved. 419 Park Avenue South, New York, NY 10018
 Phone: (212) 686-6777 Fax: (212) 686-0387

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	1	7	ARMAGEDDON	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck	1998	PG-13	19.99
2	3	18	TITANIC	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet	1997	PG-13	29.95
3	6	8	SMALL SOLDIERS	Universal Studios Home Video 84018	Kirsten Dunst Gregory Smith	1998	PG-13	22.99
4	2	4	THE MASK OF ZORRO	Columbia TriStar Home Video 21693	Antonio Banderas Anthony Hopkins	1998	PG-13	19.95
5	5	5	DR. DOLITTLE	FoxVideo 2762	Eddie Murphy	1998	PG-13	19.98
6	4	4	THE WEDDING SINGER	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore	1997	PG-13	14.98
7	7	10	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
8	8	136	GONE WITH THE WIND ◊	MGM/UA Home Video Warner Home Video 907249	Clark Gable Vivien Leigh	1939	G	19.95
9	9	9	GODZILLA	Columbia TriStar Home Video 23126	Matthew Broderick Hank Azaria	1998	PG-13	14.95
10	11	12	THE X-FILES	FoxVideo 0448	David Duchovny Gillian Anderson	1998	PG-13	22.98
11	10	9	CATS	PolyGram Video 4400479953	Elaine Page John Mills	1998	NR	24.95
12	12	2	THE PARENT TRAP	Walt Disney Home Video Buena Vista Home Entertainment 1055	Dennis Quaid Nataasha Richardson	1998	PG-13	22.99
13	13	12	LOST IN SPACE	New Line Home Video Warner Home Video N4666	William Hurt Gary Oldman	1998	PG-13	22.98
14	15	9	SOUTH PARK: 3-PACK VOLUME 2	Rhino Home Video Warner Home Video 36562	Animated	1998	NR	39.98
15	17	4	GOOD WILL HUNTING	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck	1997	R	22.95
16	18	10	HOPE FLOATS	FoxVideo 32234	Sandra Bullock Harry Connick, Jr.	1998	PG-13	19.98
17	16	7	'N THE MIX WITH 'N SYNC ▲	BMG Video 65000	'N Sync	1998	NR	19.95
18	14	44	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
19	19	118	LADY AND THE TRAMP	Walt Disney Home Video Buena Vista Home Entertainment 582	Animated	1955	G	26.99
20	23	9	SOUTH PARK: VOLUME 6	Rhino Home Video Warner Home Video 36558	Animated	1998	NR	14.95
21	25	6	TORI AMOS: THE COMPLETE VIDEOS 1991-1998	Atlantic Video 83154	Tori Amos	1998	NR	19.98
22	22	7	BILLBOARD DAD	Dualstar Video Warner Home Video 36519	Mary-Kate & Ashley Olsen	1998	NR	19.96
23	24	29	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
24	20	65	HOW THE GRINCH STOLE CHRISTMAS! ◆	MGM/UA Home Video Warner Home Video M201011	Animated	1966	NR	14.95
25	21	6	BACKSTREET BOYS: NIGHT OUT WITH THE BACKSTREET BOYS ▲	Jive/Zomba Video 41657	Backstreet Boys	1998	NR	19.95
26	26	6	U2: POPMART	PolyGram Video 4400583033	U2	1998	NR	19.95
27	27	30	BACKSTREET BOYS: ALL ACCESS VIDEO ▲	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
28	RE-ENTRY		JERRY SPRINGER-TOO HOT FOR TV!	Real Entertainment 6502	Jerry Springer	1998	NR	24.99
29	RE-ENTRY		JERRY SPRINGER-THE BEST OF	Real Entertainment 6509	Jerry Springer	1998	NR	14.99
30	RE-ENTRY		SOUTH PARK: VOLUME 5	Rhino Home Video Warner Home Video 36557	Animated	1998	NR	14.95
31	29	131	GREASE: 20TH ANNIVERSARY EDITION ◆	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
32	32	9	SOUTH PARK: VOLUME 4	Rhino Home Video Warner Home Video 36556	Animated	1998	NR	14.95
33	RE-ENTRY		IMAGE OF AN ASSASSINATION	MPI Home Video 72823	Not Listed	1998	NR	19.98
34	30	24	PLAYBOY'S PLAYMATES REVISITED	Playboy Home Video Universal Music Video Dist. PBV0830	Various Artists	1998	NR	19.98
35	39	2	PLAYBOY'S 45TH ANNIVERSARY PLAYMATE VIDEO CENTERFOLD	Playboy Home Video Universal Music Video Dist. PBV0835	Jaime Bergman	1998	NR	19.98
36	RE-ENTRY		IT'S A WONDERFUL LIFE	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19.98
37	36	6	1998 WORLD SERIES CHAMPIONS-N.Y. YANKEES	PolyGram Video 450057347	Various Artists	1998	NR	19.98
38	34	9	KISS: PSYCHO-CIRCUS	PolyGram Video 440010100	Kiss	1998	NR	16.98
39	33	5	THE ROLLING STONES: BRIDGES TO BABYLON-1998 LIVE IN CONCERT	Eagle Rock Entertainment Image Entertainment 4139	The Rolling Stones	1998	NR	19.98
40	38	2	MLB: RACE FOR THE RECORD	PolyGram Video 440259037	Various Artists	1998	NR	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

VSDA Promotes Game Giveaway, Insurance Deals For Members

NEW YEAR'S RESOLUTIONS: The Video Software Dealers Assn. (VSDA) is ringing in the new year with two new member benefit programs.

The trade organization has teamed with the game manufacturer Electronic Arts (EA) in an exclusive deal that will offer free EA software to customers at VSDA member stores.

Retailers that participate in the program will receive 1,500 coupons that consumers can mail in for the free EA game titles.

Titles included in the offer are "U.S. Navy Fighters," "Madden '99," "Sim Town," "SimSafari," "Extreme Pinball," "SimAnt," "PGA Tour Pro Golf," "Triple Play," "Need For Speed II SE," and others.

Consumers must pay a \$5.95 shipping and handling charge per

order, and \$1.75 of each order will be donated to VSDA's program Fast Forward to End Hunger.

This month VSDA will send dealers a free merchandising kit that includes the coupons and in-store display items to highlight the promotion. The coupons are good until June.

In other benefit news, VSDA has secured insurance broker Bowermaster & Associates Commercial & Personal Insurance to shop for discount rates for members.

VSDA had tested Bowermaster's service and discovered that the broker was able to reduce member premiums by 20%-50%.

Bowermaster has set up a special toll-free number for VSDA members as well as an information hotline and a link to the VSDA World Wide Web site. The toll-free

(Continued on next page)

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
◀ No. 1 ▶					
1	1	2	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
2	2	3	LETHAL WEAPON 4 (R) (24.98)	Warner Home Video 16075	Mel Gibson Danny Glover
3	NEW ▶		THE AVENGERS (PG-13) (24.98)	Warner Home Video 15873	Ralph Fiennes Uma Thurman
4	3	3	THE NEGOTIATOR (R) (24.98)	Warner Home Video 16750	Samuel L. Jackson Kevin Spacey
5	4	5	THE MASK OF ZORRO (PG-13) (29.98)	Columbia TriStar Home Video 62169	Antonio Banderas Anthony Hopkins
6	5	3	DEEP IMPACT (PG-13) (29.98)	Paramount Home Video 33082	Morgan Freeman Robert Duvall
7	10	4	SIX DAYS, SEVEN NIGHTS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10008	Harrison Ford Anne Heche
8	7	6	GODZILLA (PG-13) (24.95)	Columbia TriStar Home Video 23129	Matthew Broderick Hank Azaria
9	NEW ▶		BASEKTBALL (R) (19.98)	Universal Studios Home Video 20430	Trey Parker Matt Stone
10	6	6	GONE WITH THE WIND (G) (26.99)	MGM/UA Home Video/Warner Home Video 06311	Clark Gable Vivien Leigh
11	8	4	GOOD WILL HUNTING: COLLECTOR'S EDITION (R) (39.99)	Miramax Home Entertainment/Buena Vista Home Entertainment 10005	Matt Damon Ben Affleck
12	9	6	TOP GUN (PG) (29.99)	Paramount Home Video 16927	Tom Cruise Kelly McGillis
13	12	6	LOST IN SPACE (PG-13) (22.98)	New Line Home Video/Warner Home Video N4667	William Hurt Gary Oldman
14	13	6	U.S. MARSHALS: SPECIAL EDITION (R) (24.99)	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
15	NEW ▶		WRONGFULLY ACCUSED (PG-13) (19.98)	Warner Home Video 16129	Leslie Nielsen
16	11	6	CITY OF ANGELS: SPECIAL EDITION (PG-13) (24.99)	Warner Home Video 16320	Nicolas Cage Meg Ryan
17	15	4	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley
18	14	6	TOMORROW NEVER DIES: SPECIAL EDITION (PG-13) (39.98)	MGM/UA Home Video/Warner Home Video M207132	Pierce Brosnan Michelle Yeoh
19	16	6	THE WEDDING SINGER (PG-13) (24.98)	New Line Home Video/Warner Home Video N4660	Adam Sandler Drew Barrymore
20	17	5	THE HUNT FOR RED OCTOBER (PG) (29.98)	Paramount Home Video 32020	Sean Connery Alec Baldwin

© 1999, Billboard/BPI Communications and VideoScan, Inc.

SHELF TALK

(Continued from preceding page)

number is 888-825-4322 for members seeking more information about Bowermaster's services.

VIVID EMPIRE: Online retailer DVD Empire has inked a deal with adult video supplier Vivid Video to become its exclusive distributor on the Internet.

Under the deal, Empire will set up and maintain a new DVD World Wide Web site for Vivid, which will list all of Vivid's 300 adult titles.

Vivid's current Web site will be shut down, and new and existing customers will be directed to the new site, vividvd.com. Suggested list for the Vivid titles is \$26.95 plus shipping.

DVD Empire will receive a percentage of Vivid's gross sales from the site. Currently, adult titles represent about 15% of DVD Empire's overall sales. Vivid expects to ship approximately 500 units per day under the new deal with DVD Empire.

In addition to features, Vivid distributes product from the Playboy and Spice cable channels.

In other Vivid news, the adult supplier's interactive division has signed

a deal with revenue sharer Rentrak Corp. and will begin offering high-definition DVD titles.

ANIMAL INSTINCTS: DreamWorks Home Entertainment is effectively lowering the price of "Mousehunt" to \$9.99 when consumers take advantage of a rebate offer.

DreamWorks will lower the price of "Mousehunt" to \$14.99 on Jan. 26 and will offer a \$5 rebate when consumers purchase "Antz," due in stores Feb. 9.

Consumers can also take advantage of the rebate when they purchase the animated bug film and "Small Soldiers," "Paulie," "Babe," or "The Land Before Time VI." The latter two titles are from Universal, the exclusive distributor of DreamWorks product.

Of the group, however, only "Mousehunt" is being repriced. The other titles are priced between \$19.98 and \$22.98.

HYBRID SERIES: Following the success of the "Lost In Space" DVD and DVD-ROM, New Line Home Video is offering a "Blade" DVD and DVD-ROM for the first quarter.

The title, available for \$24.98, can be played on both a DVD player and computers with a DVD-ROM drive.

Consumers who play the disc on a computer will be able to access highlights from the 1998 ComicCon comic book convention and the film's original script; they can also link to a series of vampire bulletin boards.

The widescreen DVD also contains an isolated score with commentary by **Mark Isham**, who composed the film's score; the theatrical trailer; cast and crew biographies; and filmographies.

In some store locations, New Line's "Lost In Space" DVD and DVD-ROM sold twice as well as its cassette counterpart, retailers say.

FAMILY TIME: In conjunction with its 75th-anniversary celebration, MGM Home Entertainment is lowering the price of several titles in its Family Entertainment collection and will offer a \$3 rebate with multiple purchases.

MGM is adding "Courage Mountain," "The Courtship Of Eddie's Father," "Warriors Of Virtue," and "Larger Than Life" to the Family banner; each is priced at \$14.95.

Consumers who buy any two titles in the collection can receive a \$3 rebate. Other eligible titles include "All Dogs Go To Heaven," "All Dogs Go To Heaven 2," "A Cry In The Wild," "National Velvet," "Please Don't Eat The Daisies," "The Princess Bride," and others.

The rebate and family line will be advertised in Parents, USA Weekend, People, Family Fun, and Family Circle.

LOW-PRICED TAPES

(Continued from page 70)

known as Bollywood cinema. These movies are generally fluffy romances interspersed with lavish dance sequences. Eros also handles art movies and older classics targeted at more limited audiences.

To facilitate its low pricing, Eros teams with various sponsors, including Tilda Rice, which sponsored "Hum Aapke Hain Koun." Sponsorship, though, can sometimes be too much of a good thing.

"Unfortunately—and fortunately—Indians are used to these tapes being loaded with ads," says Shahparast. "It's pathetic; every 10 minutes there's an ad. But there are only a couple during 'Hum Aapke Hain Koun' and none on the DVD."

That DVD version came out in late November at \$27.99. "We've moved most of our [cassette] units, so we're concentrating on DVD now," Shahparast says. Eros' DVD offerings, subtitled in English, now consist of 12 titles of the company's 800 available movies going back to 1955.

But Eros faces a stiff challenge from DVD bootleggers as well.

"Pirates have really stunk up the market," Shahparast says. "They're making pirate DVDs out of ours. There's a constant threat, and we have to fight it every single day."

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Suggested List Price
1	1	8	NO. 1 IN THE MIX WITH 'N SYNC BMG Video 65000	'N Sync	19.95
2	2	8	NIGHT OUT WITH THE BACKSTREET BOYS [▲] Jive/Zomba Video 41657	Backstreet Boys	19.95
3	3	4	CUNNING STUNTS Elektra Entertainment 40202	Metallica	19.98
4	4	31	ALL ACCESS VIDEO [▲] Jive/Zomba Video 41589-3	Backstreet Boys	19.98
5	5	6	LIVE AT WEMBLEY Virgin Music Video 2439	Spice Girls	19.98
6	6	6	SECOND COMING PolyGram Video 80063005917	Kiss	29.98
7	7	9	HANSON TOUR '98: ROAD TO ALBERTANE [▲] PolyGram Video 4400586253	Hanson	19.95
8	10	6	THE COLLECTION: VOLUME 1 Epic Music Video Sony Music Video 69715	Bone Thugs-N-Harmony	19.95
9	9	10	PSYCHO CIRCUS PolyGram Video 4400101000	Kiss	16.95
10	8	55	A NIGHT IN TUSCANY [●] PolyGram Video 4400553973	Andrea Bocelli	24.95
11	12	7	THE COMPLETE VIDEOS: 1991-1998 Atlantic Video 83154	Tori Amos	19.98
12	11	13	VH1 DIVAS LIVE [●] Epic Music Video Sony Music Video 50175	Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey	19.98
13	13	7	BRIDGES TO BABYLON: 1998 LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98
14	15	71	THE DANCE [▲] Warner Reprise Video 3-38486	Fleetwood Mac	19.98
15	19	7	POPMART PolyGram Video 4400583033	U2	19.95
16	24	10	WELCOME TO THE VIDEOS Geffen Home Video MCA Music Video 39557	Guns N' Roses	16.98
17	20	2	VOLUMEN Elektra Entertainment 40199	Bjork	19.98
18	NEW		VIDEOPLASTY Interscope Video Universal Music Video Dist. 90302	Primus	19.98
19	21	91	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	19.98
20	16	22	SINGLE VIDEO THEORY Epic Music Video Sony Music Video EV50161	Pearl Jam	14.98
21	26	12	LIVE AT THE BEACON THEATRE Columbia Music Video Sony Music Video 50171	James Taylor	19.98
22	35	3	SUVIVAL OF THE ILLEST PolyGram Video 440058899	Various Artists	16.95
23	22	11	ALL DAY SINGIN' AT THE DOME Spring Hill Video Chordant Dist. Group 44360	Various Artists	29.98
24	RE-ENTRY		BACKSTREET BOYS: THE VIDEO MVD Video 3899	Backstreet Boys	19.95
25	33	27	SHOCKUMENTARY [●] PolyGram Video 57595	Insane Clown Posse	19.98
26	17	11	ATLANTA HOMECOMING Spring Hill Video Chordant Dist. Group 44359	Various Artists	29.98
27	34	16	LIVE IN CONCERT Jive/Zomba Video 41624	Backstreet Boys	19.95
28	25	11	WOW-1999 Sparrow Video Chordant Dist. Group 43200	Various Artists	12.98
29	29	56	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	19.98
30	RE-ENTRY		STREETS IS WATCHING [▲] Def Jam Home Video PolyGram Video 56821	Jay-Z	14.95
31	RE-ENTRY		DA GAME OF LIFE Priority Video 53425	Snoop Dogg	19.98
32	39	42	DEAD TO THE WORLD Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	16.95
33	14	118	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	24.95
34	28	49	GIRL POWER! LIVE IN ISTANBUL Virgin Music Video 92111	Spice Girls	19.98
35	30	59	ONE HOUR OF GIRL POWER Warner Home Video 363553	Spice Girls	14.95
36	27	28	IN CONCERT Columbia TriStar Home Video 2105	Sarah Brightman	19.98
37	31	8	THE VIDEOS 86-98 Warner Reprise Video 3-38504	Depeche Mode	24.98
38	18	51	GARTH LIVE FROM CENTRAL PARK Orion Home Video 10119	Garth Brooks	19.95
39	36	17	THE ROYAL ALBERT HALL CELEBRATION PolyGram Video 44005739	Andrew Lloyd Webber	19.95
40	23	255	LIVE SHIT: BINGE & PURGE [▲] Elektra Entertainment 5194	Metallica	89.98

● 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.

Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
1	1	7	ARMAGEDDON (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck
2	2	5	THE NEGOTIATOR (R)	Warner Home Video 6692	Samuel L. Jackson Kevin Spacey
3	3	4	THE MASK OF ZORRO (PG-13)	Columbia TriStar Home Video 21693	Antonio Banderas Anthony Hopkins
4	4	5	DR. DOLITTLE (PG-13)	FoxVideo 2762	Eddie Murphy
5	5	9	DEEP IMPACT (PG-13)	Paramount Home Video 330821	Morgan Freeman Robert Duvall
6	7	8	THE HORSE WHISPERER (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 1355203	Robert Redford Kristin Scott Thomas
7	6	7	SMALL SOLDIERS (PG-13)	Universal Studios Home Video 84018	Kirsten Dunst Gregory Smith
8	8	10	HOPE FLOATS (PG-13)	FoxVideo 32234	Sandra Bullock Harry Connick, Jr.
9	12	2	SIX DAYS, SEVEN NIGHTS (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 1527803	Harrison Ford Anne Heche
10	9	13	A PERFECT MURDER (R)	Warner Home Video 16643	Michael Douglas Gwyneth Paltrow
11	10	4	SLIDING DOORS (PG-13)	Paramount Home Video 335763	Gwyneth Paltrow Jack Hannah
12	11	6	FEAR AND LOATHING IN LAS VEGAS (R)	Universal Studios Home Video 83657	Johnny Depp
13	14	11	THE X-FILES (PG-13)	FoxVideo 0448	David Duchovny Gillian Anderson
14	13	9	GODZILLA (PG-13)	Columbia TriStar Home Video 23123	Matthew Broderick Hank Azaria
15	15	6	CAN'T HARDLY WAIT (PG-13)	Columbia TriStar Home Video 02457	Jennifer Love Hewitt Ethan Embry
16	NEW		LETHAL WEAPON 4 (R)	Warner Home Video 16075	Mel Gibson Danny Glover
17	RE-ENTRY		THE SPANISH PRISONER (PG)	Columbia TriStar Home Video 01996	Campbell Scott Steve Martin
18	16	11	THE LAST DAYS OF DISCO (R)	PolyGram Video 4381509366	Kate Beckinsale Chloe Sevigny
19	19	16	CITY OF ANGELS (PG-13)	Warner Home Video 16320	Nicolas Cage Meg Ryan
20	17	9	THE OPPOSITE OF SEX (R)	Columbia TriStar Home Video 01837	Christina Ricci Martin Donovan

◆ 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.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



The Closer I Get To You. Roberta Flack, left, cozies up with Robert Murphy, center, and Fred Winston of WXXY/WYXX Chicago at a recent party celebrating Murphy's return as morning host of Chicago's Heart and Soul. Flack's show, "Brunch With Roberta Flack," airs on the station 8-10 a.m. Sundays.

Boston Rises To No. 8 Radio Market

BY CHUCK TAYLOR

NEW YORK—The past year in radio brought a number of significant changes to the top 10 radio metros, foremost among them the Boston market's step up from No. 10 to the eighth-largest metro in the U.S.

The significant change, according to a new report from New York-based Interep Research, is based upon an annexation of areas not previously included in the Boston radio metro. That revision added more than 400,000 people to the market in 1998 (for a total radio market population of 3.7 million), thus pushing Boston above Washington, D.C. (3.6 million), and Houston (3.5 million). Arbitron re-ranked the city in its fall 1998 ratings report.

SAME CITIES, DIFFERENT RANKINGS

Overall, the communities in the top 10 remain the same, just in a slightly different order: New York at No. 1 (14.3 million) and Los Angeles at No. 2 (10.2 million), followed by Chicago (7 million), San Francisco (5.7 million), Philadelphia (4.1 million), Detroit (3.8 million), Dallas (3.8 million), Boston, Washington, and Houston.

Among other changes among the top 10 markets, the median age of listeners continued to inch upward, from 33.5 in 1996 to 33.8 in 1997 to 34.2 in 1998.

The national median age is 35. New York, Philadelphia, San Francisco, and Boston all rank above the U.S. median.

In addition, the percentage of the total population represented by U.S. Hispanics rose in seven of the top 10 markets, according to Arbitron. The largest percentage increase was in New York, rising 1.4% from last year to 18.7%.

The black population in these metros remained fairly constant, showing a very slight decrease in

most markets. The largest percentage decreases were in New York, dropping 1.2% to 16.6%, and Washington, with a drop of 1.2 percentage points to 25%.

EXTREMES OF THE DISTRICT

Washington, in fact, possesses a number of extremes when weighed against the other top 10 radio markets. It has the largest percentage of listeners between 25 and 54, at 60%. The market at the other extreme, with the lowest percentage of 25-54s, is Philadelphia, with 52% in that age bracket.

Washington also has the highest percentage of college graduates, at

38.5%. Detroit ranks lowest, with 14%. D.C. also has the highest median income, at \$66,516, compared with the city with the lowest median income, Los Angeles, at \$46,261.

The New York market reports the highest total income, at a whopping \$471.7 billion, followed by Los Angeles, Chicago, San Francisco, and Washington. The lowest total income is in Houston, at \$96.5 billion.

Among occupations, D.C. predictably possesses the highest percentage of professional/managerial workers, at 40%. In the lowest position among the top 10 metros is Detroit, with 26%, followed by Houston at 28%.

newsline...

CHANCELLOR RECORDS? When the Los Angeles Times shook up the radio industry Dec. 15 with its report on a Chancellor/A&M/Bryan Adams marketing deal, the article contained a confirmation of the long-rumored news that there exists a "very good chance that we will begin signing artists to our own record label," said Chancellor senior VP John Madison. This could be the trend to watch in 1999.

LUKE REAPPEARS ACROSS THE STREET. Former album WRCX (Rock 103.5) Chicago PD Dave Richards has resurfaced at crosstown modern WKQX (Q101), replacing PD Alex Luke. The move reunites Richards with the Mancow Muller morning show.

