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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT MARCH 20, 1999

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NARM '99: Facing The Future

Digital Delivery Debated

A Billboard staff report.

LAS VEGAS—When the National Assn. of Recording Merchandisers (NARM) last gathered in San Francisco, online retailers were the subject of intense debate among brick-and-mortar merchants and record labels over the perceived dangers of selling mail-order music via the World

Wide Web.

Twelve months later in Las Vegas, those online companies numbered among the “traditional” retailers of physical goods trying to figure out where they fit in the brave new world of digital downloads.

This rapid pace of change was a key underlying theme at NARM's last convention of the 20th century, (Continued on page 82)

Sony Singles Test Set

BY DON JEFFREY

LAS VEGAS—Sony Music Distribution says that it has commitments from its labels to release more commercial singles and that it is testing a singles program to determine whether sales of the configuration cannibalize sales of the albums from which they come.

The program is also a test of different price points for the single that may range from 99 cents to \$3.49 or higher, according to the company.

The program is expected to begin in late April or early May and end in July. “We want to get across to retail that we believe in a healthy singles business,” says Danny Yarbrough, chairman of Sony Music Distribution. “We’ve got commitments from our labels to release more singles (Continued on page 82)

DVD Audio In 1999?

BY PAUL VERNA and MARILYN GILLEN

LAS VEGAS—Unlike its video counterpart, which dangled like a carrot before retailers for two years before finally making its consumer bow, DVD Audio appears to have caught music merchants somewhat by surprise with the announcement at the National Assn. of Recording Merchandisers (NARM) Convention here that a “soft launch” will occur before year's end (*Billboard Bulletin*, March 9).

“The time line seems very optimistic,” says Storm Gloor, director of music for the Amarillo, Texas-based Hastings Entertainment, summing up the prevailing sentiment here. “But if they’re talking about just a few titles, we’ll see.”

“The irony is that we’ve been waiting so long for the format, and now we’ve got to scramble,” says Pamela (Continued on page 83)



Plate-tec-tonic's 'Natural' Marks New Direction For Poi Dog

BY MOIRA McCORMICK

CHICAGO—A radical change in lineup, a more R&B- and dance-influenced sound, and a new distribution deal with Tommy Boy Music are all falling in place as the 12-year-old band Poi Dog Pondering releases its latest album, “Natural Thing.”

The group's leader, Frank Orrall, had been pondering a radical personnel change for the 11-piece band since late 1997 but (Continued on page 81)

RIAA '98 Figures Show Strong Pace Of U.S. Latin Sales

BY JOHN LANNERT

The U.S. Latino music industry remained on the upswing in 1998, though not quite at the robust pace of the previous year, according to the 1998 year-end statistics released by the Recording Industry Assn. of America (Continued on page 81)



Full Scores On Gershwin

BY IRV LICHTMAN

NEW YORK—The 100th-anniversary birthday tributes to George and Ira Gershwin in 1998 and 1996, respectively, may be tuneful history, but their works continue to fascinate pop music fans and scholars.

The first completely researched and annotated piano/vocal edition of any Gershwin musical—a project three years in the making—is now on the market. The project is the first in a series of

folios to be produced with equal authenticity for all of the brothers' works for the Broadway musical theater.



IRA GERSHWIN



GEORGE GERSHWIN

Launching this massive undertaking is a hard-cover edition of “Strike Up The Band,” which is being marketed by Warner Bros. Publications at a list price of \$150.

Says Steve Bowen, the conductor and Gershwin scholar who edited the folio, “It's important to realize that (Continued on page 47)

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Former PolyGram Exec Ames Poised For Role At Warner

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EMI Combines Fulfillment Operations
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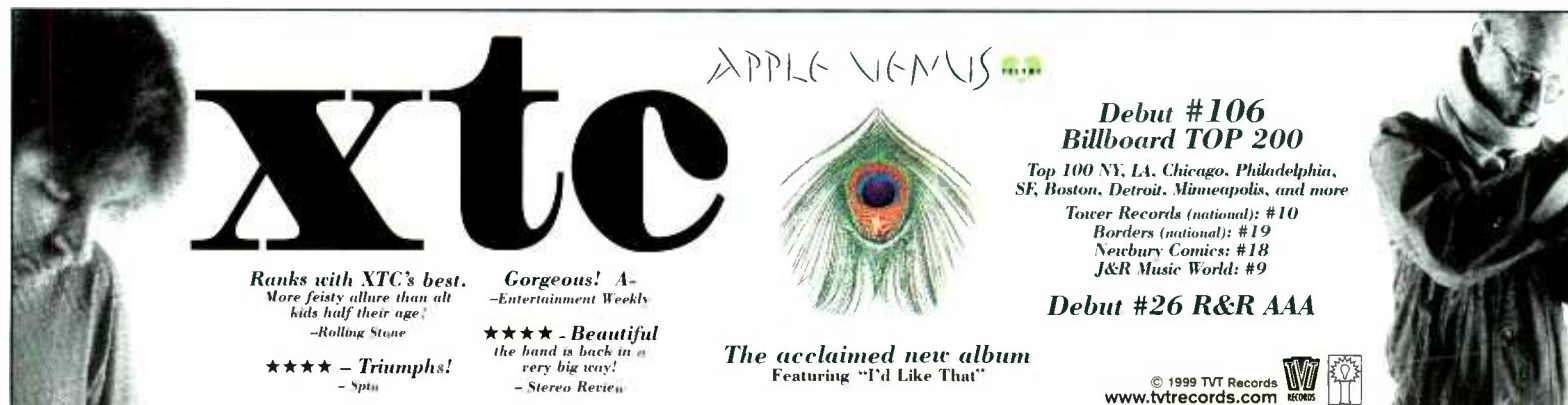
HEATSEEKERS

Slip-N-Slide's Trick Daddy Keeps Spinning At No. 1

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EMD Continues Supply Restructuring

BY ED CHRISTMAN

EMI Music Distribution (EMD) continues to upgrade its distribution and manufacturing infrastructure with the goal of having the ability to send "shelf-ready" product directly to stores by year's end.

In its latest move, the company has integrated its manufacturing and distribution operations into a new division called Customer Fulfillment Operations (**Billboard-Bulletin**, March 10).

The company began restructuring its supply chain, at a cost of about \$10 million, about nine months ago. As part of this restructuring, EMD, in addition to an organizational realignment, is physically integrating its Jacksonville, Ill., distribution facility into the same building as its manufacturing plant.

"Shelf-ready" means that each account will have the ability to purchase services from EMD, which currently are performed by the account's own distribution centers. For example, in the future, EMD will be able to apply a chain's own price sticker, using account price instructions, to product ordered by that account.

Currently, EMD's Jacksonville distribution warehouse is in a separate building about 100 yards from its manufacturing plant. "We have folded our distribution center into the manufacturing building so that when product comes off the manufacturing line, it will be fed directly into the automated pick, pack, and ship equipment, and then be put directly on trucks ready for delivery to stores," says Richard Cottrell,

president/CEO of EMD. "Before, when product came off the manufacturing line, it was shipped over to the warehouse, put away, and then taken out to be made ready for shipment."

Cottrell says that about 30% of the units that come off the manufacturing line will be put directly on trucks.

Previously, EMD installed a manufacturing "super line," which increased the plant's capacity from 300,000 CD units a

day to 650,000 units, according to Cottrell.

"Our goal," Cottrell says, "is to be more responsive, efficient, and to develop the ability to have shelf-ready product to stores by year's end." Cottrell adds that the company's infrastructure upgrade began because of an account survey that showed that EMD had some "work" to do in that area.

When the overhaul is completed, "it will (Continued on page 83)

EMI Taps Nicoli To Succeed Southgate

BY MARK SOLOMONS

LONDON—EMI Group's "surprise" appointment of Eric Nicoli, an executive who is a music industry "outsider" but a company "insider" as the company's new chairman, is surprising only in that it ran counter to five months of speculation by a music industry and financial press starved for good news about the company and looking for signs of change. In other respects it is classic EMI.



NICOLI

It had been widely assumed that the company would tap a music industry "big hitter." But neither of the company's last two chiefs had a music industry background: Sir Colin Southgate,

the chairman who will be replaced in August by Nicoli, came from the financial industry; former CEO Jim Fifield, whose executive role Southgate assumed when Fifield departed in April 1997, came from the food industry. Southgate's assumption of executive responsibilities—its result of the company's inability to find a CEO to work under him—reflected a conservative streak in EMI's highest echelons that lives on.

NEWS ANALYSIS

Nicoli, 48, a non-executive director of EMI since 1993, is currently chief executive of United Biscuits. He will join EMI (Continued on page 93)

LETTERS

RESPONDING TO RESPONSES TO EMINEM

I was fascinated by Timothy White's column (Music to My Ears, "Eminem: The Best Way To Respond," **Billboard**, March 6). Under English law, something such as a song or book that is "calculated to deprave or corrupt" is deemed to be obscene. Whilst juries and magistrates have, in the past, sent mixed messages to authors and songwriters with conflicting decisions, it is hard to imagine that the underlying message of Eminem's rather doubtful canon of work is anything other than calculated to deprave or corrupt. Although I am not familiar with how the law approaches such matters in the U.S., it is a fair bet that if this material finds its way to the market in the U.K. that it could meet with some form of prosecution. Although I will support the right of anybody to express an opinion, I am of the school of thought that draws the line with those who encourage others to rape and kill under the guise of art. Aftermath/Interscope/Universal should know better.

Tony Morris
Marriott Harrison, Solicitors
London

When I read Timothy White's column "Eminem: The Best Way To Respond," I was completely surprised. I wonder how many years will go by before people realize that art doesn't create the problems we face in the world; it is simply an expression of these problems. If anyone has the capability to do drugs, rape, or murder, they will do it with or without music from artists like Eminem.

We should see this art as a warning sign. Yet we are too busy chastising the language and expression of the artist to open our eyes

and see the bigger picture: where the violence came from. In America, we continue to shoot the messenger simply because we don't like the message. Eminem should be embraced by society because of the violent content we placed in his soul.

David A. Dyer
New York

Timothy White replies:

As in past columns and editorials regarding such issues, **Billboard** endorses open criticism and opposes censorship, believing that no law or writ could ever ensure that the arts are moral or righteous, and feeling that legality is hardly the highest or the best criterion for acceptable behavior. Instead, **Billboard** prefers to encourage our readers to heed their own consciences and act accordingly.

As for the second letter, it posits that society is at fault for the flaws and failings of the presumably blameless individual—with no points awarded for any personal courage to choose the hard right over the easy (and usually self-serving) wrong. As for the "bigger picture" regarding those "capable" of often-lethal sex crimes, the second letter ignores Respond Inc. executive director Kate Cloud's statement in my column that "studies show that most men who abuse women are not sociopathic but rather so-called normal men with normal psychological profiles." Moreover, many are quite young and unsophisticated; studies in the 1990s by the U.S. Department of Education and a Children Now/Kaiser Permanente poll reported an estimated 4,000 annual incidents of rape or other types of sexual assault in public schools, with 40% of girls 14-17 stating they know someone their age who's been hit or beaten by a

boyfriend. A Commonwealth Fund survey reported that 8 percent of high school girls answered "yes" when asked if "a boyfriend or date has ever forced sex against your will." We live in a world where kids ranging from 11-14 have been charged with multiple murders. Patricia Hersch, author of "A Tribe Apart: A Journey Into The Heart Of American Adolescence," notes that the "outer edge of their behavior has gotten so extreme that we can't even get our minds around it."

Yet in the world the second letter envisions, we should supposedly embrace, say, the anti-Semitic graffiti scrawled during the '90s in Jewish cemeteries in Stuttgart, Berlin, and dozens of other German cities in the same manner that we embraced the Black Renaissance paintings of expressionists W.H. Johnson and Hale A. Woodruff. By this reasoning, our society should also embrace, for example, the recent expressions of the WARW Washington, D.C., DJ who followed the broadcast of a Lauryn Hill song with the racist/misogynist jibe, "No wonder people drag them behind trucks" (a hateful reference to the Texas dragging murder of James Byrd Jr.), just as we embraced Dr. Martin Luther King's "I Have A Dream" speech or the Rev. C.L. Franklin's "The Eagle Stirreth Her Nest" sermon! One wonders how many years will go by before people realize that each of us is accountable for both the violent content and hateful capabilities of our own souls, plus the degree to which we seek to place, or excuse, the seeds of such problems in others. If it's unfair to shoot the messenger for the message, **Billboard** hopes for similar tolerance for its misdeed: Making cash by popularizing hate has consequences.

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ASSOCIATE PUBLISHER/INTERNATIONAL: GENE SMITH

U.K./Europe: Christine Chinetti, Ian Remmer 44-171-323-6686
Asia-Pacific/Australia: Linda Matich 612-9440-7777. Fax: 612-9440-7788
Japan: Aki Kaneko, 213-650-3171
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France: Francois Millet, 33-1-4549-2933
Latin America/Miami: Marcia Olival 305-864-7578. Fax: 305-864-3227
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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
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MARY LEE'S CORVETTE: P. 24

Cowboy Singer Eddie Dean, 91, Dies

BY CHET FLIPPO

NASHVILLE—An era ended March 4 with the death of Eddie Dean in West Lake Village, Calif. The 91-year-old Dean, who died of emphysema, was the last of the great cowboy singers.

Both Roy Rogers and Gene Autry had called Dean the greatest cowboy singer of all time. He was best known for his hit "I Dreamed Of A Hill-Billy Heaven" in 1955, which became a bigger hit for Tex Ritter in 1961 (*Billboard Bulletin*, March 8).

Dean was born July 9, 1907, as Edgar Dean Glosup in Posey, Texas. He began his professional singing career at the age of 16 with the V.O. Stamps Quartet on the Southern gospel circuit. He and his brother Jimmy moved to Chicago and performed together on morning shows and on WLS Chicago's "National Barn Dance." He moved to Hollywood in 1937 and began appearing in western movies. He appeared in some 40-plus western



DEAN

movies, including a starring role in 1944's "The Harmony Trail." He also appeared in the Hopalong Cassidy adventure series and in "Rhythm On The River" with Bing Crosby. He also appeared regularly on "The Judy Canova Show" on CBS radio.

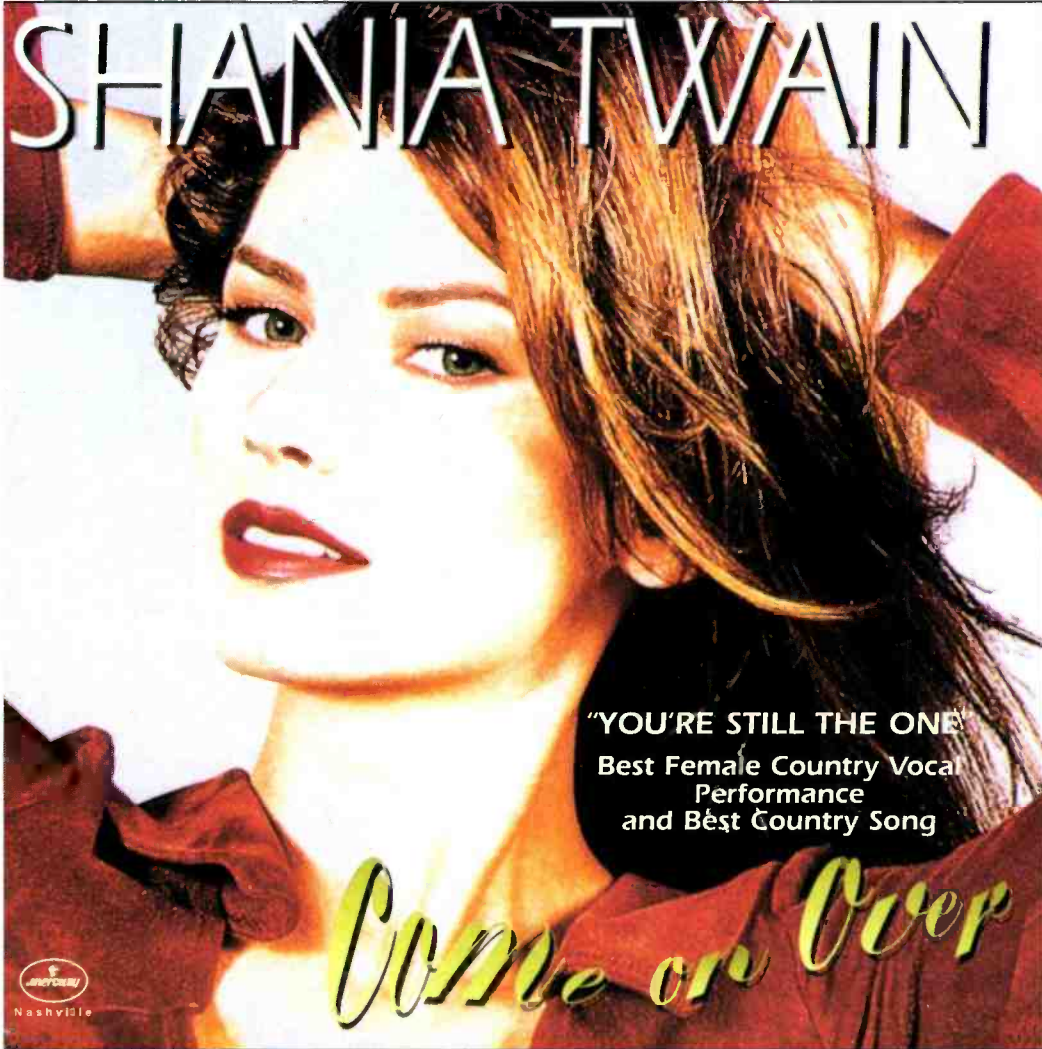
Beginning in 1941, he recorded a string of singles for Standard, American Record Company, Just Film, Decca, and Radio Records, joining Mercury in 1948. He charted that year with "One Has My Name (The Other Has My Heart)," written with his wife. The song went on to become a Billboard No. 1 country hit as recorded by Jimmy Wakely and was also cut by Jerry Lee Lewis.

In 1955, Dean wrote with Hal Southern and cut "I Dreamed Of A Hill-Billy Heaven." Southern later said that the song came to him in a dream and that the name "Hill-Billy Heaven" came from a nickname that a West Coast DJ named Squeakin' Deacon Moore had for Bell Gardens, Calif., because it had so many country music fans.

Dean continued recording for small labels and was a founder of the Academy of Country Music. He was also a member of the Cowboy Hall of Fame and the West-
(Continued on page 85)

CONGRATULATIONS

SHANIA TWAIN

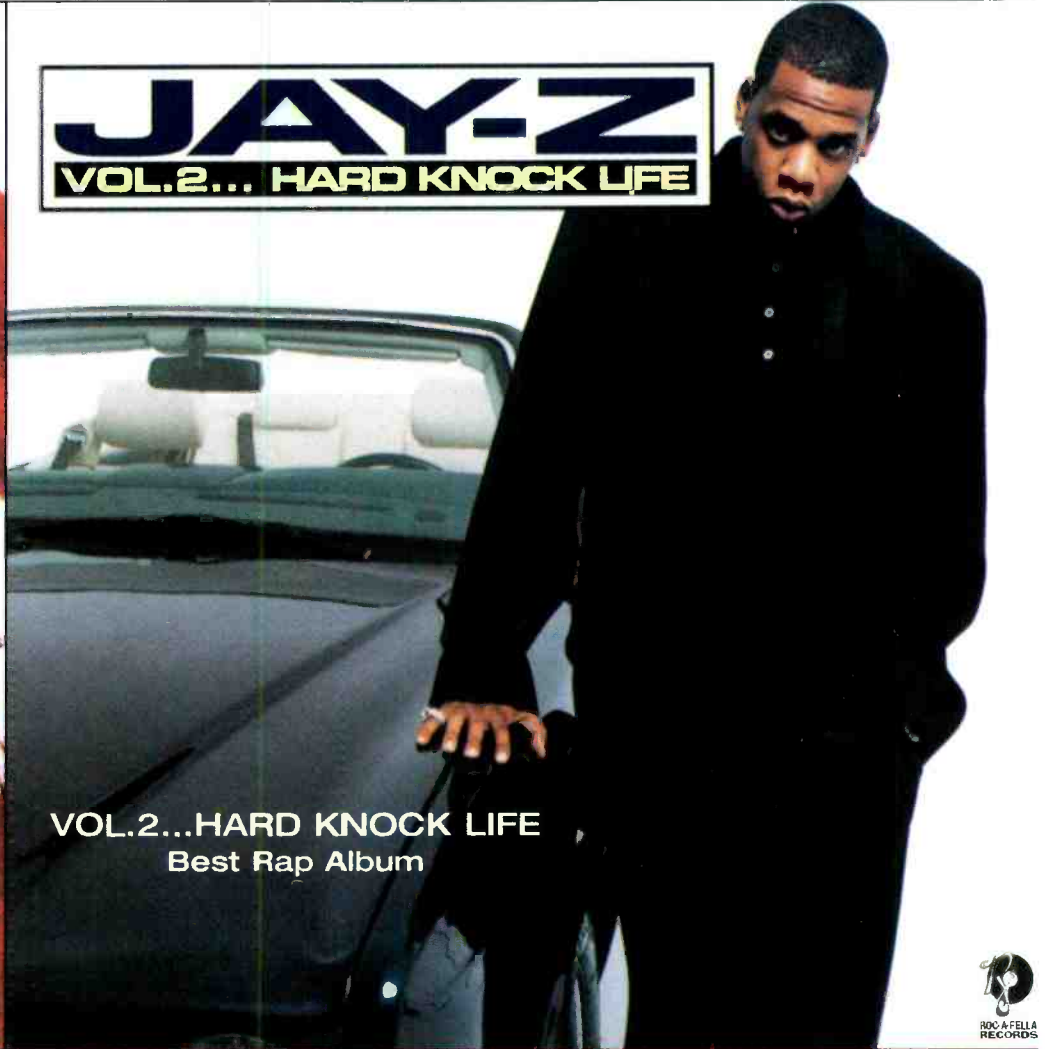


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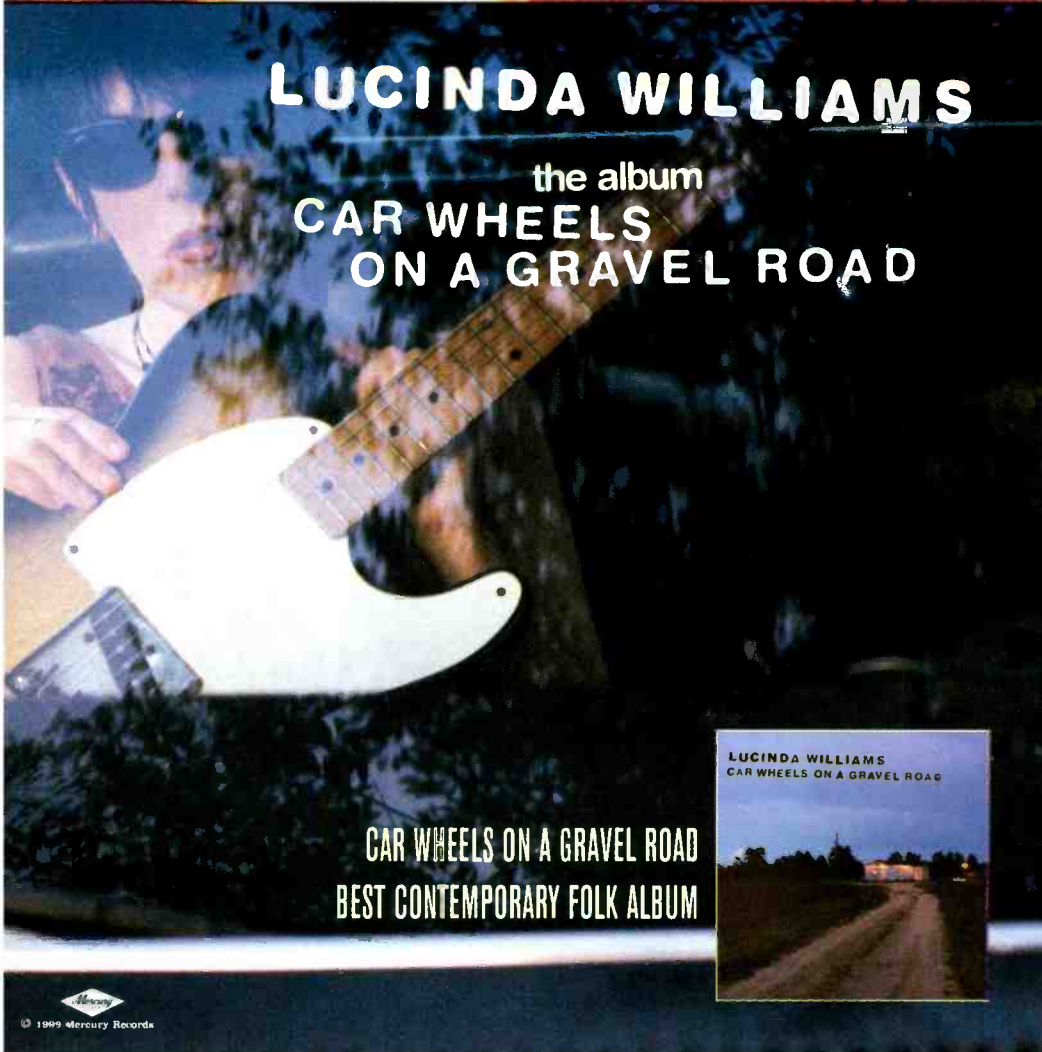
JAY-Z
VOL.2... HARD KNOCK LIFE