KYNG GETS AN ATTITUDE. KYNG (Young Country) Dallas has been repositioned as the New 105.3 FM, Superstar Country. The station's new slogan is "Superstar hits and a young country attitude."

UP THE LADDER. Chancellor taps former Gannett Radio president Gerry DeFrancesco as senior VP/GM of top 40 WIOQ (Q102) Philadelphia, replacing Daniel Savadove. And David Burke, general sales manager at KHOW Denver, is the new GM at Chancellor's AC KIMN, oldies KXKL, and N/T KRRF, reporting to new VP/market manager Bob Visotcky. Album KLOS Los Angeles vet Rita Wilde is named PD; the longtime music director had been acting PD since John Duncan's departure.

DILLON JOINS JOURNAL. Veteran programmer Dave Dillon, a VP of programming at Capstar since that company purchased his previous employer, SFX Broadcasting, last May, joins Journal Broadcast Group in the newly created position of VP of radio programming.

In Southeast, Radio Cited As TV Stations' Best Ad Medium

JOHNSON CITY, Tenn.—A recent study of TV stations in the top 10 Southeast markets finds that radio advertising is the most effective off-air advertising/promotional outlet.

Almost twice as many respondents indicated radio as the most effective advertising option compared with the second-place selection, direct mail.

The top five chosen as most effective (see chart, this page) are radio commercials, direct mail, newspaper advertisements, billboards, and World Wide Web sites.

Radio was also found to be the most commonly used off-air outlet. Following radio in that category are Web sites, vehicle lettering, newspaper advertisements, direct mailings, and billboards.

The information is based on surveys sent to program and promotion directors in the top 10 Southeastern TV markets as ranked by Nielsen: Atlanta; Tampa-St. Petersburg-Sarasota, Fla.; Miami-Fort Laud-

erdale, Fla.; Orlando-Daytona Beach-Melbourne, Fla.; Charlotte, N.C.; Raleigh-Durham, N.C.; Nashville; Greenville-Spartanburg-Asheville, N.C.; Norfolk-Portsmouth-Newport News, Va.; and Memphis.

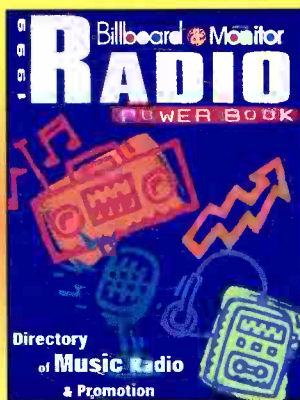
The 1998 study was conducted by mass communication faculty at East Tennessee State University in Johnson City.

Perceived Effectiveness Of TV Stations' Advertising Options

Medium	Points
Radio Advertising	25
Direct Mail	13
Newspaper Advertising	12
Billboards	10
World Wide Web Sites	7
Vehicle Lettering	6
Yellow Page Listings	3

Source: East Tennessee State University

The power of information... right at your fingertips!



The 1999 Radio Power Book contains all the information to make your job easier.

Locate Thousands of Listings in a Snap!

Comprehensive listings of radio stations in all 15 formats covered by Airplay Monitor Consultants: ♦ Complete Label Promotion Directory ♦ Arbitron Ratings and History for Top 100 Markets ♦ BDS and How It Works

Order your copy now for \$95 (plus \$6 shipping and handling) by calling 1-800-344-7119. Fax your order to (732) 363-0338 or mail this ad with check or money order to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

To advertise call Alyse Zigman (323) 525-2308

ORDER NOW!

BDPB3168

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	13	I'M YOUR ANGEL JIVE 42557	◆ R. KELLY & CELINE DION 6 weeks at No. 1
2	3	2	15	TRUE COLORS FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
3	2	3	19	FROM THIS MOMENT ON MERCURY 466450	◆ SHANIA TWAIN
4	4	4	10	WHEN YOU BELIEVE ARISTA/COLUMBIA 59022/DREAMWORKS	◆ WHITNEY HOUSTON & MARIAH CAREY
5	5	5	24	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT	◆ BACKSTREET BOYS
6	6	6	17	I'LL BE ATLANTIC 84191	◆ EDWIN MCCAIN
7	7	7	24	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
8	8	9	9	ANGEL WARNER SUNSET 13497/REPRISE	◆ SARAH MCLACHLAN
9	10	8	49	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
10	9	10	53	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
11	11	11	35	TO LOVE YOU MORE 550 MUSIC ALBUM CUT/ERG	◆ CELINE DION
12	13	12	52	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
13	12	13	10	HANDS ATLANTIC ALBUM CUT	◆ JEWEL
14	16	16	47	MY FATHER'S EYES DUCK ALBUM CUT/REPRISE	◆ ERIC CLAPTON
15	15	15	41	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
16	14	14	12	THE POWER OF GOOD-BYE MAVERICK 17160/WARNER BROS.	◆ MADONNA
17	21	18	27	AFTER ALL THESE YEARS RENEGADE ALBUM CUT/WINDHAM HILL	ANNE COCHRAN & JIM BRICKMAN
18	19	17	13	I HEAR YOUR VOICE MERCURY ALBUM CUT	LIONEL RICHIE
19	17	19	15	FEELS LIKE HOME CURB ALBUM CUT	LEANN RIMES
20	18	21	22	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH
21	22	20	15	MY ONE TRUE FRIEND WARNER BROS. ALBUM CUT	◆ BETTE MIDLER
◀ HOT SHOT DEBUT ▶					
22	NEW ▶	1	1	WRITTEN IN THE STARS CURB/ROCKET SOUNDTRACK CUT/ISLAND	ELTON JOHN & LEANN RIMES
23	27	23	19	MOTHER I MISS YOU GTSP ALBUM CUT/MERCURY	JOHN TESH WITH DALIA
24	26	26	7	THE LAST DAY WARNER BROS. ALBUM CUT	MARILYN SCOTT
25	23	25	14	HIGH ISLAND 563349*	LIGHTHOUSE FAMILY

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	18	LULLABY SMG ALBUM CUT/COLUMBIA	◆ SHAWN MULLINS 6 weeks at No. 1
2	2	2	13	HANDS ATLANTIC ALBUM CUT	◆ JEWEL
3	3	3	25	SAVE TONIGHT WORK ALBUM CUT	◆ EAGLE-EYE CHERRY
4	4	5	13	ANGEL WARNER SUNSET 13497/REPRISE	◆ SARAH MCLACHLAN
5	5	4	20	MY FAVORITE MISTAKE A&M ALBUM CUT	◆ SHERYL CROW
6	6	7	20	JUMPER ELEKTRA ALBUM CUT/EEG	◆ THIRD EYE BLIND
7	8	8	16	SLIDE WARNER BROS. ALBUM CUT	◆ GOO GOO DOLLS
8	7	6	15	THANK U MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE
9	9	9	38	IRIS WARNER SUNSET SOUNDTRACK CUT/REPRISE	◆ GOO GOO DOLLS
10	10	10	30	ONE WEEK REPRISE 17174	◆ BARENAKED LADIES
11	11	11	41	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
12	14	13	14	SWEETEST THING ISLAND ALBUM CUT	◆ U2
13	12	12	51	I'LL BE LAVA 84191/ATLANTIC	◆ EDWIN MCCAIN
14	13	14	14	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
15	15	21	6	IT'S ALL BEEN DONE REPRISE ALBUM CUT	◆ BARENAKED LADIES
16	18	15	49	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
17	17	17	10	YOU GET WHAT YOU GIVE MCA ALBUM CUT	◆ NEW RADICALS
18	20	20	56	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
19	16	16	19	INSIDE OUT RCA ALBUM CUT	◆ EVE 6
20	21	18	26	HOOSH BLACKBIRD ALBUM CUT/SIRE	◆ EVERYTHING
21	19	19	15	FIRE ESCAPE HOLLYWOOD ALBUM CUT	◆ FASTBALL
22	23	22	22	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
23	26	23	16	FROM THIS MOMENT ON MERCURY 566450	◆ SHANIA TWAIN
24	22	27	11	KISS ME SQUINT 85904*/COLUMBIA	◆ SIXPENCE NONE THE RICHER
25	24	25	10	FATHER OF MINE CAPITOL ALBUM CUT	◆ EVERCLEAR

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 65 adult contemporary stations and 77 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Arrow awarded to songs which attain 400 adult contemporary detections or 900 adult top 40 detections for the first time. © 1999, Billboard/BPI Communications.

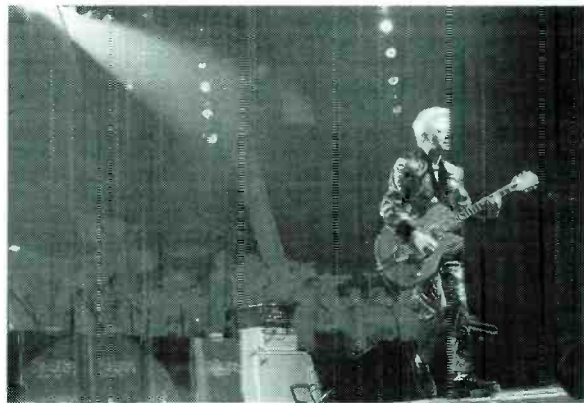
Z100 New York Parties Like It's 1999 At Jingle Ball



WHTZ (Z100) New York's Jingle Ball last month featured a boots-kicking performance from country crossover queen Shania Twain, who performed six cuts from her current "Come On Over" set, including the recent top five hit "From This Moment On."



Among the top live acts of the night was Barenaked Ladies, who performed their No. 1 Hot 100 single "One Week," as well as their current hit "It's All Been Done." (Photo: Chuck Pulin)



The Brian Setzer Orchestra rocked this town with a swinging set for Z100's top 40 audience, many of whom have likely never heard of the Stray Cats.



Z100 assistant PD Paul "Cubby" Bryant, left, and PD Tom Poleman, right, flank performer Shawn Mullins, who performed songs from his new Columbia album, "Soul's Core."



Shown backstage with 98° at the fifth annual Jingle Ball are Z100 morning show co-host Elvis Duran, left; PD Tom Poleman, third from left; and morning team member Christine Nagy, right.



Members of 'N Sync, complete with outer space costumes, sent girls into a different universe—crying, shaking, screaming, and adoring—with their extraordinarily well-received mini-concert.



Members of the Goo Goo Dolls, whose "Iris" was the No. 1 song of the year at Z100, celebrated the Jingle Ball finale with friends and Z100 PD Tom Poleman, left.



Among the surprise guests at the Jingle Ball was Lauryn Hill, who spoke to the sold-out audience about the new Z100 college scholarship fund, called "Give Back And Get."

Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	8	LULLABY S&W / COLUMBIA	SHAWN MULLINS
2	2	2	8	SAVE TONIGHT WORK / ERG	EAGLE-EYE CHERRY
3	3	3	8	HANDS ATLANTIC	JEWEL
4	4	4	8	HAVE YOU EVER? ATLANTIC	BRANDY
5	5	5	8	JUMPER ELEKTRA / EEG	THIRD EYE BLIND
6	6	7	8	ANGEL WARNER SUNSET / REPRISE	SARAH MCLACHLAN
7	7	6	8	IRIS WARNER SUNSET / REPRISE	GOO GOO DOLLS
8	9	12	8	SLIDE WARNER BROS	GOO GOO DOLLS
9	8	9	8	MIAMI COLUMBIA	WILL SMITH
10	10	10	8	I'LL BE LAVA / ATLANTIC	EDWIN MCCAIN
11	11	8	8	MY FAVORITE MISTAKE A&M	SHERYL CROW
12	13	13	8	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA	'N SYNC
13	14	14	8	TOUCH IT UPTOWN / UNIVERSAL	MONIFAH
14	12	16	8	LATELY PENDULUM / RED ANT	DIVINE
15	16	15	8	ONE WEEK REPRISE	BARENAKED LADIES
16	17	11	8	THANK U MAVERICK / REPRISE	ALANIS MORISSETTE
17	15	17	8	DOO WOP (THAT THING) RUFFHOUSE / COLUMBIA	LAURYN HILL
18	20	18	8	FROM THIS MOMENT ON MERCURY	SHANIA TWAIN
19	18	19	8	TAKE ME THERE INTERSCOPE	BLACKSTREET & MYA FEAT. MASE & BLINKY BLINK
20	19	20	8	TOO CLOSE ARISTA	NEXT
21	24	21	8	REAL WORLD LAVA / ATLANTIC	MATCHBOX 20
22	22	23	8	INSIDE OUT RCA	EVE 6
23	21	22	8	CRUSH EDEL AMERICA / HOLLYWOOD	JENNIFER PAIGE
24	23	26	8	I'M YOUR ANGEL JIVE	R. KELLY & CELINE DION
25	26	24	8	ARE YOU THAT SOMEBODY? BLACKGROUND / ATLANTIC	AALIYAH
26	25	25	8	...BABY ONE MORE TIME JIVE	BRITNEY SPEARS
27	NEW	1	1	1999 WARNER BROS	PRINCE
28	27	27	7	YOU GET WHAT YOU GIVE MCA	NEW RADICALS
29	29	31	5	BACK 2 GOOD LAVA / ATLANTIC	MATCHBOX 20
30	30	32	3	IT'S ALL BEEN DONE REPRISE	BARENAKED LADIES
31	RE-ENTRY	6	6	I DON'T WANT TO MISS A THING COLUMBIA	AEROSMITH
32	31	29	8	BECAUSE OF YOU MOTOWN	98 DEGREES
33	28	28	7	LUV ME, LUV ME FLYTE TYME / MCA	SHAGGY FEATURING JANET
34	32	34	8	TEARIN' UP MY HEART RCA	'N SYNC
35	40	40	8	CLOSING TIME MCA	SEMISONIC
36	37	—	2	BELIEVE WARNER BROS	CHER
37	39	37	8	THIS KISS WARNER BROS	FAITH HILL
38	35	39	3	ALL I HAVE TO GIVE JIVE	BACKSTREET BOYS
39	34	36	5	CAN I GET A... DEF JAM / MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA
40	38	30	8	THE POWER OF GOOD-BYE MAVERICK / WARNER BROS	MADONNA

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. 218 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. Tracks showing an increase in Audience over the previous week. Records below the top 20 are removed from the chart after 20 weeks. © 1999, Billboard/BPI Communications.

Radio

PROGRAMMING

Full Force Still A Power To Be Reckoned With As '80s Pedigree Inspires New Hits

GETTIN' BUSY ONE TIME: When the six brothers and cousins behind Full Force won the amateur-night competition at New York's legendary Apollo Theater four weeks in a row in the late 1970s, they knew they were on the pathway to recording stardom.

But when the family act's demo tape was returned by label after label, the gold-paved road began to feel tarnished, and the act realized it had to find an alternative port of entry.

The group's co-manager and father/uncle, Steve Salem, had a suggestion: Why not produce, then build a name and work it from there?

"Our big dream was making it as a group, as a recording act," says Full Force's **Bowlegged Lou**. "I was so against just writing, because I just wanted the limelight. But we knew we were great writers, and we decided to give it a try."

The resulting effort made Full Force a brand name on '80s radio as the hitmaking team behind smash tracks from **Lisa Lisa & Cult Jam**, **James Brown**, and **Samantha Fox**.

It didn't hurt that the members often credited themselves on the labels of the artists' records—a common practice today, à la **Puff Daddy**, **Jermaine Dupri**, and many dance music producers—and appeared as their ubiquitous '80s trendy-fashioned selves in videoclips for artists they'd produced. It worked, too. By the mid-'80s, the group was an established entity and was signed to Columbia Records, where it released three albums that hit *The Billboard 200*.

A decade later, the Force is in the spotlight again via a bountiful second wind, now helping guide the top 40 sounds of songs like **Allure With 112's** smash remake of "All Cried Out"; the cuts "I Just Wanna Be With You" and "Everything I Own" on multi-platinum act 'N Sync's debut album; "Missing My Baby" from **Selena's** "Dreaming Of You"; and the current single from the **Backstreet Boys**, "All I Have To Give."

Full Force has taken an even mightier step, linking with **Lou Pearlman's** Trans Continental Entertainment in Orlando, Fla., for a production deal that created **TransForce Entertainment**.

"I always thought they brought a unique dance sound that gave their music a sort of street feel in the '80s, with groups like **Lisa Lisa & Cult Jam**. It didn't all sound the same," says **Jay Michaels**, music director at top 40 **KRBE** Houston. "Now, they've chosen acts to work with that they can bring a new sound that's distinctive to this decade. They've updated their sound and have chosen to work with relevant people. I think they've made good choices all along the way."

"There are several factors to the success of Full Force," adds **Jeff Fenster**, senior A&R VP for Jive Records, whose acts include **Backstreet Boys**, **Britney Spears**, **Imajin**, and, in the '80s, **Fox**—all of whom Full Force have worked with. "They've always had a

commercial outlook. For instance, with **Backstreet Boys** and 'N Sync, they consider what teenage audiences, especially girls, want to hear about.

"They also have such an enthusiasm for what they do," Fenster adds. "They've always been hungry, and I think that ties in to their ability to keep a young perspective."



by Chuck Taylor

The Full Force success story began in 1984 with co-production of the legendary rap song "Roxanne, Roxanne" from **U.T.F.O.**, which hit the top 10 on *Billboard's* R&B singles chart. Says Lou, "When we started with them, there were no female rappers. That record started that trend, I think."

The same year, the group scored a No. 1 hit on the Hot Dance Music/Club Play and Hot Dance Music/Maxi-Single Sales charts with "I Wonder If I Take You Home" from **Lisa Lisa & Cult Jam**. The act, created by Full Force, became its signature. "We were auditioning girls to sing," Lou says, "and we loved the fact that [Lisa Lisa] was Latin, because there were no Spanish girls into R&B, hip-hop, and dance. It hit big overseas first, then came to the U.S., and it just went crazy. We were so surprised."



FULL FORCE

Following that, Full Force got its dream signed in ink with its own record contract. In 1985, it scored a top 20 R&B hit in the U.K. with "Alice, I Want You Just For Me!" Then came pay dirt: first with **Lisa Lisa's** two classic singles "Head To Toe" and "Lost In Emotion," which both topped the Hot 100 and R&B charts, then with the No. 1 R&B single "Thanks For My Child" by **Cheryl "Pepsi" Riley**, an intense ballad written and produced by Full Force about the challenges of single motherhood.

Then came successes with **Brown** ("I'm Real" and "Static") and the fondly regarded **Fox** era, via "Naughty Girls (Need Love Too)" and "I Wanna Have Some Fun."

But by the close of the '80s, as is so often the case, another sound and a host of new names rolled around, leav-

ing Full Force with little work and few prospects. "In this business, there are ups and downs, peaks and valleys," says Lou. "When we were going through our slow period, a lot of people got amnesia, saying, 'What have you done for us lately?' We weren't getting a lot of meetings, and we struggled, but we continued to believe in ourselves and never gave up."

The group's resurgence began in the mid-'90s with production of the **Selena** cut. The members were the last producers outside of her family to work with her; the burgeoning Latin-flavored artist was murdered in 1995.

"We happened to see a video and instantly fell in love with her and wanted to work with her," says Lou. "We met up with her brother, who told us she [covered] a lot of **Lisa Lisa** songs."

It was shortly thereafter that **Dave McPherson**, then of Jive Records and now senior VP of urban A&R at **Epic**, showed interest in a pair of songs written by Full Force. One of those was "All I Have To Give," recorded by then new Jive act **Backstreet Boys**. Their band manager, **Johnny Wright**, also handled another boy band: 'N Sync. This gave Full Force what became a potent second link to the power-pop movement of the last few years.

Full Force's savvy in working with those youth acts, says **Erik Bradley**, music director of rhythmic top 40 **WBBM** (B96) Chicago, comes from an inherent ability to hit the button. "That group's biggest asset is that they know how to make hits, as evidenced with their past with acts like **Lisa Lisa** and now with the **Backstreet Boys** and 'N Sync," he says.

"I think they've helped give these youth acts a more mature sound," he adds. "The young-skewing acts of the '90s have a more mature sound than groups like **New Kids On The Block** or early **New Edition** that came out in the last decade. **Backstreet Boys** and 'N Sync have gotten play on AC radio, which takes it to another level and makes them more mass-appeal."

Full Force has also worked with **Take 5**, **Wild Orchid**, and upcoming artists **Don Phillip**, **C-Note**, **Inno-sense**, and **Trey D**. It also collaborated with **Backstreet Boy Howie D**. on tracks for the Boys' new album, set for release this spring. "We've been writing some great stuff with him. The brother has got skills," says Lou.

And remaining intact is Full Force's will to be a star act on its own accord. Its first album in four years is anticipated to hit the racks in the first quarter of the year.

Seldom leaving open an opportunity to posture good-naturedly, Lou reasons, "We just keep sustaining in this business. All the street DJs from back in the day know that we were ahead of our time and on the forefront of some of the trends of music innovation. With this kind of long-lasting diversity, we hope the Full Force legacy will roll along for years to come."

Visit Billboard Online on the Internet
<http://www.billboard.com>

- Industry news and announcements updated daily
- Weekly Trivia Contest - win prizes
- Billboard Sneak Peek
- Weekly Charts with Music Samples
- Hot Products - updated weekly

Questions? Call: 212-536-1402 / 1-800-449-1402
 e-mail: info@billboard-online.com

Imitation is the sincerest form of flattery, which is why Los Angeles-based act Orgy gets off on doing covers of songs by bands that inspired it, like Dead Or Alive or Sisters Of Mercy.

"It's challenging to create something that feels like a song that you might create but also does justice to the original," says guitarist Amir Derakh. "We've always done covers for fun, not to claim them as ours or to turn them into hits."

An ironic statement, considering that Orgy's version of New Order's "Blue Monday" is No. 21 on this issue's Modern Rock Tracks and has earned the band a lot of attention. Even more strange is that it wasn't even the remake it planned on including on "Candyass."

"When we were recording up in Lake Tahoe [Nev.], we'd drive into Reno for provisions and fun. I'm a CD junkie, so I'd always stop at the record stores. One outing we picked up New Order and



"We've always done covers for fun, not to claim them as ours or to turn them into hits"

—Amir Derakh, Orgy

started playing around with it in the studio. We were so pleased with it that we decided to put it on the album and save other options for later."

Derakh admits he was anxious about the reac-

tion. "We're talking about one of the biggest club hits ever, but people have latched onto it. Their reunion announcement has only helped us. Now we are being played alongside them. Quite a compliment if people think it stands up next to the original."

Derakh says New Order and other '80s goth acts influenced the rest of "Candyass." "Throw in some '90s industrial and drum'n'bass, and you have our orgy of sound," he says.

Hence the group's name? Derakh, who is mixing the new Danzig album, says the meaning came after the group was named. "Actually, Jay [Gordon] spray-painted the word on his bass case one day off the top of his head, and it stuck. It does always get a reaction and makes people remember our name."

Billboard®

JANUARY 16, 1999

Mainstream Rock Tracks™

Table with columns: T. WK., L. WK., WKS. ON, TRACK TITLE, ARTIST. Tracks include 'TURN THE PAGE' by METALLICA (No. 1), 'FLY AWAY' by LENNY KRAVITZ, 'KICKIN' MY HEART AROUND' by THE BLACK CROWES, 'SLIDE' by GOO GOO DOLLS, 'WHAT IT'S LIKE' by EVERLAST, 'DRAGULA' by ROB ZOMBIE, 'ONE' by CREED, 'PRETTY FLY (FOR A WHITE GUY)' by THE OFFSPRING, 'PSYCHO MAN' by BLACK SABBATH, 'STILL RAININ'' by JONNY LANG, 'CELEBRITY SKIN' by HOLE, 'GOT YOU (WHERE I WANT YOU)' by THE FLYS, 'WHAT'S THIS LIFE FOR' by CREED, 'EVERYTHING IS BROKEN' by KENNY WAYNE SHEPHERD BAND, 'WHATEVER' by GODSMACK, 'BITTERSWEET' by FUEL, 'INSIDE OUT' by EVE 6, 'ANOTHER BRICK IN THE WALL (PART 2)' by CLASS OF '99, 'FREE' by TRAIN (AIRPOWER), 'POWERTRIP' by MONSTER MAGNET, 'SUREFIRE (NEVER ENOUGH)' by ECONOLINE CRUSH, 'YOU WANTED THE BEST' by KISS, 'ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN (LIVE)' by PEARL JAM, 'GOT THE LIFE' by KORN, 'LEECH' by EVE 6, 'SUPER BREAKDOWN' by SPRUNG MONKEY, 'SOFT' by SECOND COMING, 'NOW THAT YOU'RE GONE' by INDIGENOUS, 'PSYCHO CIRCUS' by KISS, 'PROPHECY' by REMY ZERO, 'I AM THE BULLGOD' by KID ROCK, 'GIMME SHELTER (LIVE)' by THE ROLLING STONES, '10,000 HORSES' by CANDLEBOX, 'BITCH' by SEVENDUST, 'EVERY LITTLE THING COUNTS' by JANUS STARK, 'TURN IT UP!' by MOON DOG MANE, 'THE DOPE SHOW' by MARILYN MANSON, 'FAITH' by LIMP BIZKIT, 'I DON'T LIKE THE DRUGS (BUT THE DRUGS LIKE ME)' by MARILYN MANSON, 'NOBODY KNOWS' by ADDICT.

Billboard®

JANUARY 16, 1999

Modern Rock Tracks™

Table with columns: T. WK., L. WK., WKS. ON, TRACK TITLE, ARTIST. Tracks include 'WHAT IT'S LIKE' by EVERLAST (No. 1), 'FLY AWAY' by LENNY KRAVITZ, 'NEVER THERE' by CAKE, 'EVERY MORNING' by SUGAR RAY, 'PRETTY FLY (FOR A WHITE GUY)' by THE OFFSPRING, 'GOT YOU (WHERE I WANT YOU)' by THE FLYS, 'SLIDE' by GOO GOO DOLLS, 'YOU GET WHAT YOU GIVE' by NEW RADICALS, 'CELEBRITY SKIN' by HOLE, 'CIRCLES' by SOUL COUGHING, 'MALIBU' by HOLE, 'SWEETEST THING' by U2, 'FATHER OF MINE' by EVERCLEAR, 'INSIDE OUT' by EVE 6, 'SPECIAL' by GARBAGE, 'SAVE TONIGHT' by EAGLE-EYE CHERRY, 'AT THE STARS' by BETTER THAN EZRA, 'JOINING YOU' by ALANIS MORISSETTE, 'LEECH' by EVE 6, 'PURE MORNING' by PLACEBO, 'BLUE MONDAY' by ORGY, 'BODY MOVIN'' by BEASTIE BOYS, 'IT'S ALL BEEN DONE' by BARENAKED LADIES, 'BITTERSWEET' by FUEL, 'JUMPER' by THIRD EYE BLIND, 'GOT THE LIFE' by KORN, 'ONE' by CREED, 'MY FAVOURITE GAME' by THE CARDIGANS, 'PROPHECY' by REMY ZERO, 'CRUSH' by DAVE MATTHEWS BAND, 'LULLABY' by SHAWN MULLINS, 'DRAGULA' by ROB ZOMBIE, 'ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN (LIVE)' by PEARL JAM, 'GET BACK' by ZEBRAHEAD, 'FREAK OF THE WEEK' by MARVELOUS 3, 'ANOTHER BRICK IN THE WALL (PART 2)' by CLASS OF '99, 'I THINK I'M PARANOID' by GARBAGE, 'THE DOPE SHOW' by MARILYN MANSON, 'TOUCHED' by VAST, 'NO MERCY' by KHALEEL.



HITS! IN TOKIO

Week of December 27, 1998

- 1 When You Believe / Mariah Carey And Whitney Houston
2 You Get What You Give / New Radicals
3 Pretty Fly (For A White Guy) / The Offspring
4 Thank U / Alanis Morissette
5 To Zion / Lauryn Hill Featuring Carlos Santana
6 Key Of Love / Misa
7 Until You Come Back / Whitney Houston
8 Hands / Jewel
9 Sweetest Thing / U2
10 The Future Of The Future / Deep Dish With Everything But The Girl
11 The Glory Day / Misa
12 Automatic / Hikaru Utada
13 I'm Your Angel / Céline Dion Duet With R. Kelly
14 Baby, This Is For Real / Laila
15 Believe / Cher
16 Smoke / Natalie Imbruglia
17 Love And Harmony / Take 6
18 Tropicalia / Beck
19 Feel This Way / Zebrahead
20 Kazoetarinaiyorunoashioto / UA
21 Allt Ljus Pa Mig / Bo Kaspers Orkester
22 Body Movin' / Beastie Boys
23 La Fete / Clementine
24 Human Beings / Seal
25 Take Me There / Backstreet And Mya Featuring Mase And Blink180
26 I Don't Want To Miss A Thing / Aerosmith
27 Fever / Triceratops
28 Love Him / Donna Lewis
29 You And Me / Sean Oliver
30 Love Like This / Faith Evans
31 Walk On By / Dionne Warwick
32 Malibu / Hole
33 Crush / Jennifer Paige
34 Across The Universe / Fiona Apple
35 Don't Be Afraid / One Little Creature
36 Kicking My Heart Around / The Black Crowes
37 Outside / George Michael
38 Smokin' Billy / Thee Michelle Gun Elephant
39 Spoon / Chaka Khan
40 Mysterious Times / Sash
41 I Know How 2 Love U / Nadirah
42 You Were There / Babyface
43 When You're Gone / Bryan Adams With Melanie C.
44 Happy To Be Here / Dave Stewart
45 Water, Flower / Silva
46 Woman / Urban Species
47 Apple - Only One, Only You / Momoe Shimano
48 Slide / Goo Goo Dolls
49 Have You Seen Her / Ray Hayden
50 One Week / Barenaked Ladies

Selections can be heard on "Sapporo Beer Tokyo Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE Station information available at: http://www.j-wave.co.jp

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 112 Mainstream rock stations and 77 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. Video clip availability. © 1999, Billboard/BPI Communications.

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

Austin Music Network Boosts Personnel, Adds Programs

AUSTIN MUSIC MAKEOVER: It seems like almost every city in America has a music program on local cable TV. But the city of Austin, Texas, is in the unique position of having its own 24-hour cable music channel.

The Austin Music Network: Austin's Music + Arts Channel has long prided itself in presenting an eclectic mix of music from local and national artists. And now, recent changes at the channel indicate that it wants to bring its standing in the music industry to another level.

The Austin Music Network can be seen locally on Time Warner Cable's channel 15. "The city of Austin holds the contract for the channel," says Austin Music Network communications director **Jim Ellinger**, "but recently, the city handed over management of the channel to a private firm called the Music Management Group."

The "new" Austin Music Network began to emerge last November by switching from a non-commercial format to a commercially supported outlet. New staffers also came on board, including Ellinger; GM **Rick Melchior**, a 20-year veteran in TV production; and music director/talent coordinator **Don Harvey**, a longtime Austin music figure who co-owns the Austin Rehearsal Complex and has been a drummer for local heroes **Charlie Sexton** and **Joe Ely**.

Others who round out the staff are music director **Buckner Cooke**, who works with Harvey in selecting videoclips and booking talent, and senior executive director **Samm Peña**. Longtime Austin Music Network artistic director **Tim Hamblin** has exited.

On Dec. 5, 1998, the channel staged an ambitious 25-hour live music marathon featuring more than 70 Austin acts performing continuous sets on the air. Artists who participated in the marathon included **Ely**, **Jimmie Dale Gilmore**, **David Garza**, **Sixteen Deluxe**, **Kinky Friedman**, **Tish Hinojosa**, and **W.C. Clark**.

Plans for the revamped Austin Music Network include a slate of new shows, which Melchior says will launch in late January/early

February. "The concept is magazine-styled shows," he adds. "It's all about the genre."

The programs include "High Country" (which will focus on country music), "Contours" (jazz and lounge music), "Classic Morning" (classical), and "High Praise" (contemporary Christian and gospel). The new shows, which will be shown on weekends, will feature Austin artists, but the music won't be exclusively about local artists, says Melchior, who will oversee the programming.

According to the channel's executives, there are no plans to cancel current Austin Music Network series, such as Texas music-oriented "What's The Cover?," "Texas' Best," and "Wake Up! Austin"; world/Latin music-oriented "No Borders"; R&B/hip-hop show "Fly"; and new-artist show "Breakin' In." These programs, which are aired throughout the week, will switch to a Monday-through-Friday schedule once the new weekend programs are added.

THE EYE



by *Carla Hay*

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on pop/rock show "TuneZ," which has been on the air since 1997.

TV affiliate: WGTW Philadelphia.

Program length: 60 minutes.

Time slot: 10 p.m. Saturdays.

Key staffers: **Alan Box**, executive producer/co-host; **Danielle Bonner**, music director/co-host.

Following are the top five clips for "TuneZ" for the week that ended Dec. 26, 1998.

- Green Day**, "Nice Guys Finish Last" (Hollywood/Reprise).
- Semisonic**, "Singing In My Sleep" (MCA).
- N Sync**, "Merry Christmas, Happy Holidays" (RCA).
- Will Smith**, "Miami" (Columbia).
- Marilyn Manson**, "I Don't Like The Drugs (But The Drugs Like Me)" (Nothing/Interscope).

ON THE MOVE: Production companies the End and Gigantic have moved to the same address. They can now be reached at 433 S. Beverly Drive, Beverly Hills, Calif. 90212.



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- Deborah Cox, Nobody's Supposed To Be Here
- Jay-Z, Hard Knock Life (Ghetto Anthem)
- Total, Trippin'
- Brandy, Have You Ever?
- Blackstreet & Mya, Take Me There
- Busta Rhymes, Gimme Some More
- 112 Feat. Mase, Love Me
- Lauryn Hill, Doo Wop
- R. Kelly, Home Alone
- 2Pac, Changes
- Faith Evans, Love Like This
- Dru Hill, These Are The Times
- Brian McKnight, Hold Me
- Gerald Levert, Taking Everything
- R. Kelly, When A Woman's Fed Up
- Tevin Campbell, Another Way
- Kirk Franklin, Revolution
- R. Kelly & Celine Dion, I'm Your Angel
- Foxy Brown, Hot Spot
- Tyrese, Sweet Lady
- Shanice, When I Close My Eyes
- Next, I Still Love You
- Whitney Houston & Mariah Carey, When You Believe
- Method Man, Judgement Day
- Will Smith, Miami
- Maxwell, Matrimony: Maybe You
- Men Of Vision, Do You Feel Me
- Redman, I'll Bee Dat
- Jermaine Dupri F/Keith Sweat & R.O.C., Going Home With Me
- Ghetto Mafia, In Decatur

NEW ONS
No New Ons This Week



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- Wynonna, Woman To Woman
- The Wilkinson's, Fly (The Angel Song)
- Toby Keith, Getcha Some
- Shania Twain, That Don't Impress Me Much
- Faith Hill, Let Me Let Go
- Randy Travis, Spirit Of A Boy, Wisdom Of A Man
- John Michael Montgomery, Hold On To Me

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 16, 1999.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

R. Kelly, When A Woman's Fed Up

BOX TOPS

- Kirk Franklin, Revolution
Deborah Cox, Nobody's Supposed To Be Here
Total, Trippin'
The Offspring, Pretty Fly (For A White Guy)
2Pac, Changes
DJ Quik, Hand N Hand
Busta Rhymes, Gimme Some More
Five, It's The Things You Do
Master P, Kenny's Dead
RZA, Holocaust
Juvenile, Ha
Britney Spears, ...Baby One More Time
Faith Evans, Love Like This
TQ, Westside
Bizzy Bone, Nobody Can Stop Me Now
Destiny's Child, Get On The Bus
Tyrese, Sweet Lady
Brandy, Have You Ever?
Dru Hill, These Are The Times
Blackstreet, Take Me There (Remix)
Outkast, Rosa Parks
Cool Breeze, Watch For The Hook
Aaliyah, Are You That Somebody?
Limp Bizkit, Faith

NEW

- David Michael Anthony, Love Come Down
Deborah Cox, Nobody's Supposed To Be Here (Remix)
Godsmack, Whatever
Heather Nova, Heart & Shoulder
Ini Kamoze, Kingstock
Keith Sweat F/Sting, I'm Not Ready
Lo Fidelity All Stars, Battleflag
Mariah Carey, I Still Believe
Silk, If You
Tear The Club Up Thugs, Push 'Em Off
The Roots F/Erykah Badu, You Got Me
Tin Star, Head
Uncle Sam, When I See You Smile



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Cool Breeze, Watch For The Hook
DJ Quik, Hand N Hand
Everclear, One Hit Wonder
Lenny Kravitz, I Belong To You
Monkey Mafia, Work Mi Body
The Roots F/Erykah Badu, You Got Me
Tin Star, Head
Tino, Tino's Drum Lessons
- Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5
- David Usher, St. Lawrence (new)
Chef, Chocolate Salty Balls (new)
Collective Soul, Run (new)
Foxy Brown, Hot Spot (new)
All Saints, Under The Bridge (new)
Class Of '99, Another Brick In The Wall (new)
Jay-Z, Can I Get A... (new)
Michelle, Lift Me Up (new)
Orgy, Blue Monday (new)
Sugar Ray, Every Morning
Britney Spears, ...Baby One More Time
Barenaked Ladies, It's All Been Done
U2, Sweetest Thing
Sky, Some Kinda Wonderful
The Offspring, Pretty Fly (For A White Guy)
Maestro, Stick To Your Vision
Eagle Eye Cherry, Save Tonight
Goo Goo Dolls, Slide
Jay-Z, Hard Knock Life (Ghetto Anthem)
Shawn Mullins, Lullaby



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Aterciopelados, Maligno (Heavy)
El Senor Gonzales, Burbujas De Jabon (Heavy)
Fiona Apple, Across The Universe (Heavy)
Korn, Got The Life (Heavy)
Maldita Vecindad, Cocardrilo (Heavy)
Metallica, Turn The Page (Heavy)
R.E.M., Daysleeper (Heavy)
Shakira, Ciega, Sordomuda (Heavy)
Goo Goo Dolls, Slide (Heavy)
Titan, C'mon Feel The Noise (Heavy)
Ella Baila Sola, Y Quisiera (Medium)
Faith No More, I Started A Joke (Medium)
Faithless, God Is A DJ (Medium)
Gallo Negro, Tiempo De Liberar (Medium)
Kiss, Psycho Circus (Medium)
La Flor De Lingo, La Ley (Medium)
Lenny Kravitz, Fly Away (Medium)
Manu Chao, Desaparecido (Medium)
Midnight Oil, Redneck Wonderland (Medium)
Natalie Imbruglia, Smoke (Medium)



2 hours weekly
3900 Main St
Philadelphia, PA 19127

- 2Pac, It's All About You
Method Man, Judgement Day
Total, Trippin'
Brian McKnight, Hold Me
Outkast, Skew It On The Bar-B
Bounty Killer, It's A Party
Kurrupt, Gimmewutchaget
Master P, Kenny's Dead
Beenie Man, Tell Me
Redman, I'll Be That
R. Kelly, Home Alone
Busta Rhymes, Gimme Some More
Voices Of Theory, Wherever You Go
Faith Evans, Love Like This
Nonchalant, Take It There



Continuous programming
1515 Broadway, NY, NY 10036

- Goo Goo Dolls, Iris
- Eagle Eye Cherry, Save Tonight
- Shawn Mullins, Lullaby
- Sheryl Crow, My Favorite Mistake
- Jewel, Hands
- Barenaked Ladies, It's All Been Done
- Alanis Morissette, Thank U
- Sugar Ray, Fly
- Goo Goo Dolls, Slide
- Everlast & The Blowfish, Only Lonely
- Lenny Kravitz, Fly Away
- Brian Setzer Orchestra, Jump Jive An' Wal
- 13 Prince, 1999
- Third Eye Blind, Jumper
- R.E.M., Lotus
- Sugar Ray, Every Morning
- Smash Mouth, Walkin' On The Sun
- Fastball, The Way
- 19 U2, Sweetest Thing
- Billy Joel, We Didn't Start The Fire
- U2, New Year's Day
- R.E.M., It's The End Of The World...
- Timbuk3, The Future's So Bright, I Gotta...
- Semisonic, Closing Time
- Shania Twain, You're Still The One
- Paula Cole, I Don't Want To Wait
- Third Eye Blind, Semi-Charmed Life
- Madonna, The Power Of Good-Bye
- Third Eye Blind, How's It Going To Be
- Sarah McLachlan, Angel
- Green Day, Time Of Your Life
- Celine Dion, My Heart Will Go On
- Barenaked Ladies, One Week
- New Radicals, You Get What You Give
- Whitney Houston & Mariah Carey, When You Believe
- Dave Matthews Band, Crush
- Lisa Loeb, All Day
- Alanis Morissette, You Oughta Know
- Matchbox 20, 3 AM
- Sarah McLachlan, Adia
- Aerosmith, I Don't Want To Miss A Thing
- Mariah Carey, My All
- Shania Twain, From This Moment On
- Lauryn Hill, Doo Wop (That Thing)
- R. Kelly & Celine Dion, I'm Your Angel
- Rolling Stones, Gimme Shelter
- Collective Soul, Run
- Kim Carnes, Bette Davis Eyes
- 48 Matchbox 20, Push
- Paula Cole, Me

NEW ONS
Mariah Carey, I Still Believe
Marvin Gaye & Tammi Terrell, Ain't No Mountain High Enough
Hole, Malibu
Rufus Wainwright, April Fools

PRODUCTION NOTES

LOS ANGELES

Faith Hill teamed up with director **Peter Nydrle** for her "Let Me Let Go" clip.

Dave Meyers directed Mytown's "Party Song."

Morgan Lawley directed Allison Moorer's "Alabama Song."

NETTWERK, EMI IN JOINT VENTURE

(Continued from page 1)

CEO Terry McBride. Nettwerk America will market select artists signed to Capitol (U.S.), EMI Music Canada, EMI affiliates around the world, and Nettwerk Canada. Acts on Nettwerk Records are distributed in the U.S. by EMI Music Distribution. (The exception is Sarah McLachlan, who is on Nettwerk/Arista except in Canada, where she is distributed by EMI Music Canada.)



LOTT

In addition, Nettwerk Canada acts will be signed exclusively to Capitol in the U.S. when and if they are judged ready for a major-label deal.

"We've never had an exclusivity deal [in the U.S.] before," says McBride. "We've always shopped our artists. But at a certain point, you get very tired of shopping."

Among the Nettwerk Canada artists who will now be signed to Capitol for the U.S. is Tara MacLean. Nettwerk's roster includes Delerium,

Skinny Puppy, and Autour de Lucie.

The link with a major label had been on McBride's mind for a number of years. McBride says he paired with Roy Lott, president of Capitol Records and deputy president of EMI Recorded Music North America, because of the strong relationship the two had developed during Lott's years at Arista.

Lott says he patterned the Nettwerk America venture after Arista's deal with Dedicated Records. "Basically, we set up a small unit of people that were able to launch some records, including Beth Orton, and develop her at a time when if she'd been on Arista, she wouldn't have been developed because she was coming out the same time as Sarah McLachlan and Abra Moore, and there weren't enough slots," says Lott. "So this deal gives us another outlet in the U.S. market for our Capitol roster, Nettwerk Canada, and EMI acts worldwide. This gives us an artist-development grass-roots approach short of having to set up a second label."

Nettwerk America will have offices in Nettwerk's already-existing

branches in New York and Los Angeles. Its headquarters will be located in the L.A. office, which is run by Nettwerk U.S. GM Marivi Magsino. Also overseeing the venture, along with McBride and Magsino, will be



MCBRIDE

Vancouver-based Nettwerk president Ric Arboit and VP Mark Jowett.

McBride says he expects the number of label staffers in Nettwerk's L.A. office

to triple from five to 15 to accommodate the Nettwerk America workload, while the New York office will continue to have three label staffers.

The deal also extends Nettwerk's Canadian distribution deal with EMI Music Canada for another five years.

Additionally, EMI Music Canada stands to benefit from the deal state-side, in that, because of its already close ties with Nettwerk, it may find more of its records worked by Nettwerk America or signed to Capitol.

In recent years, EMI Music Cana-

da has had trouble getting its records released on EMI-distributed labels in the U.S. (although its Virgin roster goes through Virgin U.S.). Says Deane Cameron, president of EMI Music Canada, "We found homes for a lot of our EMI Canada artists in the U.S., but it just wasn't within the EMI system... I can't expect all of our releases to come out in the U.S., but I think it will be a lot better now because of the Nettwerk deal and because Roy has had a lot of experience with Canadian music."

Cameron expects the first EMI Music Canada artist to benefit from the new deal to be Moist singer David Usher. His solo debut album, released on EMI Canada eight months ago, will come out in the U.S. through Nettwerk America later this year.

Records worked by Nettwerk America will carry that designation on the packaging. Worldwide, Net-

twerk will now rely on EMI affiliates for distribution. Previously, it had utilized a number of distributors outside of North America. "We used eight or 10 companies," says McBride, "which has been a pain in the ass. What this really does for us is creates a two-way system. Not only will we have stuff going out through EMI's worldwide affiliates, there's an opportunity for us to look at [releases] from their territories that we can license."

Although he has no plans to develop more co-ventures, Lott says that such niche deals are the wave of the future. "You have to think about how to take an artist from zero to 100,000 units. How do you do that in a unique way? You can't just operate by having 250 or 300 staffers touch every record. You can't respond quickly enough in the marketplace. This kind of core marketing group is what I think is critical to the future of the business."

EC PLANS ACTION OVER COPYRIGHT EXEMPTIONS

(Continued from page 5)

based on fair-use exemption provisions of the international Berne Convention copyright treaty—it has the option of taking the controversial exemption back to Congress for a legislative fix, or, in effect, standing its ground, which insiders say would bring the matter into the courts, cause retaliation by the EC, or both.

An EC spokesman says that under WTO settlement proceedings, the WTO—if it finds in the Commission's favor—can oblige the U.S. to amend its copyright legislation.

The EC says that it estimates European collection societies and their songwriters could lose between \$3.8 million and \$6.8 million annually as the result of the exemptions.

The Commission agreed to act following a complaint to it by the Irish authors' body the Irish Music Rights Organisation (IMRO) over the Copyright Extension Act's "homestyle exemption" (*Billboard* **Jan. 5**). This provision means that many stores, bars, and restaurants are exempted from performance royalties if they play music to their customers via a "homestyle" TV or radio. IMRO has long argued that the popularity of Irish music in the U.S. means this exemption greatly reduces its members' income.

In April 1997, IMRO presented its complaint to the European Commission, which, in a decision published Dec. 22, 1998, ruled that the argument was "well-founded." The Commission agreed that the homestyle exemption results in millions of dollars in losses for European Union artists.

The Commission says that the U.S. Copyright Act "appears to be inconsistent with the obligations of the country" under the rules of the WTO. It notes that the exemption has been "a catalyst for negative public and private attitudes" toward paying royalties for music.