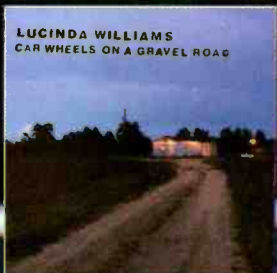
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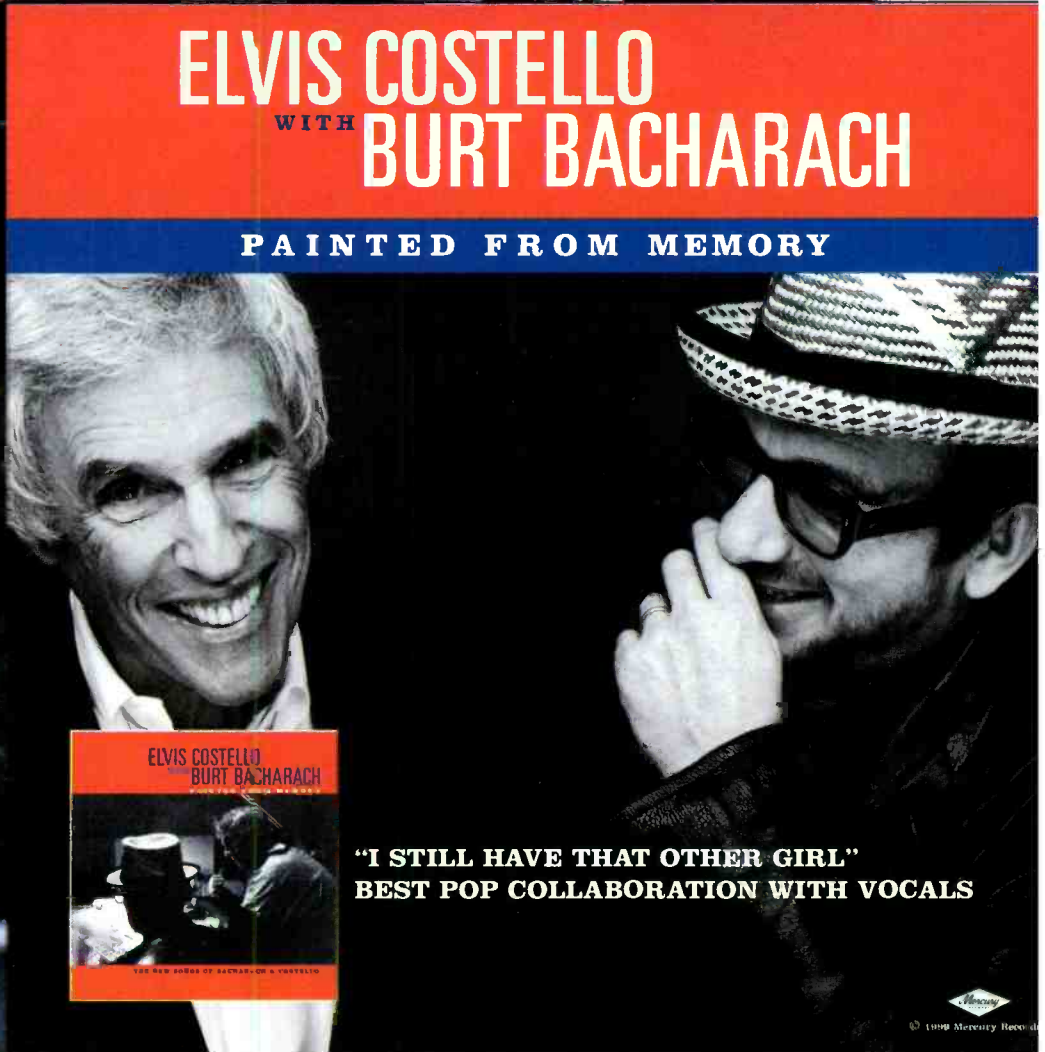
CAR WHEELS ON A GRAVEL ROAD
BEST CONTEMPORARY FOLK ALBUM




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WITH
BURT BACHARACH

PAINTED FROM MEMORY



"I STILL HAVE THAT OTHER GIRL"
BEST POP COLLABORATION WITH VOCALS



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1998 GRAMMY WINNERS

'N Sync's Indirect Path To The Top

U.S. Group Found Early Support, Development In Europe

BY DOMINIC PRIDE
and MICHAEL PAOLETTA

LONDON—As 'N Sync begins the second stage of its U.S. tour this month, the R&B-influenced pop quintet can look back on a U.S. sales history of more than 6 million units of its self-titled album, according to BMG.

Yet as buyers continue to keep this all-American act in the top 20 of the Billboard 200, they and the business may be unaware of the fact that the group is doing its bit for the European record business with each unit sold.

'N Sync is one of several successful pop acts signed to the Orlando, Fla.-based Trans Continental Records, also responsible for the Backstreet Boys, an act that arguably put pop

back into the mainstream American music business.

And like the Backstreet Boys, 'N Sync has a strong European pedigree. 'N Sync's album was originally A&R'd by one of BMG's German companies, with help from a Swedish songwrit-



ing/production team. The group's new set, being planned for release in September, will also be handled from Germany, according to BMG.

The act's path from Florida to national American success started with a stop at BMG Ariola Munich, the company that had worked with the Backstreet Boys to produce the worldwide sales of more than 7 million units before the group broke in the U.S.: BMG was the former licensee and distributor of that act's label, Jive, which has since moved to Rough Trade in the Germany/Switzerland/Austria (GSA) territory.

A key player in the link between the Backstreets, 'N Sync, and BMG Germany is Johnny Wright, of Orlando-based Wright Entertainment Group. Wright is manager of 'N Sync

(he also manages Britney Spears, 95 South, and Lisa Lopez of TLC) and is the former manager of the Backstreet Boys. He was also former tour manager for New Kids On The Block.

Coming to Europe meant entering a different musical world when developing 'N Sync, says Wright: "When 'N Sync was recording in '93-'94, the beats per minute were slow in the U.S.; top 40 was rap and R&B [in the U.S.]. On the pop side, it was still leaning toward alternative bands like Nirvana and No Doubt. For us, [songwriter/producers] Denniz Pop and Max Martin had a fresh sound going. Very danceable and upbeat."

The successful relationship has led to Trans Continental striking a label deal with BMG Ariola Munich.

The latter company's managing director, Jan Bolz, says, "Although 'N Sync was not in the same vein as the Backstreets, we thought, 'Where there's room for one act like this, there's room for another.'"

The original version of the album was a co-production with BMG and Trans Continental. In 1996, the group recorded in Hamburg, Munich, and Sweden with the Cheiron Productions team of Denniz Pop (who died last year) and Max Martin

(Continued on page 84)

Hardware Firms Ready Units With MP3 Compatibility

BY BRETT ATWOOD

LOS ANGELES—New portable devices that play the controversial music format MP3 are due this spring from Creative Technology, Everex, and Casio. The product announcements come as the recording industry's Secure Digital Music Initiative (SDMI) Foundation races to establish a secure portable device standard to counter the explosive growth of MP3, which does not contain any copyright protection.

Leading PC multimedia hardware manufacturer Creative Technology is readying several new portable digital music devices, developed under the name Project NOMAD (*Billboard Bulletin*, March 8). The lowest-priced models in the new line will

(Continued on page 93)

Company Launches Service Measuring Online Transactions

BY EILEEN FITZPATRICK

LOS ANGELES—Artists, managers, record labels, or other companies searching for an accounting of online transactions have a new option to consider that detects sales with each click of the mouse.

Created by two former music industry auditors, the system, called "RoyaltyLoad," is a code that is embedded into E-commerce sites. It counts sales, as well as downloads. The technology is the premiere product of RoyaltyConsultants.com, a newly formed company that is a division of traditional auditing service Royalty Review Council LLC.

"What we've done is taken traditional procedures and applied them to the Internet," says Royalty co-founder Keith Bernstein, who previously was director of financial operations and royalty audits for the now-defunct A&M Records.

(Continued on page 84)

Talks Continue To Bring Roger Ames, London To WMI

BY ADAM WHITE

LONDON—Former PolyGram Music Group president Roger Ames may take office as president of Warner Music International (WMI) as soon as April 1, Billboard has learned, if complex negotiations to bring him—and his label, London Records—on board are successfully concluded.

Ames has worked for PolyGram since 1979 and was a key member of its senior management team until the company's acquisition by Seagram last year. He is known to

have been in discussions with a number of companies, including Universal Music, about his future. However, informed sources say it was almost certain that he would join the Warner Music Group (Billboard, Jan. 23), given his long professional relationship with WMI chairman/CEO Ramon Lopez.

Neither executive was available for comment. Sources say that the board of Time Warner has to approve the deal.

WMI, a \$2.2 billion division of

(Continued on page 92)

New Disney Records President Plans 'Tarzan' Push

BY ED CHRISTMAN

LAS VEGAS—Russ Bach, just named president of Walt Disney Records March 5, hit the ground running at the annual convention of the National Assn. of Recording Merchandisers (NARM), held March 8-11 here, where he was promoting "Tarzan," the label's next big soundtrack release.

The "Tarzan" soundtrack features five new Phil Collins songs written for the movie. The first song—which will be promoted to radio by sister label Hollywood Records beginning April 5—is "You'll Be In My Head." Collins received a hearty reception from NARM attendees when he performed some of the new music during the advertising awards luncheon March 10.

Bach, a former EMI Music Distribution president who has served as a consultant for the label for the last year, says that he is fortunate that the first big release under his regime is ready to go. "This was set up before I got here," he says.

Nonetheless, he wants to maximize sales for the project.

The movie trailer, which includes Collins recording songs for the soundtrack, has been placed on 12 million videocassettes as a preview of the movie, which goes into theaters June 18.

A month earlier, on May 18, the soundtrack will be shipped. Bach, who reports to Buena Vista Music Group chairman Bob Cavallo and president David Berman, says he hopes to do an initial shipment of 1

EU E-Commerce Bill Faces Easy Passage

BY JEFF CLARK-MEADS

LONDON—The second string of Europe's new law for the online environment is making steady and quiet progress to the statute books. The blazing heat surrounding the draft Copyright Directive has taken attention away from its cousin, the draft Electronic Commerce (E-Commerce) Directive. However, both documents are seen as essential for healthy electronic trading by labels and rights holders.

The E-Commerce Directive has now passed through the committees of the European Parliament and is being prepared for presentation to a full meeting of Parliament. The document is scheduled for debate prior to the May election break. Olivia Regnier, legal adviser at the International Federation of the Phonographic Industry (IFPI) offices in Brussels, notes that the E-Commerce Directive has been spared the political battles that have beset the draft Copyright Directive. While IFPI and its opponents—the telecoms companies and Internet access providers—are at odds over many aspects of the Copyright Directive, the E-Commerce Directive is far less

contentious, as it is based on agreements already hammered out in the U.S.

The purpose of the E-Commerce Directive is mainly to give Internet companies the reassurances they need to feel comfortable in allowing music to be sold via their services. The draft Copyright Directive, now in the final stages of the political process (Billboard, Feb. 20), exempts those companies from charges of piracy if they make so-called "temporary" copies of music in the normal course of moving signals around a digital network.

The E-Commerce Directive exempts Internet companies from action in many other areas—performance rights, trademarks, patents, unfair competition, and even personal injury.

There are, though, advantages for labels in the E-Commerce Directive. Its current draft says Internet companies must not remove technical protections against unauthorized copying by consumers and must take at least some responsibility for the content they carry. Says Regnier, "If a company carried a site called

(Continued on page 87)

Billboard Bows CIN List 'Official' U.K. Charts To Be Published

Effective this issue, Billboard resumes publication of the U.K. singles and album charts produced for the British record industry by Chart Information Network (CIN). They appear as part of Billboard's weekly Hits of the World report, on pages 56-57 this issue.

The CIN best-sellers lists, known as the "official" charts in the U.K., are based on point-of-sale data from leading music merchants, representing more than 95% of the market. They include Woolworths, HMV, Virgin, Our Price, and Tower; as well as supermarket chains Asda and Sainsburys. The data is collected by

research firm Millward Brown.

Last year, the ownership of CIN underwent a change. A joint venture was formed by the British Phonographic Industry and the British Assn. of Record Dealers to produce, market, and license the charts.

This venture is known as Music Industry Chart Services; CIN is its trading name. Previously, Miller-Freeman, publisher of U.K. trade paper Music Week, held a stake in CIN.

"We're all delighted that Billboard will now carry the official charts," says Universal Music U.K. chairman/CEO John Kennedy, who also serves as chairman of Music Industry Chart Services, "as this enables all of us based in the U.K. to deliver a consistent and credible message to our colleagues worldwide."

Later this year, CIN intends to make its U.K. sales data available online industrywide. The online presentation is undergoing tests with select industry users, according to CIN chart director Omar Maskatiya.

For the past three years, Billboard has published U.K. sales charts produced by Chart-Track, the independent research company headed by John Pinder. The London-based firm has recently renewed its deal to produce official charts for the Irish Recorded Music Assn.

Chart-Track also produces charts and related information covering U.K. sales of video-game software.



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Trinidad's Women Set Tone Of '99 Carnival

BY ISAAC FERGUSON

Trinidad and Tobago's last carnival of the 20th century, held Feb. 15-16, may be a portent of powerful things to come for Trinidad's women in the new millennium.

Female performers scored decisive wins in most of this year's competitions, including the prestigious National Calypso Monarch and Roadmarch contests, where women won for the first time in 21 years.

The islands' music, which is undergoing tremendous experimentation and change, appears poised to continue to evolve into the next century. Styles evident at the 1999 celebrations included *ragga soca*, which is heavily influenced by dancehall and reggae and which prompted the creation of a new title, the *ragga soca monarch*, won by Iwer George; "rapso," which

combines calypso and spoken word; *chutney*, which combines soca and East Indian *tassa* music; church-influenced "gospelypso"; Spanish-influenced *parang*; and, of course, traditional calypso.

This explosion of styles is prompting considerable dialogue here about musical "purity," as well as concern about dilution and loss of the islands' musical identity. Others argue that the experimentation is a healthy sign that the region's music will continue to be vital in the future.

Debate also continues to swirl around the best way to attack the perennial plague of piracy. A newly formed organization, the Caribbean Producers Assn., met for the first time in New York in January to formulate a game plan

(Continued on page 87)

Dion Dominates Canada's Junos

Ceremony Marked By Presence Of French-Speaking Artists

BY LARRY LeBLANC

HAMILTON, ONTARIO—With four major wins and two performances, Quebec's international superstar Celine Dion dominated the 28th annual Juno Awards, held March 7 at Copps Coliseum here.

This year's Junos were also noteworthy for the significant visibility of leading Quebec-based Francophone artists and the absence of such high-profile artists as Alanis Morissette, Shania Twain, Sarah McLachlan, and Bryan Adams, who had dominated the event in years past. (Most of these artists were either touring or between albums.)

Among those French-speaking artists given exposure at the show were Kevin Parent, Bruno Pelletier, and revered Quebec-based pop lyricist Luc Plamondon, best known as the co-creator of the musicals "Starmania" and "Notre Dame De Paris." Plamondon was inducted into the Junos' Hall of Fame. His inclusion as the first-ever Francophone Juno inductee, accord-



DION

ing to sources, practically ensured the presence of Dion, who sang in a salute to her musical mentor:

"I was onstage so much tonight I felt like I was hosting the show," Dion joked to Billboard backstage.

Dion picked up awards for top female vocalist; top-selling album and

top album, for "Let's Talk About Love"; and top-selling French album, for "S'il Suffisait D'Aimer." Additionally, she was the recipient of this year's non-voted International Achievement Award—the second of her career.

Although Dion's husband/manager, Rene Angelil, told Billboard in January (Billboard, Jan. 18) that she would take a lengthy time off at the end of the year, Dion made the announcement public for the first time while accepting the International Achievement Award from Canadian producer David Foster.

"At the end of this tour I'm planning to stop for a while, for a few years at least," Dion told the hushed crowd of 10,000.

Backstage, in a reference to her own large family of 14, Dion added, "Rene and I want to try and start a little family. We won't have 14 children, but we would like to try."

Dion also confirmed she is planning to release a greatest-hits album

(Continued on page 84)

R&D Plans Dusty Tribute

Springfield Homage Includes Indigo Girls, Others

BY LARRY FLICK

NEW YORK—The Durham, N.C.-rooted indie R&D Records will be among the first labels to issue a tribute to Dusty Springfield, who died March 3 after a lengthy battle with



PHILLIPS



SONIA

Indigo Girls, Laura Love, Michelle Malone, Gretchen Phillips, Kate Pierson of the B-52's, Marti Jones, the Butchies, and Sonia of Disappear Fear, among others.

"Going this route seemed far more interesting than jumping on the more predictable pop-diva bandwagon," says Rebekah Radisch, executive producer of the project and R&D president. "Of course, I would be thrilled if Madonna called and asked to participate. But that's as far as I'm willing to go."

She adds that the acts invited to participate capture the "ultimate essence of Dusty—a woman who was

(Continued on page 85)



'Bout A Heatseekers Hit. R&B singer Jesse Powell, shown proudly displaying his Billboard Heatseekers T-shirt, recently hit No. 1 on the Heatseekers chart with his second Silas/MCA album, "Bout It." The album has since reached Heatseekers Impact status, and this issue it's No. 63 on The Billboard 200.

U.S. Replicators Warned Again About Copyright Infringement

BY IRV LIGHTMAN

NEW YORK—Armed with a still-unresolved copyright-infringement suit against a pressing plant, mechanical royalty collection group the Harry Fox Agency (HFA) has issued its second warning in a year to about 200 U.S. replicators of CDs, cassettes, and vinyl that they risk similar legal action.

In a 2½-page, five-point "notice letter" to replicators mailed last April, Ed Murphy, president/CEO of HFA and its parent, the National Music Publishers' Assn., detailed the unlawful action under U.S. copyright law "to manufacture and/or distribute phonorecords without dual license authority from the owners of both the musical compositions and the sound recordings embodied in such phonorecords."

The letter stated that "all persons and entities involved in the reproduction and/or distribution of these infringing phonorecords, including replication facilities such as yours through its participation in, and facilitation of, such activities, can be held jointly and severally liable for these acts of copyright infringement."

In a second, single-page letter dated Feb. 6, Murphy notes that the April 1998 letter has taken on "even more significance at this time because of the fact [that in] two pending actions for copyright infringement recently filed by one of HFA's publisher-principals in a U.S. District Court, in addition to the record company defendants and their owner, the replicating plant was also named as a defendant."

(Continued on page 92)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Universal Records in New York promotes **Jean Riggins** to executive VP/GM. She was president of black music.

Steve Barnett is named executive VP of worldwide marketing at Epic Records/550 Music in New York. He was senior VP of worldwide marketing at Epic Records.

Barry Landis is named VP/GM of Atlantic Christian Music in Nashville. He was VP/GM of Warner Resound. DreamWorks Records in Los Angeles names **L.J. "Butch" Hartfield** VP of urban music promotion. He was national field representative, promotion, at Arista Records.

MCA Records in Universal City, Calif., promotes **Marina Scarlata** to VP of production and **Albert Lomeli** to VP of finance. They were, respectively, director of component production and controller.

Jeff Davis is named VP of promo-



RIGGINS



BARNETT



LANDIS



HARTFIELD



SCARLATA



LOMELI



DAVIS



PIERSON

tion at Restless Records in Chicago. He was national director of CHR at Island Records.

Sony Wonder/Sony Music Video (SMV) in New York promotes **Annmarie Gatti** to senior director of marketing, and SMV in New York promotes **Debbie Lawrence** to associate director of marketing. They were, respectively, director of marketing at Sony Wonder/SMV and product manager at SMV.

Frank Ursoleo is named national director of sales at Buddha Records

in New York. He was marketing manager at BMG Distribution in Boston.

Arista Records in New York promotes **Melody Castillo** to director of accounting. She was manager of accounting.

Dave Kapp is promoted to associate director of sales at Rhino Records in Los Angeles. He was national sales manager.

Naxos of America in Nashville promotes **Joshua Cheek** to marketing manager and **Rebecca Pyle** to national publicist. They were, re-

spectively, publicist and retail sales representative.

Risk Records in Los Angeles names **Xavier Ramos** director of marketing. He was director of radio artist development at Interscope Records.

143 Records in Santa Monica, Calif., names **Jill Rose** president of artist development and **Jaymes Foster-Levy** executive VP of A&R. They were, respectively, VP of marketing at Immortal Records and director of A&R.

PUBLISHERS. Ed Pierson is promoted to executive VP of business affairs at Warner/Chappell Music Inc. in Los Angeles. He was senior VP of legal and business affairs.

ASCAP in New York promotes **Michael Stack** to assistant VP of membership and **Loretta Muñoz** to assistant VP of special projects and names **Spiro Phanos** senior director of membership. They were, respectively, director of membership, London; assistant VP of membership; and director of creative at MCA Music Publishing.



Dusty Springfield

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This special covers the latest breaking news in the Latin music industry. Additionally, this issue serves as the Billboard Latin Music Conference and Awards Show program guide and includes feature profiles of award-winning artists, panel topics and a complete schedule of events.

ISSUE DATE: APR 24

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Gene Smith
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CONTEMPORARY CHRISTIAN

Billboard's annual Contemporary Christian spotlight examines the crossover success of many Christian acts and the challenging issues facing Christian music this year. Also included, a celebration of the Gospel Music Association's 35 years and chart recaps of this year's mega hits.

ISSUE DATE: APR 24

AD CLOSE: MAR 30

Amy Bennett
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NASHVILLE MUSIC PUBLISHING - Issue Date: May 15 • Ad Close: Apr. 20

MIAMI - Issue Date: May 15 • Ad Close: Apr. 20

INDIES-AFIM - Issue Date: May 22 • Ad Close: Apr. 27

ASIA PACIFIC QUARTERLY II - Issue Date: May 22 • Ad Close: Apr. 27

VALLEY MEDIA 20TH ANNIV. - Issue Date: May 29 • Ad Close: May 4

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Artists & Music

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

Thrill Jockey's Trans Am Explores Sonic Side Roads

BY DYLAN SIEGLER

NEW YORK—The Washington, D.C., rock scene is best known for nurturing legendary DIY hard-core acts like Minor Threat. But a very different brand of home-grown rock has flourished there under the name Trans Am—a band that sculpts a forward-looking esthetic from pieces of obsolete technology.

Trans Am takes its sound into the "Futureworld" on March 23 with its fourth effort on Thrill Jockey.

The trio, formed in 1992, has developed a signature sound that pits

common keyboards and dispassionate programmed rhythms against traditional hard-rock instrumentation. The result is strategically repetitive and unusually captivating—an intersection of electronic and big rock elements that turns heads among fans of Kraftwerk, AC/DC, and Run-D.M.C.

The act's recordings differ radically from one another, and "Futureworld" is no exception. "The last album was more of a hard-rock album," says Trans Am's Philip Manley. "It was schizophrenic in a
(Continued on page 79)



PHOTO: CHRIS TOLIVER
TRANS AM

Underworld Rises Again With 'Fish'

U.K. Dance Act Targets U.S. Audience With Junior Boy's Own/V2 Disc

BY MICHAEL PAOLETTA

NEW YORK—The Prodigy has done it. Ditto for the Chemical Brothers and Fatboy Slim. To varying degrees, these U.K. dance acts have all achieved crossover success in the U.S., which is no small feat. If all goes according to plan, the same happy fate now awaits Junior Boy's Own/V2 act Underworld, whose third album, "Beaucoup Fish," is slated for an April 13 U.S. release.

"We are so excited about this album," says Dan Beck, president of V2 North America. "We've actually been waiting for the band to finish the album for quite some time now. But with an act like Underworld, you don't rush them. And I must say, the wait was well worth it. They definitely represent the beginning of a musical movement."