The Commission adds, "Powerful lobbies of music users have systematically (and successfully) resisted efforts by the collecting societies to effectively license and to collect reasonable fees." In such circumstances, the Commission states, the homestyle ruling is a barrier to international trade.

Says a Commission spokesman, "Meetings have been held, and letters have been exchanged with the relevant U.S. authorities to discuss this matter further, aimed at finding an amicable solution to the problems."

He adds, "In these circumstances, it appears that the interests of the [EU] call for initiation of WTO settlement proceedings."

IMRO, which presented its complaint to the Commission in April 1997, is backed by the pan-European authors' body GESAC. Welcoming the Commission's decision to act, IMRO chief executive Hugh Duffy comments, "This is a historic ruling and a victory for thousands of authors and composers all over Europe."

FOR THE RECORD

Sony Discos dominated the U.S. Latino market in 1998, capturing 21 of 34 chart categories. EMI Latin was second, winning four categories. A reference in the Dec. 26, 1998, Table of Contents inaccurately stated the distance between first and second places.

INDIE UNREST SPURS EVES' VSDA EXIT

(Continued from page 8)

Eves will serve as a consultant to the board and will continue to serve as chairman of Home Video Entertainment Events, a joint venture of the VSDA and Advanstar Communications to operate trade shows.

Eves' troubles came to a head in November, when upstate New York chapter president David Stevenson of Big Picture Video started a petition to oust him (*Shelf Talk*, *Billboard*, Dec. 5, 1998). The petition's main complaint was that Eves had not been proactive in addressing pricing deals that studio suppliers allegedly give to large chains such as Blockbuster Video and Hollywood Video.

Groundswell support for the petition began to emerge, and, according to retail sources, many independents failed to renew their VSDA membership for 1999, setting the stage for Eves' departure.

"There have been a lot of changes

going on for the independent retailers in the last 18 months, and there was a concern that VSDA wasn't looking out for the plight of the independent retailer," says Tower Video VP and VSDA board member John Thrasher, "and a few were able to muster enough support to cause Eves to resign."

Thrasher adds that he was "shocked" at the turn of events and calls the resignation "unfortunate and regretful."

VSDA issued a statement praising Eves' accomplishments, which include a 30% increase in membership and increasing the organization's revenue from \$2.5 million in 1994 to \$16 million in 1998.

"Jeff's contributions have never been appreciated," says former VSDA chairman Mitch Lowe. "He was the right man at the time because VSDA had little direction and no organization. He's a great administrator."

The search committee will consist of existing board members and may include past board members who were on the committee that hired Eves.

Vrieling would not speculate on possible candidates, but industry reports have placed New Line Home Video executive VP Michael Karaffa and Independent Video Retailer Group (IVRG) president Bob Webb on the short list.

Industry sources indicate that Karaffa is negotiating his own exit from New Line, but Vrieling says he hasn't approached Karaffa about replacing Eves.

A New Line spokesman would not comment about Karaffa's pending exit.

Webb, a retailer since 1983, started the IVRG last year as a way to rally indie dealers that felt they were being ignored by the VSDA. The group is threatening to file an anti-competitive lawsuit against Blockbuster and the studios. The lawsuit has yet to be filed.

Webb now chairs VSDA's education committee and says he'd be interested in pursuing the post.

"VSDA needs a new vision and new direction," says Webb, "and an insider needs to take the helm."

CHRYSALIS MUSIC TEAMS UP WITH CAA

(Continued from page 5)

up with a different mousetrap.

"I realized that a talent agent is not a music publisher, so I told him that perhaps a publishing administration service could be part of CAA's own menu of services," he continues. "From there, I had talks with Clay Myers, who had moved from Reba McEntire's publishing to become a point person for CAA in Nashville. Late last summer, we finalized an arrangement there, with Clay sending up young talent that was not signed to record companies, with the two companies sharing co-publishing."

Neither Light nor Myers was available for comment by press time.

As for Chrysalis Music activities as a whole, Levy reports that the company's 1998 fiscal year—which ended

Aug. 31, 1998—was the best year in the company's history. Particularly healthy, Levy says, have been mechanical licenses, growing a record 119% over the previous fiscal year. In fiscal '98, Chrysalis songs were on 22 platinum and 21 gold albums.

Looking ahead, Chrysalis anticipates 20 albums to be released over the next year in which it will control no less than 50% of the featured songs. "That's seven times more controlled albums than Chrysalis has ever had in a given year," says Levy.

"Secondary exploitation has been geometric," he adds. "Chrysalis has licensed more songs in film, TV productions, and commercials than ever. Synchronization income was up by an unprecedented 142%."

Final Nominations For The 41st Annual Grammy Awards

Following are the nominations for the 41st annual Grammy Awards, except for classical, which will appear in next week's *Billboard*.

Record of the year: "The Boy Is Mine," Brandy & Monica, Atlantic and Arista. Producers: Dallas Austin, Brandy, Rodney Jerkins; "My Heart Will Go On," Celine Dion, 550 Music and Sony Classical. Producers: Walter Afanasi-eff, James Horner; "Iris," Goo Goo Dolls, Warner Sunset/Reprise. Producers: Rob Cavallo, Goo Goo Dolls; "Ray Of Light," Madonna, Maverick/Warner Bros. Producers: Madonna, William Orbit; "You're Still The One," Shania Twain, Mercury Nashville. Producer: Robert John "Mutt" Lange.

Album of the year: "The Globe Sessions," Sheryl Crow, A&M. Producer: Sheryl Crow; "Version 2.0," Garbage, Almo Sounds. Producer: Garbage; "The Miseducation Of Lauryn Hill," Lauryn Hill, Ruffhouse/Columbia. Producer: Lauryn Hill; "Ray Of Light," Madonna, Maverick/Warner Bros. Producers: Marius de Vries, Patrick Leonard, Madonna, William Orbit; "Come On Over," Shania Twain, Mercury Nashville. Producer: Robert John "Mutt" Lange.

Song of the year: "I Don't Want To Miss A Thing," Diane Warren, songwriter; "Iris," John Rzeznik, songwriter; "Lean On Me," Kirk Franklin, songwriter; "My Heart Will Go On," James Horner, Will Jennings, songwriters; "You're Still The One," Robert John "Mutt" Lange, Shania Twain, songwriters.

Best new artist: Backstreet Boys; Andrea Bocelli; Dixie Chicks; Lauryn Hill; Natalie Imbruglia.



HILL

"Ray Of Light," Madonna, Maverick/Warner Bros. Producers: Madonna, William Orbit; "The Dirty Boogie," the Brian Setzer Orchestra, Interscope. Producer: Peter Collins.

Best traditional pop vocal performance: "The Birthday Concert," Shirley Bassey, DRG; "Michael & George: Feinstein Sings Gershwin," Michael Feinstein, Concord Jazz; "Jack Jones Paints A Tribute To Tony Bennett," Jack Jones, Honest Entertainment; "The Pleasure Of His Company," Maureen McGovern, Sterling; "Live At Carnegie Hall—The 50th Anniversary Concert," Patti Page, DRG.

ROCK

Best female rock vocal performance: "Raspberry Swirl," Tori Amos, Atlantic; "There Goes The Neighborhood," Sheryl Crow, A&M; "Glass House," Ani DiFranco, Righteous Babe; "Uninvited," Alanis Morissette, Warner Sunset/Reprise; "Can't Let Go," Lucinda Williams, Mercury.

Best male rock vocal performance: "Everybody Here Wants You," Jeff Buckley, Columbia; "Almost Saturday Night," John Fogerty, Reprise; "Have A Little Faith In Me," John Hiatt, Capitol; "Fly Away," Lenny Kravitz, Virgin Records America; "Your Life Is Now," John Mellencamp, Columbia.

Best rock performance by a duo or group with vocal: "Pink," Aerosmith, Columbia; "The Way," Fastball, Hollywood; "Celebrity Skin," Hole, DGC/Geffen; "Bitter Sweet Symphony," the Verve, Virgin Records America; "Heroes," the Wallflowers, Epic/Sony Music Soundtrax.

Best hard rock performance: "Psycho Circus," Kiss, Mercury; "The Dope Show," Marilyn Manson, Nothing/Interscope; "Fuel," Metallica, Elektra/EEG; "Most High," Jimmy Page & Robert Plant, Atlantic; "Do The Evolution," Pearl Jam, Epic.

Best metal performance: "Bullet Train," Judas Priest, CMC International; "Better Than You," Metallica, Elektra/EEG; "Fried Chicken And Coffee," Nashville Pussy, the Enclave/Mercury; "No Shelter," Rage Against The Machine, Epic/Sony Music Soundtrax; "Du Hast," Rammstein, Slash/Motor Music.

Best rock instrumental performance: "El Distorto De Melodica," Everclear, Capitol; "The Roots Of Confidence," Pat Metheny Group, Warner Bros.; "Take California," Propellerheads, DreamWorks; "A Train Of Angels," Joe Satriani, Epic; "Trouble Is . . .," Kenny Wayne Shepherd Band, Revolution; "The Ironic Twist," Jimmie Vaughan, Epic.

Best rock song: "Bitter Sweet Symphony," Richard Ashcroft, Mick Jagger, Keith Richards, songwriters; "Celebrity Skin," Billy Corgan, Eric Erlandson, Courtney Love, songwriters; "Closing Time," Dan Wilson, songwriter; "Have A Little Faith In Me," John Hiatt, songwriter; "Uninvited," Alanis Morissette, songwriter.

Best rock album: "The Globe Sessions," Sheryl Crow, A&M. Producer: Sheryl Crow;



GARBAGE

"Premonition," John Fogerty, Reprise. Producers: John Fogerty, Elliot Scheiner; "Garbage," Garbage, Almo Sounds. Producer: Garbage; "Celebrity Skin," Hole, DGC/Geffen. Producer: Michael Beinhorn; "Before These Crowded Streets," Dave Matthews Band, RCA. Producer: Steve Lillywhite.

Best alternative music performance: "from the choirgirl hotel," Tori Amos, Atlantic; "Hello Nasty," Beastie Boys, Grand Royal/Capitol; "Is This Desire?," PJ Harvey, Island; "Airbag/How Am I Driving?," Radiohead, Capitol; "Adore," Smashing Pumpkins, Virgin Records America.

R&B

Best female R&B vocal performance: "Are You That Somebody?," Aaliyah, Blackground/Atlantic; "Tyrone," Erykah Badu, Kedar/Universal; "A Rose Is Still A Rose," Aretha Franklin, Arista; "Doo Wop (That

Thing)," Lauryn Hill, Ruffhouse/Columbia; "I Get Lonely," Janet Jackson, Virgin Records America.

Best male R&B vocal performance: "Matrimony: Maybe You," Maxwell, Columbia; "The Only One For Me," Brian McKnight, Motown; "My Way," Usher, LaFace; "I Know," Luther Vandross, Virgin Records America; "St. Louis Blues," Stevie Wonder, Verve.

Best R&B performance by a duo or group with vocal: "The Boy Is Mine," Brandy & Monica, Atlantic and Arista; "Lean On Me," Kirk Franklin With Mary J. Blige, R. Kelly, Bono, Crystal Lewis & the Family, Gospo Centric/Interscope; "Nothing Even Matters," Lauryn Hill & D'Angelo, Ruffhouse/Columbia; "All My Life," K-Ci & JoJo, MCA; "Stay," the Temptations, Motown.

Best R&B song: "All My Life," Rory Bennett, JoJo Hailey, songwriters; "The Boy Is Mine," Brandy, Lashawn Daniels, Fred Jerkins III, Rodney Jerkins, Japhe Tejeda, songwriters; "Doo Wop (That Thing)," Lauryn Hill, songwriter; "Lean On Me," Kirk Franklin, songwriter; "A Rose Is Still A Rose," Lauryn Hill, songwriter.

Best R&B album: "Live," Erykah Badu, Kedar/Universal. Producers: Erykah Badu, Norman "Keys" Hurt; "Never S-a-y Never," Brandy, Atlantic. Producer: Rodney Jerkins; "A Rose Is Still A Rose," Aretha Franklin, Arista; "The Miseducation Of Lauryn Hill," Ruffhouse/Columbia. Producer: Lauryn Hill; "Embrya," Maxwell, Columbia. Producer: Muszke.

Best traditional R&B vocal performance: "Believe In Me," Regina Belle, MCA; "Live! One Night Only," Patti LaBelle, MCA; "To Make Me Who I Am," Aaron Neville, A&M; "Phoenix Rising," the Temptations, Motown; "I Know," Luther Vandross, Virgin Records America.

RAP

Best rap solo performance: "Dangerous," Busta Rhymes, Elektra/EEG; "Lost Ones," Lauryn Hill, Ruffhouse/Columbia; "Hard Knock Life (Ghetto Anthem)," Jay-Z, Roc-A-Fella/Def Jam; "Gone Till November," Wyclef Jean, Ruffhouse/Columbia; "Gettin' Jiggy Wit It," Will Smith, Columbia.

Best rap performance by a duo or group: "Intergalactic," Beastie Boys, Grand Royal/

Capitol; "Money Ain't A Thang," Jermaine Dupri Featuring Jay-Z, So So Def/Columbia; "Deja Vu [Uptown Baby]," Lord Tariq & Peter Gunz, Codeine/Columbia; "Rosa Parks," OutKast, LaFace; "Ghetto Supastar (That Is What You Are)," Pras Michel Featuring Ol' Dirty Bastard & Introducing Mya, Interscope.

Best rap album: "Capital Punishment," Big Punisher, RCA/Loud; "Life In 1472—The Original Soundtrack," Jermaine Dupri, So So Def/Columbia. Producer: Jermaine Dupri; "Vol. 2 . . . Hard Knock Life," Jay-Z, Roc-A-Fella/Def Jam; "Harlem World," Mase, Bad Boy; "The Love Movement," A Tribe Called Quest, Jive. Producer: the Ummah.

COUNTRY

Best female country vocal performance: "Love Still Remains," Emmylou Harris, Red House; "This Kiss," Faith Hill, Warner Bros. Nashville; "You're Still The One," Shania Twain, Mercury Nashville; "A Little Past Little Rock," Lee Ann Womack, Decca; "There Goes My Baby," Trisha Yearwood, MCA Nashville.

Best male country vocal performance: "Nothin' But The Taillights," Clint Black, RCA Nashville; "To Make You Feel My Love," Garth Brooks, Capitol; "If You Ever Have Forever In Mind," Vince Gill, MCA Nashville; "Holes In The Floor Of Heaven," Steve Wariner, Capitol Nashville.

Best country performance by a duo or group with vocal: "How Do You Fall In Love," Alabama, RCA Nashville; "Wild One," BR5-49, Arista/Nashville; "There's Your Trouble," Dixie Chicks, Monument; "Dance The Night Away," the Mavericks, MCA Nashville; "26 Cents," the Wilkinsons, Giant.

Best country collaboration with vocals: "Same Old Train," Clint Black, Joe Diffie, Merle Haggard, Emmylou Harris, Alison Krauss, Patty Loveless, Earl Scruggs, Ricky Skaggs, Marty Stuart, Pam Tillis, Randy Travis, Travis Tritt & Dwight Yoakam, Columbia Nashville; "My Kind Of Woman/My Kind Of Man," Vince Gill & Patty Loveless, MCA Nashville; "Just To Hear You Say That You Love Me," Faith Hill With Tim McGraw, Warner Bros. Nashville; "If You See Him/If You See Her," Reba McEntire And Brooks & Dunn, MCA Nashville and

Arista/Nashville; "Where Your Road Leads," Trisha Yearwood & Garth Brooks, MCA Nashville.

Best country instrumental performance: "Reuben's Train," Doc & Merle Watson With Sam Bush, Marty Stuart, T. Michael Coleman & Alan O'Bryant, Sugar Hill; "The Ride," Jerry Douglas With Béla Fleck, Sugar Hill; "Lonesome Ruben," Randy Scruggs, Earl Scruggs & Jerry Douglas, Reprise; "A Soldier's Joy," Randy Scruggs & Vince Gill, Reprise; "Get Up John," Ricky Skaggs & Kentucky Thunder, Skaggs Family/Rounder.

Best country song: "Holes In The Floor Of Heaven," Billy Kirsch, Steve Wariner, songwriters; "If You Ever Have Forever In Mind," Vince Gill, Troy Seals, songwriters; "This Kiss," Beth Nielsen Chapman, Robin Lerner, Annie Roboff, songwriters; "To Make You Feel My Love," Bob Dylan, songwriter; "You're Still The One," Robert John "Mutt" Lange, Shania Twain, songwriters.

Best country album: "Sevens," Garth Brooks, Capitol. Producer: Allen Reynolds; "Wide Open Spaces," Dixie Chicks, Monument. Producers: Blake Chancey, Paul Worley; "Faith," Faith Hill, Warner Bros. Nashville. Producers: Byron Gallimore, Faith Hill, Dann Huff; "Come On Over," Shania Twain, Mercury Nashville. Producer: Robert John "Mutt" Lange; "Where Your Road Leads," Trisha Yearwood, MCA Nashville. Producers: Tony Brown, Trisha Yearwood.

Best bluegrass album: "Home Sweet Home," Doc & Merle Watson With Sam Bush, Marty Stuart, T. Michael Coleman & Alan O'Bryant, Sugar Hill; "Songs From The Homeplace," Jim & Jesse, Pinecastle; "American Beauty," Nashville Bluegrass Band, Sugar Hill; "Bluegrass Rules!," Ricky Skaggs & Kentucky Thunder, Skaggs Family/Rounder; "Climb Mountain Country," Ralph Stanley & Friends, Rebel.

NEW AGE

Best new age album: "Sound Of Wind Driven Rain," Will Ackerman, Windham Hill; "Landmarks," Clannad, Atlantic; "The Water Garden," Alex de Grassi, Tropro; "Gaia On-bashira," Kitaro, Domo; "Grand Passion," John Tesh, GTSP.

(Continued on next page)

DIVERSE GRAMMY NOMINATIONS ENCOURAGE RETAILERS, LABELS

(Continued from page 1)

multiple genres," says Len Cosimano, VP of merchandising for the 228-store, Ann Arbor, Mich.-based Borders Books & Music.

Nominated in the field this year are country sensations the Dixie Chicks, opera singer Andrea Bocelli, teen idols Backstreet Boys, pop newcomer Natalie Imbruglia, and R&B/hip-hop star and Fugees member Lauryn Hill, who leads all nominees with 10 nods. It marks the first time a classical artist has been nominated in the general new-artist category since Leontyne Price in 1961.

"Many of these acts will benefit from their nomination because they'll get exposure on the Grammy broadcast that they might not have gotten otherwise," says Tim Devin, manager of Tower Records' Lincoln Center location in New York. "We always have people coming in and asking for artists that they normally wouldn't ask for after the show."

"It's very well-rounded," agrees Stan Goman, executive VP/COO of the 119-store, West Sacramento-based Tower Records. "Some of them aren't exactly new artists, but other than that, it's great. The Dixie Chicks are great; it's great to have a country act in there. Andrea Bocelli's ["Romanza"] was the No. 2 seller for us behind 'Titanic' this year."

Goman predicts the Dixie Chicks

will gain the most from the nomination. "This will help them cross over," he says. (For more on country nominations, see story, page 30.)

For Bocelli, the awareness brought about by his nomination gets his name before an even wider audience just as Philips is preparing his next album, which will consist of popular repertoire instead of operatic fare. "Sogno," Italian for dream, will be released this spring.

"The [timing] couldn't be better for us," says Kevin Gore, senior VP/GM at PolyGram Classics & Jazz.

In terms of pushing the three Bocelli albums already in the U.S. market, the nomination is a way to capitalize on the diverse marketing plan the label has already developed.

"We're doing exactly what we've done nonstop since the release of his first album in the U.S. late last year," says Gore. "We're pursuing another phase of aggressive consumer print, radio, and television advertising in conjunction with retail vehicles to position all three Bocelli recordings to the adult music buyer."

He says the label is examining ways to tie in the new-artist nomination through stripping the information onto print ads or stickering albums.

In addition to her best new artist nod, Hill is nominated for a record-setting nine other awards, the most

for a woman. (Her tally bests the eight Bobbie Gentry received in 1967.)

When asked how the label planned to exploit the numerous nominations to further sales of her Ruffhouse/Columbia album "The Miseducation Of Lauryn Hill," a Columbia representative said, "Lauryn's music is our marketing tool."

The record for most nominations in one year is 12—set by Michael Jackson in 1984 and matched by Babyface in 1997.

Women dominated the nominations, which were announced Jan. 5. Other top nominees included Shania Twain and Sheryl Crow, both of whom received six nods; Madonna, with five; and Celine Dion and Brandy, both with four.

Producer/writer Robert John "Mutt" Lange, nominated for his work on records by his wife, Twain, tied with engineer Jeff Balding for five nominations, the most for any male this year. Vince Gill and Kirk Franklin both received four nominations, as did producer William Orbit, producer/engineer Tchad Blake, and engineer Pat McCarthy.

The Grammys are voted on by the more than 9,000 members of the National Academy of Recording Arts and Sciences. The Grammy Awards will air Feb. 24 on CBS from the Los Angeles Shrine Auditorium.

FINAL NOMINATIONS FOR THE 41ST ANNUAL GRAMMY AWARDS

(Continued from preceding page)

JAZZ

Best contemporary jazz performance: "After Hours," George Duke, Warner Bros.; "Imaginary Day," Pat Metheny Group, Warner Bros.; "Live & More," Marcus Miller, GRP/PRA; "Club Nocturne," Yellowjackets, Warner Bros.; "World Tour," Joe Zawinul & the Zawinul Syndicate, Zebra.

Best jazz vocal performance: "This Time It's Love," Kurt Elling, Blue Note; "Maiden Voyage," Nnenna Freelon, Concord Jazz; "I Remember Miles," Shirley Horn, Verve; "My Buddy—Etta Jones Sings The Songs Of Buddy Johnson," Etta Jones, HighNote; "That Day . . .," Dianne Reeves, Blue Note.

Best jazz instrumental solo: "For Heaven's Sake," Kenny Barron, Verve; "My Funny Valentine," Randy Brecker, Arkadia Jazz; "Rhubata," Chick Corea & Gary Burton, Stretch; "Body & Soul," Benny Golson, Arkadia Jazz; "My Favorite Things," David Liebman, Arkadia Jazz.

Best jazz instrumental performance, individual or group: "Native Sense—The New Duets," Chick Corea & Gary Burton, Stretch; "Night And The City," Charlie Haden & Kenny Barron, Verve; "Gershwin's World," Herbie Hancock, Verve; "Points Of View," Dave Holland Quintet, ECM; "Tokyo '96," Keith Jarrett, Gary Peacock & Jack DeJohnette, ECM.

Best large jazz ensemble performance: "Count Plays Duke," Count Basie Orchestra, MAMA; "Remembrances," Jon Faddis, Chesky; "Further Adventures," Bill Holman & the Netherlands Metropole Orchestra, Koch Jazz; "Lickety Split—Music Of Jim McNeely," Jim McNeely & the Vanguard Jazz Orchestra, New World; "Theme For Monterey," the Gerald Wilson Orchestra, MAMA.

Best Latin jazz performance: "Contact," Ray Barretto & New World Spirit, Blue Note; "Paquito D'Rivera & The United Nation Orchestra," Paquito D'Rivera & the United Nation Orchestra, Jazz MCG; "Central Avenue," Danilo Perez, Impulse!; "Obsession," David Sanchez, Columbia; "Hot House," Arturo Sandoval, N2K Encoded Music; "Bele Bele En La Habana," Chucho Valdes, Blue Note.