Adds Steve Hall, founder of U.K.-based Junior Boy's Own, "We're dealing with music that people outside the U.K. are [finally] getting their heads around. Three or four years ago, not everyone understood it."



UNDERWORLD

In the U.K., "Beaucoup Fish" was released through V2 channels on March 1; in Japan, the album was issued Feb. 20. According to V2's

international department in London, U.K. shipments for the week of release were 121,000; in Japan, first-week sales totaled 46,000.

"Beaucoup Fish" follows in the footsteps of Underworld's previous albums, 1994's "Dubnobasswithmyheadman" and 1996's "Second Toughest In The Infants," which, according to SoundScan, sold 56,000 and 88,000 units in the U.S., respectively.

Both were directly influenced by dancefloor sounds of the moment (Balearic beats, progressive house, drum'n'bass, and techno, among other styles), and so, too, is "Beaucoup Fish." But at the same time, the new release casts a wider net, spotlight-
(Continued on page 80)

UB40 Continues Its 'Labour Of Love'

Virgin To Tie In U.S. Release Of Album With 'Ed TV' Movie/Soundtrack

BY ELENA OUMANO

On March 23, the Birmingham, England-based UB40 releases "Labour Of Love III," the latest installment in its ongoing cover series that's been pledging the group's devotion to Jamaican music since the first set was released in 1984.

"Reggae's not a separate Jamaican thing anymore," says UB40 guitarist/vocalist Robin Campbell. "It's a world music, just like the blues, rock'n'roll, and R&B."

During the mid-'60s to early-'70s period in Jamaican music, which is the focus of UB40's cover efforts, ska's uptempo bounce slowed to become bass-dominated rock steady. Jerry-built recording studios, such as Duke Reid's Treasure Isle and Cox-



UB40

sonne Dodd's Studio One, that had developed from the island's leading sound system sets (mobile discos) hit their stride. These facilities pumped out music 'round the clock that was usually recorded in one take—and on one track—by the hordes of ambitious, gifted musicians and vocalists who were present 24/7.

As the '70s wore on, innovations in drumming and the Rastafarian influence helped create the music's next mutation, reggae, characterized by its "one drop" rhythm pattern and inspirational lyrics.

"People used to always ask, 'Who are you listening to?' and they assumed Marley," recalls Campbell. "Of course we were listening to him, and we were also listening to everyone else in the ska to rock steady period. Nothing will ever change about that period, and those records are still there. When we were doing the first 'Labour Of Love,' we had about 200 tunes among the eight of us. We'd talked about all the songs we remembered, and the first 20 were easy. Then we started thinking
(Continued on page 80)

Tom Waits Joins Indie Epitaph For 'Mule' Set

BY BRADLEY BAMBARGER

For his first album of new songs in six years, Tom Waits wanted to avoid what he calls "the plantation system of the music business." To that end, he is putting out the beautifully ornery "Mule Variations" April 27 in league with the Los Angeles-based punk-rock specialist Epitaph.

It is fitting that Waits should partner with an indie-rock label after 25 years of near-legendary music-making. Full of piss and vinegar as ever, Waits is independent in ways befitting his iconic status.

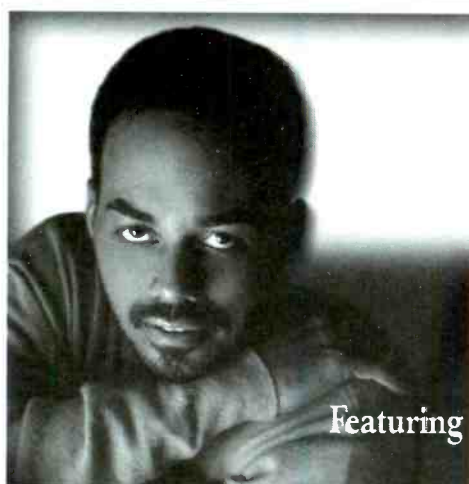
And the man still has more untamed rock'n'roll spirit than a dozen MTV bands.

Regarding the personal connotations of his new album title, Waits explains, "My wife likes to say, 'I didn't marry a man, I married a mule.' And I've been going through a lot of changes, thus 'Mule Variations.'"

Musically, "Mule Variations" melds backwoods blues, skewed gospel, and unruly art stomp into a sublime piece of junkyard sound sculpture. Fans of
(Continued on page 85)



WAITS



Peabo Bryson "Unconditional Love"

The Highly Anticipated Album Includes 2 Chart-topping Songs
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'Utopia' Bubbles Up From Fountains

Atlantic Ramps Up For Second Album From Pop/Rock Act

BY LISA GIDLEY

NEW YORK—After Fountains Of Wayne made a commercial and critical splash with the harmony-filled, '60s-style pop of their 1996 debut, it might have seemed natural for their follow-up to simply offer more of the same. But the musical adventurers have stretched out sonically on their second disc, "Utopia Parkway," due April 13 on Atlantic.

"Typically, the first album is sort of a statement of purpose, to put it in ridiculous business terms," says singer/guitarist/key-boardist Chris Collingwood. "It's like 'Here's what we are; here's what we do.' If you try to make it too complicated and too weird, it tends to muddle the vision. But once you've established that, I think it's a natural progression to do something a little more diverse."

Adds singer/bassist/keyboardist Adam Schlesinger, "Our first record was very much of an in-your-face first album, which is to say all the songs were immediate and straightforward and stripped-down. On this record, we just

wanted to try some different ideas."

The group's self-titled first effort struck a chord with listen-



FOUNTAINS OF WAYNE

ers: Filled with British Invasion-style pop hooks and clever post-modern lyrics, "Fountains Of Wayne" garnered widespread praise, rose to No. 20 on Billboard's Heatseekers chart, produced the No. 14 Modern Rock Tracks hit "Radiation Vibe," and sold 92,000 copies in the U.S., according to SoundScan. In Billboard's 1996 Critics' Poll, it tied for second place.

On "Utopia Parkway," the band's scope is wider, ranging from the sweet, understated love lament "Hat And Feet" to the '70s arena

rock homage "Laser Show." It also features a guest appearance by Interscope artist Ron Sexsmith, who adds backing vocals to the contemplative "Fine Day For A Parade."

Yet the group's skill with '60s-style melodies and pop culture-savvy lyrics is still evident: "Denise," a lovesick ode to a cold-hearted, Puff Daddy-listening travel agent, spikes its chorus with an armful of sha-la-las, while the consumer-culture satire "The Val-

(Continued on page 23)



Racing To The Finish. The Omaha, Neb.-rooted sibling quartet Mulberry Lane is near completion of its Refuge/MCA debut, "Run Your Own Race," which is due in May. Produced by Doug Trantow, the acoustic pop project will be preceded by the single "Harmless," which went to radio Feb. 23. Pictured in the studio, from left, are Heather Mulberry; Refuge founder Don Gehman, the album's executive producer; Jaymie Mulberry; Trantow; Allie Mulberry; and Rachel Mulberry.

1000 Clowns Take Lighthearted Approach On Elektra's 'Bubble'

BY MICHAEL PAOLETTA

NEW YORK—On paper, the concept of the Elektra act 1000 Clowns sounds a lot like a Mickey Rooney and Judy Garland film wherein the



1000 CLOWNS

two, with much verve and innocence, exclaim, "Let's put on a show!"

Made up of six friends—founding member/ringleader MC Kevi, mix-masters Mr. Pao and DJ Dax, singers Anita and Michelle, and drummer Scotty—1000 Clowns have a similar approach. Of course, instead of

putting on a show, the group made an album.

Scheduled for release April 27, the Los Angeles-based act's debut album, "Freelance Bubblehead," overflows with frothy good fun, as well as some tender moments. Over the course of 12 tracks, the group covers a variety of topics, including a lost kitten ("Kitty Kat Max"), bodily scents ("Everybody Smells So Different"), New York ("I Love NY"), AIDS ("Pretty Liar"), and love ("[Not The] Greatest Rapper").

Musically, "Freelance Bubblehead" intertwines the quirkiest aspects of Deee-Lite, the funky vibe of De La Soul, the DIY verve of Cibo Matto, and the serious vibeology of Roy Ayers.

"I wanted to blend a variety of different styles together," says Kevi. "You know, music that influenced me

(Continued on page 18)

Bowie To Hit The Studio With Tony Visconti; Susan Celia Swan Shifts To Nothing

IN THE STUDIO: David Bowie plans to head back into the studio to reunite with producer Tony Visconti this month. The pair worked together for the first time in 20 years last fall when they cut a track for the "Rugrats" movie (Billboard, Sept. 26, 1998). That meeting led to the decision to work together on Bowie's next studio album. Visconti says he expects to record material that, while sounding totally modern, could hark back to some of their earliest collaborations, including 1972's "The Man Who Sold The World," or 1977's "Low." Visconti adds that the project will be a band effort including Reeves Gabrels and Gail Ann Dorsey. "David wants all the songs written before he goes into the studio," says Visconti. "Ziggy Stardust" and "Scary Monsters" were written that way, instead of going in and trying to write once he was there" . . . Saxman Dave Koz is in the studio recording his new album for Capitol. Guests on the project, which he expects will come out in the late summer, include Luther Vandross, Jonathan Butler, and Chris Botti.

CH-CH-CHANGES: After a brief stint at 550 Records as VP of media and artist relations, Susan Celia Swan has been named senior VP of publicity and new media at Nothing Records, the Interscope-distributed label run by Trent Reznor and John A. Malm Jr. She is based in Interscope's New York office . . . Craig Lambert has exited his post as senior VP/GM of Sherman Oaks, Calif.-based Trauma Records (BillboardBulletin, March 4). Lambert will act as a consultant for the company. In other Trauma news, senior VP of artist development Mike Jacobs will now oversee alternative and rock promotion. Trauma has also let go three field promotion staffers in Boston, Detroit, and Chicago.

EXPLANATION PLEASE? One of the highlights of Grammy week was BeBe Winans' performance at the MusicCares dinner Feb. 22. Winans, joined by Donnie McClurkin, sang a bone-tingling version of "Jesus Children Of America," written by the night's honoree, Stevie Wonder. In fact, Winans was the only performer of the evening, other than Wonder, to receive a standing ovation. Which makes it all the harder to understand why Winans doesn't have a recording contract. After a long stint on Capitol, he released one album on Atlantic and is now looking around. His deal with EMI Music Publishing continues.

MAKE MY DAY: Clint Eastwood, who has his own Warner Bros.-distributed label, Malpaso, has co-written a song that will be featured in his new movie, "True Crime." The tune, "Why Should I Care," was written with Linda Thompson and Carole Bayer Sager and produced by Tommy LiPuma and David Foster. Diana Krall recorded the song, which will be released as a single March 29 on Verve and will be featured on Krall's new album, "When I Look In Your Eyes," coming June 8. Eastwood is also making his music video directorial debut by shooting the clip for the song.



by Melinda Neuman

STUFF: Those teen poster boys of cute 'N Sync have teamed with Phil Collins for a track on the "Tarzan" soundtrack. The tune, "Trashin' The Camp," features the performers scatting. No word yet if the tune will appear in the Disney animated feature . . . Willie Nelson is slated to tape a 25th-anniversary special for the popular PBS music show "Austin City Limits" on Thursday (18). He'll be joined by his buddy Leon Russell. Later that evening, Nelson is expected to join Russell at his show at Stubbs in Austin, Texas. The "Austin City Limits" special will air next January.

Palm Pictures has struck a U.S. deal with Howie B.'s Pussyfoot label to release up to six titles annually. The first release will be Howie B.'s solo album "Snatch," which is due Tuesday (16) . . . Former Tears For Fears member Curt Smith is entrenching himself further into artist management. In addition to managing Angelique, he has now signed the British band Mulu. The act, which used to be on Dedicated, is looking for a new deal. He continues to record as well, under the name Mayfield. "I think I can bring an understanding as a manager since I've been an artist," he says. "A lot of managers and record companies don't understand the ins and outs, since they've never been an artist. I feel like I can bridge that gap."

ON THE ROAD: Limp Bizkit has been named the headliner of this year's Family Values tour. A home video and live album of last year's outing will be released March 30 through Epic . . . Nickelodeon's first package tour will hit U.S. amphitheaters this summer with Monica as the headliner (BillboardBulletin, March 4). The outing will also feature 98°, Tatyana Ali, Aaron Carter, and 3rd Storee (see story, page 27) . . . Continuing their tour of playing only one night per country, the Bee Gees will hit Sydney's Olympic Stadium March 27.

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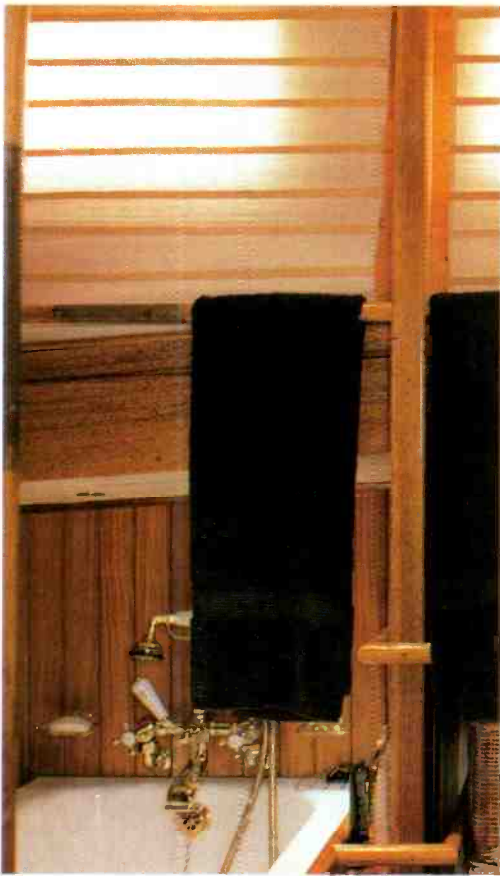
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After Years Together, EMI's Roxette Finds Freedom In Owning Its Rights

BY DOMINIC PRIDE

CANNES—When dealing with major labels and publishers, you don't have to own all your own recording and publishing rights—but it helps. That's what Per Gessle of Roxette has learned.

Along with his band partner, Marie Fredriksson, Gessle owns the recording rights to the act's entire catalog of hits—including the cuts on "Have A Nice Day," an album due outside North America March 22 on EMI. No stateside deal has been signed, but it's understood that RCA, Capitol, and Epic have been talking to Roxette about issuing the album.

Gessle also owns, through four separate publishing companies, the rights to all of the songs he has written—bar one title, an entry to the Eurovision song contest that is owned by PolyGram's Sweden Music.

Even among established acts, Roxette's rights ownership puts the band in a select club. Apart from business-savvy acts such as Pet Shop Boys, most acts end up with their labels owning the rights to their recordings.

Gessle says rights ownership results in obvious financial advantages for Roxette, but even more important is the business freedom it grants the acts.

Evan Lamberg, executive VP of EMI Music Publishing, North America, says it helps to have



ROXETTE

such a business-savvy person to deal with.

"He's a great songwriter, but he's also a great businessman," Lamberg says of Gessle. "By own-

ing the copyrights, he holds the key."

The setup also allows for more creative freedom, argues Gessle. "There's no real A&R," he says. The duo has worked with producers Clarence Öfverman and Michael Ilbert, and it "presents" its ideas to Kjell Anderson at EMI Sweden.

Roxette Recordings licenses the tracks to EMI Sweden, and EMI's London-based international department is working the album in all territories outside of the U.S. The deal is for three albums, including "Have A Nice Day," with further options.

The deal is for the world outside the U.S., and not just because of the closure of the group's previous American label, EMI Records. Even under the last deal, the 1995 hits compilation "Don't Bore Us, Get Us To The Chorus"

was not released by EMI Records in the U.S.; it sold 4 million copies elsewhere in the world, according to the label.

"We have not worked for real [in the U.S.] since 'Tourism' in 1992," says Gessle. "EMI could not sell our greatest-hits album in America."

The act's lack of U.S. success in the middle to late '90s contrasts with its sales throughout the rest of the world. "It was strange, because Roxette is essentially American-sounding music," says Gessle. "EMI, globally, has been good to us, apart from the U.S. At home, in Southeast Asia . . . it's worked everywhere, apart from in America."

The current album retains what Gessle calls the "Roxette trademark" of power choruses and guitar-pop tunes. However, cuts like

(Continued on page 23)

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3/21/99	Tucson, AZ	The Rialto Theatre	4/10/99	Minneapolis, MN	400 Club
3/23/99	El Paso, TX	Club 101	4/12/99	Kansas City, MO	Grand Emporium
3/24/99	San Antonio, TX	Laboratory	4/14/99	Denver, CO	Bluebird Theatre
3/25/99	Dallas, TX	Trees	4/15/99	Las Vegas, NV	House of Blues
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business ^{BOXSCORE} TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ROLLING STONES WIDE MOUTH MASON	Palace of Auburn Hills Auburn Hills, Mich	Feb. 22	\$2,233,848 \$300/\$39.50	19,570 sellout	TNA/USA/Cellar Door
THE ROLLING STONES THE FLYS	National Car Rental Arena Miami	March 5	\$2,213,231 \$360/\$39.50	19,085 sellout	TNA/USA/Cellar Door
GEORGE STRAIT, TOM MCGRAW, DIXIE CHICKS, KENNY CHESNEY, JO DEE MESSINA, MARK WILLIS, ASLEEP AT THE WHEEL	Sun Devil Stadium Tempe, Ariz.	March 6	\$2,012,124 \$49.50/\$29.50	54,681 sellout	PACE Touring
THE ROLLING STONES THE FLYS	Ice Palace Tampa, Fla.	March 3	\$1,799,877 \$210/\$39.50	18,470 sellout	TNA/USA/Nedertander
THE ROLLING STONES BIG SUGAR	Air Canada Centre Toronto	Feb. 25	\$1,723,445 (\$2,589,697 Canadian) \$149.65/\$26.29	17,298 sellout	The Next Adventure/ TNA/Universal Concerts Canada
ROD STEWART	First Union Center Philadelphia	Feb. 26	\$760,800 \$75.25/\$50.25/ \$25.25	13,910 15,690	Electric Factory Concerts
ELTON JOHN	Van Andel Arena Grand Rapids, Mich.	March 5	\$380,227 \$46.50	12,634 sellout	Belkin Productions/ Cellar Door
ELTON JOHN	Peoria Civic Center Peoria, Ill.	March 2	\$452,372 \$49.50/\$39.50	11,636 sellout	Jam Productions/ Jay Goldberg
JAY-Z, DWY, REDMAN, METHOD MAN	Continental Airlines Arena East Rutherford, N.J.	March 3	\$240,058 \$27.50/\$27.50	19,581 sellout	Metropolitan Entertainment/ Barristers Entertainment/ Radio Events Group
ELTON JOHN	Roanoke Civic Center Roanoke, Va.	Feb. 9	\$483,465 \$31/\$31	10,737 sellout	Cellar Door

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New York City Boosts Entertainment Companies to the Top of the Charts.

Velccity Recordings was growing, but not at the tempo it wanted. "Although we were headquartered in Memphis, our employees had to be close to the industry talent in New York City," says Executive Director Rick Phifer, whose company specializes in vinyl record releases for radio and dance club disc jockeys.

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Top 10 Favorite Artist Picks

February 26, 1999

The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	Pat McGee Band	Rock	1
2	Nylon Kincaid	Hard Rock	1
3	Blue Muse	Blues	1
4	Mad Cow	Rock	1
5	Zoe	R&B	3
6	Patrick Mattingly	Alternative	5
7	W.L. Milo	Instrumental	6
8	Warm Target	Alternative	1
9	Betty Lynn Cade	Country	1
10	D'Viou E	Hip-Hop	4

Weekly results are based on votes cast by BTN's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received.

Radio BTN Favorite Song Requests

February 26, 1999

The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	Please, II Defiants	Dance	3
2	Drama, 10 Watt Mary	Alternative	2
3	Gov't Cheese, Betty In Black	Funk	36
4	Everyday Routine, Mudfaces	Hip-Hop	2
5	Everybody's Runnin'..., Lydia Canaan	Pop	2
6	Smoke & Rosewater, Stephanie Cox	Rock	1
7	She Gotta Lotta..., Professor D & the Playschool	Dance	12
8	Spiders, Primitive Puppet	Alternative	2
9	Down, Troy David	Pop	20
10	Fall 4 U, Warm Target	Alternative	1

Weekly Radio BTN rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site.

New Talent Spotlight

The Most Outstanding Acts Available On BTN

Pat McGee Band

The Pat McGee Band has built up a massive US following on the strength of its sold-out performances on college campuses and at top clubs, including New York's Irving Plaza and Atlanta's Variety Playhouse. The group has opened up for such major headliners as Jimmy Buffett, Fleetwood Mac, Counting Crows, and James Taylor. The band has sold over 90,000 copies of its first two independent releases. The Pat McGee Band's easily accessible rock tunes are heard regularly MTV's "The Real World" and "Road Rules."



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Advertisement

Artists & Music

1000 CLOWNS

(Continued from page 12)

growing up. That's why you'll find classic East Coast hip-hop beats next to flutes and acoustic guitars."

Kevi admits that when he first began working on the songs, which are published through Kevi & Max Music (BMI)/Ratner Music Publishing (BMD), people were always telling him that no one would be into what he was doing.

Says Kevi, "They either found the music too fun or they found me too happy-go-lucky. I was always told, 'If you're gonna use elements of rap, you have to be tough. You can't rap about some cat. Nobody raps about a cat.' Basically, everyone was telling me not to be myself. And all I wanted to do was be myself."

While Kevi and Mr. Pao co-produced "Freelance Bubblehead," they did so in conjunction with some alternative-leaning producers: Mario Caldato (Beastie Boys), Danny Saber (Rolling Stones, Happy Mondays), Mickey P (Beck, Moby), and Carl Stephenson, the mastermind behind Forest For The Trees and co-producer of Beck's first album, including the single "Loser."

Lydia Andrews, director of marketing of Elektra, says she's looking forward to working such an eclectic, ultimately upbeat project.

"The group is here to have fun, to have a good time," she says. "This is feel-good music. There is a definite niche for this style of music."

The set's first single, "(Not The) Greatest Rapper," was delivered to top 40/crossover, urban, and college radio Feb. 15.

According to Andrews, stations in target markets include KIIS Los Angeles, WXOQ Philadelphia, WZJM Cleveland, KMEL San Francisco, KUBE Seattle, XHTZ San Diego, WBBM Chicago, WQHT New York, and WPGC Washington, D.C.

The song has already begun to generate active college radio airplay, adds Andrews. "(Not The) Greatest Rapper" was released commercially March 9.

Due to the group's positive vibe and novel approach, Elektra isn't relying on one target demo, says Andrews.

"We'll be utilizing college rep teams to get cassette samplers to the right group of people," Andrews explains. "At the other side of the spectrum, we'll be running a campaign with Radio Disney, the new syndicated kids' radio [network]. Radio Disney airs in 36 markets.

Andrews notes that the Mark Kohr-directed video for "(Not The) Greatest Rapper" has already been added to the Box.

1000 Clowns are managed by Darren Lewis and David Gilbert of Los Angeles-based Revolver Management, the same company that manages Everclear. The group's booking agent is Jenna Adler of Los Angeles-based Creative Artists Agency.

To date, Kevi and crew have played nine dates, most recently March 9 at Shine in New York. On March 25, 1000 Clowns will play the Viper Room in Los Angeles. Andrews says that a multi-city tour is in the works.

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

TWO GUYS FROM SWITZERLAND: Boston-area duo **My Favorite Relative** has been together for less than a year, but it has packed local clubs and recently pulled six nominations for this year's Boston Music Awards. Now it's courting interest from four major record labels, according to its manager, **Pete Galli**. Meanwhile, several songs from the duo's self-produced EP, "On Holiday," have garnered steady airplay on Boston stations WBCN and WFNX, even though, as singer **Adrian Hierholzer** points out, "we really don't have a Boston sound at all."

Then again, why should they? Hierholzer and his partner, multi-instrumentalist **Kurt Uenala**, both hail from Switzerland, where Hierholzer once sang in the metal band **Krokus** and Uenala played in the equally unlamented rock band **Celtic Frost**. Both emigrated to Boston after dance clubs dried up the live music scene in Zurich, according to Hierholzer, and thereafter determined to create music that had nothing to do with their former bands. "We were totally sick of heavy guitars," he admits.

The result, alchemized after a year or so of experimentation in their basement home studio, is an ingenious combination of "happy pop songwriting but with an edgy production," says Hierholzer, whose inventive mix of catchy melodies and electronic textures bears comparison with bands like **the Cardigans** and **the Boo Radleys**.

In live performance, the Swiss pair is augmented by three other Boston musicians (two from Germany, one from Virginia), who do their best to replicate the textures they've whipped up in the studio. "We never think, 'Oh, we don't have a clarinet player in the band' when we're recording the music," Hierholzer says. "We just put it in and see what happens."

Bostonians can be notorious for their clannish pride, but so far **My Favorite Relative** has been embraced with an enthusiasm that's surprised and pleased these European expatriates. "The last gig we played, I realized that the crowd knew all the words and people were singing along," the singer says. "I guess that means I can't forget the words anymore."

For more information, contact Galli at 617-782-4192.

PLACES TO GO: **Dave Hall** has been gradually building a solid following on the DIY circuit, making inroads where few other out-gay artists are: in mainstream rock circles. In fact, as he promotes "Places," the second effort for his homemade Guiseppe Joe label, he is playing larger and more mixed crowds than ever before.

"My music appeals to people who are enlightened and people who can find something universal in what I'm doing and saying," says the New York-rooted artist.

"Places," with its blend of rugged roots rock and pop/folk, often succeeds in exploring the highs and lows of relationships without sexual boundaries. At the same time, however, Hall can't resist the temptation to press a few political buttons, as he does on "Biff N' Tony's Wedding," which has begun to draw the interest of college radio programmers on the East Coast.

Hall will spend the next couple of months on the road promoting the disc, and he's considering releasing "Biff N' Tony's Wedding" as a single.

For more information, call **Joe Romano** at 718-260-9308.

FOR THE RECORD: The correct World Wide Web site address for **the Rosenbergs** is www.therosenbergs.com.

Assistance in preparing this column was provided by **Mark Rowland** in Los Angeles.

Tejano Stars Reyna And Pulido Shine At First TEMA Awards

BY RAMIRO BURR

SAN ANTONIO—Elida Reyna and Bobby Pulido were celebrated as new major forces in Tejano music at the new Tejano Entertainers and Musicians Assn. (TEMA) Awards, held Feb. 27 here.

Reyna was a big winner of the star-studded evening, grabbing three awards—best female entertainer, best vocalist, and best mariachi song for her track “Duele” from her Tejas Records album “EYA '98”

“We have been on the road, touring all over, and we have been working hard,” she said. “It is nice to be recognized. I’m really feeling ecstatic.”

Meanwhile, EMI Latin’s Pulido, who was nominated for four awards, was left holding one—the prestigious male entertainer award, presented at the end of the awards gala.

Still, Pulido has been red-hot, attracting packed audiences at dance halls across the Southwest and undertaking extensive concert tours of Mexico. He enjoyed a string of hit singles on Billboard’s Hot Latin Tracks chart last year.

The crowd was estimated at 1,300, about one-third of Municipal Auditorium’s capacity of 4,800. The turnout was considered good for the first TEMA Awards.

TEMA is a music group that was started in summer 1998 by Rudy R. Trevino, who had left his post as director of the Texas Talent Musicians Assn. (TTMA). That group is responsible for the original Tejano Music Awards, which take place Saturday (20) at the Alamodome.

The TEMA and TTMA are still in Texas’ 150th District State Court trying to resolve the legal question of who has the proprietary right to present a Tejano awards show (Billboard Oct. 17, 1998).

Other big TEMA winners included Grupo Vida, Michael Salgado, David Lee Garza, and newcomer Javier Molina.

The awards show was preceded by a daylong “fanfest” at Market Square here, which drew an estimated 10,000 people and featured some 40 acts on multiple stages, including La Vista, a five-man group from Nashville; Becky Mireles of Corpus Christi; Rey Reyna and Elizabeth from Dallas; and Jerry & the Ruf-Nex from Benavides.

Officials also presented special honors. The Humanitarian Award went to Gary Hobbs; the Pioneer Award was presented to Leyendas y Raices, a group made up of Sunny Ozuna, Freddie Martinez Sr., Carlos Guzman, and Agustin Ramirez; and the Star Blazer Award was given to La Tropa F.

Following is a complete list of winners:

Song: “Te Quiero, Te Amo,” David Lee Garza (EMI Latin).

Show band: Grupo Vida (Tejas
(Continued on page 80)

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**“ I HAD A DREAM I WAS
SLEEPING**

found myself way down below
I couldn’t get to Heaven,
you know the place I had to go”

—Lazy Bill Lucas

❧

**It ain’t Heaven,
but it’s as close as you’re gonna get while you’re still breathing.**

❧

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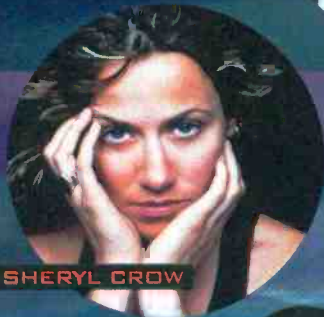
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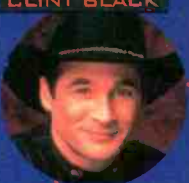
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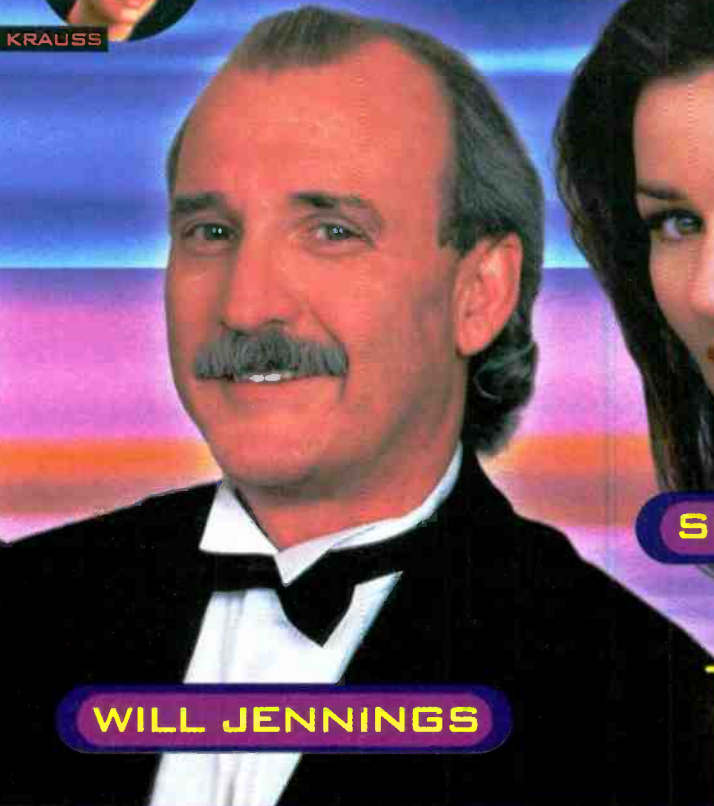
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BILLBOARD'S HEATSEEKERS ALBUM CHART

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		TITLE
			ARTIST	MARCH 20, 1999	
			SoundScan® IMPRI NT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
			No. 1		
1	1	24	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 2802/WARLOCK (10.98/16.98)		WWW.THUG.COM
2	4	19	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98)		NO PLACE THAT FAR
3	10	9	SIXPENCE NONE THE RICHER SQUINT 7032 (10.98/15.98)		SIXPENCE NONE THE RICHER
4	6	28	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)		HOLIDAY MAN
5	7	19	DIVINE PENDULUM 12325/RED ANT (10.98/16.98)		FAIRY TALES
6	8	18	KID ROCK LAVA/ATLANTIC 83119/AG (7.98/11.98)		DEVIL WITHOUT A CAUSE
7	11	30	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)		NOTHING BUT LOVE
8	14	34	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)		TRIN-I-TEE 5:7
9	16	4	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98)		NUUESTRO AMOR
10	9	2	LIT RCA 67775 (9.98/13.98)		A PLACE IN THE SUN
11	17	24	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98)		SOME THINGS I KNOW
12	22	34	FIVE ARISTA 19003 (10.98/16.98)		FIVE
13	5	2	PRINCE PAUL TOMMY BOY 1210* (11.98/16.98)		A PRINCE AMONG THIEVES
14	13	47	ELVIS CRESPO ● SONY DISCOS 82634 (8.98 EQ/14.98)		SUAVEMENTE
15	23	6	ROY D. MERCER VIRGIN (NASHVILLE) 46854 (9.98/15.98)		HOW BIG'A BOY ARE YA? VOLUME 5
16	12	2	SLEATER-KINNEY KILL ROCK STARS 312* (10.98 CD)		THE HOT ROCK
17	18	8	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98)		PRINCESSES NUBIENNES
18	21	17	TQ CLOCKWORK 69431*/EPIC (11.98 EQ/16.98)		THEY NEVER SAW ME COMING
19	24	24	SHAKIRA ● SONY DISCOS 82746 (10.98 EQ/15.98)		DONDE ESTAN LOS LADRONES?
20	19	17	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98)		ON DA GRIND
21	32	6	MARVELOUS 3 HIFI/ELEKTRA 62375/EEG (10.98/16.98)		HEY!ALBUM
22	3	2	BUILT TO SPILL WARNER BROS. 46952 (16.98 CD)		KEEP IT LIKE A SECRET
23	27	26	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/MERCURY (10.98 EQ/16.98)		JUST WON'T BURN
24	20	61	AVALON SPARROW 51639 (10.98/15.98)		A MAZE OF GRACE
25	28	6	MARCO ANTONIO SOLIS FONOVISA 0516 (10.98/16.98)		TROZOS DE MI ALMA

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

26	26	2	KELLY WILLIS RYKODISC 10458 (6.98/11.98)	WHAT I DESERVE
27	49	2	NOELIA FONOVISA 6080 (8.98/12.98)	NOELIA
28	25	4	THE OTHER ONES GRATEFUL DEAD 14062/ARISTA (20.98 CD)	THE STRANGE REMAIN
29	NEW ►		BAZ LUHRMANN CAPITOL 57636 (16.98 CD)	SOMETHING FOR EVERYBODY
30	33	8	VICENTE FERNANDEZ SONY DISCOS 82713 (8.98 EQ/14.98)	ENTRE EL AMOR Y YO
31	36	13	FFH ESSENTIAL 10498 (10.98/16.98)	I WANT TO BE LIKE YOU
32	29	9	JERRY RIVERA SONY DISCOS B2862 (8.98 EQ/14.98)	DE OTRA MANERA
33	38	17	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITYWORD 69542/EPIC (10.98 EQ/16.98)	LIVE FROM THE POTTER'S HOUSE
34	41	12	JENNIFER KNAPP GOTEE 3832 (9.98/11.98)	KANSAS
35	39	62	SEVENDUST TWT 5730 (10.98/15.98)	SEVENDUST
36	NEW ►		TITO ROJAS M.P. 56250/SONY DISCOS (9.98 EQ/14.98)	ALEGRIAS Y PENAS
37	NEW ►		LOS TEMERARIOS FONOVISA 6078 (8.98/12.98)	15 EXITOS PARA SIEMPRE
38	46	30	THE W'S 5 MINUTE WALK 25204/SARABELLUM (10.98/16.98)	FOURTH FROM THE LAST
39	31	6	SHAE JONES M3 53232/UNIVERSAL (10.98/16.98)	TALK SHOW
40	40	8	VAST ELEKTRA 62173/EEG (10.98/16.98)	VISUAL AUDIO SENSORY THEATER
41	15	2	SEBADOH SUB POP 31044*/SIRE (10.98/15.98)	SEBADOH
42	42	28	TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98)	KISS THE SKY
43	44	28	KEB' MO' OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98)	SLOW DOWN
44	45	23	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE (10.98 EQ/16.98)	PLEASURES OF THE NIGHT
45	43	55	JAGGED EDGE ● SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
46	RE-ENTRY		REBECCA ST. JAMES FOREFRONT 25189 (10.98/15.98)	PRAY
47	NEW ►		SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
48	RE-ENTRY		THE CORRS 143/LAVA 83106/AG (10.98/16.98)	TALK ON CORNERS
49	48	10	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98)	HOW YOU LUV THAT? VOL. 2
50	NEW ►		MAG RELATIVITY 1654 (10.98/16.98)	HUSTLAZ HEAVEN

POPULAR UPRIISINGS

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

OVER JOI-ED: Electronica/dance music from the U.K. has become commonplace, but **Joi** adds a unique twist. The duo of DJ brothers—**Farook** and **Haroon Shamsher**—incorporate



Writer's Block. Quirky singer/songwriter Block says of his second album, "Timing Is Everything" (Java/Capitol), "It's been a learning curve because I put out my first record on my own label. This is more like the real thing." The album's first single, "Rhinceros," has been getting airplay on rock stations like WHFS Washington, D.C., and WBCN Boston. The song is also featured on the soundtrack to "Blast From The Past."

traditional Asian music with contemporary dance beats on its Astralwerks album "One And One Is One."

The brothers, whose her-

itage is Anglo-Bengali, were featured on the "Star Rise" album, a remix collection that was a tribute to the late **Nusrat Fateh Ali Khan**. **Joi** has also racked up several live appearances, including an opening slot on **Spiritualized's** U.K. tour.

Says Farook: "We have a real mixture of cultures in our audience. We have this basic belief that you just have to enjoy yourself." He dismisses the notion that the public's interest in electronica and dance music has already peaked. "I think dance music is actually gaining in popularity."

Joi's live show includes a live guitar, sitar, and tabla. The duo recently completed the video for "Asian Vibes." **Haroon** adds that although many electronica acts shy away from being in their videos, **Joi** is "not afraid to be in front of the camera."

MOVER ON THE MOVE: San Francisco-based power-pop/rock band **Mover** has been steadily touring in support of its second album,



Reverend Record. The Rev. Jackie McCullough is well-known in her native Jamaica and is an associate pastor at the Elim International Fellowship in Brooklyn, N.Y. Her new album, "This Is For You Lord" (Gospo Centric), features songs written by McCullough and members of Kirk Franklin's the Family choir.

"The Only One" (Mod Lang Records). The group will play at a **Gram Parsons** tribute show April 24 at Slim's in San Francisco.

SMOKIN' SCOTT: Grammy-winning saxophonist **Tom Scott** has been a regular on Billboard's Top Jazz Albums chart. Scott and his band, the **L.A. Express**, return with "Smokin' Section," due April 13 on Windham Hill Jazz. The album features guest appearances from **Phil Perry** and **Patty Smyth**. The first single is the album's title track, which has already been serviced to jazz and AC radio.

INOJ INGÉNUÉ: In 1998, R&B/pop singer **INOJ** (pronounced "I-know-J") hit the top 40 on The Billboard Hot 100 chart with two cover songs: "Love You Down" (originally a hit for **Ready For The World**) and **Cyndi Lauper's** "Time After Time." The latter song peaked at No. 6 on that chart, and the video for **INOJ's** "Time After Time" received exposure on **BET** and the **Box**.

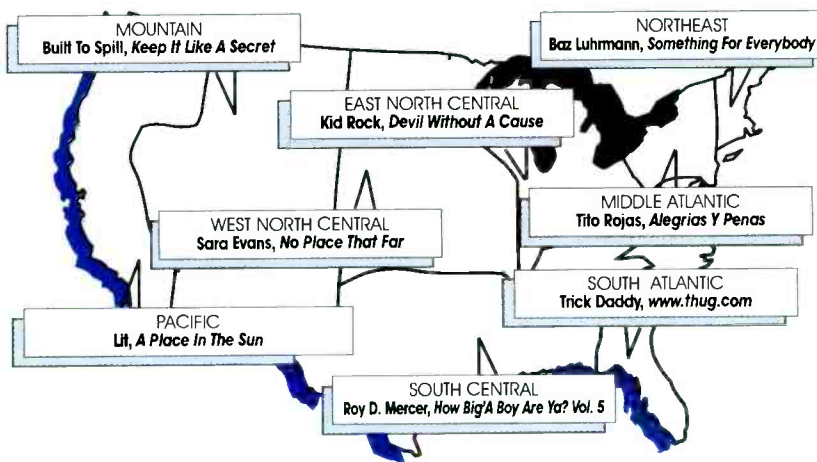
Raised in Washington, D.C., **INOJ** came up with her unusual stage name by spelling her real first name, **Joni**, backward. Her debut album, "Ready For The



Rubberroom Rappers. Chicago-based hip-hop group **Rubberroom** has been cultivating a following with several independent releases and live performances since the ensemble's inception in 1993. **Rubberroom's** latest album, "Architechnology" (due March 23 on 3-2-1 Records), blends hard-edged rapping with psychedelia and techno and features 13 DJs. The act is currently on a mini-tour in support of the album. Tour dates include Friday (19) in Austin, Texas, and April 15 in St. Louis.

World (So So Def/Columbia), is set for release March 23. "Time After Time" and "Love You Down" are featured on the album.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Lit A Place In The Sun	1. Roy D. Mercer How Big'A Boy Are Ya? Volume 5
2. Sleater-Kinney The Hot Rock	2. Sara Evans No Place That Far
3. Built To Spill Keep It Like A Secret	3. Trick Daddy www.thug.com
4. Sixpence None The Richer Sixpence None The Richer	4. Divine Fairy Tales
5. Los Tri-o Nuestro Amor	5. The Flys Holiday Man
6. Shakira Donde Estan Los Ladrones?	6. Ghetto Mafia On Da Grind
7. Les Nubians Princesses Nubiennes	7. The Wilkinsons Nothing But Love
8. Elvis Crespo Suavemente	8. Lee Ann Womack Some Things I Know
9. Marco Antonio Solis Trozos De Mi Alma	9. Sixpence None The Richer Sixpence None The Richer
10. Latin Playboys Dose	10. Eddie Gonzalez Con Ustedes

'UTOPIA' BUBBLES UP FROM FOUNTAINS

(Continued from page 12)

ley Of Malls" adds a Zombies-esque Farfisa line. ("That's completely intentional," notes Collingwood. "They're one of my favorite bands.")

Atlantic executive VP/GM Ron Shapiro is optimistic about "Utopia Parkway," which was produced by Collingwood and Schlesinger.

"In songs that are not that long, they manage to hit the human experience on so many different subjects in a way that makes you sort of laugh about life," he says. "They make songs you like to sing along with, but their music also strikes some nerve, intellectually and emotionally."

Collingwood and Schlesinger split songwriting duties for the group, which includes guitarist/vocalist Jody Porter and drummer Brian Young. The band's songs are published by Monkey Demon Music/EMI (BMI) and Awkward Paws Music/PolyGram (ASCAP).

The album's first single, "Denise," will be sent to modern rock and college stations Monday (15). The track won't be released as a commercial single, although Shapiro says Atlantic may consider doing so when the song is sent to other pop-friendly formats. No further radio release dates have been set.

Aaron Axelsen, music director of modern rock KITS (Live 105) San Francisco, says "Denise" could do well at the station, considering how its listeners embraced songs from Fountains Of Wayne's debut.

"'Radiation Vibe' did well with us," he says, "and then we took a chance with the album cut 'Sink To The Bottom.' It just struck a nerve with me. We had an amazing run with it; it was a huge call-out record for us."

Natalie Waleik, VP of the Allston, Mass.-based chain Newbury Comics, says the album's retail performance could depend on the band's success at radio. She notes that "Denise" sounds like a strong single. "It's a very hooky pop song," she says, "and then it's got that retro chorus; it's so catchy. I think this album could do a lot better for us than the last record."

Shapiro says the label will fur-

ther support the album with a video for "Denise" and ads in such consumer magazines as Spin and Alternative Press. The group, which is managed by Q Prime and booked by Mitch Okmin/MOB Agency, will tour the U.S., the U.K., and Europe in late spring. (The band is signed to Atlantic worldwide.)

For Atlantic, the U.K. is another natural territory to take Fountains Of Wayne's bubbly pop. The

'Their songs hit the human experience on many subjects'

group did a British promotional tour in February, and "Utopia Parkway" will be released there March 29.

"I do think that Adam and Chris write music that you can absolutely hear on the radio in England," says Shapiro. "Radiation Vibe" made the top 40 of the U.K.'s Chart Information Network chart in March 1997.

"The national attitude there is a little more sarcastic," notes Collingwood. "In America, a lot of the music that ends up getting on the radio is more sincere."

"Utopia Parkway" will be released March 26 in Europe and April 21 in Japan.

Schlesinger, meanwhile, has a

busy schedule outside of the band: When he's not a Fountain, he co-runs Scratchie Records with Smashing Pumpkins members James Iha and D'arcy and plays in the New York pop band Ivy, on 550 Records. He also just produced the new album by Meg Hentges on Robbin Records.

Schlesinger's side activities helped raise Fountains Of Wayne's profile in 1996, when he wrote the title track to the Tom Hanks-directed film "That Thing You Do!," which chronicled the brief rise and fall of a pop band in 1964. The breezy Beatles-esque song, credited to the film's fictional group, the Wonders, hit No. 41 on the Hot 100 in November 1996 and was nominated for an Academy Award. Schlesinger appreciated the attention that the track brought him and Fountains Of Wayne but notes that it caused some misconceptions.

"That movie came out the same exact week as our first album, so there was a lot of confusion about whether we were the band in the movie," he says. "But at the same time, I certainly wouldn't complain about it, because it got us a certain amount of attention right out of the box. I don't think it's a horrible thing for people to think about Fountains Of Wayne and think about Beatles-influenced kind of music . . . I don't think it would be pointing them in the wrong direction."

ROXETTE

(Continued from page 16)

"Stars" incorporate a Eurodisco feel.

The first single, "Wish I Could Fly," was No. 20 on Music & Media's Eurochart Hot 100 Singles chart for the week of March 6. The track has also hit No. 1 in the magazine's Border Breakers chart, which tracks the progress of continental European repertoire beyond its country of signing. The single was commercially released March 8.

"Wish I Could Fly" has a Todd Terry mix, a formula that has managed to get other singles airplay in markets such as the U.K.,

where programmers are more style- and format-conscious. Gessle has not always been a fan of such treatments.

"America has always wanted different remixes for radio; for example, [they put] sax solos in 'Listen To Your Heart' instead of guitar solos," he says. "People shouldn't buy our records if they don't like guitars. I used to be against it. Now I don't have a problem with it."

Assistance in preparing this story was provided by Kai R. Lofthus in Oslo.

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Reviews & Previews

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EDITED BY PAUL VERNA

POP

WILCO

Summerteeth
PRODUCERS: Wilco
Wilco 47282

From the day Wilco was formed from the ashes of Uncle Tupelo in 1995, the group has been saddled with the "roots rock" tag. Although initially Wilco seemed to embody the roots revival, the band's recent work—especially its double album "Being There" and its collaboration with Billy Bragg on the Woody Guthrie project "Mermaid Avenue"—has shown that its creative horizons are too broad to put in a box. "Summerteeth" goes even further in laying waste to whatever preconceptions listeners may have about this adventurous quartet. Here, Wilco embraces hook-laden rock à la XTC (first single "I Can't Stand It"); dark, edgy music reminiscent of David Bowie's "Ziggy" period ("She's A Jar"); and tunes that suggest the experimental essence of Beck and Ben Folds Five. At other times, Wilco brings to mind such distinctly British sources as the Beatles ("When You Wake Up Feeling Old") and Belle & Sebastian (the title track). All of the above deserve consideration at triple-A, modern rock, and college outlets. A fine album from a constantly evolving band.

BURNT TATERS

Vox Box
PRODUCERS: Burnt Taters
Planetary 9011

With a deft touch for gleaning the best of American roots rock and rockabilly—and delivering it with thoroughly modern, totally hip sensibilities—Burnt Taters shine on a dozen strong originals and two well-chosen covers. As delightfully derivative as they are impressively imaginative and inventive, the Taters lay often-stunning vocals over an airtight rhythm section, spiced with smoking acoustic guitar leads and licks. A given for roots-music formats, with strong shots at modern rock and college stations as well. Give these guys a budget and a suitably sharp, empathetic producer (Pete Anderson, T Bone Burnett, Dave Edmunds), and you could be talking breakout 2000 material. Majors would do well to give a serious listen. Contact: 804-355-0079.

BAILTERS SPACE

Solar.3
PRODUCERS: Bailterspace
Turnbuckle 017

Shards of six-string melancholy and shades of the indie rock of yore. Bailterspace has made another low-key gem of moody skronk with "Solar.3," the New York (via New Zealand) trio's best effort since 1995's "Wammo" on Matador. Punk, noise rock, and the chiming sounds of the pop Down Under all meld in clouds of sound within the insinuating single "Right Now" and the slow-burn standout "Live For You." An obvious pick for college radio and those "commercial alternative" outlets that want to go against the grain. The New York-based Turnbuckle is distributed in the U.S. by Symbiotic and in the U.K. by Cargo.