FRANKLIN

GOSPEL

Best rock gospel album: "Some Kind Of Zombie," Audio Adrenaline, ForeFront; "Amplifier," Big Tent Revival, Ardent/ForeFront; "You Are There," Ashley Cleveland, Cadence/204; "God Fixation," Petra, Word; "Sixpence None The Richer," Sixpence None The Richer, Squint Entertainment.

Best pop/contemporary gospel album: "Mission 3:16," Carman, Sparrow; "Supernatural," de Talk, ForeFront; "Steady On," Point Of Grace, Word/Epic; "Live The Life," Michael W. Smith, Reunion; "This Is My Song," Deniece Williams, Harmony.

Best Southern, country, or bluegrass gospel album: "They Gave The World A Smile: The Stamps Quartet Tribute Album," James Blackwood Quartet & the Light Crust Doughboys, Light Crust Doughboys; "Faithful," the Cathedrals, Homeland; "Down By The Tabernacle," Bill & Gloria Gaither & Their Homecoming Friends, Spring House; "Just As I Am," Andy Griffith, Sparrow; "The Apostle—Music From & Inspired By The Motion Picture," various artists, Sparrow/Rising Tide.

Best traditional soul gospel album: "Just Right For A Miracle," Bishop G.E. Paterson Presents Rance Allen & the Soul Winners' Conference Choir, Podium; "Now That I'm Here," Beverly Crawford, Warner Alliance; "He Leadeth Me," Cissy Houston, House of Blues; "Live! My Soul Feels Better Right Now," Della Reese, Homeland; "Been There Done That," the Rev. Timothy Wright & the B.J. Mass Choir (Featuring Myrna Summers), Savoy.

Best contemporary soul gospel album: "Songs From The Heart," Yolanda Adams, Verity; "Finally," Karen Clark-Sheard, Island Black Music; "The Nu Nation Project," Kirk Franklin, Gospo Centric; "Pages Of Life—Chapters I & II," Fred Hammond & Radical For Christ, Verity; "Everlasting Love," CeCe Winans, Sparrow/Pioneer Music Group.

Best gospel choir or chorus album: "Just Churchin'," Bobby Jones & New Life With The Nashville Super Choir, Nathan Young, choir director; "Love Alive V—25th Anniversary Reunion," the Love Center Choir; Jonathan Grier, Edwin M. Harper, Walter L. Hawkins, Rusty Watson, Maggie Wincher, choir directors, Gospo Centric; "Pastor Hezekiah Walker Presents The LFT Church Choir—Live At Love Fellowship Tabernacle," LFT Church Choir; Pastor Hezekiah Walker, choir director; "Reflections," The Associates, O'Landa Draper, choir director, Warner Alliance; "Strength," New Life Community Choir; John P. Kee, choir director, Verity.

LATIN

Best Latin pop performance: "Atado A Tu Amor," Chayanne, Sony Latin; "Señor Bolero," Jose Feliciano, Rodven; "Celebrando 25 Años De Juan Gabriel: En Concierto En El Palacio De Bellas Artes," Juan Gabriel, Ariola/BMG U.S.



DAVE MATTHEWS BAND

Latin; "Cosas Del Amor," Enrique Iglesias, Fonovisa; "Vuelve," Ricky Martin, Sony Latin.

Best Latin rock/alternative performance: "Caribe Atómico," Aterciopelados, Ariola/BMG U.S. Latin; "Fin De Siglo," El Tri, WEA Latina; "Tracción Acústica," Enanitos Verdes, PolyGram; "Sueños Líquidos," Maná, WEA Latina; "Donde Estan Los Ladrones?," Shakira, Sony Latin.

Best tropical Latin performance: "Contra La Corriente," Marc Anthony, RMM; "Suavemente," Elvis Crespo, Sony Tropical; "Mi Vida Es Cantar," Celia Cruz, RMM; "El Rumbero Del Piano," Eddie Palmieri, RMM; "Live At Birdland—Dancemania '99," Tito Puente, RMM; "Babalú Aye," Chucho Valdes & Irakere, Bembe.

Best Mexican-American music performance: "Casas De Madera," Ramon Ayala Y Sus Bravos Del Norte, Freddie; "Entre El Amor Y Yo," Vicente Fernandez, Sony Discos; "Euforia," La Mafia, Sony Discos; "Los Super Seven," Los Super Seven, RCA Nashville; "Colgado De Un Arbol," Los Terribles Del Norte, Freddie.

Best Tejano music performance: "Live . . . En Concierto," Fiebre, Freddie; "Fanáticos," Jaime Y Los Chamacos, Freddie; "Said And Done," Flaco Jimenez, Barb Wire Productions/Virgin Records America; "Leyendas Y Raices," Leyendas Y Raices, Freddie; "2000," Little Joe & La Familia, EMI Latin.



HARRIS

BLUES

Best traditional blues album: "A Tribute To Howlin' Wolf," Henry Gray, Calvin Jones, Sam Lay, Colin Linden & Hubert Sumlin with special guests, Telarc Blues; "Long As I Have You," John Hammond, Pointblank; "Got To Find A Way," Luther "Guitar Junior" Johnson & the Magic Rockers, Telarc Blues; "I Got To Find Me A Woman," Robert Lockwood Jr., Verve; "Any Place I'm Going," Otis Rush, House of Blues.

Best contemporary blues album: "Sing It," Marcia Ball, Irma Thomas & Tracy Nelson, Rounder; "Heavy Love," Buddy Guy, Silvertone; "Life, Love & The Blues," Etta James, Private Music; "Slow Down," Keb' Mo', OKeh/550 Music; "Deuces Wild," B.B. King, MCA.

FOLK

Best traditional folk album: "Chattanooga, Sugar Babe," Norman Blake, Shanachie; "Slant 6 Mind," Greg Brown, Red House; "Long Journey Home," the Chieftains with various artists, Wicklow; "Friends Of Mine," Ramblin' Jack Elliott, HighTone; "Banjo Sounds," Mike Seeger, Smithsonian Folkways.

Best contemporary folk album: "Mermaid Avenue," Billy Bragg & Wilco, Elektra/EEG; "Corazon," Steve Earle, E2/Warner Bros.; "Spyboy," Emmylou Harris, Eminent; "Step Inside This House," Lyle Lovett, MCA/Curb; "Car Wheels On A Gravel Road," Lucinda Williams, Mercury.

REGGAE

Best reggae album: "Inna Heights," Buju Banton, VP; "Many Moods Of Moses," Beenie Man, VP; "Friends," Sly & Robbie, EastWest America/EEG; "Ska Father," Toots & the Maytals, Artist Only; "Psychedelic Souls," Wailing Souls, Pow Wow.

WORLD MUSIC

Best world music album: "Odu," King Sunny Ade, Atlantic/Mesa; "Miss Perfumado," Cesaria Evora, Nonesuch; "Quanta Live," Gilberto Gil, Atlantic/Mesa; "Oremi," Angélique Kidjo, Island; "Contact From The Underworld Of Redboy," Robbie Robertson, Capitol.

POLKA

Best polka album: "Polka Party With Brave Combo—Live And Wild!," Brave Combo, Easy Disc; "Push It To The Limit," Lenny Gomulka & Chicago Push, Push; "Memories," Walter Ostanek, World Renowned Sounds; "Let The Sunshine In," Del Sinchak Band, Peppermint; "Dance With Me," Jimmy Sturr & His Orchestra, Rounder.

CHILDREN'S

Best children's musical album: "Changing Channels," Cathy Fink & Marcy Marxer, Rounder Kids. Producers: Cathy Fink, Marcy Marxer; "Elmopalooza!," the Sesame Street Muppets with various artists, Sony Wonder. Producer: John Boylan; "In My Hometown," Tom Chapin, Sony Wonder. Producers: Tom Chapin, Jon Cobert, John Forster, Michael Mark; "John McCutcheon's Four Seasons: Autumn songs," John McCutcheon, Rounder Kids. Producers: Bob Dawson, John McCutcheon; "The Playground," Tony Bennett, RPM/Columbia. Producers: Danny Bennett, Tony Bennett.

Best children's spoken word album: "The Children's Shakespeare," various artists, Dove Audio. Producer: Stefan Rudnicki; "Disney's Mulan Read & Sing Along," June Foray, Walt Disney. Producers: Ted Kryczko, Randy Thornton; "Disney's The Lion King II: Simba's Pride Read-Along," Miguel Ferrer, Walt Disney. Producer: Randy Thornton; "Elmo's New Laugh," Sony Wonder. Producer: Ed Mitchell; "The Patchwork Quilt & Other Stories From Around The World," Sharon Kennedy, Rounder Kids. Producers: Bing Broderick, Sharon Kennedy, Steve Netsky; "Weezy And The Moon Pies," Bill Harley, Round River. Producer: Bill Harley.

SPOKEN/DOCUMENTARY

Best spoken word album: "Beloved" (Toni Morrison, author), Toni Morrison, Random House Audio Books; "Spiders In The Hairdo: Modern Urban Legends" (David Holt, Bill Mooney, authors), David Holt & Bill Mooney, High Windy Audio; "Still Me" (Christopher Reeve, author), Christopher Reeve, Random House Audio Books; "The Virtues Of Aging" (Jimmy Carter, author), Jimmy Carter, Dove Audio;



FOGERTY

"Wobegon Boy" (Garrison Keillor, author), Garrison Keillor, Penguin-HighBridge.

Best spoken comedy album: "Give Me Immortality Or Give Me Death," Firesign Theatre, Rhino; "I'm Telling You For The Last Time," Jerry Seinfeld, Universal; "Pure Drive!," Steve Martin, Simon & Schuster Audio; "Totally Committed," Jeff Foxworthy, Warner Bros. Nashville; "The 2000 Year Old Man In The Year 2000," Mel Brooks & Carl Reiner, Rhino.

MUSICAL SHOW

Best musical show album: "Cabaret" (new Broadway cast), Jay David Saks, producer (Fred Ebb, lyricist; John Kander, composer), RCA Victor; "Chicago The Musical" (the London cast recording), Thomas Z. Shepard, producer (Fred Ebb, lyricist; John Kander, composer), RCA Victor; "The Lion King" (original Broadway cast recording), Mark Mancina, producer (Lebo M, Mark Mancina, Tim Rice, Jay Rifkin, Julie Taymor, Hans Zimmer, lyricists; Elton John, Lebo M, Mark Mancina, Jay Rifkin, Hans Zimmer, composers), Walt Disney; "Ragtime The Musical" (original Broadway cast recording), Jay David Saks, producer (Lynn Ahrens, lyricist; Stephen Flaherty, composer), RCA Victor; "The Wizard Of Oz" (1998 cast recording), Robert Sher, producer (Harold Arlen, E.Y. Harburg, lyricists; Harold Arlen, E.Y. Harburg, Herbert Stothart, composers), TVT Soundtrax.

COMPOSING

Best instrumental composition: "Almost 12" (from "Left Of Cool"), Béla Fleck, Future Man, Victor Lemonte Wooten, composers (Bela Fleck & the Flecktones, artist), Warner Bros.; "Ellis Island" (from "Latin From Manhattan"), Bob Mintzer, composer (Bob Mintzer Big Band, artist), DMP; "The Midnight Blues" (from "The Midnight Blues—Standard Time Vol. 5"), Wynton Marsalis, composer (Wynton Marsalis, artist), Columbia; "Romance" (from "Theme For Monterey"), Gerald Wilson, composer (the Gerald Wilson Orchestra, artist), MAMA; "Tango Remembrances" (from "Soul Of The Tango"), Jorge Calandrelli, Astor Piazzolla, composers (Yo-Yo Ma, artist), Sony Classical.

Best instrumental composition written for a motion picture or for television: "Amistad," John Williams, composer, DreamWorks; "Bulworth," Ennio Morricone, composer, RCA Victor; "City Of Angels" (from "City Of Angels—

Music From The Motion Picture"), Gabriel Yared, composer, Warner Sunset/Reprise; "Rush Hour," Lalo Schifrin, composer, Aleph; "Saving Private Ryan," John Williams, composer, DreamWorks.

Best song written specifically for a motion picture or for television: "I Don't Want To Miss A Thing" (from "Armageddon"), Diane Warren, songwriter (Aerosmith, artist), Columbia; "My Heart Will Go On" (from "Titanic"), James Horner, Will Jennings, songwriters (Celine Dion, artist), 550 Music and Sony Classical; "Tomorrow Never Dies" (from "Tomorrow Never Dies"), Sheryl Crow, Mitchell Froom, songwriters (Sheryl Crow, artist), A&M; "True To Your Heart" (from "Mulan"), Matthew Wilder, David Zippel, songwriters (98 Degrees, Stevie Wonder, artists) Walt Disney; "Uninvited" (from "City Of Angels"), Alanis Morissette, songwriter (Alanis Morissette, artist), Warner Sunset/Reprise.

ARRANGING

Best instrumental arrangement: "In The Still Of The Night" (from "Sinatraland"), Patrick Williams, arranger (Patrick Williams & His Big Band, artist), EMI-Capitol Entertainment Properties; "Moon Of Manakoora" (from "Further Adventures"), Bill Holman, arranger (Bill Holman & the Netherlands Metropole Orchestra, artists), Koch Jazz; "Waltz For Debby" (from "I Remember Bill—A Tribute To Bill Evans"), Don Sebesky, arranger (Don Sebesky, artist), RCA Victor; "What Are You Doing New Year's Eve?" (from "Big Band Christmas"), Rob McConnell, arranger (Rob McConnell & the Boss Brass, artist), Concord Jazz; "Where Or When" (from "Happy Radio Days"), Michel Legrand, arranger (Michel Legrand, artist), Erato.

Best instrumental arrangement with accompanying vocals: "Breath Of Heaven (Mary's Song)" (from "Breath Of Heaven"), Patrick Williams, arranger (Vince Gill, artist), MCA Nashville; "I Believe/You'll Never Walk Alone" (from "Higher Ground"), Jeremy Lubbock, arranger (Barbra Streisand, artist), Columbia; "The Look Of Love" (from "Avenues Of Love"), George Duke, arranger (Marilyn Scott, artist), Warner Bros.; "Nessun Dorma," Rob Mounsey, arranger (Aretha Franklin, artist), Arista; "St. Louis Blues" (from "Gershwin's World"), Herbie Hancock, Robert Sadin, Stevie Wonder, arrangers (Herbie Hancock, artist), Verve.

Best package, boxed: "The Best Of William Burroughs From Giorno Poetry Systems," Mark Michaelson, art director (William Burroughs, artist), Mouth Almighty; "The Complete Hank Williams," Jim Kemp, Virginia Team, art directors (Hank Williams, artist), Mercury Nashville; "The Ella Fitzgerald And Duke Ellington Cote D'Azur Concerts On Verve," Chika Azuma, art director (Duke Ellington, Ella Fitzgerald, artists), Verve; "Miles Davis Quintet 1965-1968," Janet Boye, Arnold Levine, art directors (Miles Davis Quintet, artist), Columbia/Legacy; "Miss Peggy Lee," Andy Engel, Johnny Lee, art directors (Peggy Lee, artist), Capitol/EMI-Capitol Entertainment Properties.

PACKAGING

Best package: "Big Bad Voodoo Daddy," Brad Benedict, Andy Engel, art directors (Big Bad Voodoo Daddy, artist), Coolsville/EMI-Capitol; "Los Super Seven," Gina R. Binkley, Susan Eaddy, art directors (Los Super Seven, artist), RCA Nashville; "Ray Of Light," Kevin Reagan, art director (Madonna, artist), Maverick/Warner Bros.; "Readings By Jack Kerouac On The Beat Generation," Chika Azuma, art director (Jack Kerouac, artist), Verve; "Yield," Ames Bros., Pearl Jam, art directors (Pearl Jam, artist), Epic;

Best package, boxed: "The Best Of William Burroughs From Giorno Poetry Systems," Mark Michaelson, art director (William Burroughs, artist), Mouth Almighty; "The Complete Hank Williams," Jim Kemp, Virginia Team, art directors (Hank Williams, artist), Mercury Nashville; "The Ella Fitzgerald And Duke Ellington Cote D'Azur Concerts On Verve," Chika Azuma, art director (Duke Ellington, Ella Fitzgerald, artists), Verve; "Miles Davis Quintet 1965-1968," Janet Boye, Arnold Levine, art directors (Miles Davis Quintet, artist), Columbia/Legacy; "Miss Peggy Lee," Andy Engel, Johnny Lee, art directors (Peggy Lee, artist), Capitol/EMI-Capitol Entertainment Properties.

ALBUM NOTES

Best album notes: "Charles Mingus: Passions Of A Man—The Complete Atlantic Recordings 1956-1961," Joel Dorn, Tom Dowd, Andrew Homzy, Patrick Milligan, Sue Mingus, Tina Marisa Rocchio, Stefano Zenni, album notes writers (Charles Mingus, artist), Rhino; "The Complete Hank Williams," Daniel Cooper, Colin Escott, album notes writers (Hank Williams, artist), Mercury Nashville; "From Where I Stand: The Black Experience In Country Music," Bill Ivey, Bill C. Malone, Claudia Perry, John W. Rumble, Ron Wynn, album notes writers (various artists), Warner Bros.

Nashville; "Miles Davis Quintet 1965-1968," Bob Belden, Todd Coolman, Michael Cuscuna, album notes writers (Miles Davis Quintet, artist), Columbia/Legacy; "New York Philharmonic: The Historic Broadcasts 1923 To 1987," Sedgwick Clark, Barbara Haws, Kurt Masur, Alan Rich, Robert Sherman, Steven Smolian, album notes writers (New York Philharmonic, artist), New York Philharmonic Special Editions.

HISTORICAL

Best historical album: "The Complete Hank Williams," Colin Escott, Kira Florita, compilation producers (Hank Williams, artist), Mercury Nashville; "Have A Nice Decade: The 70s Pop Culture Box," Bill Inglot, David McLees, Gordon Skeene, compilation producers (various artists), Rhino; "The Jazz Singers: A Smithsonian Collection Of Jazz Vocals From 1919 To 1994," Robert G. O'Meally, Bruce Talbot, compilation producers (various artists), Smithsonian Collection of Recordings; "New York Philharmonic: The Historic Broadcasts 1923 To 1987," Sedgwick Clark, compilation producer (New York Philharmonic, artist), New York Philharmonic Special Editions; "The Pet Sounds Sessions," David Leaf, Mark Linett, Brian Wilson, compilation producers (the Beach Boys, artist), Capitol/EMI-Capitol Entertainment Properties.



CLAPTON

PRODUCTION

Best engineered album: "Breath Of Heaven," Vince Gill, MCA Nashville. Engineer: Al Schmitt; "Contact From The Underworld Of Redboy," Robbie Robertson, Capitol. Engineers: Howie B., Andy Bradford, Jamie Cerniglia, Marcus de Vries, Chris Fogel, Tim Gordine, Troy Matthews, Pat McCarthy, Dane Ngahuka, Randall Prescott, Carmen Rizzo, Tim Stroh, Jim Wilson; "Firecracker," Lisa Loeb, Geffen. Engineers: Bob Clearmountain, Juan Patino; "The Globe Sessions," Sheryl Crow, A&M. Engineers: Thad Blake, Trina Shoemaker, Andy Wallace; "The Nu Nation Project," Kirk Franklin, Gospo Centric. Engineers: Gerald Baillergeau, Chris Bell, Kevin Bond, Bassy Bob Brockman, Mick Guzauksi, Fred Hammond, Ray Hammond, Tim Kimsey, Victor "Vinno" Merritt, Mark Williams.



MAXWELL

PRODUCER, NONCLASSICAL

Producer of the year: Michael Beinhorn; Tchad Blake; Rob Cavallo; Sheryl Crow; Lauryn Hill.

REMIXER

Remixer of the year: Steve "Silk" Hurley; Frankie Knuckles; Masters At Work; David Morales; Roger Sanchez.

MUSIC VIDEO

Best shortform music video: "Pink," Aerosmith, Columbia. Georges Bermann, Jim Czarnicki, producers, Doug Nichol, director; "Bachelorette," Bjork, Elektra/EEG. Georges Bermann, Julie Fong, producers, Michel Gondry, director; "Ray Of Light," Madonna, Maverick/Warner Bros. Nicola Doring, producer, Jonas



AEROSMITH

Akerlund, director; "All Around The World," Oasis, Epic. Bart Lipton, producer, Jonathan Dayton, Valerie Faris, directors; "Do The Evolution," Pearl Jam, Epic. Terry Fitzgerald, producer, Kevin Altieri, Todd McFarlane, directors.

Best longform music video: "They Wanted The Highway," Fastball, Hollywood. Mark Didia, Ondi Timoner, producers, Ondi Timoner, director; "Inspired By Bach: Six Gestures—No. 6," Yo-Yo Ma, Sony Classical. Niv Fichman, producer; Patricia Rozema, director; "Rock And Roll Heart," Lou Reed, Fox Lorber Associates Inc./WinStar Home Entertainment. Karen Bernstein, Timothy Greenfield-Sanders, Tamar Haeker, producers, Timothy Greenfield-Sanders, director; "TeleVoid," Scott Rockenfield & Paul Spear Featuring Six Mix-A-Lot, Miramar Productions. Michael Boydston, producer/director; "Robert Altman's Jazz '34: Remembrances Of Kansas City Swing," various artists, Harry Belafonte, narrator, Rhapsody Films. Robert Altman, producer/director.

INTERNATIONAL RETAILERS TAKE STOCK

(Continued from page 1)

dramatically during the last week of the year.

In the U.K., leading retail consulting firm Verdict Research Ltd. forecast in November that 1998's Christmas sales would be "the worst for two decades." However, HMV operations director Wilf Walsh says, "We had a pretty good Christmas, despite the doom-and-gloom merchants trying to diss our industry, and we're in good shape."

Across the English Channel, France's leading retailer, FNAC, also reported healthy sales, although anxiety over the dominance of TV-advertised albums in the local market continues.

According to one label source, Japanese sales in the last week of 1998 and the first few days of the new year are down as much as 20% from the same period a year ago. Certainly, international product in Japan sold rather poorly during 1998 (see story, page 42), although Mariah Carey's "#1's" compilation (Columbia) proved a notable exception during the last quarter.

Released Nov. 18, 1998, the album had sold 3.25 million copies (including imports) by the year's end, pushing it past "The Bodyguard" soundtrack (2.8 million units) as Japan's all-time top-selling foreign album.

Tower Far East managing director Keith Cahoon also singles out Whitney Houston's new Arista album, "My Love Is Your Love," as a strong seller from the international sector.

The major Japanese domestic sellers at the year's end included female vocalist Misa's "Mother Father Brother Sister" album (Arista Japan), a steady performer since its June 1998 release. Also among the top-selling domestic titles was King Records' boxed CD set of soundtrack albums from the popular "Evangelion" animated series.

Nevertheless, retailers suggest that much demand for CDs was siphoned off by the "Titanic" video, which has shipped more than 5 million copies in Japan.

Although declining to give actual figures for the chain's U.K. sales, HMV's Walsh says, "In terms of Christmas itself, we had positive like-

for-like growth, unlike a lot of other U.K. retailers."

Verdict Research had said that overall, U.K. sales in November would rise by only 0.8% over 1997, and in November by just 3%—well below the level of seasonal expansion leading U.K. retailers have been used to.

Subsequent reports from major U.K. merchants have indicated mixed performances across the entire retail sector; with many consumers delaying their holiday shopping in order to take advantage of last-minute price reductions by anxious retailers.

The post-Christmas sale season is now in full swing in the U.K., and Walsh says HMV has had "an extremely strong start to our sale" across its 108 outlets.

"It's no secret," he adds, "that people have been holding out later and later in terms of waiting for bargains. The first week in January has been as big for us as one of the Christmas weeks. It's been extremely positive, with double-digit like-for-like growth."

Looking to the first quarter, Walsh calls the lineup of new releases "pretty good," although with an eye on the "Titanic" effect on 1998 sales, he cautions, "I think it's going to be harder following [1998 in] video than audio. There's some specific acts there that we would expect to do well with, such as Kula Shaker [Columbia] and Cast [Polydor]—the more left-field albums, which suit us."

Jim Batchelor, head of product for Virgin Megastores in the U.K., agrees that the first-quarter release schedule "looks very promising, with strong studio albums from Blur, Kula Shaker, Stereophonics, and Underworld." He also singles out highly touted new London Records signing Gay Dad as a potential breakthrough act in the new year.

Batchelor says Virgin performed "very strongly, with sales volumes exceeding expectations" in the U.K. during the holiday period, although he bemoans the "considerable amount of discounting in the marketplace, which saw many key albums sold at below 10 pounds [\$16] for a period of time. That's disappointing given the nature of the product."

Describing such activity as "very short term," Batchelor adds that Virgin made a conscious decision not to take part in this "dangerous ploy."

Christmas 1998, in Batchelor's view, was "a very 'pop' market, with lots of teen or mainstream artists in the [U.K.] top 40—Robbie Williams, Steps, B*Witched, and Boyzone—coupled with an incredible number of greatest hits/best ofs."

However, he complains that "neither of those factors were particularly good news for Virgin. There was a distinct lack of new music or artist studio albums in the top half of the chart." Singles volume at Virgin, he notes, was down in the final quarter of 1998, compared with 1997.

TV AD CONCERNS IN FRANCE

In France, Thierry Hidoux, manager of the record division at FNAC, says the chain enjoyed "good year-end sales," although the period saw better results for video than audio product.

"In video, we had a number of big titles, while in audio we had only a few, and except for the 'Titanic' soundtrack this year, it was essentially French albums. It's a shame that the traffic in the outlets created

over Christmas didn't help people to discover new talent and new trends."

However, he says that "on the whole, 1998 has been positive, although all our best sellers were TV advertising-supported products, and we feel that because the market is on a drip-feed of TV ads, the space for other product is getting smaller. This is a problem because in [the TV-advertised] market, we're in direct competition with the hypermarkets, so we have more of a margins problem than a turnover one."

Hidoux also blames price hikes by the majors in France for a poor performance in the singles market during the holiday period and over the year in general. "The majors increased the price of singles during the year; now they are too expensive," he says.

LATE START IN NETHERLANDS

Juan da Silva is purchase director at the Rotterdam, Netherlands-headquartered Free Record Shop chain, with some 200 outlets in the Netherlands, Belgium, and Norway. "Christmas sales started very late again," he says. "It was only really booming

three days before Christmas—and then we had a problem in the stores to serve all the customers at once."

He adds that Free Record Shop business in the Netherlands was up over 1997's pre-Christmas period and that "multimedia [product] is booming for us," although CD sales rose "just a little" during the holiday.

In its Belgian and Norwegian operations, Da Silva notes that despite turnover being up, margins remain under pressure.

Da Silva picks out U2, Ilse DeLange, George Michael, Alanis Morissette, De Dijk, Madonna, "and a lot of compilations" as being among the album-sales highlights of the pre-Christmas 1998 period. But with singles, he says, "in volume, we were up, but in money we were down."

He attributes this to a change in popularity of singles formats. "We are selling more and more two-track singles," he explains, rather than the more expensive three- or four-track versions.

Assistance in preparing this story was provided by Rémi Bouton in Paris and Steve McClure in Tokyo.

U.S. MUSIC INDUSTRY MARKS STRONG REBOUND IN '98

(Continued from page 1)

between 1995 and 1994.

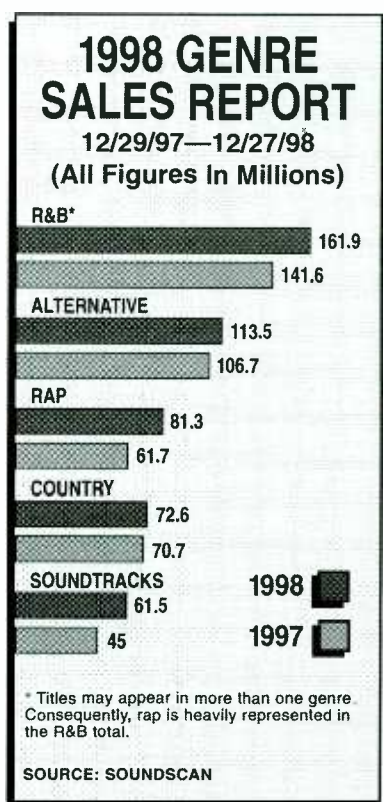
In album sales by configuration, CD sales were up 14.6% over the previous year, while cassette sales were down 10.4%. CD sales accounted for 81.3% of total album sales in 1998; cassettes, 18.4%; and vinyl, 0.3%. The previous year, CDs accounted for 77.4% of all album sales; cassettes were 22.4%; and vinyl, 0.2%.

However, an alarming trend in the numbers is the weakness in a sector of the catalog category, says SoundScan CEO Mike Fine.

SoundScan breaks out sales between current, catalog, and deep catalog, with current sales including those within the first 15 months of a title's release (12 months for jazz and classical). After those cutoff points, any sales generated by a title are counted as catalog until three years after its release, after which all subsequent sales from the title are counted as deep catalog.

In 1998, current album sales totaled 455.1 million, or 64% of all album sales, while overall catalog sales totaled 255.9 million, or 36% of all album sales. In 1997, current album sales were 390.7 million, or 59.9%, while overall catalog sales were 262.3 million, or 40.1%. The shift between the two categories was about four percentage points, with current albums growing and catalog sales declining.

Fine points out that deep catalog sales have remained steady over the past two years, with that category accounting for 25.9% of all album sales in 1998, as compared with 26.2% in 1997. The softness is in the newer catalog titles, those album sales that are tracked from the 12- or 15-month point of an album's availability to the three-year point. That category suffered a 20.5% decline in sales, with 1998's unit sales totaling 72.05 million, or 10.1% of that



year's overall album sales, vs. 1997's total of 90.6 million, or 13.9% of that year's total.

"That's a bad omen," says Fine. "It might indicate that over the last year the industry has been developing hits instead of artists."

In looking at market share by distributor, WEA was No. 1 with an 18.2% share, followed by Sony Music, with 16.6%; the independents were third, with 15.6%. In current album market share, Sony was the No. 1 distributor, with a 17.5% share, followed by WEA, with 17.3%, and BMG, with 14.4%. For singles, BMG was the No. 1 distributor, with 27.1%, followed by WEA, with 18.5%, and PolyGram Group Distribution, with 17%.

MUSIC SPECIALISTS MIXED

Music specialty chains enjoyed a 4.6% increase in album sales in 1998, with the total rising to 409.4 million units, vs. 1997's 391.4 million units.

Despite the rise in units, however, the percentage of albums sold at music chains declined slightly, with the sector accounting for 57.6% of album sales in 1998, vs. 60% in 1997.

Independent retailers' share of the album sales pie grew in 1998; the sector accounted for album sales of 100.8 million units, or 14.2% of the total, in 1998, vs. 1997's total of 86.6 million, or 13.3%. Rack accounts also were on the rise; in 1998, they accounted for 193.7 million units, or 27.3%, vs. 1997's total of 171.8 million, or 26.3%. And nontraditional merchants, a category that includes TV sales, Internet sales, venue sales, and mail order, reached 7 million units in 1998, or 1% of total album sales, vs. last year's total of 2.2 million units, or 0.3%.

Also on the upswing in 1998 was the R&B genre, which accounted for a leading 22.8% of album sales in 1998, as compared with 21.7% in 1997. Units totaled 161.9 million in '98 vs. 141.6 million in 1997 (see graph, this page).

However, in tracking genre sales, titles may appear in more than one genre, resulting in double-counting. According to SoundScan COO Mike Shalett, the genres most heavily affected by double-counting are R&B and rap, and classical and soundtracks.

Of the genres, rap, which ranked third, showed the biggest percentage change, gaining almost two points—from 9.5% of total album sales last year to 11.4% in 1998.

After R&B, the second-largest genre of those tracked by SoundScan was alternative rock, which totaled 113.5 million units in 1998 to account

(Continued on page 85)

NEW SITE RAISES WEBCAST ISSUES

(Continued from page 10)

a license allowing more interactive and aggressive programming, have not been established.

RIAA VP/deputy counsel Steven Marks plans to speak with Nullsoft representatives in the near future. He says the organization will begin an "educational outreach" to make sure SHOUTcast Webcasters are aware of licensing issues.

"We would expect people to respect the rights of artists and the record companies," says Marks. "If they don't comply with the [forthcoming] statutory license, we hope they will stop Webcasting, and if they do comply, they will be able to get a license separately."

Compounding matters, a component built into the WinAmp player allows users to record these streamed Webcasts onto their hard drives.

Bob Kohn, chairman of GoodNoise, a record label that sells legitimate

MP3 downloads, believes this may be the issue looming over SHOUTcast.

"This is not an ASCAP or BMI issue," says Kohn. "They shouldn't have any difficulty tracking sites and licensing those sites for those performances. The issue may become, if the consumer can make a [high-quality] MP3 file from these broadcasts, how will the music publisher be able to track when these recordings are made [and collect fees]?"

This is especially pertinent when users have the ability to select what songs they would like to record, says Kohn. In the case of a random-playlist broadcast, however, it is a problematic legal question to determine whether a mechanical royalty will be owed to publishers, he says.

For Nullsoft's part, Lord says the company hopes to work with all interested rights organizations.

'98 LATINO SALES SET RECORD

(Continued from page 1)

annual account of the domestic Hispanic record business also confirms a trend first revealed in SoundScan's 1998 half-year Latin distributor sales report released last August. That is, Latin indies no longer are the largest distributor of Spanish-language product in the U.S.

Their place has been taken by Sony Discos, whose market share increased from 22.1% in 1997 to 27.9% in 1998. Sony also led the pack in SoundScan's half-year report.

By contrast, the indies' market share is plummeting. Their take of the distributor pie sank from 24.2% in 1997 to 19% in 1998.

Sony, the only self-distributed imprint in the stateside Latin market, helped the distributor share of the majors to continue to migrate

northward.

Latino majors now distribute 81% of Spanish-language product in the U.S., up from 75.8% in 1997. The increase in major-label distribution nearly coincides with the swoon in market share from 16% in 1997 to 9.9% in 1998 by Fonovisa, the leading Hispanic indie that was involved last year in an investigation of alleged payola.

The volatility of market-share performances of the indies and Sony was offset by slight market-share decreases of three major distributors: EMI Music Distribution, down from 19.1% to 18.3%; WEA, down from 14.8% to 14.2%; and BMG, down from 9.2% to 8.7%.

One major distributor enjoying a market-share gain was Universal, whose parent company, Seagram,

acquired PolyGram last year.

Universal's 1998 market share of 11.9%—a combined tally of 6% for the former PolyGram Distribution Group and 5.5% for Universal—boosts the label from the cellar of Latino distributors in the U.S. into sixth place.

Latin record executives and retailers attribute the surge in the U.S. Latin industry to a flurry of blockbuster releases by established recording artists.

Sony Discos president Oscar Llord reckons that apart from the slate of product by big-name artists, the state-side Latin sector grew because the Anglo chains were more actively pushing Spanish-language product. In addition, he notes, there was an increase in the number of Puerto Rican retailers reporting to SoundScan.

Nonetheless, Llord, who says Sony is aiming for a 30% market share in 1999, also opines that the growth rate of the domestic Hispanic industry

will slow down this year to about 10%, because "we are not going to have the flood of superstar releases to the level we had last year."

Given that scenario, Llord says that one of Sony's "main objectives this year is breaking some of our new artists that we've signed and fortify ourselves in the area of special product lines."

Also attempting to score with new artists is WEA Latina VP/GM George Zamora, who says that the U.S. Latin sector should expand in 1999 "by 8% or 9%."

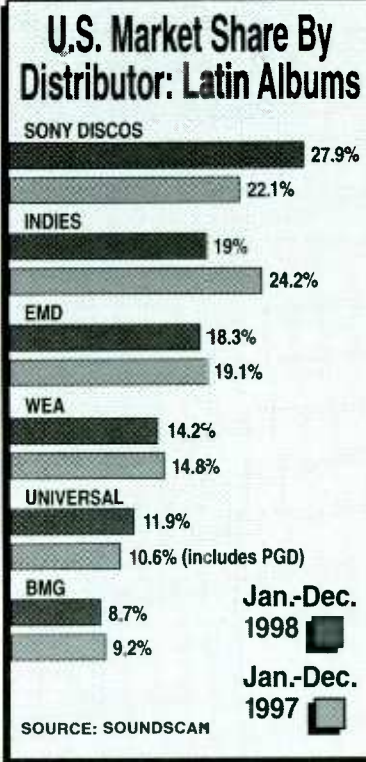
Zamora points out that a factor for maintaining the market uptick will be high-grade product that will appeal to bilingual consumers.

"The competition has been intense, so the product quality is better than it has ever been," says Zamora. "And the recordings are being directed toward a younger crowd that understands both English and Spanish."

Concurring with Zamora is Anamaria Ceseña, marketing director of Ritmo Latino, a 28-store chain based in Neptune, N.J., that is the largest Latin indie in the U.S.

Ceseña confirms that the U.S. Latin industry's 21% spurt in 1998 closely matched the percentage jump in sales at Ritmo Latino.

"One reason the market is growing is that record labels are paying more attention to their product,"



says Ceseña. "Look at how many campaigns they're doing to promote their product—they're being much more aggressive on TV, radio, and print ads. And it's not only during big sales periods like Christmas—you see it constantly. And that has had a huge influence on our sales."

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

HAPPILY EVER AFTER: Brandy's "Have You Ever?" (Atlantic) jumps 3-1 to become the second No. 1 single of the 1999 chart year. The song is also ranked No. 1 on the Hot 100 Airplay list, with 85 million audience impressions from airplay at 251 stations. The limited-edition single is ranked No. 4 on the Hot 100 Singles Sales chart, selling 400,000 units.

Typically, the week after the holidays sees singles sales plummet 30%-50% from the pre-holiday highs. Thus, sales are off by 35%. Singles totals will slip again next issue, quite possibly by a larger margin than 35%, partly because of the terrible weather gripping most of the country.

Even though unit sales of "Have You Ever?" were down 13% to 81,000 units, the single's showing is better than most other titles on Hot 100 Singles Sales, where only one title, Too \$hort's "More Freaky Tales" (Short/Jive), at No. 26, posts a gain. Bullets were awarded to any Hot 100 Singles Sales title that declined less than 25% from the previous week. This issue, there is no Greatest Gainer/Sales award, because Too \$hort misses the Hot 100.

The chart-topping success of "Have You Ever?" is significant because the title topped the Hot 100 without an aggressive sale price and positioning program at retail. In this day and age, this feat is uncommon without the benefit of such programs.

Attention anti-singles industry wonks: Here's the proof you've been asking for. It is possible with careful planning and execution to reach the summit of the Hot 100 without giving product away and devaluing an artist in the eyes of consumers!

COUNTDOWN TO 1999: It's really 1999, and 17 years after Prince's "1999" first hit the Hot 100, the single is back for its third chart run. In 1982, "1999" peaked at No. 44. It returned a year later, peaking at No. 12. There has been consistent recurrent airplay of "1999" for years, but airplay picked up during the holidays to signal the coming of the new year. The song received 38 million audience impressions from airplay at 378 stations, enough to re-enter Hot 100 Airplay at No. 33 and the Hot 100 at No. 40. On New Year's Day alone, "1999" received 1,638 spins for 17.8 million audience impressions.

Despite the song's age, 2,700 units of the reissued single scanned at retailers' cash registers. Expect a brief chart run this time around. When the single's combined Hot 100 chart points fall below No. 50, it will return to recurrent status.

BULLETS BRIEFING: Specialty programming during extended holiday weekends always wreaks havoc, propelling older titles upward on the Hot 100 Airplay and Hot 100 charts at the expense of newer, developing titles.

If you peruse the airplay chart, you'll notice some bulleted titles have been on that chart for 30 weeks or more. Among the countdown beneficiaries are Nos. 12, 18, 22, 29, and 52. Several airplay-only titles on the Hot 100 posted audience gains on Hot 100 Airplay but fell in rank, so they didn't earn bullets on the airplay chart. For this issue only, on songs that gain at least 2 million audience impressions, we've waived the policy that dictates radio-only titles must bullet on the airplay list to bullet on the Hot 100. The waiver yields bullets at Nos. 7, 26, 30, 32, 38, 41, 46, 53, 55, 57, 58, and 63.

Theda Sandiford-Waller can be reached via E-mail at theda@billboard.com.

U.S. MUSIC INDUSTRY

(Continued from page 82)

for 16% of all album sales. In 1997, alternative rock accounted for 106.7 million, or 16.4% of sales. So as a percentage of album sales, alternative rock declined four-tenths of a percentage point, even though it enjoyed a 6.3% increase in total units sold.

Country music albums followed the pattern of alternative rock, with units rising while market share declined. Country albums totaled 72.6 million units in 1998, accounting for 10.2% of total album sales. In 1997, when they totaled 70.7 million units, the genre claimed 10.8% of album sales.

Soundtrack album sales were 8.6% of total album sales in 1998, accounting for 61.5 million units as tracked by SoundScan; heavy metal album sales were 4.1%, with 29.3 million units; jazz was 2.5%, with 17.8 million units, while classical was 2.3%, new age 1%, and gospel 0.8%.

(While SoundScan breaks out album sales by most genres, it doesn't track album sales for the broad category of rock.)

Market data are determined by Hartsdale, N.Y.-based SoundScan, which collects point-of-sale information from retail, rack accounts, and other nontraditional merchants for all formats and configurations. The accounts that provide the data generate 85% of U.S. music sales, and SoundScan then projects totals for the entire U.S. market.

In determining annual sales for comparative purposes for the years '98 and '97, SoundScan used its reporting year, which consisted of 53 weeks and ended Jan. 3. But for configuration data and genre data, SoundScan has excluded sales for the week that ended Jan. 3 from this year's data and concluded with the week that ended Dec. 27, making the comparison a 52-week year for both sets of data.

In contrast, the Market Watch data on page 90 of this issue include sales from the Jan. 3 week, with the totals there based on a 53-week year, thus the discrepancy between the two sets of data.

EURO TO SIMPLIFY SALES COMPARISONS

(Continued from page 8)

of trading using the new currency has been a voyage of discovery—for both them and their customers.

HMV Europe operates in two countries that are using the euro, Germany and Ireland. The chain's finance and systems director, John Clark, says, "I'm not sure that it's of interest to anybody in Ireland whether we're doing dual pricing or anybody else is. There's a marked reluctance within the Irish people to bother about something that's not really going to affect them for the next 18 months to two years."

Clark adds, "Let's not forget there are no euro notes or coins around, and the objective of dual display is really to warm people up—to acclimatize and educate them."

He notes that there may be difficulties in that process in the EU's largest market, Germany, where the deutsche mark is particularly entrenched in the public psyche.

At Virgin Megastores, Jo McNicholas, head of product for northern Europe, says, "Virgin Megastores in Austria and Benelux have been accepting euro transactions since Jan. 1. We're in the process of investing in upgrading systems to introduce dual pricing over the coming months. In Austria, our stores now have the ability to show customers the price of products in both euros and schillings. Belgium will go live in March, with Holland following in April. Upgrading of tills and printers is under way in Benelux and Austria to enable us to introduce dual pricing in these countries by Easter."

McNicholas adds that the company will be playing its part in trying to promote the new currency with a series

of promotions over the coming months. In France, Virgin's flagship Megastore on the Champs Elysées in Paris began displaying dual pricing and accepting payment in the euro Jan. 2.

"We have entered the euro very fast to prove to the people that we are not only proactive in our musical choices and showcases but also with a currency in which we believe," says Virgin Stores CEO Jean-Noël Reinhardt.

Assistance in preparing this story was provided by Rémi Bouton in Paris.

WARNER BUYS CHINA

(Continued from page 8)

director since 1994, has resigned to pursue other interests, although it's understood that he will continue as a consultant on some label projects.

China A&R director Chris Checkley and director of radio/TV promotions James Blandy have left, as have four other staff members, leaving a total of eight.

"Sadly," says Green, "for China Records to continue as a label looking to successfully develop and market new artists, certain operating costs needed to be reduced."

However, he remains optimistic about the label's future: "I expect China's current artists and staff to fulfill their potential within the Warner Music U.K. structure and look forward to assisting in this."

Assistance in preparing this story was provided by Dominic Pride and Mark Solomons.