THE NEW BROADWAY CAST RECORDING

Little Me
PRODUCER: Bruce Kimmel
Varèse Sarabande 6011

A star vehicle for Sid Caesar in his original 1962 production and for Martin Short in this recent Broadway revival. "Little Me" is often shortchanged on the quality of its score, which was written by composer Cy Coleman and late lyricist Carolyn Leigh. It's tunefully terrific, including such stand-

bys as "On The Other Side Of The Track," "I've Got Your Number," "Be A Performer," and "Real Live Girl"—which Jack Jones managed to make a hit when rock-'n-roll was running rampant on the charts in '62. Short, as was Caesar, is mostly a dialogue treat on this revival cast album, with Faith Prince, among others, supplying the thoroughly professional singing voices. A '90s audio experience for "Little Me" that heightens its ingratiating score.

RAP

WU-TANG CLAN

Wu-Chronicles
PRODUCERS: various
Wu-Tang/Priority 51144

This band of MCs, beat-crafters, entrepreneurs, philosophers, and philanthropists sets the template for the hip-hop crew: an unassimilably dense cluster of ambitious individualists held together by a realist's worldview, plus a little brotherly love. This retrospective set does what its title implies—hit the high points in the epic tale of these chronic offenders of musical tradition. And the fat lady won't be singing for quite some time. The visionary RZA continues to push the genre's envelope with dangerous, moody music spaces that aim beyond the stratosphere. Method Man's cinematic physical appeal and hoarse flow still command the fans' reverent attention. Ol' Dirty Bastard (aka Sweet Baby Jesus) wears his loose cannon role—every crew needs one—as comfortably as ever. Solo or in various configurations within the mighty Wu platoon, the above talents—plus Ghostface Killah, Raekwon, Cappadonna, Killarmy, and Wu's numerous affiliates—have transformed Staten Island from New York's forgotten borough into the mythic hip-hop province of Shaolin, home base for that nation's most powerful collective.

COUNTRY

THE CHARLIE DANIELS BAND

Tailgate Party
PRODUCER: Ron W. Griffin
Blue Hat 9702

Like a stubborn old mongrel dog with a tattered bone, Charlie Daniels will not let go of Southern country rock. No matter whom you drop into the mix—Stevie Ray Vaughan, Hootie & the Blowfish, Marshall Tucker, Lynyrd Skynyrd, the Allman Brothers Band, the Georgia Satellites, Atlanta Rhythm Section, ZZ Top—it all comes out sounding like part of one eternal free-flying Charlie Daniels jam. Which is exactly what Daniels did here and which is the point of this album. "Free Bird," "Sharp Dressed Man," "Statesboro Blues," "Can't You See," et al. become part of Daniels' road oeuvre. The CDB is

SPOTLIGHT



NATACHA ATLAS

Gedida
PRODUCERS: Transglobal Underground, David Arnold
Mantra/Beggars Banquet 1014
Natacha Atlas is an artist who most certainly believes in the beat—albeit one that is adventurous and not too commercially accessible. On "Gedida," which follows in the gorgeous footsteps of her previous albums—"Diaspora" and "Halim"—Atlas is still searching for the perfect dancefloor fusion of Eastern and Western musical influences. And while the search is (thankfully) far from over, "Gedida" finds Atlas coming thisclose to realizing that perfection. Of Egyptian ancestry, Atlas was raised in an Arabic neighborhood of Brussels. Recently, she's been spending time in Cairo, going back to her roots and discovering *shaabi*, Egypt's blues-inflected pop music. So, along with some of her previous collaborators—dance music's Transglobal Underground and soundtrack composer David Arnold—the emotional singer/songwriter has crafted a luxurious musical quilt, of sorts, that is as ancient as it is contemporary. It's no wonder Atlas titled the album "Gedida." Simply put, the word means "new" in Arabic.

not about studio gloss—it's the groove and the vibe, y'all. This album should come with a black T-shirt and a fifth of Black Jack. Distributed by Navarre.

MONTE WARDEN

A Stranger To Me Now
PRODUCER: Joe Thomas
Asylum 62273

Former Wagoner Monte Warden continues to be a disciple of the Buddy Holly/Roy Orbison/West Texas wing of country music, and it shows on his first Nashville solo album. Good for him. That's not to imply that he's copying anything; it's to

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COMPILATION PRODUCER: James Austin
Rhino 75688

There's nothing quite as American as hot rods. Symbols of youth, rebellion, independence, sexual vitality, and materialism, these souped-up machines seized this country's imagination at the dawn of the rock-'n-roll era and never let go. This four-CD tribute to hot-rod mania covers all the obvious bases: Jacky Brenston & His Delta Cats' "Rocket 88," the Beach Boys' "Little Deuce Coupe," Wilson Pickett's "Mustang Sally," War's "Low Rider," etc. But the collection also digs beneath the surface of the genre, tapping into country (Hank Williams' "Lost Highway"), alternative folk (Phranc's "64 Ford"), power pop (Dave Edmunds'

"Crawling From The Wreckage"), and uncategorizable oddities like Nervous Norvus' noir "Transfusion." Also included are such pop-culture curios as Dinah Shore's "See The U.S.A. In Your Chevrolet" and an ironic 1955 James Dean interview in which he urges caution on the road. A long, amply illustrated booklet features Tom Wolfe's timeless essay "The Kandy-Kolored Tangerine-Flake Streamline Baby"; recollections by hot-rod enthusiasts Jim Pewter, Pat Ganahl, and compilation producer James Austin; and a hot-rod glossary. In Rhino fashion, the package itself is a wonder to behold: Lunchbox-sized, it contains not only four paperback disc packages that feature hot-rod color schemes but also a Moon Eyes key chain/bottle opener, stickers, and a pair of purple fuzzy dice! Start your engines . . .

SPOTLIGHT



MARY LEE'S CORVETTE

True Lovers Of Adventure
PRODUCER: Eric "Roscoe" Ambel
Wild Pitch 2011

The band, led by marvelous singer/songwriter Mary Lee Kortes, follows up its acclaimed self-titled 1997 album with a long-awaited second outing that builds on the strengths of its debut. Working with a crack rock-'n-roll combo that incorporates cello, Gypsy accordion, church organ, and other unique textures, Kortes delivers radiant songs that cut through the insipid dross on the pop and alternative airwaves like a buzz saw. "Sweeter Than True," "Happy Birthday," "Love In Another Language," "Lick The Sunshine," "In Another Lifetime," and "Lost Art" are exhilarating narrative ballads with the eloquence and scene-setting force of art songs. Kortes' voice glides from a wisp to a tensile wail—with a wealth of subtlety in between and all of it in the service of her storytelling. And there are hits raring to go with the vibrant "Need For Religion," "End Of The Road," and especially "One More Sun." Radio from triple-A to top 40 deserves songs of this quality; in the meantime, don't miss Mary Lee's Corvette in concert. This is a moving and nuanced feast for lovers of great songwriting that thrives in live performance for its wit, insight, and glowing humanity. At a time when indie labels are flexing their muscles as never before, albums like "True Lovers Of Adventure" prove that their confidence in the future is well-founded. Contact: 212-929-0222.

say that he's following that school's strongest instincts: simple song construction, reliance on universal sentiments, and basic guitar- and drums-driven melodies. "It's Only Love" borrows the basic Holly beat (lifted from Bo Diddley) and shows why it's an eternal music vehicle. Songs such as "I Take Your Love" and "Your Heart Will Come Around" continue to explore the underpinnings of what made West Texas country rock such a durable instrument. Title song is a quavery weeper, out of character for the usually ebullient Warden but oddly effective here. Album closer "Another Try," co-written with Bill Lloyd, is a standout ballad.

DANCE

FUNKY GREEN DOGS

Star
PRODUCERS: Oscar Gaetan, Ralph Falcon
Twisted America 11903

Miami-based Funky Green Dogs are no strangers to clubland. The trio—Oscar Gaetan, Ralph Falcon, and Tamara—is responsible for 1996's "Get Fired Up," a deep-baked debut that spawned four back-to-back international club hits: "Fired Up!," "The Way," "Until The Day," and "Some Kind Of Love." Exploding with bottom-heavy basslines and diva wails/

chants, the album completely captured the deep and dark vibe of the moment. And while many may want that musical moment to remain the same, the Funky Green Dogs have gleefully pressed on. For "Star," the act has effortlessly spun itself into a disco whirlwind while still maintaining shadings of its signature swarthy attitude. For proof, look no further than "It's Over," "Movin'," "Keep Walking," and the set's first single, "Body." For a true-blue disco epiphany, go directly to "Just A Little Luck."

LATIN

YOLANDA DUKE

Experiencias
PRODUCERS: Isidro Infante, Nelson Hernández
Amigos 10241

Effervescent *salsera* returns after too-long absence with an ear-perking package of tasty ballads penned by the likes of Marco Antonio Solís, José Luis Perales, and Juan Gabriel, which Duke transforms into spirited, hip-swaying anthems charged by her invigorating improvisations. Backed by smart arrangements from a host of top arrangers, including producers Isidro Infante and Nelson Hernández, plus Cuto Soto and Tommy Villarini, Duke turns loose her growling, cabaret-like voice onto a passel of hedone-me-wrong confessionals, such as "Ya Te Olvidé," "Yo La Mala," and "Inocente Pobre Amiga." Contact: 800-805-2779.

CLASSICAL

★ MOZART: COMPLETE STRING QUARTETS

American String Quartet
PRODUCER: Judith Sherman
MusicMasters 01612-67194
Myriad labels have issued mediocre compilations to capitalize on the idea that "Mozart makes you smarter." But a far brighter option for any self-improving consumer would be to pick up this complete set of the composer's string quartets. The American String Quartet may not interpret these works with the knowingness and spiritual élan of the Amadeus Quartet—but then who else has? The American effectively relays the inexpressible charm, soul, and—yes—intelligence of Mozart's quartets, and the recordings were produced and engineered with typical grace by Judy Sherman (the Kronos Quartet's longtime partner). The set collects six discs in a sharp slimline box, with vivid liner notes by the group's violist, Daniel Avshalomov.

NEW AGE

JONATHAN ELIAS

The Prayer Cycle
PRODUCERS: Jonathan Elias & Walt Vincent
Sony Classical 60569

We live in a time when prayers from across the world are heard in our daily lives, from the call to prayer of Muslims that spices the evening news to Buddhist chants heard at Tibetan rallies. Composer Jonathan Elias seeks to unite these voices in an ambitious work that includes Malian singers Saïf Keita and Mah Damba, Tibetan Yungchen Lhamo, Israeli Ofra Haza, and the late *qawwali* master Nusrat Fateh Ali Khan. They are joined by American artists including Alanis Morissette, James Taylor, Linda Ronstadt, and Perry Farrell. The vocal performances are often extraordinary. Hearing Morissette weaving in Hungarian between Keita's tribal cries on "Mercy" and Farrell's "personal chant" intoned against Lhamo's fragile voice on "Strength" is life-affirming stuff. But rather than allowing these powerful voices to speak for themselves, Elias signals his grand intentions with the subtlety of a freight train. He binds their voices with treacy strings and smothering choirs that even submerge Nusrat Fateh Ali Khan's ecstatic wail.

ALBUMS:

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

SINGLES

EDITED BY CHUCK TAYLOR

POP

▶ BRITNEY SPEARS Sometimes (4:07)

PRODUCERS: Per Magnusson, David Kreuger, Jorgen Elofsson
WRITER: J. Elofsson
PUBLISHERS: Zomba Enterprises/Grantsville Publishing, ASCAP; BMG Scandinavia
Jive **41651** (CD album cut)

It doesn't take so much as a finger to the wind to figure out which direction this single is headed. With the international success of the debut No. 1 single "...Baby One More Time" and its accompanying chart-topping album, it will be only a matter of weeks before Spears is again ringing the bell with this hair-raisingly good follow-up. "Sometimes" is pure uptempo pop at its most uplifting, forcing the most jaded among us to warm up and dare to sing along. While quick and to the point like its predecessor, this is no throwaway lolly-pop. The track is beautifully constructed, with a relaxed chorus, a stylish vocal from 17-year-old Spears, and production that sounds as if it were carved from the very essence of spring—including a sunny bridge that really takes this nugget all the way. Just heavenly. (PS. There are at least three more mega-hits on this album.)

▶ 'N SYNC I Drive Myself Crazy (4:00)

PRODUCER: Veit Renn
WRITERS: R. Knowles, A. Rich, E. Shipley
PUBLISHER: EMI Music

RCA 65683 (CD promo)
The fourth single from 'N Sync's 5 million-selling debut is another smooth and easy winner, much in the vein of the previous "God Must Have Spent (A Little More Time On You)," though a step up in terms of lasting impression. The melody here is just luscious—highlighted by a sweeping, transcending bridge—along with the sort of bashful puppy dog vocal that will keep the photogenic quintet's legion of fans swooning in ecstasy. It's pretty, it's hooky, it's radio-ready—all we need now is the required videoclip for the bonus track. Take note of the juiced-up Riprock and Alex G Crazy R&B mix and Veit's Urban remix on the CD promo (with additional vocals), either of which could propel the group on to more R&B-oriented top 40s. That said, let's get another uptempo track out next time, like the album's fun-loving "Crazy For You" and "I Need Love"—both easy bids for top five success. Other cuts to consider as an added treat for insatiable listeners: the act's fine downtempo remakes of "Sailing" and "Everything I Own."

★ EYC This Thing Called Love (3:45)

PRODUCERS: Hail & Whitecross
WRITER: J. Douglas
PUBLISHER: Rondor Music LDN Ltd., BMI
Gasoline Alley/Red Ant (CD promo)
While this latest entry into the boy band brigade may be new to American audiences, EYC has spent the last three years in Europe, Asia, and Australia, winning Smash Hits magazine's Breaking Band award in the U.K. and best new international act at Australia's equivalent of the Grammys. In all, the group has sold a half-million records outside the U.S. "This Thing Called Love" is exactly what you might expect: a high-energy, frantically paced slice of pop pie flavored with just enough edge to resemble 'N Sync more than Hanson. There's absolutely nothing wrong with this song, but when it's directly put up against more established, ultraslick acts like Backstreet Boys, 'N Sync, and 98", it may have a tough time garnering the attention necessary to launch EYC (which stands for "Express Yourself Clearly"). Mainstream top 40 radio, it's all in your hands.

R & B

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

PRODUCERS: Ron "Amen-Ra" Lawrence, F. Evans, Sean "Puffy" Combs
WRITERS: F. Evans, R. Lawrence, S. Combs, S. Crawford, T. Russaw, T. Gailther, G. Underwood, B. Reed
PUBLISHERS: Chyna Baby/Janice Combs/Ausar Music/Bozak Music, BMI; Justin Combs/Brother-4-Brother/September Six Music, ASCAP; Blue Image, PRO; Keep on Music, CAPAC

Bad Boy/Arista 79203 (CD promo)

Thanks to her involvement in any number of high-hitting, high-profile projects—most recently the R&B No. 1 "Heartbreak Hotel" with Whitney Houston and Kelly Price—Faith Evans is quickly becoming one of the genre's leading ingénues. This second single from the breakthrough "Keep The Faith" clearly demonstrates that it's soulful singing and fiery lyric-writing that are defining this artist and distinguishing her identity from the clutches of mastermind/mentor Puff Daddy (who invades this single with his requisite intro and midsection raps, including a string of tiresome, self-serving references to his company Bad Boy). Rhythmically, this track features a clap-along melody and enough tempo to shake a happy leg, while Evans' glorious vocals stomp out her message of taking it all slow and enjoying yourself. This is an obvious standout for R&B radio, while top 40 won't be far behind.

★ BEFORE DARK Baby (3:47)

PRODUCER: Shekspere
WRITERS: K. Briggs, C. Stewart, Tab, N. Turman
PUBLISHERS: Publisher Designee, BMI; Zomba/Dirty Birdy, SESAC; Tabulous/Hitco South/Famous Music/Tunes on the Verge of Insanity/Mo Better Grooves, ASCAP
RCA 65722 (CD promo)

This budding South Central Los Angeles-based trio, sisters Arike and Jeni with friend Mia, is taking it right to the street with this R&B slow jam. Hip and suave, the track is produced with a sensual savvy that wraps itself around the youthful vocal and twists it into a late-night make-out mantra. Further, "Baby" borrows the "baby, baby, baby" hook straight out of Toni Braxton's "You're Makin' Me High" (sung by Before Dark), which is instantly recognizable and gives this song its props to stand out from the crowd of new girl groups filtering across the R&B airwaves. Nice song with the potential to propel this promising ensemble into the national spotlight.

COUNTRY

▶ DIAMOND RIO I Know How The River Feels (3:40)

PRODUCERS: Michael D. Clute, Diamond Rio
WRITERS: S.D. Jones, A. Powers
PUBLISHERS: Famous Music Corp./Island Bound Music Inc./Powers That Be Music, ASCAP
Arista ASCD-3153 (CD promo)

This talented outfit performed its new single on the Grand Ole Opry recently, and it sounded gorgeous going out live over the radio on a Friday night. The recorded version of the song is just as powerful and appealing as that charming live version at the Mother Church of Country Music. Producer Mike Clute and the Rio guys have crafted a beautiful record with shimmering mandolin flourishes and skillfully understated guitar work. The lyric is a lovely sentiment about the wonderful feelings that accompany true love. It's one of those songs that'll make you want to grab your significant other and slow dance very close.

▶ MARTINA MCBRIDE Whatever You Say (3:49)

PRODUCERS: Paul Worley, Martina McBride
WRITERS: T. Martin, E. Hill
PUBLISHERS: Hamstein Cumberland Music/Baby Mae Music/New Haven Music Inc./Music Hill Music, BMI
RCA RDJ665649-2 (CD promo)

A lovely fiddle intro gives way to McBride's sultry vocals on this powerful ballad. Another fine single from her incredible "Evolution" album, this follows on the heels of the No. 1 "Wrong Again."

("Broken Wing" and "Happy Girl," also from "Evolution," peaked at Nos. 1 and 2, respectively.) Penned by Tony Martin and Ed Hill, the song is ripe with the frustration of a woman in a dead-end relationship with a man who hears her but doesn't listen. McBride's tone is almost conversational on the verses, but then she lets loose with that big beautiful voice on the chorus. It's a performance that commands attention, and country radio programmers will find no reason not to give the lady her due.

AC

▶ CELINE DION WITH ANDREA BOCELLI The Prayer (3:23)

PRODUCER: David Foster
WRITERS: C.B. Sager, D. Foster
PUBLISHER: Warner-Tamerlane Publishing, BMI
550 Music/Epic 69523 (CD album cut)

Following a stunning performance of this elegant track at the Grammys last month, AC radio has found another way to keep the spotlight focused on an artist who consistently tops the format's charts. "The Prayer" is a breathtaking, ultra-lush song, and the tear de force combination of Dion and Bocelli will send a half-dozen chills up your spine. Like "To Love You More," this is an unorthodox track for radio, but it's so affecting and heartwarming that four dozen stations have already added it without hesitation. One of Dion's most radiant performances ever and the one that should break the stately Bocelli onto the singles charts. Absolutely exquisite.

DANCE

▶ SOPHIA LOREN Zoo Be Zoo Be Zoo (3:23)

PRODUCER: Strobo
WRITER: not listed
PUBLISHER: not listed
REMIXER: Strobo
Capitol 58759 (CD promo)

Every so often a song comes along that just brings a smile to your face. "Zoo Be Zoo Be Zoo" is one such song. Originally recorded for the 1960 film "The Millionaire," starring Peter Sellers, the track has been revamped with a campy eye toward the dancefloor—that is, dancefloors that embrace sugary confections like Aqua's "Barbie Girl." Of course, this being the voice of the divine Sophia Loren, the track is immediately lifted to loftier heights. Remixer Strobo, who recently restructured Will Smith's "Miami" for clubs, offers a handful of mixes, with the Banana Beats' having the greatest chance of actual dancefloor play. Unfortunately,

Loren's vocals are nowhere to be found on this underground mix. The original version of "Zoo Be Zoo Be Zoo" can be twisted on "Divas Exotica," a brilliantly twisted collection of songs by Ann-Margret, Brigitte Bardot, Shirley Bassey, Marlene Dietrich, Eartha Kitt, Yma Sumac, and other drama-filled luminaries.

ROCK TRACKS

▶ NO DOUBT New (4:15)

PRODUCERS: Jerry Harrison, No Doubt
WRITERS: Gwen Stefani, Tom Dumont
PUBLISHER: MCA Music Publishing
Work/Sony Music Soundtrax 41896 (CD promo)

No Doubt has always spoken to the video game generation, and on "New" that association reaches the next level. This song has the pace, energy, and futuristic tone of hot games "Tomb Raider" and "Starcraft," down to the blipping guitar and adrenaline-spiked chorus. It's hard not to move to this combination of electro-inspired keyboards and clacking drums, especially when the verses explode into the chorus like the hot new love interest the lyrics speak of. Lead singer Gwen Stefani's Debbie Harry/Chrissie Hynde vocal hybrid falls somewhere between a rasp and a whine—a sexy, powerful, and melodic talent that edges her ahead of Courtney Love in the rock credibility pageant. And this is a real rock song, unlike the punky ska that No Doubt is known for. The lack of upstrokes may disconcert the band's die-hards, but this soundtrack number from the forthcoming film "Go" should open doors for the band with the hold-outs and register its name on the high-score screen.

▶ CRASH TEST DUMMIES Keep A Lid On Things (2:44)

PRODUCER: Greg Wells
WRITERS: B. Roberts, G. Wells
PUBLISHERS: Songs of PolyGram/Tannerfield/Irving Music/Greg Wells, BMI
Arista 3596 (CD promo)

This bizarro track perfectly exemplifies the next wave of modern rock—a complete rethinking of typical song construction, the effective use of hip-hop elements, and vocals that challenge the tried and true. This song features a near-whisper on verses, with a falsetto response following each line. The chorus then forges a union between the two diverse voices, which somehow does the trick. From that moment on, listeners will be entranced. And what about the lyric? Complete nonsense—for example: "Who put the doggie in the doghouse (You did, baby)/Who put

your granny in the granny house (You did, baby)." This song is more fun than Christmas.

▶ FOUNTAINS OF WAYNE Denise (2:32)

PRODUCERS: Adam Schlesinger, Chris Collingwood
WRITERS: C. Collingwood, A. Schlesinger
PUBLISHERS: Monkey Demon Music/EMI, BMI; Awkward Paws/PolyGram, ASCAP

Atlantic 8850 (CD promo)

Fountains Of Wayne's quirky ode to a beautiful but icy travel agent is nothing but unbridled joy. It's one of those windows-down, hands-waving, sing-along-with-your-best-friend kinds of songs that blends solid rock with a Cars-like hook and jubilant hand-clapping straight from the 1950s. Altogether, "Denise" accomplishes more in its oh-so-short span (clocking in at 2:32) than most complex rock anthems. If we've ever heard a song to court the sunshine, this is it. Absolutely marvelous.

▶ BUCKCHERRY Lit Up (3:35)

PRODUCER: Terry Date
WRITERS: Joshua Todd, Buckcherry
PUBLISHERS: Lit Up Music/Famous Music Corp., ASCAP
DreamWorks 5131 (CD promo)

The members of Rolling Stones sound-alike act Buckcherry may not be lyrical geniuses, but they've got the energy, volume, and slur power that has driven other, less-worthy bands to stardom. Yes, it seems they are the purveyors of the charming anti-bumper-sticker slogan "I love the cocaine" throughout this track's refrain, but don't worry—parents won't be able to understand what the band is saying anyway. The guitar solos and structure are typical (but classic) and the aesthetic is derivative (but catchy), so Buckcherry should be able to ride the current rock whitewater directly into teenagers' headphones.

▶ JONATHA BROOKE Because I Told You So (3:29)

PRODUCER: Jonatha Brooke
WRITER: J. Brooke
PUBLISHER: Dog Dream Music, ASCAP
BDR 60581 (CD promo)

From the first strum of an amiable guitar, this track from the talented Brooke is so crisp and intimate that you can almost visualize the setting: Brooke onstage in a misty, 40-watt club, you at the front table, engaged and wondering why this artist has yet to break through. Lyrically, "Because I Told You So" is riveting, asking simply for her partner to believe that she loves because she said so. "If I gave you the sky/If I laid down my life/Would you believe me then?/If I promised to change/If I carried the blame/Would you believe me then?" Nice, huh? The melody is tastefully simple, memorable, and just lovely. While it's being aimed at triple-A first, any station that spun Sarah McLachlan's "Angel" should be playing this song.