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



JANUARY 16, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
◀ No. 1 ▶						
1	1	—	2	DMX	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
2	8	9	7	THE OFFSPRING	AMERICANA	2
3	10	14	14	JAY-Z	VOL. 2... HARD KNOCK LIFE	1
4	6	7	7	MARIAH CAREY	# 1'S	4
5	3	2	41	'N SYNC	'N SYNC	2
6	11	16	6	2PAC	GREATEST HITS	5
7	2	1	7	GARTH BROOKS	DOUBLE LIVE	1
8	4	4	7	JEWEL	SPIRIT	3
9	7	6	73	BACKSTREET BOYS	BACKSTREET BOYS	4
10	16	22	19	LAURYN HILL	THE MISEDUCATION OF LAURYN HILL	1
11	9	8	61	SHANIA TWAIN	COME ON OVER	2
12	21	13	3	BUSTA RHYMES	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	12
13	17	17	58	WILL SMITH	BIG WILLIE STYLE	8
14	14	15	30	BRANDY	NEVER S-A-Y NEVER	2
15	24	31	10	VARIOUS ARTISTS	NOW	15
16	18	5	3	MYSTIKAL	GHETTO FABULOUS	5
17	13	12	49	DIXIE CHICKS	WIDE OPEN SPACES	10
18	12	11	6	METALLICA	GARAGE INC.	2
19	31	33	8	R. KELLY	R.	2
20	19	19	9	SOUNDTRACK	THE RUGRATS MOVIE	19
21	29	32	33	DMX	IT'S DARK AND HELL IS HOT	1
22	28	29	10	DRU HILL	ENTER THE DRU	2
23	26	25	7	WHITNEY HOUSTON	MY LOVE IS YOUR LOVE	13
24	33	36	14	EVERLAST	WHITEY FORD SINGS THE BLUES	24
25	22	21	6	SOUNDTRACK	CHEF AID: THE SOUTH PARK ALBUM	16
26	23	20	26	BARENAKED LADIES	STUNT	3
27	5	3	9	CELINE DION	THESE ARE SPECIAL TIMES	2
28	27	23	15	GOO GOO DOLLS	DIZZY UP THE GIRL	15
29	20	18	9	ALANIS MORISSETTE	SUPPOSED FORMER INFATUATION JUNKIE	1
30	25	28	7	SOUNDTRACK	THE PRINCE OF EGYPT	25
31	47	26	3	VARIOUS ARTISTS	DJ CLUE? THE PROFESSIONAL	26
32	15	10	8	'N SYNC	HOME FOR CHRISTMAS	7
33	35	47	25	BEASTIE BOYS	HELLO NASTY	1
34	39	30	4	REDMAN	DOC'S DA NAME 2000	11
35	40	54	20	KORN	FOLLOW THE LEADER	1
36	37	43	7	METHOD MAN	TICAL 2000: JUDGEMENT DAY	2
37	56	73	14	OUTKAST	AQUEMINI	2
38	30	24	28	SOUNDTRACK	ARMAGEDDON — THE ALBUM	1
39	55	83	42	LIMP BIZKIT	THREE DOLLAR BILL, Y'ALL	39
40	32	27	40	SOUNDTRACK	CITY OF ANGELS	1
41	53	59	65	EVERCLEAR	SO MUCH FOR THE AFTERGLOW	33
42	41	46	66	CREED	MY OWN PRISON	22
43	49	55	19	ROB ZOMBIE	HELLBILLY DELUXE	5
44	34	41	77	SARAH MCLACHLAN	SURFACING	2
45	60	68	30	EVE 6	EVE 6	33
46	81	92	8	VARIOUS ARTISTS	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	46
47	51	51	91	THIRD EYE BLIND	THIRD EYE BLIND	25
48	72	79	7	ICE CUBE	WAR & PEACE VOL. 1 (THE WAR DISC)	7
49	83	126	4	SOUNDTRACK	YOU'VE GOT MAIL	49
50	43	42	96	MATCHBOX 20	YOURSELF OR SOMEONE LIKE YOU	5
51	62	78	17	HOLE	CELEBRITY SKIN	9
52	68	57	10	98 DEGREES	98 DEGREES AND RISING	52
53	58	56	8	U2	THE BEST OF 1980-1990	45
54	63	52	4	VARIOUS ARTISTS	NO LIMIT SOLDIER COMPILATION — WE CAN'T BE STOPPED	19
55	50	67	36	DAVE MATTHEWS BAND	BEFORE THESE CROWDED STREETS	1
56	45	38	9	U2	THE BEST OF 1980-1990/THE B-SIDES	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
57	36	37	37	FAITH HILL	FAITH	7
58	48	49	6	PEARL JAM	LIVE ON TWO LEGS	15
▶ GREATEST GAINER ▶						
59	136	—	2	SOUNDTRACK	THE FACULTY	59
60	89	93	6	VARIOUS ARTISTS	MTV PARTY TO GO 99	60
61	46	44	14	SHERYL CROW	THE GLOBE SESSIONS	5
62	70	75	34	LENNY KRAVITZ	5	36
63	69	50	19	VARIOUS ARTISTS	ESPN PRESENTS: JOCK JAMS VOL. 4	20
64	77	81	16	SOUNDTRACK	RUSH HOUR	5
65	42	39	28	THE BRIAN SETZER ORCHESTRA	THE DIRTY BOOGIE	9
66	66	69	22	EAGLE-EYE CHERRY	DESIRELESS	45
67	64	74	25	MONICA	THE BOY IS MINE	8
68	44	35	57	ANDREA BOCELLI	ROMANZA	35
69	65	65	44	MADONNA	RAY OF LIGHT	2
70	54	48	33	SOUNDTRACK	HOPE FLOATS	4
71	59	53	29	SOUNDTRACK	DR. DOLITTLE: THE ALBUM	4
72	86	90	6	BONE THUGS-N-HARMONY	THE COLLECTION: VOLUME ONE	32
73	71	72	40	ALL SAINTS	ALL SAINTS	40
74	57	66	14	KIRK FRANKLIN	THE NU NATION PROJECT	7
75	82	87	13	CAKE	PROLONGING THE MAGIC	33
76	38	34	59	CELINE DION	LET'S TALK ABOUT LOVE	1
77	91	88	8	GEORGE MICHAEL	LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL	24
78	75	71	16	SHAWN MULLINS	SOUL'S CORE	54
▶ HEATSEEKER IMPACT ▶						
79	112	124	8	NEW RADICALS	MAYBE YOU'VE BEEN BRAINWASHED TOO.	79
80	102	97	8	CHER	BELIEVE	80
81	87	80	13	PHIL COLLINS	...HITS	18
82	73	77	7	SOUNDTRACK	THE PRINCE OF EGYPT—INSPIRATIONAL	73
83	84	91	37	MYA	MYA	29
84	95	105	16	MARILYN MANSON	MECHANICAL ANIMALS	1
85	97	101	10	SOUNDTRACK	SABRINA THE TEENAGE WITCH	71
86	52	45	9	SOUNDTRACK	TOUCHED BY AN ANGEL: THE ALBUM	16
87	115	117	10	VARIOUS ARTISTS	ULTIMATE DANCE PARTY 1999	69
88	99	102	48	SOUNDTRACK	THE WEDDING SINGER	5
89	74	63	61	SPICE GIRLS	SPICEWORLD	3
90	76	61	100	SPICE GIRLS	SPICE	1
91	100	109	14	DEBORAH COX	ONE WISH	72
92	94	100	68	USHER	MY WAY	4
93	108	119	43	NATALIE IMBRUGLIA	LEFT OF THE MIDDLE	10
94	137	153	9	JUVENILE	400 DEGREEZ	36
95	98	89	90	SAVAGE GARDEN	SAVAGE GARDEN	3
96	67	60	13	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY	VH1 DIVAS LIVE	21
97	121	130	6	RZA AS BOBBY DIGITAL	RZA AS BOBBY DIGITAL IN STEREO	16
98	106	108	65	JANET	THE VELVET ROPE	1
99	80	62	11	VARIOUS ARTISTS	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
100	131	136	6	TIMBALAND	TIM'S BIO: LIFE FROM DA BASSMENT	41
101	78	64	19	ALABAMA	FOR THE RECORD: 41 NUMBER ONE HITS	13
102	88	82	19	SOUNDTRACK	BACK TO TITANIC	2
103	92	85	7	SOUNDTRACK	THE PRINCE OF EGYPT—NASHVILLE	85
104	116	121	24	SOUNDTRACK	THE WEDDING SINGER VOLUME 2	22
105	93	95	7	SEAL	HUMAN BEING	22
106	107	118	9	BECK	MUTATIONS	13
107	79	76	56	SOUNDTRACK	TITANIC	1

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

BILLBOARD YEAR END CHARTS

THE ARISTA FAMILY #1998.

TOP 40:

- #1 Pop Label - Arista
- #1 Pop Artist - Usher (LaFace)
- #1 New Pop Artist - Next (Arista)
- #1 Hot 100 Singles Artist - Usher (LaFace)
- #1 Hot 100 Single - "Too Close"/Next (Arista)
- #1 Hot 100 Singles Artist, Duo/Group - Next (Arista)
- #1 Hot 100 Singles Artist/Male - Usher (LaFace)
- #1 Hot 100 Singles Imprint - Arista
- #1 Hot 100 Singles Label - Arista
- #1 Hot 100 Singles Sales - "The Boy Is Mine"/
Monica (duet with Brandy) Arista

R&B:

- #1 R&B Label - Arista
- #1 R&B Artist - Usher (LaFace)
- #1 New R&B Artist - Next (Arista)
- #1 R&B Artist, Duo/Group - Next (Arista)
- #1 R&B Artist/Male - Usher (LaFace)
- #1 Hot R&B Singles Artist - Next (Arista)
- #1 Hot R&B Single - "Too Close"/Next (Arista)
- #1 Hot R&B Singles Imprint - Arista
- #1 Hot R&B Singles Label - Arista
- #1 Hot R&B Singles Sales - "The Boy Is Mine"/
Monica (duet with Brandy) (Arista)
- #1 Hot R&B Singles Airplay - "Too Close"/
Next (Arista)

RAP:

- #1 Hot Rap Label - Arista
- #1 Hot Rap Artist - Mase (Bad Boy)
- #1 Hot Rap Imprint - Bad Boy

DANCE:

- #1 Hot Dance Label - Arista
- #1 Hot Dance Imprint - Arista
- #1 Hot Dance Club Play Imprint - Arista
- #1 Hot Dance Maxi-Singles Sales - "The Boy Is Mine"/
Monica (duet with Brandy) Arista

COUNTRY:

- #1 Country Artist, Duo/Group - Brooks & Dunn
(Arista Nashville)

JAZZ:

- #1 Contemporary Jazz Label - Arista
- #1 Contemporary Jazz Artist - Kenny G (Arista)
- #1 Contemporary Jazz Album - Greatest Hits/
Kenny G (Arista)
- #1 Contemporary Jazz Imprint - Arista
- #1 Combined Jazz Label - Arista
- #1 Combined Jazz Imprint - Arista
- #1 Jazz Catalog Album - Miracles - The Holiday Album/
Kenny G (Arista)

JUST WATCH US IN #1999!

ARISTA

WWW.arista.com

LaFace

THE LEGACY

ARISTA
NASHVILLE

© 1999 Arista Records, Inc., a unit of BMG Entertainment.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	132	145	34	GARBAGE ● ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
109	118	138	10	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
110	142	147	19	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	110
111	111	123	20	THE TEMPTATIONS ● MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	44
112	126	149	8	112 ● BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
113	110	114	11	AEROSMITH ▲ GEFEN 25221 (16.98/21.98)	A LITTLE SOUTH OF SANITY	12
114	123	135	9	BEE GEES POLYDOR 559220/A&M (10.98 EQ/17.98)	ONE NIGHT ONLY	89
115	129	152	9	TOTAL BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	39
116	101	96	10	R.E.M. WARNER BROS. 47112* (10.98/16.98)	UP	3
117	133	155	13	BIZZY BONE ● MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	3
118	104	104	11	JONNY LANG A&M 540984 (10.98 EQ/16.98)	WANDER THIS WORLD	28
119	61	40	10	MANNHEIM STEAMROLLER AMERICAN GRAMMOPHON 1998 (10.98/15.98)	THE CHRISTMAS ANGEL	25
120	105	103	83	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	2
121	135	162	32	MASTER P ▲ ⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
122	138	173	22	SNOOP DOGG ▲ ² NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
123	113	107	11	TOBY KEITH MERCURY (NASHVILLE) 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	61
124	103	98	16	HOOTIE & THE BLOWFISH ▲ ATLANTIC 83136*/AG (10.98/16.98)	MUSICAL CHAIRS	4
PEACESETTER						
125	198	—	3	TYRESE RCA 66901* (9.98/13.98) HS	TYRESE	125
126	151	161	15	KEITH SWEAT ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	6
127	150	163	21	KELLY PRICE ● T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	15
128	124	120	42	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
129	193	196	6	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	63
HOT SHOT DEBUT						
130	NEW ▶	—	1	ORGY ELEMENTREE 46923/WARNER BROS. (7.98/11.98) HS	CANDYASS	130
131	157	158	21	FIVE ARISTA 19003 (10.98/16.98) HS	FIVE	112
132	90	84	18	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	4
133	177	188	9	SOUNDTRACK ● DEF JAM 558925*/MERCURY (11.98 EQ/17.98)	BELLY	5
134	164	190	71	INSANE CLOWN POSSE ● ISLAND 524442 (10.98 EQ/16.98)	THE GREAT MILENKO	63
135	171	—	68	MASTER P ▲ ² NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
136	178	—	12	CYPRESS HILL ● RUFFHOUSE 69037*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL IV	11
137	153	168	9	JIMI HENDRIX EXPERIENCE HENDRIX 11671*/MCA (10.98/17.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	137
138	141	137	47	CHERRY POPPIN' DADDIES ▲ MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT	17
139	149	146	10	MOTLEY CRUE MOTLEY 78002/BYOND (10.98/17.98)	GREATEST HITS	20
140	139	141	59	METALLICA ▲ ³ ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
141	85	58	10	NEIL DIAMOND ● COLUMBIA 69540 (15.98 EQ/24.98)	THE MOVIE ALBUM: AS TIME GOES BY	31
142	120	127	11	BLACK SABBATH ▲ EPIC 69115 (15.98 EQ/24.98)	REUNION	11
143	192	—	22	SOUNDTRACK ● ELEKTRA 62201/EEG (11.98/17.98)	CAN'T HARDLY WAIT	25
144	191	192	10	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98) HS	HOLIDAY MAN	144
145	RE-ENTRY	—	20	JERMAINE DUPRI ▲ SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK	3
146	146	151	60	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
147	RE-ENTRY	—	11	SOUNDTRACK TWT SOUNDTRAX 8210/TWT (10.98/17.98)	BLADE	36
148	114	110	31	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
149	185	191	30	RAMMSTEIN ● MOTOR/SLASH 539901/ISLAND (10.98 EQ/16.98) HS	SEHNSUCHT	45
150	174	172	43	FASTBALL ▲ HOLLYWOOD 162130 (10.98 EQ/16.98) HS	ALL THE PAIN MONEY CAN BUY	29
151	RE-ENTRY	—	6	GETO BOYS RAP-A-LOT 46780/VIRGIN (11.98/17.98)	DA GOOD DA BAD & DA UGLY	26
152	RE-ENTRY	—	4	VARIOUS ARTISTS COLD FRONT 6366/K-TEL (13.98/17.98)	CLUB MIX 99	152

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 112 2Pac 6
 98 Degrees 52
 Aerosmith 113
 Alabama 101
 Tatyana Ali 192
 All Saints 73
 Backstreet Boys 9
 Barenaked Ladies 26
 Beastie Boys 33
 Beck 106
 Bee Gees 114
 Big Bad Voodoo Daddy 179
 Bizzy Bone 117
 Black Sabbath 142
 Andrea Bocelli 68, 153
 Bone Thugs-N-Harmony 72
 Brandy 14
 Brooks & Dunn 148, 188
 Garth Brooks 7, 193
 Busta Rhymes 12
 Cake 75
 Mariah Carey 4
 Deana Carter 162
 Cher 80
 Cherry Poppin' Daddies 138
 Eagle-Eye Cherry 66
 Phil Collins 81
 Deborah Cox 91
 Creed 42
 Sheryl Crow 61
 Cypress Hill 136
 dc Talk 154
 Depeche Mode 194
 Diamond Rio 184
 Neil Diamond 141
 Celine Dion 27, 76
 Ceionne Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey 96
 Divine 161
 Dixie Chicks 17
 DJ Quik 129
 DMX 1, 21
 Dru Hill 22
 Jermaine Dupri 145
 Faith Evans 109
 Eve 6, 45
 Everclear 41
 Everlast 24
 Fastball 150
 Five 131
 Fleetwood Mac 170
 The Flys 144
 Kirk Franklin 74
 Fuel 172
 Garbage 108
 Geto Boys 151
 Goo Goo Dolls 28
 Green Day 157
 Hanson 183
 Jimi Hendrix 137
 Faith Hill 57
 Lauryn Hill 10
 Hole 51
 Hootie & The Blowfish 124
 Whitney Houston 23
 Ice Cube 48
 Natalie Imbruglia 93
 Insane Clown Posse 134
 Alan Jackson 132
 Janet 98
 Jay-Z 3
 Jewel 8
 Juvenile 94
 K-Ci & JoJo 158
 Toby Keith 123
 R. Kelly 19
 Kid Rock 181
 Korn 35
 Lenny Kravitz 62
 Jonny Lang 118
 Gerald Levert 167
 Limp Bizkit 39
 Madonna 69
 Mannheim Steamroller 119
 Marilyn Manson 84
 Mase 178
 Master P 121, 135
 matchbox 20 50
 Dave Matthews Band 55
 Martina McBride 146
 Edwin McCain 169
 Tim McGraw 120
 Loreena McKennitt 198
 Brian McKnight 196
 Sarah McLachlan 44
 John Mellencamp 180, 186
 Natalie Merchant 166
 Jo Dee Messina 128
 Metallica 18, 140
 Method Man 36
 Mia X 155
 George Michael 77
 Monica 67
 Monifah 110
 Alanis Morissette 29
 Mo Thugs Family 176
 Motley Crue 139
 Shawn Mullins 78
 Mya 83
 Mystikal 16
 New Radicals 79
 Next 165
 'N Sync 5, 32
 The Offspring 2
 Back To Titanic 102
 Billy 133
 Outkast 37
 Pearl Jam 58
 Pras 191
 Kelly Price 127
 Puff Daddy & The Family 190
 R.E.M. 116
 Rammstein 149
 Redman 34
 LeAnn Rimes 185
 RZA As Bobby Digital 97
 Savage Garden 95
 Seal 105
 Semisonic 168
 The Brian Setzer Orchestra 65
 Shakira 163
 Kenny Wayne Shepherd Band 195
 Silk The Shocker 173
 Fatboy Slim 174
 The Smashing Pumpkins 175
 Will Smith 13
 Snoop Dogg 122
 Soul Coughing 182
SOUNDTRACK
 Armageddon — The Album 38
 Back To Titanic 102
 Billy 133
 Blade 147
 Can't Hardly Wait 143
 Chef Aid: The South Park Album 25
 The Offspring 2
 Back To Titanic 102
 Billy 133
 Blade 147
 Can't Hardly Wait 143
 Chef Aid: The South Park Album 25
 City Of Angels 40
 Dr. Dolittle: The Album 71
 The Faculty 59
 Godzilla — The Album 199
 Hope Floats 70
 The Prince Of Egypt 30
 The Prince Of Egypt—Inspirational 82
 The Prince Of Egypt—Nashville 103
 The Rugrats Movie 20
 Rush Hour 64
 Sabrina The Teenage Witch 85
 Titanic 107
 Touched By An Angel: The Album 86
 The Wedding Singer 88
 The Wedding Singer Volume 2 104
 You've Got Mail 49
 Spice Girls 89, 90
 Keith Sweat 126
 The Temptations 111
 Third Eye Blind 47
 Timbaland 100
 Total 115
 TQ 171
 A Tribe Called Quest 156
 Shania Twain 11
 Tyrese 125
 U2 53, 56
 Usher 92
 VARIOUS ARTISTS
 A Bug's Life Sing-Along 187
 Club Mix 99 152
 DJ Clue? The Professional 31
 DJ Mix '99 189
 ESPN Presents: Jock Jams Vol. 4 63
 Monsters Of Rock 159
 MTV Party To Go 99 60
 MTV Party To Go Platinum Mix 200
 Next Generation Swing 160
 No Limit Soldier Compilation — We Can't Be Stopped 54
 Now 15
 Pure Moods II 164
 Songs 4 Life — Feel The Power! 177
 The Source Presents Hip Hop Hits — Volume 2 46
 Ultimate Dance Party 1999 87
 Wow-1999: The Year's 30 Top Christian Artists And Songs 99
 The Wilkinsons 197
 Rob Zombie 43

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
153	130	116	38	ANDREA BOCELLI ● PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
154	125	113	15	DC TALK FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL	4
155	190	—	8	MIA X NO LIMIT 53502*/PRIORITY (10.98/16.98)	MAMA DRAMA	7
156	RE-ENTRY	—	10	A TRIBE CALLED QUEST ● JIVE 41638* (10.98/17.98)	THE LOVE MOVEMENT	3
157	181	175	63	GREEN DAY ▲ REPRIZE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
158	166	160	81	K-CI & JOJO ▲ ³ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
159	197	187	30	VARIOUS ARTISTS RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	112
160	160	156	17	VARIOUS ARTISTS BEAST 5653/SIMITAR (10.98/16.98)	NEXT GENERATION SWING	105
161	168	178	10	DIVINE PENDULUM 12325/RED ANT (10.98/16.98) HS	FAIRY TALES	127
162	127	133	11	DEANA CARTER ● CAPITOL (NASHVILLE) 21142/CAPITOL (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	57
163	RE-ENTRY	—	11	SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98) HS	DONDE ESTAN LOS LADRONES?	131
164	180	186	7	VARIOUS ARTISTS VIRGIN 46796 (12.98/17.98)	PURE MOODS II	164
165	184	185	54	NEXT ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	37
166	143	148	33	NATALIE MERCHANT ▲ ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
167	RE-ENTRY	—	21	GERALD LEVERT ● EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	17
168	183	176	41	SEMISONIC ● MCA 11733 (10.98/16.98) HS	FEELING STRANGELY FINE	43
169	186	177	40	EDWIN MCCAIN ● LAVA/ATLANTIC 82995/AG (10.98/15.98) HS	MISGUIDED ROSES	73
170	159	165	70	FLEETWOOD MAC ▲ ⁴ REPRIZE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
171	RE-ENTRY	—	3	TQ CLOCKWORK 69431*/EPIC (11.98 EQ/16.98) HS	THEY NEVER SAW ME COMING	122
172	RE-ENTRY	—	31	FUEL ● 550 MUSIC 68554*/EPIC (10.98 EQ/16.98) HS	SUNBURN	77
173	RE-ENTRY	—	40	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
174	RE-ENTRY	—	3	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	132
175	199	—	25	THE SMASHING PUMPKINS ▲ VIRGIN 45879* (11.98/17.98)	ADORE	2
176	RE-ENTRY	—	23	MO THUGS FAMILY ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	25
177	RE-ENTRY	—	8	VARIOUS ARTISTS TIME LIFE 80401/MADACY (17.98/19.98)	SONGS 4 LIFE — FEEL THE POWER!	118
178	RE-ENTRY	—	54	MASE ▲ ³ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
179	169	171	45	BIG BAD VODOO DADDY ● COOLVILLE 90290/INTERSCOPE (10.98/16.98)	BIG BAD VODOO DADDY	47
180	196	182	35	JOHN MELLENCAMP ▲ MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
181	NEW ▶	—	1	KID ROCK LAVA/ATLANTIC 83119/AG (7.98/11.98) HS	DEVIL WITHOUT A CAUSE	181
182	RE-ENTRY	—	8	SOUL COUGHING SLASH 46800*/WARNER BROS. (10.98/16.98)	EL OSO	49
183	109	94	9	HANSON ● MERCURY 538240 (11.98 EQ/17.98)	LIVE FROM ALBERTANE	32
184	187	170	22	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	70
185	144	132	35	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	3
186	154	157	13	JOHN MELLENCAMP ● COLUMBIA 69602* (11.98 EQ/17.98)	JOHN MELLENCAMP	41
187	NEW ▶	—	1	VARIOUS ARTISTS WALT DISNEY 60971 (10.98 Cassette)	A BUG'S LIFE SING-ALONG	187
188	165	159	66	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
189	NEW ▶	—	1	VARIOUS ARTISTS BEAST 5442/SIMITAR (9.98/15.98)	DJ MIX '99	189
190	RE-ENTRY	—	66	PUFF DADDY & THE FAMILY ▲ ⁶ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
191	RE-ENTRY	—	5	PRAS RUFFHOUSE 69516*/COLUMBIA (10.98 EQ/16.98)	GHETTO SUPASTAR	55
192	194	—	11	TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98) HS	KISS THE SKY	106
193	128	128	58	GARTH BROOKS ▲ ⁶ CAPITOL (NASHVILLE) 56599/CAPITOL (10.98/16.98)	SEVENS	1
194	RE-ENTRY	—	9	DEPECHE MODE MUTE/REPRIZE 47110/WARNER BROS. (17.98/24.98)	THE SINGLES 86>98	38
195	189	—	57	KENNY WAYNE SHEPHERD BAND ● REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
196	RE-ENTRY	—	60	BRIAN MCKNIGHT ▲ ² MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	13
197	RE-ENTRY	—	9	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98) HS	NOTHING BUT LOVE	133
198	RE-ENTRY	—	58	LOREENA MCKENNETT ▲ QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	17
199	RE-ENTRY	—	26	SOUNDTRACK ▲ EPIC 69338 (11.98 EQ/17.98)	GODZILLA — THE ALBUM	2
200	RE-ENTRY	—	7	VARIOUS ARTISTS TOMMY BOY		

BETWEEN THE BULLETS™



by Geoff Mayfield

WHAT A DIFFERENCE A WEEK MAKES: The week that includes New Year's Day tends to be one of the year's busier weeks. But coming off the tremendous rush that gift shopping brings to Christmas-week sales, the sums from New Year's week always look pale.