★ VIRGOS MERLOT Gain (3:36)

PRODUCERS: Jason Elgin, Brett Hestla, Virgos Merlot
WRITER: V. Merlot
PUBLISHERS: EMI Blackwood/Virgos Merlot, BMI
Atlantic 8790 (CD promo)

This Birmingham, Ala.-based quintet launches its Atlantic debut, "Signs Of A Vacant Soul," with a pleasing journey through solid rock territory. Vocally, lead vocalist/guitarist Brett Hestla sounds like any number of rock vocalists—say, a super-cranked Robin Wilson, the vocalist from Gin Blossoms—but there's a darker edge here. This track represents rock radio's burgeoning interest in a tougher sound, complete with a wall of guitars tumbling across the chorus and vocals that soar with intense urgency. Fortunately, "Gain" doesn't mess with the ultimate element: a super-charged hook that rains down on you like fire.

FOR THE RECORD

"The Hardest Thing" by 98", reviewed in the March 13 issue, was written and produced by Steve Kipner and David Frank.

NEW & NOTEWORTHY

MARTIN SEXTON Love Keep Us Together (3:55)

PRODUCER: Danny Kortchmar
WRITERS: M. Sexton, W. Cohen
PUBLISHERS: Sony Tunes/Mary's Muse/Wayne's World, ASCAP

Atlantic 8789 (CD promo)

The major-label debut from Boston-based Sexton, "The American," has already earned this well-traveled artist praise from critics far and wide, who have heralded him as the finest new male singer/songwriter in recent times. It takes scarcely a full listen to this debut single to understand just how rich a talent it is that we're being introduced to here. Soulful and fully at ease, this acoustic-based, midtempo jewel showcases Sexton—who provides not only vocals, but guitars and moog bass—gliding loosely from a smooth baritone into a sweet falsetto that comforts the ears and warms the heart. The sentiment is intelligent and lasting, with a chorus that will bring light to the airwaves. Note also production from Danny Kortchmar, who has worked with Jackson Browne, Don Henley, and James Taylor, and you'll see where Sexton is coming from. This is the real thing, people, a star with the

potential to permanently affect the musical landscape and keep us entertained for years to come. Triple-A, run.

BLAQUE 808 (3:57)

PRODUCERS: R. Kelly, Poke and Tone
WRITERS: R. Kelly, N. Reed
PUBLISHERS: R. Kelly Publishing/Dotted Line Entertainment, BMI

Track Masters/Columbia 3398 (CD promo)

Talk about industry kudos. This debuting trio was discovered by TLC's Left Eye and produced by R. Kelly. Make no mistake, however; these ladies know plenty about how to deliver the mettle necessary to carry out this tough, bass-throbbing slow jam that's simply about sex—"You'll be going boom baby boom baby boom/And I'll be going ooh baby ooh baby ooh." It's a great hook that sustains this song, which also gains favor from the constant string of offhand comments in the background. This track is plenty sexy, but it's also fun to listen to, thanks to R. Kelly and team's thoughtful writing and production. Sounds like Shamari, Natina, and Brandi are about to have themselves a hit—and the song's compelling videoclip won't hurt a bit either.

Reviews & Previews



DR. SEUSS' MY MANY COLORED DAYS

Minnesota Orchestra Visual Entertainment
45 minutes, \$19.95

Every mood has a color and every color has a sound in this marvelous production, the latest in the Minnesota Orchestra's unique "NotesAlive!" series aimed at introducing children to classical music through familiar stories. Dr. Seuss himself would have been proud of this adaptation of his imaginative tale of a young boy and his dog and their many colored days. Eight bold, stylized animated segments depict the two friends as they soar like birds through bright blue days, laugh and play through cheerful pink days, and trudge through slow, molasses-brown days. The program is narrated by Holly Hunter and backed by orchestral music created specifically for each scene. Between scenes, viewers get a look at the orchestra itself and some of its more prominent instruments. Contact: 888-666-6837.

CAMP TANGLEFOOT

Tommy Nelson Productions
60 minutes, \$14.99

Family entertainer Gregg Russell dons a canvas hat and vest in this breezy direct-to-video movie that teaches some serious Christian family values in the playful confines of a summer camp. As director of the fictional Camp Tanglefoot, Russell takes it upon himself to ensure that every camper is happy and self-fulfilled. This particular summer he has his hands full with a typical cast of characters—the super-nasty camp owner, the child who gets teased incessantly, the bully, the friend who becomes jealous, the little boy who is afraid to try something new, etc. In each scenario, Russell helps the children work through their problems and thrive as they learn to respect themselves and one another. The video is packed with sometimes-clever original songs, and an album of "Camp Tanglefoot" music is sold separately. Contact: 615-662-1241.

NED'S NEWT: HOME ALONE WITH FRANK

Paramount Home Video
45 minutes, \$9.95

Paramount presents the little boy whose oversized imagination is matched only by his oversized "pet" newt Newton, who weighs in at 500 pounds. Three tapes are packed with four cartoons each. In the title episode of the first volume, Saturday "fright night" TV programming gets under the two pals' skin until Newton proves that no monster is a match for his wit. In "Citizen Ned," Ned learns that all work and no play is no fun. In "Can't See The Forest From The Tree Fort," Ned discovers that his quick-popularity scheme is not such a winner, and in "Newton's Day Out," the newt turns an otherwise-dull school trip to a museum into an adventure by rewriting history with hilarious results.

DENVER BRONCOS: SUPER BOWL XXXIII CHAMPIONS

NFL Films/PolyGram Video
60 minutes, \$19.95

The Denver Broncos' stunning season and even more stunning post-season performance is chronicled with all the behind-the-scenes footage and high-octane production values expected from NFL Films. With John Elway at the helm, the team's magical run for the 1998 trophy, its second consecutive Super Bowl win, is honored with game

highlights from more than 20 cameras. Inside footage captures huddle, locker-room, and sideline action, as well as interviews with coach Mike Shanahan, Elway, and other star players all backed by a pounding soundtrack. The box art provides a chart documenting the team's '98 season record, as well as other helpful statistics.

THE FILMMAKERS

National Geographic Home Video/Warner Home Video
55 minutes, \$19.98

The National Geographic Society continues to celebrate its own with this program, which can be seen as the film companion to its recent "The Photograph-ers." For anyone who has ever wondered who in their right mind would be willing to swim with sharks, handle venomous cobras, or stalk hungry lions to get that dazzling film clip, the answer is a hearty group of men and women whose lives are inextricably intertwined with nature. Viewers are introduced to one filmmaker who, after a run-in with a shark that resulted in nine operations in 21 days, promptly returned to work on a similar film. Another segment follows a filmmaker who literally moved into a tree-house 150 feet above ground to capture the essence of one of the most feared birds of prey. Another wanders through predator-plagued grasslands

camouflaged as a zebra. One thing's for sure: Filming for National Geographic is not just a job. It's an adventure.

CLEOPATRA'S PALACE: IN SEARCH OF A LEG-END

Discovery Channel Video/BMG Video
52 minutes, \$19.98

The fabled city of Alexandria, home of Cleopatra, has been submerged for more than two millennia, leaving thousands of questions about her life and times unanswered. This tape, which is slated to hit retail two days after the program's worldwide debut on the Discovery Channel, follows the 1998 expedition of French explorer Franck Goddio and his team of divers and archaeologists as they uncover for the first time the sunken palaces and harbors of the Ptolemies and Cleopatra. The discoveries include a shipwreck with ceramics, jewelry, and food dating to 90 B.C.; the lost island of Antirrhodos, where Cleopatra took her life; and a statue of the goddess Isis. Coupled with re-creations of the cities and buildings, this video provides a fascinating window into the life of a legend.

MURDER IN A SMALL TOWN

A&E Home Video/New Video
100 minutes, \$19.95

Comedian Gene Wilder writes and

stars in this dull and predictable whodunit set in the 1930s. Wilder plays Cash, a former Broadway director who escapes to Stamford, Conn., after the murder of his wife. Having established himself as a director of the local repertory theater, Cash seeks financial assistance from the town's richest and nastiest citizen. When the fellow turns up dead, everyone is a suspect, including the man's long-suffering wife and son. The town's chief of police, who just happened to investigate the death of Cash's wife, enlists him to help unravel the mystery. Wilder uses familiar plot devices, such as the dead man leaving a little too much money to his devoted secretary, a blackmailing butler, and numerous family secrets to track down the killer. The real mystery is how a talented actor like Wilder could write and star in a piece that lacks any dramatic tension or chemistry among the principal players.

ENTER*ACTIVE BY BRETT ATWOOD

EXTREME BULLRIDER

Activision
PC CD-ROM

The surprise success of the low-brow PC game "Deer Hunter" has inspired a

new genre of PC games aimed squarely at the sporting set. Activision is capitalizing on this trend by publishing this fast-paced, thrill-a-second 3D action game that pits players against the fury of 10 very angry bulls. Players can choose among six arenas and 20 riders. Handling the bulls is tricky at first because players are required to keep their balance by countering each buck with a rapid jab of the joystick in the opposite direction. Bold players can also try tackling a special bull-fighting option in which clown-clad fighters aim to outrun and outsmart the brewing beasts. Bull-riding is a genre ignored in video games since Activision's Atari 2600 classic game "Stampede" almost two decades ago, but this latest incarnation could spark a feisty new breed . . . and that's no bull.

STREET SK8ER

Electronic Arts
Sony PlayStation

It seems like skate, snow, and surf video games are a dime a dozen these days. These fast-action racing games are a direct hit on the prime video game demographic of male teenagers. Electronic Arts' stab at the popular genre contains all the bare essentials, such as challenging skateboard runs, realistic 3D graphics, and a healthy dose of street-smart attitude, but it is the music that sets this bad boy apart from the rest of the pack. For this title, Electronic Arts has teamed with Epitaph and Capitol Records for a hard-edged soundtrack with the all-important street credibility sought by the boarding community. Less Than Jake, Plastilina Mosh, and Gas Huffer are among the acts contributing cool tracks to the game. Crank up the volume and get ready to grab some air.

AUDIOBOOKS BY TRUDI MILLER ROSENBLUM

GREAT EXPECTATIONS

By Charles Dickens
Read by Martin Jarvis

Cover to Cover/Audio Partners Publishing Group
17 hours, 30 minutes (unabridged), \$39.95
ISBN 1-57270-063-7

Audio Partners' Cover to Cover imprint features unabridged, classic works of fiction with truly stellar performances, and "Great Expectations" is no exception. Veteran narrator Martin Jarvis gives a masterful reading, using his distinctive voice to bring the characters of young orphan Pip, criminal Magwitch, haughty Estella, and creepy old Miss Havisham to life. Moreover, Jarvis' reading remains vastly entertaining, even during the narrative sections. He truly performs every word of the novel. For literature lovers familiar with the Dickens classic, or for those who have always meant to read Dickens but never got around to it, this audiobook is a treasure.

ALL ABOUT JEEVES

By P.G. Wodehouse
Read by Edward Duke

B&B Audio
3 hours (unabridged), \$16.95
ISBN 1-882071-98-0

Edward Duke gives a hilariously over-the-top performance in this collection of four Jeeves-and-Wooster stories, adapted from Duke's one-man stage show. Duke hams up the role of cheery but clueless upper-class twit Bernie Wooster in high comic style, giving him a "veddy proper," effeminate tone. For the long-suffering butler Jeeves, he effortlessly switches to a dry, respectful but ironic tone, the vocal equivalent of a raised eyebrow. For Wodehouse fans, this tape is jolly good fun.

ON ★ STAGE

CABARET

Book by Joe Masteroff; music by John Kander; lyrics by Fred Ebb
Directed by Sam Mendes
Co-directed and choreographed by Rob Marshall
Starring Teri Hatcher, Norbert Leo Butz, Barbara Andres, Dick Latessa
Wilshire Theatre, Los Angeles, through April 25

"Cabaret" has been around the block more times than the members of the Kit Kat Club's chorus line, but its endearing characters and memorable songs make each visit a welcome one-night stand.

This time around, television star Teri Hatcher makes her musical theater debut as the semi-talented English party girl Sally Bowles for the Los Angeles leg of the show's national tour after its triumphant return to Broadway last year.

Following the dance steps of Tony Award winner Natasha Richardson, and, of course, the star-making performance of Liza Minnelli 30 years ago, Hatcher is best when she's playing for laughs. She easily has fun with the campy "Don't Tell Mama," strutting her long legs and clowning around the stage in a silk nightie. But she struggles a bit with the melodramatic "Maybe This Time," a real torch song worthy of belters like Minnelli and her mother, Judy Garland.

Taking on the role of the raunchy and naughty Emcee is Norbert Leo Butz, who, despite his Midwestern roots, has no trouble adopting the sexual free-for-all attitude of pre-War World II Berlin. He's a charming,

equal-opportunity party guy. Balancing this outrageous behavior is the golden-year romance between Fraulein Schneider and her Jewish suitor, Herr Shultz, beautifully portrayed by Barbara Andres and Dick Latessa. Their courtship dance, "It Couldn't Please Me More," is the most tender and sweetest moment of this hard-driving score, and these two stage veterans know how to make it sincere.

On the other hand, Sally's love interest, Clifford Bradshaw, drifts between several options. First, he's gay, then he's straight. Then he's a struggling writer and a mule for the Nazis. Either way, he's a coward, and



Teri Hatcher makes her musical theater debut as Sally Bowles in "Cabaret."

EILEEN FITZPATRICK



Sharing Laughs With Chaka. Chaka Khan relaxes with Billy Dee Williams after her performance at the BET on Jazz pre-Grammy soiree at the Shark Bar in Los Angeles. Sheila E., Dave Koz, and gospel singer Kim Burrell were also on hand. Shown, from left, are Khan and Williams.

3rd Storee Aims To Build On Teen Appeal Yab Yum/Elektra Emphasizes Quartet's Style, Crossover Potential

BY CARLA HAY

NEW YORK—With the current swarm of teen-oriented acts vying for the public's attention, Yab Yum/Elektra Records is hoping its new group, 3rd Storee, will stand out from the rest. The group's self-titled debut comes out April 27.

Yab Yum/Elektra has even started comparing 3rd Storee to the Jackson 5 and New Edition by suggesting in promotional material that 3rd Storee represents the next generation of young male R&B vocal groups that have huge crossover potential.

3rd Storee group member D-Smoove says, "It's a good comparison. We like being compared to the Jackson 5, because they were a great group. But we'd like to be known as 3rd Storee."

Yab Yum director of product management Komeka Freeman explains, "The way we're pitching 3rd Storee is that we have to pay homage to those groups who paved the way, but our message is that the legacy continues with 3rd Storee."

3rd Storee—whose four members are 15-year-olds D-Smoove, KJ, and Jay-R and 12-year-old Lil' Man—seem to be off to a promising start. The Southern California-based group formed three years ago and started appearing at local talent contests before landing an audition for Yab Yum Records.

"It was like a blessed event," says D-Smoove of the 3rd Storee's audition and eventual signing with the label.

It's not unusual for an act to appear in a talent contest and then sign with a major label, but 3rd Storee has the added benefit of working with Kenneth "Babyface" Edmonds, who wrote several songs on the group's album, including its first single, "If Ever." The team behind 3rd Storee is also a family affair: Yab Yum CEO Tracey Edmonds is Babyface's wife, and 3rd Storee is managed by her mother, Jacqueline McQuarn of Aztec Entertainment.

"If Ever" has already been released commercially and to radio and has been getting early airplay on top 40 stations such as KLUC Las Vegas and WJMN Boston.

WJMN music director Danny Ocean says he saw 3rd Storee perform at an industry convention. "The group has a lot of charisma and enthusiasm," he says. "And the lead singer [Lil' Man] sounds like a young Michael Jackson. 'If Ever' is off to a pretty good start. It's too early to tell if the song will work for us, though."

Ocean believes that what will help 3rd Storee break out from the current boy-group pack is the quality of the act's songs. He says, "If the songs are great, they stand a chance of becoming huge. I also think the support of video networks are crucial."

3rd Storee's songs are primarily written by outside songwriters, but two of the group members have their own publishing. Jay-R's publishing is Only Real Muzic (BMI), and D-Smoove's publishing is Too Hot Too Handle (BMI).

3rd Storee has begun a promotion-

al tour in the U.S. and Europe, with expected appearances at radio stations, schools, and shopping malls.

Robert Blackburn, manager of retail store Waves in Los Angeles, reports: "People have been asking for the 3rd Storee single. The awareness for 3rd Storee is out there, because people have been asking for them by name."

Freeman adds, "We're going to be very aggressive with our retail campaign. We want to create cross-promotions with other companies for 3rd Storee. We have 3rd Storee back-

packs and notebooks, which we'll be giving to schools and local retailers. The group's target audience is 12- to 18-year-olds."

3rd Storee will also be making TV appearances on the Nickelodeon Kids' Choice Awards, "Soul Train," and the Nickelodeon

series "All That." The video for "If Ever" has also been getting exposure on Black Entertainment Television.

The group, booked by International Creative Management, will also be part of Nickelodeon's first package concert tour, which will be heading to U.S. amphitheatres this summer (*Billboard Bulletin*, March 4). Other acts on the Nickelodeon tour will be Monica, 98°, Tatyana Ali, and Aaron Carter.

Elektra Records director of marketing Lydia Andrews says, "This tour came at the perfect time for 3rd Storee, and we jumped at the opportunity. We didn't want to wait to see what happens with the album before they went on tour."

D-Smoove adds that 3rd Storee isn't just a studio group: "Performing is something we were born to do."

Andrews says, "3rd Storee's personalities make them stand out. They're warm; they're funny; they're personable. Everyone who meets them likes them."

There are signs that Lil' Man, much like a young Michael Jackson, could be a breakout star of the group. Along with 3rd Storee's management, Lil' Man has separate management (Mi La Entertainment Group) and a consultant (David M. Ehrlich).

D-Smoove says, "When people think of 3rd Storee, I want them to think of us as four intelligent young men who are hard workers and who are great performers. We're real people. There's nothing fake about us."

He adds, "The hardest thing about being in this business is adapting to a grown-up life: learning about the business, going through attorneys, signing all these documents. But we've been blessed with this opportunity. We know it's going to take a lot of hard work and dedication."



3RD STOREE

Jon B. Forms New Group With Backup Singers; Ruffhouse Compilation Marks 10th Birthday

This issue's column was prepared by guest columnist Dana Hall, managing editor of R&B Airplay Monitor.

JON B. GOOD: Usually a group member will leave a unit to go solo. It's rare that a successful solo artist decides to join or create a singing group, but that's exactly what Yab Yum/550/Sony artist Jon B. has done. The name of the group is **Jack Herrera**, and its members are Jon B. and singers **Delux** and **Domini Quinn**.

"When I went on tour with my band last year, I hooked up with my two background singers," says Jon B. of his new bandmates. "We started writing together on the tour bus, and I had a whole studio set up on the bus as well. By the end of the tour, we had enough material for an entire album. We just have a common vision."

"The name Jack Herrera comes from a guy we met while on tour in Europe," he adds. "He was from Amsterdam, and we just liked his vibe and the sound of the name."

The group is signed through Yab Yum/550, and Jon B. continues to record as a solo artist through Sony. But Jon B. feels this project will let him explore a different side of his music.

"There's a wave of music now that's crossing racial and cultural barriers—like **Lauryn Hill**, **Erykah Badu**, and **D'Angelo**—that's bringing back the classic soul sound," he says. "That's the sound that has influenced me the most in my life. I call the new sound 'retro futurista.' The lyrics are deep enough to move people."

Jon B. plays drums and keyboards on the project, which also features his brother covering bass and cello. Jon B. says the group's music has "a slight hip-hop feel with some programmed beats, but the majority of it is live instruments—an organic sound—a real live band."

The project's songs are in the mastering stage, and Jon B.—who has collaborations with other artists, such as Hill and **Q-Tip**, pending—hopes the set will be released by summer. As for his next solo project, he says, "I have a lot of songs down, because I'm always working on my music. It's a constant for me."

COMING ATTRACTIONS: Ruffhouse Records, home to the **Fugees**, **Nas**, **Cypress Hill**, and others, is releasing a 10th-anniversary compilation titled "Ruffhouse Records' Greatest Hits (Family Business, Volume 1)," due in stores April 13.

The album will feature 13 previously released tracks from **Kris Kross**, the **Fugees**, **Lauryn Hill**, **Wyclef Jean**,

Nas, **Cypress Hill**, **John Forte**, **Tim Dog**, and **Sporty Thievez**, as well as one new single from soon-to-be released artist **Pace Won** and a new remix of Cypress Hill's "Insane In The Brain." The Philadelphia-based label was started by musician/manager **Chris Schwartz** and producer **Joe Nicolo** and signed a production and distribution deal with Columbia Records in 1989.

DEAL MAKERS: Miami-based Slip-N-Slide Records has inked a distribution deal with Atlantic (*Billboard Bulletin*, Feb. 24). The label is best known as the home of bass act **Trick Daddy**. Slip-N-Slide's first release under Atlantic will be from **Trina**, who is featured on

Trick Daddy's single "Nann," now moving up the Hot Rap Singles chart. The label was previously distributed by Warlock Records... VH1's "Divas Live '99," scheduled to air April 13 from New York, has added **Tina Turner** to its lineup. She joins **Whitney Houston** for the live telecast.

TOURS DE FORCE: The summer of '99 will bring us tours by a number of artists, including **R. Kelly**, whose U.S. tour is scheduled to kick off May 5 in Richmond, Va. Stops include New York, Philadelphia, Chicago, Memphis, Phoenix, Seattle, and Tampa, Fla. Also on the show will be **Busta Rhymes**, **Foxy Brown**, and **Deborah Cox**. . . **Salt 'N Pepa** are hitting the road for the first time in four years with their Greatest Hits tour. The tour, already under way, will last through April 30.

MOTOWN'S LATEST RELEASES IN its "The Very Best Of Motown" series are comprehensive collections of songs by the **Velvelettes**, the **Contours**, and the **Originals**. The albums will be in stores March 23.

In 1962, the girl group the Velvelettes released the first of many hit singles, including "Needle In A Haystack," but the group never issued a full album. This collection features all 11 of the group's singles—both A-sides and B-sides—as well as four unreleased masters.

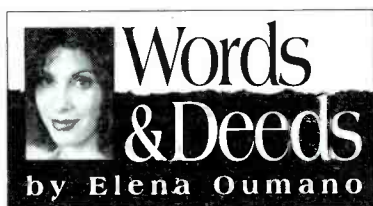
The Contours were known as Motown's rough-and-rowdy soul men; they sang the R&B chart-topper "Do You Love Me." This collection contains that hit and 14 others.

The Originals, mentored by **Marvin Gaye**, performed the classics "Baby, I'm For Real" and "The Bells." These titles, along with a never-before-released original version of "Just To Keep You Satisfied" (later revamped for Gaye's "Let's Get It On" album), are featured on this, the group's first all-inclusive collection.



Trumystic Crew Electrifies Brooklyn Dub

THE SOUND OF MUSIC: Born in Compton, Calif., and raised there until the age of 13, Trumystic Sound System co-founder/mike rocker Soothsayer (aka Reginald Hodges) balances on a fine line between rap, spoken word, and an unexpected brew of musics. His "Zen Turtle" debut, which comes out May 10 on New York-based dub label Mutant Sound System, matches Soothsayer's quietly brilliant observations on life and other essential subjects with funky, finely layered tracks that mirror the polyglot musicscape of Brooklyn, N.Y. Jazz cool, reggae heat, and elements of genres from foundation R&B to U.K. jungle give the set the depth of "rootical" drum and bass rhythms



and the progression of new-millennium bounce.

It's all good for the visionary Trumystic crew, many of whom contribute vocals on the 16 tracks and most of whom participate in the production. The set vibes like a nonstop live sound-system dance—making it nearly impossible to praise one track over the rest. But "Can You Dig It," with unexpected references (Talk-

ing Heads!), evocative sound effects, and whirlpool production is nothing less than amazing. Co-Trumystic founder Dr. Israel (aka Douglas Bennett), whose reggae-inflected solo debut, "Inna City Pressure," was released last November to critical raves, and female vocalist **Divaship**, whose own set is slated for this year, are key contributors, as is guest artist **Osagyefo**, a reggae dub poet who solos on two tracks, spitting fiery rhymes that cut a sharp contrast to Soothsayer's laid-back drawl.

Trumystic came together about five years ago, when Soothsayer and Israel were introduced by a mutual friend. Israel had grown up in Philadelphia's **Bad Brains**-influenced hardcore scene; three years ago, he formed a hip-hop band that fell apart after its members moved to New York.

"I was launched into the New York underground dance/drum'n'bass scene, and that's when I began to get the idea for what I'm doing now," he says. "I just call it dub, and the through-line has become reggae *pat-wah* and philosophy. I'm giving an American urban feel to the music."

Soothsayer says, "I look at myself as a storyteller, a teller of truth, and that represents the true part. Doc represents the high-tech roots man, the mystic. We put those together and formed Trumystic Sound System." They were soon joined by singer **Divaship** (aka **Kirsty Milne**) and acquired the Trumystic studio. (They've since moved to a larger space on the same Brooklyn block.)

"That's where 'Product 3' [a compilation of Trumystic artists], 'Inna City Pressure,' and 'Zen Turtle' were produced," says Soothsayer. The Trumystic label [which co-released "Product 3" but not Dr. Israel's or Soothsayer's albums] soon followed.

"It's very organic, like everything we've done," says Dr. Israel. "We're not very schooled businessmen, but we have a very good practical idea of the workings of the music business. If we like someone, we then decide if we can work with them. I say, 'I like the demo; bring me three copies of this, four of that, and a remix.' Most people come back with excuses, so at that point you get an idea of how this person would be to work with. It works the same with record labels; you give them that simple task, and they eliminate themselves by not doing it."

"We pursue what we do with humility based on suffering a lot of defeats," he adds. "We're not 18-year-olds with delusions about getting what we want without getting out of our easy chairs. And we have a positive message that we want to deliver."

Having its own label also gives Trumystic the freedom to make music its way. "When we were shopping 'Inna City,' we got feedback: 'Tell this guy to do dancehall remixes of 'Life In The Ghetto,' and we can sell it,'" relates Dr. Israel. "But we

(Continued on next page)



DATU FAISON'S RHYTHM SECTION

DIFFERENT FLAVORS: When was the last time a song in another language became a hit on R&B stations? As far as I can recall, the most recent example would be "Soul Makossa" by Cameroonian **Manu Dibango** (Atlantic), which peaked at No. 21 on Billboard's Best Selling Soul Singles chart in the summer of 1973. **Patti LaBelle's** first solo No. 1, 1974's "Lady Marmalade" (Epic), had a hook that was in French, but the verses were in English. **Janet's** Spanish version of "Come Back To Me" (A&M) and **Boyz II Men's** various Spanish tracks have received little play at the R&B format. Now, **Les Nubians' "Makeda"** (Virgin) joins the short list of R&B chart hits in a non-English tongue, as the French duo debuts at No. 71 on Hot R&B Singles & Tracks. The song is entirely airplay-driven, as it sits with 6.3 million audience impressions, mostly derived from the adult R&B format. In our sister publication R&B Airplay Monitor, "Makeda" moves 23-22 on the R&B Airplay/Adult R&B chart and looks as though it could hit teen digits within the next week or two.

THE REVIVAL: This issue, **Jay-Z** holds down five slots on Hot R&B Singles & Tracks, either directly or via guest appearances. At the same time, "Hard Knock Life (Ghetto Anthem)" (Roc-A-Fella/Def Jam), the title track from his current album, has jumped back into the top 20 of Hot R&B Singles & Tracks. It vaults 55-16 and earns the Greatest Gainer/Sales designation, months after its original peak. The song had been promoted to radio back in October 1998 and peaked at No. 10 on Hot R&B Singles one month later, posting 32 million listeners at the time. However, it was commercially released only as a 12-inch vinyl single, and sales quickly tapered off. Now, both a cassette and a CD single of the song have been released to retail, and the B-sides of the new configurations contain another hit, the previously unavailable "Money, Cash, Hoes" remix. Based largely on that new track's availability, the "Hard Knock Life" single sold more than 53,500 units at our overall panel, and it moves 60-8 on Hot R&B Singles Sales. (Violations caused an early bow on the sales list last issue.) At this point, "Money, Cash" has more audience than the single's A-side, "Hard Knock Life," with 12.1 million and 5.3 million listeners, respectively. However, the current chart policy mandates that all configurations—including the 12-inch—of a single contain the same songs for airplay to dictate which song charts. Otherwise, sales are automatically linked to the single's A-side. When "Money, Cash, Hoes" was released as a 12-inch, it contained "Jigga What" as its B-side, not "Hard Knock Life." Since that was the case, all sales of these new configurations are credited to their A-side, "Hard Knock Life."

SALES IMPACTS: Two titles show strong moves on Hot R&B Singles & Tracks after getting boosts from retail singles hitting stores. **Mariah Carey's** "I Still Believe" (Columbia) jumped 20-12 last issue after having a maxi-single hit stores, and it now moves 12-3 after retail promotions furthered its sales efforts... "All Night Long" by **Faith Evans Featuring Puff Daddy** (Bad Boy) springs 16-5 since seeing cassette and CD singles hit stores. The song has been at radio for 13 weeks, and its audience had gotten as high as 33.5 million listeners. The single should continue to rise as maxi-singles are released and new remixes hit radio.

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	1	1	3	IT AIN'T MY FAULT 2 (C) (D) (T) NO LIMIT 53470/PRIORITY	SILKK THE SHOCKER FEAT. MYSTIKAL 3 weeks at No. 1
				GREATEST GAINER	
2	26	—	11	HARD KNOCK LIFE (GHETTO ANTHEM) (C) (D) (T) ROC-A-FELLA/DEF JAM 56697/MERCURY	JAY-Z
3	34	36	4	NAS IS LIKE (T) (X) COLUMBIA 79113*	NAS
4	2	2	13	WATCH FOR THE HOOK (C) (D) (T) (X) ORGANIZED NOIZE 97046/INTERSCOPE	COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WITCHDOCTOR
5	3	6	4	NANN (C) (D) (T) SLIP-N-SLIDE/ATLANTIC 247/WARLOCK	TRICK DADDY FEATURING TRINA
6	4	4	8*	WOOF (C) (D) (T) NO LIMIT 53462/PRIORITY	SNOOP DOGG FEAT. MYSTIKAL AND FIEND
7	6	—	2	RESPIRATION (C) (D) (T) RAWKUS 53473/PRIORITY	MOS DEF & TALIB KWELI ARE BLACK STAR FEAT. COMMON
8	5	3	18	GHETTO COWBOY (C) (D) MO THUGS/RUTHLESS 1707/RELATIVITY	MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY
9	12	8	5	HERE I GO (C) (D) (T) RELATIVITY 1771	INFAMOUS SYNDICATE
10	7	5	11	MORE FREAKY TALES (C) (D) (T) SHORT 42571/JIVE	TOO SHORT
11	8	—	2	WE BE PUTTIN' IT DOWN (C) (D) (T) 19 STREET 53465/PRIORITY	BAD AZZ FEAT. SNOOP DOGG
12	9	—	5	STAND UP (C) (D) (T) ENTERTAINMENT 79094/EPIC	CHARLI BALTIMORE FEAT. GHOSTFACE KILLAH
13	17	12	20	DOO WOP (THAT THING) (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA	LAURYN HILL
14	11	9	17	WHO LET THE DOGS OUT? (C) (D) WINGSPAN 0002	CHUCK SMOOTH
15	15	10	21	PUSHIN' WEIGHT (C) (D) (T) PRIORITY 53456	ICE CUBE FEAT. MR. SHORT KHOP
16	18	16	9	FREE YOUR MIND (C) (D) PALU 700	GOLD FEAT. LAYZIE BONE, MENENSKI, TEE & HALO
17	14	7	20	JUST DON'T GIVE A F*** (C) (D) (M) (T) (X) WEB/AFTERMATH 97044/INTERSCOPE	EMINEM
18	10	—	2	MY NAME IS (T) WEB/AFTERMATH 95040*/INTERSCOPE	EMINEM
19	13	13	19	THE REAL ONE (C) (D) (T) LIL' JOE 899	THE 2 LIVE CREW FEATURING ICE-T
20	16	11	3	HA (T) CASH MONEY 56234*/UNIVERSAL	JUVENILE
21	20	20	4	PHD. (PLAYA HATA DEGREE) (C) (D) EPICUREAN 0027	TONY-O FEAT. KEVIN GARDNER & REDWINE
22	25	42	3	ON DEADLY GROUND (C) (T) (X) BLACKBERRY 006*/NU GRUV	PSYCHO VS. IRISCIENCE
23	24	15	26	INVASION OF THE FLAT BOOTY B*****S (C) (D) (T) SHORT 42543/JIVE	TOO SHORT
24	33	21	5	REMEMBER ME BALLIN (C) (D) (T) HYPNOTIZE MINDS 1767/RELATIVITY	INDO G
25	19	—	2	MONEY CASH HOES/JIGGA WHAT? (T) ROC-A-FELLA/DEF JAM 56693*/MERCURY	JAY-Z FEATURING DMX
26	21	—	2	HOLLA HOLLA (T) MURDER INC. 56695*/MERCURY	JA RULE
27	28	14	14	LIZARD-LIZARD (C) (D) (T) LUKE/LOUD 65628/RCA	NO GOOD-N-JIGGIE FEATURING LUKE
28	NEW	1		NIGGA WHAT? (C) (X) OUTHOUSE 0169*	WHIP
29	23	23	12	FREE & SINGLE (C) (T) OS 0001*	B DA OUTTA SIGHT CHILD
30	NEW	1		GANGSTA! GANGSTA! (HOW U DO IT) (C) (D) (T) HUMILITY 54317/LIGHTYEAR	C. WEBB FEAT. KURUPT
31	30	34	9	DA GOODNESS (T) DEF JAM 566831*/MERCURY	REDMAN
32	31	18	20	MONEY'S JUST A TOUCH AWAY (C) (D) (T) HOOGANGIN' 53327/PRIORITY	MACK 10 FEAT. GERALD LEVERT
33	44	33	14	YOU SCARED, YOU SCARED/DJ WILL U PLEASE PLAY (M) (T) (X) TIGHT 2 DEF 4499*	RAHEEM
34	27	19	8	BEAT OF THE DAY (THROW YA HANDS UP) (C) (D) (T) LETHAL/BLACKHEART 371703/MERCURY	DJ S&S FEAT. G. B. O.
35	29	17	21	WHATCHA WANNA DO? (C) (D) (T) NO LIMIT 53459/PRIORITY	MIA X FEAT. CHARLIE WILSON
36	32	22	51	THROW YO HOOD UP (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
37	50	—	3	BET YA MAN CAN'T (TRIZ) (T) MYSTIC/ATLANTIC 65526*/FAT JOE FEAT. BIG PUNISHER, CUBAN LINK & TRIPLE SEIS	
38	45	29	29	STILL A G THANG (C) (D) (T) NO LIMIT 53450/PRIORITY	SNOOP DOGG
39	41	37	28	SUPERTHUG (WHAT WHAT) (C) (D) (T) PENALTY 0237/TOMMY BOY	NOREAGA
40	47	30	7	BREAK UPS 2 MAKE UPS (T) DEF JAM 563405*/MERCURY	METHOD MAN FEATURING D'ANGELO
41	46	35	85	HOW DO U WANT IT/CALIFORNIA LOVE (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	2PAC (FEAT. KC AND JOJO)
42	48	—	16	HOT SPOT (T) VIOLATOR/DEF JAM 566499*/MERCURY	FOXY BROWN
43	42	32	19	ENJOY YOURSELF (C) (D) (T) KEDAR 56212/UNIVERSAL	A+
44	36	28	35	LOOKIN' AT ME (C) (D) (T) (X) BAD BOY 79176/ARISTA	MASE FEATURING PUFF DADDY
45	40	26	16	TAKE IT THERE (C) (D) (T) MCA 55502	NONCHALANT FEATURING RAMPAGE
46	38	31	23	BETTER DAYS (C) (D) (T) PAYDAY/LONDON 570258/MERCURY	WC FEATURING JON B.
47	39	27	24	JUST THE TWO OF US (M) (T) (X) COLUMBIA 79038*	WILL SMITH
48	37	24	25	LOST IN LOVE (C) (D) NASTYBOY 0137/UPSTAIRS	NASTYBOY KLIKK
49	RE-ENTRY	21		DON'T LET IT GO TO YOUR HEAD (C) (D) ARISTA 13571	BRAND NUBIAN
50	NEW	1		WHAT'S IT GONNA BE?! (C) (D) FLIPMODE/ELEKTRA 64051/EEG	BUSTA RHYMES FEAT. JANET

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.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	2	6	NOTHING REALLY MATTERS MAVERICK 44613/WARNER BROS.	2 weeks at No. 1 ♦ MADONNA
2	5	11	5	JACKIE'S STRENGTH ATLANTIC 84442	♦ TORI AMOS
3	4	9	5	HEARTBREAK HOTEL ARISTA 13613	♦ WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
4	2	3	10	SOMEONE TO HOLD H.O.L.A. 341082	VERONICA
5	6	6	8	WE LIKE TO PARTY! GROOVILICIOUS 061/STRICTLY RHYTHM	♦ VENGABOYS
6	8	13	6	ECSTASY (TAKE YOUR SHIRTS OFF) GROOVILICIOUS 064/STRICTLY RHYTHM	JOHNNY VICIOUS FEAT. LULA
7	3	1	9	(YOU GOT ME) BURNIN' UP TOMMY BOY SILVER LABEL 348/TOMMY BOY	♦ CEVIN FISHER
8	15	20	4	I STILL BELIEVE COLUMBIA 79104	♦ MARIAH CAREY
9	11	12	7	JOY DEFINITY 004	KATHY BROWN
10	16	27	5	BODY TWISTED 55528/MCA	♦ FUNKY GREEN DOGS
11	9	8	8	99 ASTRALWERKS PROMO/CAROLINE	♦ CASSIUS
12	7	4	10	SKIN NERVOUS 20356	♦ CHARLOTTE
13	14	14	8	THE LOVER THAT YOU ARE (REMIX 2000) JELLYBEAN 2547	PULSE FEAT. ANTOINETTE ROBERSON
14	19	30	4	BABY WANTS TO RIDE GROOVILICIOUS 067/STRICTLY RHYTHM	HANI
15	10	5	10	TAKE THE LONG WAY HOME CHEEKY PROMO/ARISTA	♦ FAITHLESS
16	22	25	8	YOU DON'T KNOW ME ARMED 002	♦ ARMAND VAN HELDEN FEATURING DUANE HARDEN
17	17	19	8	ETERNAL FLAMES TOMMY BOY SILVER LABEL 340/TOMMY BOY	HYPERTROPHY
18	25	32	5	FOOL FOR LOVE MAXI 2075	SOUL STATION
19	27	33	5	MAMA KONDA EPIDROME PROMO/EPIC	ORINOKO
20	12	10	11	SPECIAL ALMO SOUNDS PROMO/INTERSCOPE	♦ GARBAGE
21	13	7	13	I'M BEAUTIFUL WARNER BROS. 44586	♦ BETTE MIDLER
◀ Power Pick ▶					
22	35	—	2	DARKNESS INC IMPORT/SONY	SATOSHI TOMIIE FEAT. ROBERT OWENS & CEVIN FISHER
23	33	47	3	STRANDED EPIC PROMO	LUTRICIA MCNEAL
24	32	44	3	DO YOU LOVE ME TOMMY BOY SILVER LABEL 349/TOMMY BOY	A GIFT OF LOVE FEAT. DEMI MOORE
25	21	21	11	GODSPEED MUSICNOW 19	BT
26	23	22	9	SOMEONE PERFECTO/KINETIC PROMO/REPRISE	ASCENSION
27	26	26	6	POPCORN VIRGIN IMPORT	THE BOOMTANG BOYS
28	24	16	10	FLOWER DUET '99 GLASSNOTE 5006	JONATHAN PETERS PRESENTS LUMINAIRE
29	34	40	4	TAINTED LOVE TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
30	18	17	13	TAKE ME TO THE TOP JELLYBEAN 2545	PLASMIC HONEY
31	20	15	13	THE REASON OVUM/RUFFHOUSE PROMO/COLUMBIA	SYLK 130
32	38	—	2	THE MUSIK NERVOUS DOG 20353/NERVOUS	ORANG'E
33	29	24	9	OBSESSION 4 PLAY 1020	FUZZY LOGIC
34	37	45	3	THE NO. 1 SONG IN HEAVEN OGLIO 85003	♦ SPARKS
35	42	—	2	GIRLS ON FILM (REMIX) EMI IMPORT	DURAN DURAN
36	36	42	3	SUPER SONIC KINETIC 44604	MUSIC INSTRUCTOR (FEAT. FLYING STEPS)
37	43	—	2	STRUCK BY LOVE EIGHTBALL 132	LECTROLUV FEATURING ALVAUGHN JACKSON
38	31	29	7	HAPPY AFTERHOURS 350/UC	DONNA BLAKELY
39	30	23	11	ACTIVATE EMPIRE STATE 0621/EIGHTBALL	THAT KID CHRIS & DJ MADA PRES. HARDFEELINGS
40	47	—	2	CAN'T TAKE MY EYES OFF OF YOU AM 0100	JEANIE TRACY
41	28	18	13	IT'S NOT RIGHT BUT IT'S OKAY ARISTA 13613	WHITNEY HOUSTON
◀ Hot Shot Debut ▶					
42	NEW	1	1	RIDE THE TRIP JELLYBEAN 2545	PLASMIC HONEY
43	NEW	1	1	RIGHT BEFORE MY EYES 4 PLAY 1022	NN'G FEATURING KALLAGHAN
44	46	48	3	BODY MOVIN' CAPITOL IMPORT	♦ BEASTIE BOYS
45	NEW	1	1	NERVOUS BREAKDOWN GROOVILICIOUS 068/STRICTLY RHYTHM	THE SHRINK
46	NEW	1	1	THE LATIN THEME MOONSHINE 88456	CARL COX
47	41	38	16	HORNY AMERICAN 79065/COLUMBIA	♦ MOUSSE T. VS. HOT 'N' JUICY
48	NEW	1	1	FEEL WHAT YOU KNOW SNAPT 2076/MAXI	BIG MUFF
49	40	37	9	AIN'T NO MOUNTAIN HIGH ENOUGH EPIDROME PROMO/EPIC	JOCELYN BROWN
50	39	34	10	I'VE HAD ENOUGH MCA 55526	REGINA BELLE

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	17	BELIEVE (T) (X) WARNER BROS. 44576	16 weeks at No. 1 ♦ CHER
◀ GREATEST GAINER ▶					
2	2	4	5	BLUE MONDAY (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS.	♦ ORGY
3	3	3	7	HEARTBREAK HOTEL/IT'S NOT RIGHT BUT IT'S OKAY (T) (X) ARISTA 13613	♦ WHITNEY HOUSTON
4	4	2	5	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104	♦ MARIAH CAREY
5	7	—	2	PRAISE YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE	♦ FATBOY SLIM
6	6	5	14	WE LIKE TO PARTY! (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM	♦ VENGABOYS
7	5	—	2	JACKIE'S STRENGTH (T) (X) ATLANTIC 84442/AG	♦ TORI AMOS
8	8	6	24	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN	♦ STARDUST
9	9	8	33	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE	♦ FATBOY SLIM
10	14	17	4	PRETTY FLY (FOR A WHITE GUY) (X) TWIN SOUNDS/DOMINION ENTERTAINMENT 4261/K-TEL	THE OBSCURE
11	11	7	7	ALL I HAVE TO GIVE (T) (X) JIVE 42563	♦ BACKSTREET BOYS
12	12	10	24	NOBODY'S SUPPOSED TO BE HERE (T) (X) ARISTA 13551	♦ DEBORAH COX
13	15	12	7	TAINTED LOVE (T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
14	21	16	28	SUAVENTEMENTE (T) (X) SONY DISCOS 82795	♦ ELVIS CRESPO
15	16	13	7	I'M BEAUTIFUL (T) (X) WARNER BROS. 44586	♦ BETTE MIDLER
16	18	18	15	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM	♦ VENGABOYS
17	19	40	42	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932	♦ RICKY MARTIN
18	13	11	43	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG	♦ BRANDY & MONICA
19	17	14	3	BODY (T) (X) TWISTED 55528/MCA	♦ FUNKY GREEN DOGS
20	24	25	41	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
21	10	9	4	MIAMI (X) TWIN SOUNDS/DOMINION ENTERTAINMENT 4251/K-TEL	SLICK
22	22	24	38	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	♦ MADONNA
23	25	21	5	WHEN I'M GONE (T) (X) ROBBINS 72034	ROCKELL
24	20	15	8	TAKING EVERYTHING (T) (X) EASTWEST 63779/EEG	♦ GERALD LEVERT
25	26	19	46	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	♦ MARIAH CAREY
26	34	29	25	ONLY WHEN I LOSE MYSELF (T) (X) MUTE/REPRISE 44562/WARNER BROS.	♦ DEPECHE MODE
27	27	22	15	WOULD YOU...? (T) (X) OVAL 27556/V2	♦ TOUCH AND GO
28	28	20	7	SOMEONE TO HOLD (T) (X) H.O.L.A. 341082	VERONICA
◀ Hot Shot Debut ▶					
29	NEW	1	1	NOTHING REALLY MATTERS (T) MAVERICK 44613/WARNER BROS.	♦ MADONNA
30	32	31	9	C'EST LA VIE (T) (X) EPIC 79085	♦ B*WITCHED
31	23	23	13	HORNY (T) (X) AMERICAN 79065/COLUMBIA	♦ MOUSSE T. VS. HOT 'N' JUICY
32	31	35	13	FIND ANOTHER WOMAN (T) (X) GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
33	30	30	49	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515	♦ BACKSTREET BOYS
34	33	32	11	SKIN (T) (X) NERVOUS 20356	♦ CHARLOTTE
35	29	27	8	X '99 (T) (X) TWISTED 55489/MCA	JUNIOR VASQUEZ
36	35	43	52	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	♦ MADONNA
37	RE-ENTRY	9	9	NIGHT WIND (M) (X) MODERN VOICES 007	♦ TONY MASCOLO
38	37	39	20	JUMP AROUND (2000 MIX) (T) (X) TOMMY BOY 463	HOUSE OF PAIN
39	39	45	3	THE MUSIK (T) (X) NERVOUS DOG 20353/NERVOUS	ORANG'E
40	RE-ENTRY	5	5	THIS JOY (T) (X) WELCOME WAX/GROOVILICIOUS 073/STRICTLY RHYTHM	VERNESSA MITCHELL
41	40	34	7	FRIEND OF MINE (T) (X) T-NECK/ISLAND 572331/MERCURY	♦ KELLY PRICE
42	NEW	1	1	WARM LEATHERETTE/TWISTED (T) TWISTED 55532/MCA	CLUB 69 RE-STYLED
43	38	—	2	CAN'T GET ENOUGH (T) (X) MOTOWN 860848/UNIVERSAL	♦ WILLIE MAX FEATURING RAPHAEL SADIQ
44	45	49	58	HOW DO I LIVE (T) (X) CURB 73047	♦ LEANN RIMES
45	36	38	18	DON'T LET THIS MOMENT END/OYE (T) (X) EPIC 79059	♦ GLORIA ESTEFAN
46	44	33	61	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	♦ JAYDEE
47	41	41	8	(YOU GOT ME) BURNIN' UP (T) (X) TOMMY BOY SILVER LABEL 348/TOMMY BOY	♦ CEVIN FISHER
48	42	50	24	LET ME GO...RELEASE ME (T) (X) H.O.L.A. 341070	VERONICA
49	NEW	1	1	IF I LOSE MY WOMAN (T) COLUMBIA 79120	♦ KENNY LATTIMORE
50	43	47	6	1NCE AGAIN (T) JIVE ELECTRO 42578/JIVE	A TRIBE CALLED QUEST VS. APHRODITE

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

DANCE TRAX

(Continued from preceding page)

Bertoldo's restructuring of Jody Watley's "If I'm Not In Love."

Personal faves include Bebe Winans' "Thank You," Jordan Hill's "For The Love Of You," and Linda Eder's "Something To Believe In," respectively remixed by Masters At Work, Tony Moran, and Fitch Brothers. Quite frankly, this is as good as it gets. So why isn't Atlantic releasing the set in the U.S.?

On the same day, New York-based independent Gossip/AV8 Records issued "Angels Of Love," named

after a popular club in Naples, Italy. Superbly beat-mixed by international DJ Tedd Patterson, this 70-minute, 15-track classic set is chock-full of deep-baked morsels like Tiki Jones' "Love Gets Going," CZR's "Bad Enough," Ian Pooley's "Rock The Discotheque," and Soulsearcher's "I Can't Get Enough."

March 23 sees the release of Astralwerks' "Source Material" and 4 Play's "All Nite Long."