Witness the current Billboard 200, where only one of the albums listed on last issue's chart—the soundtrack to "The Faculty" (136-59)—manages to show a gain over prior-week sales. Thus, the film-related set sees a 77-place jump, a much higher leap than an album usually realizes from a 17% gain. By default, "The Faculty" wins the issue's Greatest Gainer award. The only other title that shows a gain is another soundtrack, "Blade," which re-enters at No. 147 with a 1% sales boost following the film's recent home video release.

Aside from those two, every other album on the chart, including the four new entries and 23 re-entries, sold less than they did during Christmas week. To accommodate for this shift, bullets on this issue's sales charts are awarded to the titles that see the smaller declines. If all titles lose sales from the prior issue—as happens on the current Top Country Albums list—the chart has no Greatest Gainer, and the Pacesetter is awarded to the album with the smallest percentage sales drop.

Although the comparison with Christmas week makes New Year's week look anemic—album volume is less than half of the units sold during Christmas week (see Market Watch, page 90)—a comparison with other high-volume shopping weeks shows how busy stores actually are during the year's final week. The almost 18.9 million units moved during the tracking period that ended Sunday, Jan. 2, is 35% more than the industry saw during the week that included the long Presidents Day weekend in February (13.9 million), and 43% more than Easter week's volume in April (13.2 million).

The New Year's week volume is even fatter when compared with the sales of non-holiday frames. The week that ended Aug. 16, 1998, for example, moved about 12.8 million copies, while the one that closed March 15, 1998, did just a shade more than 12 million.

FIRST SHALL BE LAST: A quirk of the calendar means that there were actually 53 weeks in SoundScan's 1998 analysis, a phenomenon that has not occurred since 1992, prior to the introduction of Billboard's Market Watch feature. Consequently, this issue's Market Watch cannot post numbers from the same week of 1998, because the week that included New Year's Day was actually the year's first tracking week (see page 90).

Out of curiosity, I compared the 1997-98 New Year's week with the one that juxtaposed '98 and '99. I found the most recent one had the better numbers, up 19.6% over the 15.8 million units sold in the week that ended Jan. 4, 1998. Considering the severe weather that hit much of the Midwest and Northeast on the weekend of Jan. 2-3, the improvement is significant. We're going to guess, for instance, that not a whole lot of music was sold in Chicago during the first weekend of 1999, as the city dug out from at least 19 inches of snow.

The 248,000 copies sold by current chart-topper **DMX** fall shy of the 284,000 that placed **Celine Dion's** "Let's Talk About Love" at No. 1 in the Jan. 17, 1998, issue, but every other title in the current top 10 outsells its 1998 counterpart. The runner-up to Dion in last year's Jan. 17 issue, for example, was **Garth Brooks' "Sevens"** with 156,000 units, a mark exceeded by each of this issue's top five albums. The current No. 10 title by **Lauryn Hill** stands at 113,000, compared with the 103,500 that put **Aqua** at the same rank in the comparative chart.

I WAS DREAMING WHEN I WROTE THIS: You just knew the dawn of 1999 would bring an onslaught of airplay for the classic **Prince** hit "1999." In my case, it was the second song I heard a New York radio station play when I took an afternoon drive on New Year's Day. All in all, the song garners enough plays to re-enter The Billboard Hot 100 (see Hot 100 Singles Spotlight, page 85).

So it's not surprising that the Prince best-of collection "The Hits 1" and his breakthrough "1999" album, from whence the track hails, both make their first-ever appearances on Top Pop Catalog Albums. At, respectively, Nos. 3 and 6, the two combine to sell more than 37,000 copies. The chart, by the way, says "Prince" instead of his symbol because these albums were from the years when you could pronounce his name.

HELP: January's usually soft numbers should see some bumps during the next two weeks. Next issue's charts will show what effect the announcement of Grammy nominations will have on sales. Don't be surprised if **Lauryn Hill's** album rises from attention over her 10 nods. The following issue's charts will show the impact of the Monday (11) telecast of ABC's American Music Awards. The program runs earlier this year than it has in past years, two weeks ahead of 1998's air date.

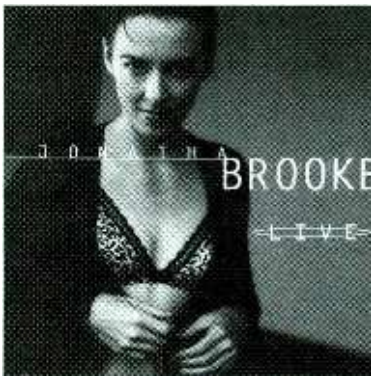
BROOKE GOES 'LIVE' ON HER OWN LABEL, BAD DOG

(Continued from page 1)

"It has been such an exhilarating and empowering experience," says Brooke, referring to being dropped from Refuge/MCA last year and her subsequent decision to start Bad Dog Records, which will be distributed by Koch International. "It's like, 'Duh, why didn't I think of this five years ago?' Right now, this is the most awesome place to be."

Since Dec. 1, 1998, the 10-track "Jonatha Brooke Live" has been available exclusively at Brooke's World Wide Web site (www.jonathabrooke.com) and by mail order.

"I'm checking my E-mail—looking at incoming orders and reading what fans have to say," says the singer/songwriter. "It's truly gratifying. And being in the driver's seat, I see



exactly what's going on. I'm the one I have to yell at. I'm totally responsible to me. There's no record company president above me. I'm it!"

"Jonatha Brooke Live" includes material from her salad days as a member of the Story ("Grace In Gravity" and "The Angel In The House") along with memorable moments from her two solo albums ("Plumb" and "10¢ Wings").

Brooke's original concept for the album was to merge older and newer recordings in a manner that was similar to her live work. "I wanted it to be more raw in sound and approach," she says.

But after many attempts, Brooke realized that this method wasn't working as a studio project. So, for fun, she decided to record nine shows during a tour last summer.

"The original versions were so good as recordings that trying to re-record them in the studio wasn't special enough," Brooke says. "At that point, I decided to go back and listen to the live tapes. It all sounded so cool. It totally captured the vibe I had hoped to capture in the studio."

Once that was decided, Brooke had the daunting task of picking the album's 10 songs.

Brooke says the performances determined which songs made their way onto the album. "I was looking for those magical moments," explains the singer, whose songs are published by Dog Dream Music/ASCAP and administered through MCA Music.

Brooke points to the live rendition of "10¢ Wings" for one such moment. "It's taken from a Boston show where my whole family was in the audience. I was both terrified and inspired to sing this song with all of them staring at me."

She also recalls the evening at New York's Town Hall when she re-harmonized the classic "Always." Says Brooke, "A song that old, one so lyrically dated, came to life again. Cou-

ple that with Gerry Leonard's heavenly guitar work, and you've got something tremendously special."

In addition to Leonard, the album features such talented musicians as Ingrid Graudins, Nick D'Virgilio, Brian Blade, Duke Levine, Mike Rivard, Gerri Sutyak, and Tom Hambridge. Brooke plays bass on two songs ("Because I Told You So" and "At The Still Point").

The set's first single, the noncommercial "Because I Told You So," was delivered to triple-A and college stations the week of Jan. 4.

"She's the queen. She rules. We love Jonatha," says Bruce Warren, PD at WXPB Philadelphia, who has been a staunch supporter of Brooke since her days with the Story. "This



album spotlights her awesome performances and her ability to work in a stripped-down atmosphere."

Warren says the station has already added "Because I Told You So" and will program additional songs from "Jonatha Brooke Live" closer to its retail release.

Dennis Constantine, PD at KINK Portland, Ore., calls the album stunning. "I haven't heard many live recordings that are as powerful as this

'We can't get this album soon enough'

one," he says.

Asked about Brooke's newfound status as an independent artist and label owner, Warren says, "These days, there are so many ways of alternative marketing methods. I believe more and more artists will be doing what Jonatha's doing."

"We are in a very good situation," says Patrick Rains, who manages Brooke. "We have no major-label timetable to follow, which allows us to be much more flexible."

Rains says that once the album is released to retail, it will be available from "other Internet sales sources" besides Brooke's site.

Rains is also looking to nontraditional music outlets. "We are currently in discussion with Starbucks to see about the possibility of selling the CD [in their coffee shops]. We'll certainly get the CD into bookstores like Borders and Barnes & Noble, too, because they've been huge supporters of Jonatha."

Brooke, who is booked by Wayne

Forte at New York-based Entourage Talent, will embark on a tour in March. At press time, confirmed cities include Dallas, Boston, New York, Philadelphia, Los Angeles, San Francisco, Seattle, and Portland.

Terry Currier, owner/buyer for Portland-based Music Millennium, says Portland is "Jonatha Brooke central."

"We've always done extremely well with Jonatha," he says. "She did an in-store for '10¢ Wings,' and we sold over 200 CDs. Later that night, we set up a stand at her show and sold another 200."

"I put her in the same category as Joni Mitchell: a singer/songwriter who's not afraid to try something new and not afraid of reinventing herself," adds Currier. "And like Mitchell, she'll do this without losing her original fan base."

Currier is eagerly awaiting his shipment of "Jonatha Brooke Live," noting that hardcore fans are telling him that they've already ordered the CD online. "We can't get this album soon enough," he says.

This Week's
Billboard
ONLINE
<http://www.billboard.com>

Exclusive Album Reviews

Buckwheat Zydeco
"Trouble"
(Tomorrow Recordings)

John Eddie
"Seven Songs Since My
Last Confession"
(Lost American Thrill Show)

Ben Hepner: Dedication
Craig Rutenburg, piano
(RCA Red Seal)

Ben Hepner Sings
German Romantic Opera
North German Radio Symphony
Orchestra, Donald Runnicles
(RCA Red Seal)

Lynn Miles
"Night In A Strange Town"
(Rounder)

News Updates Twice Daily
Hot Product Previews
Every Monday

A new **Billboard Challenge** begins every Thursday. This week's champ is the elusive **Rotboy**.

News contact: Julie Taraska
jtarska@billboard.com

■ BPI COMMUNICATIONS INC. • Chairman: Gerald S. Hobbs • President & CEO: John B. Babcock Jr. Executive Vice Presidents: Mark Dacey, Robert J. Dowling, Howard Lander • Senior Vice Presidents: Georgina Challis, Paul Curran, Ann Haire, Rosalee Lovett, Craig Reiss • Vice President: Glenn Hettner • Chairman Emeritus: W.D. Littlefield

© Copyright 1999 by BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January. One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rates: annual rate, Continental U.S. \$279.00, Continental Europe 220 pounds, Billboard, Tower House, Sovereign Park, market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P.O. Box 1346, Ann Arbor, Mich. 48106. For Group Subscription information call 212-536-5261. For Subscription information call 1-800-745-8922 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Canada Post Corp. International Publications Mail Agreement #0921920. Vol. 111 Issue 3. Printed in the U.S.A.

Two New Books Capture 'Hoopla' Of Rock, Hollywood

Billboard Books has released two books for the new year: Bill Milkowski's "Rockers, Jazzbos and Visionaries," features interviews with 30 of contemporary music's most outspoken and significant figures. Notables such as Keith Richards, Stevie Ray Vaughan, Wynton Marsalis, and Frank Zappa talk about their music and their influences. This collection of probing interviews conducted by Milkowski over the last 20 years gets to the bottom of age-old questions within the music industry. Musicians speak their minds in a wholly uncensored and uninterrupted fashion, focusing on their inspirations and aspirations, their view of the music industry, its collaborators and critics. Baring the truth, Milkowski presents the industry's most intriguing and gifted artists, up-close and personal.



Robert Sennett's latest book, "Hollywood Hoopla," has also been added to Billboard's shelves. In his book, Sennett paints a glittering picture of the golden age of Hollywood publicity taking place during the 1930s and '40s. The legendary Hollywood publicity and promotion machine is examined from the views of the studio publicity departments, Hollywood night life, and the enormous power of the gossip columnists.

Packed with fascinating anecdotal material and over 70 never-before-seen vintage photographs, "Hollywood Hoopla" provides not only a rich, entertaining history of the silver screen but also of the development of popular taste in 20th-century America.

Both books have been widely distributed and are available nationwide in local bookstores.

PERSONNEL DIRECTIONS

Veteran radio reporter Frank Saxe joins Airplay Monitor in New York as writer/reporter. He will contribute to all four Monitors with a special emphasis on enhancing Airplay Monitor's coverage of business and regulatory news.

Previously, Saxe worked for the trade publication, Radio Business Report. In this position, he covered radio topics from a Washington perspective including the FCC, Congress, and the Justice Department. He also wrote a monthly radio advertising column. Saxe spent several years in radio broadcasting in Albany as a news reporter/anchor for news/talk WROW-AM and as a state-capitol reporter for news/talk WCBS-AM.

Saxe replaces Dana Hall, who was previously promoted to managing editor of R&B Airplay Monitor.



Bob Allen has been named boxscore/talent touring database manager for the talent and touring division of BPI Communications. His responsibilities include compiling boxscores for Amusement Business, Billboard, and Hollywood Reporter. In addition, he will maintain the talent/touring database and tracking touring information for Amusement Business, Billboard, and Billboard Online. In this new position, Allen reports to Linda Deckard, managing editor of Amusement Business.

A BPI veteran, Allen has been working as an administrative assistant in Nashville. Prior to that, he was an entertainer at Busch Gardens, the Old Country in Williamsburg, Va.

Allen graduated Texas A&M University with a B.A. in music education.



Music & Marketing Seminar

Essex House • New York City • April 8, 1999

Billboard International Latin Music Conference & Awards

Fontainebleau Hilton • Miami Beach • April 20-22, 1999

Billboard Dance Music Summit

Sheraton Colony Square • Atlanta • July 14-16, 1999

Billboard/Airplay Monitor Radio Seminar & Awards

Fontainebleau Hilton • Miami Beach • October 7-9, 1999

Billboard Music Video Conference & Awards

Loews Santa Monica Beach Hotel • Santa Monica • November 10-12, 1999

For more information, contact Michele Jacangelo Quigley at 212-536-5002

Visit our Web site at <http://www.billboard.com>

Contact Sam Bell at 212-536-1402/1-800-449-1402.

E-mail: sbell@billboard.com

New Math Generation: 3 x 1999 = 40

YOU HAD TO SEE this one coming. In fact, you should have seen it coming 15 years ago. In one of the most expected chart events of the century, Prince re-enters The Billboard Hot 100 at No. 40 with "1999" (Warner Bros.). The original recording garnered enough airplay during the transition from 1998 to '99 and sold enough copies in stores to return to the chart.

This is actually the third charting of "1999." The single first entered the Hot 100 the week of Oct. 30, 1982, ultimately peaking at No. 44. The title reappeared the week of June 4, 1983, this time peaking at No. 12. But even then, didn't you expect to see the song back on the chart in 1999? And won't "2001: A Space Odyssey" be reissued two years from now?

The classic version of "1999" had to compete with a new version recorded by The Artist Formerly Known As Prince and released on his NPG label. "1999 '99," which is what I would have called it, did receive some airplay, especially on morning shows, but not enough to join the original on the Hot 100.

The re-entry means that "1999" has been on the Hot 100 for a total of 28 weeks in three chart runs. That makes it Prince's longest-running single, ahead of "The Most Beautiful Girl" (26 weeks) and "U Got The Look" (25 weeks). Because the title has been on the Hot 100 for more than 20 weeks, if it falls below No. 50, it will be removed from the chart. With the novelty of the new year passing quickly, airplay could evaporate, which would send "1999" tumbling off the chart next issue.

Even if that happens, this is Prince's highest chart appearance since "I Hate U" went to No. 12 in 1995. He has 31 top 40 hits, but "1999" was already included in

that total, so it does not increase with this re-entry.

Meanwhile, everyone should be scrambling to release a song about the year 2000. Swedish girl group Popsie has the edge, with an infectious ditty titled "Year 2000" on its current EMI Sweden album. I would issue it as soon as possible.

'EVER,' SAY 'EVER': Brandy scores the second pop No. 1 of her career—and the first on her own—as "Have You Ever?" (Atlantic) succeeds R. Kelly & Celine Dion's "I'm Your Angel" (Jive) after that single's six-week reign. "Ever" is the ninth No. 1 for Diane Warren, ending her tie with Carole King for third place among female songwriters with the most chart-top-

pers. Warren is now tied with Madonna for second place. The leader of the pack is Mariah Carey with 12.

Brandy's good fortune is only half of Warren's happy news this issue. The only debut on the Hot 100 is her song "I Will Get There," recorded by Boyz II Men for the DreamWorks soundtrack "The Prince Of Egypt." That other princely single "When You Believe" by Whitney Houston and Carey has just become commercially available.

'A' S' IF: You can find George Michael & Mary J. Blige's remake of Stevie Wonder's "As" only on the import version of Michael's greatest-hits collection on Epic. But R&B radio stations have discovered it anyway and are giving it enough airplay to entitle the song to a No. 77 debut on Hot R&B Singles & Tracks. Now we'll see if domestic airplay will lead to a domestic release.

CHART BEAT™



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 1/3/99

YEAR-TO-DATE OVERALL UNIT SALES

	1997	1998
TOTAL	786,602,000	840,157,000 (UP 6.8%)
ALBUMS	651,978,000	728,268,000 (UP 11.7%)
SINGLES	134,624,000	111,889,000 (DN 16.9%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1997	1998
CD	504,602,000	593,176,000 (UP 17.6%)
CASSETTE	145,952,000	133,179,000 (DN 8.8%)
OTHER	1,424,000	1,913,000 (UP 34.3%)

OVERALL UNIT SALES THIS WEEK

18,869,000

LAST WEEK

40,918,000

CHANGE

DOWN 53.9%

THIS WEEK 1997

0*

CHANGE

NA

ALBUM SALES THIS WEEK

17,327,000

LAST WEEK

38,584,000

CHANGE

DOWN 55.1%

THIS WEEK 1997

0*

CHANGE

NA

SINGLES SALES THIS WEEK

1,542,000

LAST WEEK

2,334,000

CHANGE

DOWN 33.9%

THIS WEEK 1997

0*

CHANGE

NA

* Due to discrepancies in the SoundScan reporting years, there is no corresponding data available from 1997.

DISTRIBUTORS' MARKET SHARE (1/30/98-1/3/99)

	WEA	SONY	PGD	INDIES	BMG	EMD	UNIVERSAL
TOTAL ALBUMS	17.6%	17%	15.6%	15.1%	13.5%	11.1%	10.1%
CURRENT ALBUMS	16.9%	17.8%	15.9%	12.8%	16.1%	10.4%	10.3%
TOTAL SINGLES	13.8%	7.8%	15.2%	9.3%	41.1%	7.7%	5.1%

ROUNDED FIGURES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



"One Of The Five Best Albums Of The Year!"

-Time Magazine 12/21/98

aretha

a rose is still a rose



Nominated for 4 Grammy Awards

Including:

Best R&B Album

A Rose Is Still A Rose

Best Female R&B Vocal Performance

"A Rose Is Still A Rose"

Best R&B Song

"A Rose Is Still A Rose"

The triumphant continuation of a remarkable year in which she stole the show at both The Grammy Awards and VH1's Divas Live... and delivered one of the most acclaimed albums of her career:

"This is Franklin's most rewarding album in more than two decades. The queen's long reign continues!"

-Time Magazine 12/21/98

"What DIVA really stands for: Divine Incomparable Virtuoso Aretha."

-Entertainment Weekly 1/1/99

"She really is the Queen Of Soul. First, there's the sheer health of her voice, life surging through it with enough power to make her almost a monument, the vocal equivalent of the Grand Canyon. If I were less inhibited I would have jumped from my seat about a dozen times, screaming her name."

-Wall Street Journal 12/9/98

★★★★. With the first note of *A Rose Is Still A Rose*, Aretha Franklin serves notice that her 30-year reign as Queen Of Soul isn't about to end. After all this time, this rose remains in full bloom."

-USA Today 3/10/98

★★★★. Subtle and sexy, a miraculous immersion in hip-hop gravity, flow and humor by one of pop music's greatest living singers. This is what becomes a legend most."

-Rolling Stone 3/19/98

"A vocal tour de force, unleashing Ms. Franklin's improvisatory genius. There is anguish in her voice and tender eroticism: she sings with determination and fury and the transforming power of passion linked to virtuosity."

-Jon Pareles, New York Times 4/5/98

"The achievement of *A Rose Is Still A Rose* is as much cultural as personal. At its heart is Aretha Franklin's voice. Its power is so ineffable that no one has ever satisfactorily described it in words. All her great performances are infused with suffering, and all her suffering is infused with joy. And no sentient human can resist that freedom."

-Robert Christgau, The Village Voice 3/7/98

"The Queen Of Soul Still Reigns!"

-Newsweek 3/9/98

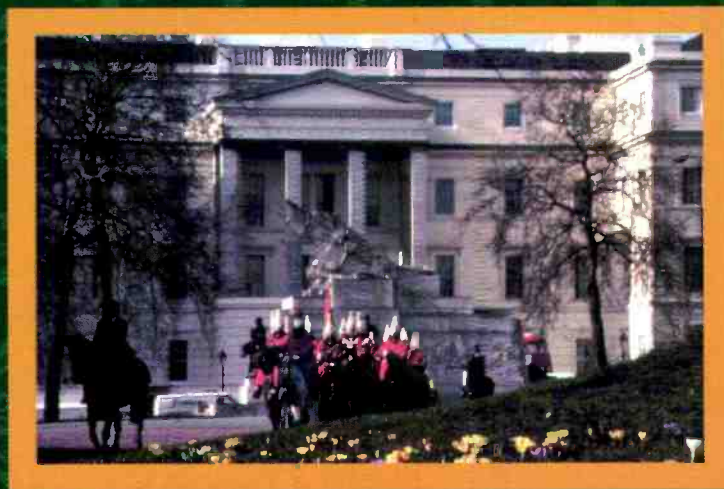
Nominated for four 1999 NAACP Image Awards for *A Rose Is Still A Rose*.

It will lead to her brand new hit, "In The Morning" b/w "The Woman" from *A Rose Is Still A Rose*.

ARISTA

© 1999 Arista Records, Inc., a unit of BMG Entertainment www.arista.com

A LOST ART RETURNS TO LONDON



THE ART OF CALM, UNOBTRUSIVE SERVICE. ONCE ENJOYED BY GUESTS AT THE GRAND HOUSES OF ENGLAND. NOW ENJOYED BY GUESTS AT THE LANESBOROUGH, HYDE PARK CORNER. AN ELEGANT RESIDENCE, WHERE A PERSONAL BUTLER WILL CARRY OUT REQUESTS WITH UNRUFFLED EFFICIENCY. THIS RENAISSANCE OF THE ART OF SERVICE GRANTS JUST ONE CONCESSION TO THE MODERN WORLD: STATE OF THE ART TECHNOLOGY. IN EACH GUEST ROOM, HAND-MADE PERIOD FURNITURE CONCEALS A WEALTH OF MODERN CREATURE COMFORTS. FOR THE DISCERNING TRAVELLER, THERE IS NOW JUST ONE LONDON ADDRESS.

THE LANESBOROUGH
LONDON
ROSEWOOD HOTELS & RESORTS

TEL: 0171 259 5599 FAX: 0171 259 5606 EMAIL: info@lanesborough.co.uk WEB SITE: lanesborough.com

HYDE PARK CORNER LONDON SW1X 7TA