Continuing where the French-enriched "SourceLab" series left off,

"Source Material" offers 13 never-before-released tracks by as many freshly scrubbed French lounge lizards. Artists to keep an eye on include Mellow ("Interlude"), Phoenix ("Heat Wave"), Scenario Rock ("Scenario Rock"), and Rob ("Musique Pour Un Enfant Jouet"). Also featured is "Kim" by Bertrand Burgalat, who contributed to Air's "Moon Safari" and April March's "Chrominance Decoder," and Oomii's "L'Ultime Atome," co-produced by Regis Pulisciano and Les

Flower Pistols, a pseudonym for Air.

Continuously mixed by legendary DJ/producer Stonebridge, "All Nite Long" intertwines uplifting diva house and rubbery dubs. Choice cuts include Tatyana Ali's "Boy You Knock Me Out" (which Stonebridge co-wrote and co-produced), Fuzzy Logic's "Obsession," David Morales Presents The Face's "Needin' U," and Robin S.'s "Show Me Love '99," which is available as a promo-only 12-inch single.

And on April 6, New York indie Nervous Records will release "The Nervous Cocktail Mix." Probably inspired by one too many cosmopolitans, "Cocktail Mix" shines the spotlight on such divine early-evening-styled tracks as Byron Stingily's "Flying High," Kerri Chandler's "Dreamscape," Kim English's "Tomorrow," Sunburst Band's "Garden Of Love," and Sao Paulo's "Be Yourself, Be Free." Quite the perfect prelude for a night out... or a fab li'l cocktail party!

Mercury's Minor Trades Police Badge For Music Career

BY CHET FLIPPO

NASHVILLE—When Los Angeles police officer Shane Minor was patrolling his beat in South Central L.A. a few years ago, he dreamed of becoming a country music star. Now he may be on his way to realizing his dream.

Now a new Mercury Nashville artist with a single and a forthcoming album, patrolman Minor had been playing and singing for years and finally decided to take his shot at music full time. He turned in his police badge in 1994. "I told the captain, 'I'm done,'" says Minor. "I said, 'I'm a musician.' He laughed me out of the office and told me to take two weeks off and come back."

Realizing that he knew no one in Nashville and that he was clueless as to what to do next, Minor looked up Bud Prager of ESP Management in a management guide after a friend recommended the veteran rock mentor (Foreigner, among others). "I sent Bud a tape," says Minor, "and he called back and said he liked it."



MINOR

Prager says, "Shane is one of the most promising and most exciting artists I've ever seen. I went to Knoxville [Ky.] to see Shane play, and the thing that struck me most was that he loves being onstage."

You see that so rarely anymore. I love his work ethic—he's got a wonderful commitment to his career."

Prager turned to Nashville producer Dann Huff (who was once in a Prager-managed group, Giant) to handle the project. "Dann busted Shane's chops good for the past three years," says Prager.

Minor confirms that. "He worked me hard," he says, "to the point of my doing book reports about the videos on CMT for him. I took vocal lessons. I cut demo after demo and sent them to him. Finally, in the summer of '97, he said, 'You're ready.'"

"I truly believed in him," says Huff. "There are certain people who are meant to be stars, and he's one. He's got the musical ability and he's got that star quality. I just wanted him to be ready."

Once Minor got to Nashville, things happened quickly. Huff called

Mercury Nashville president Luke Lewis and said he had found someone he really wanted to produce.

Lewis and his A&R chief Keith Stegall agreed to listen to a song or two. At Masterfonics, Minor sang three songs, accompanied on piano by Huff. That did it for Lewis.

"Keith and I went out and huddled," says Lewis. "Shane proved he could sing, and he carried himself like a star. We called back in an hour and said, 'Let's go!'"

Lewis says that's probably the first time he has signed an artist without hearing tapes or seeing a full showcase presentation. "I liked what I heard," he says, "and I have faith in Dann as a producer and I have faith in Bud Prager as a manager. Now we're beginning to hear amazing word-of-mouth from radio about Shane. I think there's a gaping hole in the marketplace for what he does."

The self-titled album will be released April 13 and the first single, "Slave To The Habit," goes to radio Tuesday (15).

KEYE Minneapolis jumped on the single early, and assistant PD/music director Travis Moon says the song's freshness captured the station's attention. "It jumped off the CD," says Moon of "Slave" (at No. 69 on this issue's Hot Country Singles & Tracks), "and that kind of freshness always opens your eyes. You don't hear that kind of sound every day. Then you listen to the whole album, and it's just loaded with songs; you hear single after single. Mercury must be licking their chops. The rest of the album is fantastic. And he's got a story behind him. He's lived a life that he can talk about. All of the elements are there."

Noting that Minor is Mercury's (Continued on page 36)

June Carter Cash 'Presses On' With Small Hairy Dog Release

BY DEBORAH EVANS PRICE

NASHVILLE—There are few things as inviting as Southern hospitality, and it's that warm, homespun, family-gathering quality that makes June Carter Cash's solo album, "Press On," such an engaging effort.

Produced by her son John Carter Cash and J.J. Blair, the album was recorded at the Cash family compound outside Nashville and will be released April 20 on Hollywood-based Small Hairy Dog/Risk Records.

"It's a real album," Cash says. "People are going to take one listen and say, 'Oh my goodness! What is this? I've been invited into this living room, and I'm going to have to listen to this.' It's an honest effort, and I had a lot of fun doing it."

The songs are an audio biography of one of country's longest, most colorful careers. As the offspring of Maybelle Carter of the seminal Carter Family, Cash began performing as a child with her mother and sis-

ters Helen and Anita. She pursued an acting career in New York before joining Johnny Cash's road show in 1961 and has been his wife/performing partner for 31 years.

Her life experiences are related in the songs on "Press On." Carter Family classics "Diamonds In The Rough" and "Will The Circle Be Unbroken" are musical bookends to songs that spotlight Cash's life. "Gatsby's Restaurant" recalls her New York days. She does her version of Johnny Cash's hit "Ring Of Fire," a song she co-wrote with Merle Kilgore about falling in love with Cash. She duets with Cash on "The Far Side Banks Of Jordan."

"I Used To Be Somebody," she says, takes her back to her days touring with Elvis Presley. "Tiffany Anastasia Lowe" is a song she wrote for her granddaughter, warning her to stay away from Quentin Tarantino.

"The songs do kind of tell a story, about things that have happened to me," says Cash. "Marty Stuart and Rodney Crowell asked me why I didn't record some of these crazy songs"

(Continued on page 36)



CASH



Grammys Galore. Sony Music Entertainment artists and executives celebrated Dixie Chicks' two Grammy awards with a soiree at Jimmy's in Beverly Hills, Calif., after the awards show. Shown, from left, are Dixie Chick Martie Seidel, Sony Music Nashville president Allen Butler, Sony Music Entertainment executive VP Michele Anthony, Sony Music Entertainment chairman/CEO Thomas D. Mottola, and Dixie Chicks Natalie Maines and Emily Erwin.

Label-Hopping Dirt Band Enjoys A Run Of Luck; George Jones Set, Tour On Hold

A HAPPY BIRTHDAY to the Nitty Gritty Dirt Band, which in the past 10 months has been on three different Nashville record labels.



THE NITTY GRITTY DIRT BAND

The group turns 33 years old in May, something that founding member **Jeff Hanna** tells Nashville Scene is "typical Dirt Band luck."

Also symptomatic of their luck, says Hanna, has been their recent history on record. "We hadn't done an album since 1994's 'Acoustic,'" he says. "Then, after we left Liberty Records, we looked around and didn't see any vacancies anywhere. We weren't sure we'd get a deal again. What we do is really predicated on touring, not on making albums."

Then, Rising Tide Records president **Ken Levitan** signed them to his new label and they cut "Bang, Bang, Bang." With the title cut, they were getting country radio play again after many years and were set to release the album last April.

When Rising Tide was closed, on March 10, 1998, the group was picked up by Decca. Plans there were never finalized, and Decca expired Jan. 21.

DreamWorks Records Nashville was waiting in the wings and took the group's album intact. It'll be out April 13, one year to the day after its original release date. "We really are lucky," says Hanna. "Last year was a hard one for a lot of people here."

AWARDS TIME: **Faith Hill** leads all contenders with her six nominations in the Academy of Country Music Awards. **Garth Brooks**, **Steve Wariner**, and **Brooks & Dunn** each have four nominations. Acts with three are **Dixie Chicks**, **Martina McBride**, **Tim**

McGraw, **Jo Dee Messina**, **George Strait**, **Shania Twain**, and **the Wilkinsons**. Those with two nods are **Vince Gill**, **Sawyer Brown**, and **Mark Wills**.

Brooks & Dunn, Brooks, McGraw, Strait, and Twain will vie for the entertainer award. Album contenders are Brooks ("Double Live"), Hill ("Faith"), Messina ("I'm Alright"), Strait ("One Step At A Time"), and Dixie Chicks ("Wide Open Spaces").

Single record nominees are "26 Cents" (the Wilkinsons), "You're Still The One" (Twain), "A Broken Wing" (McBride), "Holes In The Floor Of Heaven" (Wariner), and "This Kiss" (Hill). The latter three songs are up for the song award, along with "Husbands And Wives" (Brooks & Dunn) and "Don't Laugh At Me" (Wills).

Male nominees are Brooks, Gill, McGraw, **Collin Raye**, and Strait. Female contenders are Hill, McBride, Messina, Twain, and **Trisha Yearwood**.

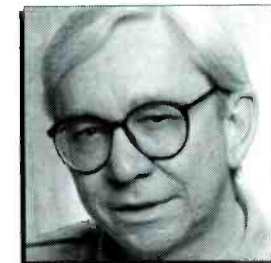
Group/vocal duet nominations go to **Alabama**, Brooks & Dunn, Dixie Chicks, Sawyer

Brown, and the Wilkinsons.

The awards will be presented May 5 on a CBS telecast from Los Angeles.

PEOPLE: **George Jones'** Asylum album and impending tour dates have all been put on indefinite hold as he recovers from a near-fatal single-vehicle wreck on March 6 (**Billboard Bulletin**, March 8). He had been scheduled for a rare Nashville appearance April 30 at the Ryman Auditorium.

Former Decca senior VP/GM **Sheila Shipley Biddy** has formed a full-service management and consulting company. Shipley Biddy Entertainment will announce its initial client roster shortly, she says . . . **Trisha Yearwood** joins the Grand Ole Opry on Saturday (13) as its 71st member . . . **Wally Wilson** signs with DreamWorks Music Publishing . . . **Jeff Hanna** to Bluewater Music . . . **Phil Vassar** to Arista/Nashville.



by Chet Flippo

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	4	15	No. 1 2 weeks at No. 1		
				YOU WERE MINE P. WORLEY, B. CHANCEY (E. ERWIN, M. SEIDEL)	◆ DIXIE CHICKS MONUMENT ALBUM CUT	1
2	5	8	15	HOW FOREVER FEELS B. CANNON, N. WILSON (W. MOBLEY, T. MULLINS)	◆ KENNY CHESNEY (C) (D) (V) BNA 65666	2
3	3	6	21	BUSY MAN J. KELTON, K. STEGALL (B. REGAN, G. TEREN)	◆ BILLY RAY CYRUS (V) MERCURY 566582	3
4	2	2	18	I DON'T WANT TO MISS A THING M. WRIGHT (D. WARREN)	MARK CHESNUTT (C) (D) (V) DECCA 72078/MCA NASHVILLE	1
5	8	11	11	MEANWHILE T. BROWN, G. STRAIT (J.F. KNOBLOCH, W. HOLYFIELD)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72084	5
6	4	1	25	NO PLACE THAT FAR N. WILSON, B. CANNON (S. EVANS, T. SHAPIRO, T. MARTIN)	◆ SARA EVANS (C) (D) (V) RCA 65584	1
7	9	12	17	POWERFUL THING T. BROWN, T. YEARWOOD (A. ANDERSON, S. VAUGHN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72082	7
8	11	14	13	I'LL THINK OF A REASON LATER M. WRIGHT (T. MARTIN, L. NICHOLS)	LEE ANN WOMACK (V) DECCA 72076/MCA NASHVILLE	8
9	12	13	10	I CAN'T GET OVER YOU D. COOK, K. BROOKS, R. DUNN (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13152	9
10	6	3	21	UNBELIEVABLE M. D. CLUTE, DIAMOND RIO (A. ANDERSON, J. STEELE)	◆ DIAMOND RIO (V) ARISTA NASHVILLE 13138	2
11	13	21	20	ORDINARY LIFE N. WILSON, B. CANNON (S. BAKER, C. HARRINGTON)	◆ CHAD BROCK (C) (D) (V) WARNER BROS. 17136	11
12	10	7	24	STAND BESIDE ME B. GALLIMORE, T. MCGRAW (S. A. DAVIS)	◆ JO DEE MESSINA CURB ALBUM CUT	1
13	16	17	9	WISH YOU WERE HERE C. CHAMBERLAIN (S. EWING, B. ANDERSON, D. MOORE)	MARK WILLS (V) MERCURY 566764	13
14	14	15	16	KEEPIN' UP D. COOK, ALABAMA (R. OWEN, T. GENTRY, G. FOWLER, R. ROGERS)	ALABAMA RCA ALBUM CUT	14
15	7	5	24	HOLD ON TO ME C. PETOZ, J. M. MONTGOMERY (B. DALY, W. RAMBEAUX)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84197	4
16	18	22	7	GONE CRAZY K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13155	16
AIRPOWER						
17	20	23	19	DRIVE ME WILD M. A. MILLER, M. MCANALLY (M. A. MILLER, G. HUBBARD, M. LAWLER)	◆ SAWYER BROWN (C) (D) (V) CURB 73075	17
18	17	18	10	LOVE AIN'T LIKE THAT B. GALLIMORE, F. HILL (T. GAETANO, A. J. MASTERS)	FAITH HILL WARNER BROS. ALBUM CUT	17
AIRPOWER						
19	22	26	8	ANYONE ELSE P. WORLEY, B. J. WALKER, JR., C. RAYE (R. FOSTER)	◆ COLLIN RAYE EPIC ALBUM CUT	19
20	19	20	22	SOMEBODY'S OUT THERE WATCHING T. HASELDEN, R. ZAVITSON (R. LERNER, F. GOLDE, S. BOOKER)	◆ THE KINLEYS (C) (D) (V) EPIC 79064	19
21	24	27	13	HANDS OF A WORKING MAN B. GALLIMORE (D. V. WILLIAMS, JIM COLLINS)	◆ TY HERNDON EPIC ALBUM CUT	21
22	27	28	10	CAN'T GET ENOUGH E. GORDY, JR. (B. DALY, W. RAMBEAUX, K. BLAZY)	◆ PATTY LOVELESS EPIC ALBUM CUT	22
23	29	31	7	EVERYTIME I CRY K. STEGALL (B. REGAN, K. STALEY)	◆ TERRI CLARK (V) MERCURY 566848	23
24	28	30	15	YOU WON'T EVER BE LONELY D. MALLOY, J. G. SMITH (A. GRIGGS, B. JONES)	◆ ANDY GRIGGS (C) (D) RCA 65646	24
25	21	9	20	FOR A LITTLE WHILE B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR, S. MANDILE, J. VANDIVER)	TIM MCGRAW CURB ALBUM CUT	2
26	26	29	8	I'M LEAVING P. MCMAKIN, A. TIPPIN (A. BARKER, R. HARBIN, L. D. LEWIS)	AARON TIPPIN LYRIC STREET ALBUM CUT	26
27	15	10	15	THAT DON'T IMPRESS ME MUCH R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (V) MERCURY 566220	8
28	31	35	6	HILLBILLY SHOES J. SCAIFE (M. GEIGER, W. MULLIS, B. TAYLOR)	◆ MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79115	28
29	30	33	9	DON'T COME CRYING TO ME T. BROWN (V. GILL, R. NIELSEN)	VINCE GILL (V) MCA NASHVILLE 72085	29
30	35	41	5	TWO TEARDROPS S. WARINER (B. ANDERSON, S. WARINER)	STEVE WARINER CAPITOL ALBUM CUT	30
31	34	34	8	YOU DON'T NEED ME NOW C. BLACK, J. STROUD (C. BLACK, S. RUSSELL)	CLINT BLACK RCA ALBUM CUT	31
32	36	37	10	BETTER MAN C. FARREN (B. WARREN, B. WARREN, G. NICHOLSON)	◆ THE WARREN BROTHERS (C) (D) (V) BNA 65670	32
33	39	40	8	WITH YOU M. SPIRO (M. HENDRIX, R. L. BRUCE)	◆ LILA MCCANN (C) (D) ASYLUM 64052	33
34	38	39	7	YOUR OWN LITTLE CORNER OF MY HEART M. BRIGHT, T. DUBOIS (W. ALDRIDGE, B. CRISLER)	BLACKHAWK (V) ARISTA NASHVILLE 13158	34
35	41	49	4	MAYBE NOT TONIGHT K. STEGALL (K. STEGALL, D. HILL)	◆ SAMMY KERSHAW & LORRIE MORGAN BNA/MERCURY ALBUM CUT	35
36	33	19	19	WRONG NIGHT D. MALLOY, R. MCENTIRE (J. LEO, R. BOWLES)	REBA (V) MCA NASHVILLE 72075	6
37	37	36	9	YOU STILL SHAKE ME D. CARTER, C. FARREN (L. SATOCHER, T. ROULLIER)	◆ DEANA CARTER CAPITOL ALBUM CUT	36
38	46	52	5	SHE'S ALWAYS RIGHT D. JOHNSON, C. WALKER (P. BARNHART, E. HILL, R. MCDONALD)	CLAY WALKER GIANT ALBUM CUT/REPRISE	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	32	32	14	WHEN MAMA AIN'T HAPPY T. BROWN (R. GILES, G. GODARD, T. NICHOLS)	TRACY BYRD (C) (D) (V) MCA NASHVILLE 72083	31
40	45	43	6	I WAS K. LEHNING (C. BLACK, P. VASSAR)	◆ NEAL MCCOY (C) (D) (V) ATLANTIC 84456	40
41	42	42	9	SAY ANYTHING R. HERRING, M. BRIGHT (S. MCANALLY, R. HERRING)	◆ SHANE MCANALLY MCG/CURB ALBUM CUT/CURB	41
42	47	46	7	I WILL BE THERE FOR YOU B. GALLIMORE (R. BOWLES, J. LEO, T. SHAPIRO)	◆ JESSICA ANDREWS (C) (D) (V) DREAMWORKS 59021	42
43	55	62	3	WHATEVER YOU SAY P. WORLEY, M. MCBRIDE (T. MARTIN, E. HILL)	◆ MARTINA MCBRIDE (V) RCA 65730	43
44	40	38	12	NO MORE LOOKING OVER MY SHOULDER B. J. WALKER, JR., T. TRITT (M. PETERSON, C. WISEMAN)	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. 17108	38
45	43	44	10	WHAT'S THE MATTER WITH YOU BABY R. CROWELL (B. N. CHAPMAN, A. ROBOFF)	◆ CLAUDIA CHURCH (C) (D) (V) REPRISE 17112	43
46	48	61	3	STRANGER IN MY MIRROR J. STROUD, B. GALLIMORE, R. TRAVIS (S. EWING, K. WILLIAMS)	RANDY TRAVIS DREAMWORKS ALBUM CUT	46
47	44	45	5	IF A MAN ANSWERS J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH (V) MERCURY 566912	44
48	53	—	3	MAN! I FEEL LIKE A WOMAN! R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT	48
49	49	54	4	LITTLE GOOD-BYES D. HUFF, K. OSBORN, J. DEERE, K. GREENBERG	◆ SHEDAISIY LYRIC STREET ALBUM CUT	49
50	50	50	5	WHAT ABOUT YOU T. MCGRAW, B. GALLIMORE, J. STROUD (T. MULLINS, T. TOLIVER)	◆ SONS OF THE DESERT EPIC ALBUM CUT	50
Hot Shot Debut						
51	NEW	—	1	PLEASE REMEMBER ME B. GALLIMORE, J. STROUD, T. MCGRAW (R. CROWELL, W. JENNINGS)	◆ TIM MCGRAW CURB ALBUM CUT	51
52	59	—	2	A NIGHT TO REMEMBER D. COOK, L. WILSON (M. T. BARNES, T. W. HALE)	JOE DIFFIE EPIC ALBUM CUT	52
53	54	57	6	WHO NEEDS PICTURES F. ROGEFS (B. PAISLEY, C. DUBOIS, F. ROGERS)	◆ BRAD PAISLEY (C) (D) (V) ARISTA NASHVILLE 13156	53
54	51	48	19	IT'S YOUR SONG A. REYNOLDS (B. HILL, P. WOLFE)	◆ GARTH BROOKS CAPITOL ALBUM CUT	9
55	57	—	2	WRITE THIS DOWN T. BROWN, G. STRAIT (D. H. OGLESBY, K. M. ROBBINS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	55
56	63	71	3	IT'S ABOUT TIME S. HENDRICKS, T. BRUCE (M. D. SANDERS, E. HILL)	◆ JULIE REEVES VIRGIN ALBUM CUT	56
57	52	51	8	FAITH OF THE HEART E. GORDY, JR. (D. WARREN)	◆ SUSAN CASHEL (C) (D) (V) CAPITOL 58757	51
58	64	—	2	SOMETHIN' 'BOUT A SUNDAY R. E. ORRALL, J. LEO (C. WISEMAN, T. NICHOLS)	MICHAEL PETERSON REPRISE ALBUM CUT	58
59	58	55	6	LET'S START LIVIN' B. HILL (G. GRAND, S. RICE)	GIL GRAND MONUMENT ALBUM CUT	55
60	60	59	4	LIFE GOES ON M. BRIGHT (S. D. JONES)	◆ JAMES PROSSER (C) (D) (V) WARNER BROS. 17111	59
61	66	—	2	SINGLE WHITE FEMALE T. BROWN, B. CANNON, N. WILSON (S. SMITH, C. D. JOHNSON)	◆ CHELY WRIGHT MCA NASHVILLE ALBUM CUT	61
62	56	47	7	SATURDAY NIGHT D. HUFF, J. C. CANNON, J. STEWART	LONESTAR (C) (D) BNA 65694	47
63	61	53	8	HORSE TO MEXICO C. HOWARD, A. SMITH (P. SEBERT, J. MCELROY)	TRINI TRIGGS (C) (D) (V) MCG/CURB 73066/CURB	53
64	62	—	2	BABY AIN'T ROCKING ME RIGHT J. CRUTCHFIELD, K. LEHNING (M. NESLER, T. MARTIN)	MARK NESLER ASYLUM ALBUM CUT	62
65	NEW	—	1	ONE HONEST HEART D. MALLOY, R. MCENTIRE (D. MALLOY, F. J. MYERS, G. BAKER)	REBA MCA NASHVILLE ALBUM CUT	65
66	70	67	3	FREE ME B. BECKETT (W. ALDRIDGE)	WAYNE TOUPS BTM ALBUM CUT	66
67	71	56	3	NO EASY GOODBYE DELIOUS, A. SMITH (J. HOLLAND)	SOUTH SIXTY FIVE ATLANTIC ALBUM CUT	56
68	RE-ENTRY	—	3	SUNDOWN C. YOUNG, B. CHANCEY (G. LIGHTFOOT)	DERYL DODD COLUMBIA PROMO SINGLE	68
69	RE-ENTRY	—	2	SLAVE TO THE HABIT D. HUFF, KOSTAS, T. KEITH, C. CANNON	◆ SHANE MINOR MERCURY ALBUM CUT	69
70	67	60	10	BARLIGHT L. MAINES, C. ROBINSON (C. ROBINSON)	◆ CHARLIE ROBINSON (C) (D) LUCKY DOG 79061/COLUMBIA	60
71	NEW	—	1	COLD COFFEE MORNING J. TAYLOR, J. RANDALL (B. ANDERSON, J. RANDALL)	JON RANDALL ASYLUM ALBUM CUT	71
72	69	—	2	ALWAYS NEVER THE SAME T. BROWN, G. STRAIT (M. GREEN, T. MCBRIDE)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	69
73	72	68	4	HAPPY EVER AFTER G. NICHOLSON, T. GRAHAM BROWN (G. NICHOLSON, K. WELCH)	◆ T. GRAHAM BROWN INTERSOUND ALBUM CUT	68
74	74	—	2	PEACE OF MIND T. BROWN, G. STRAIT (A. BARKER, D. DILLON)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	74
75	65	—	2	WHAT DO YOU SAY TO THAT T. BROWN, G. STRAIT (J. LAUDERDALE, M. MONTGOMERY)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	65

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

Billboard Top Country Singles Sales

MARCH 20, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	7	No. 1	
				HOW FOREVER FEELS BNA 65666/RLG 2 weeks at No. 1	KENNY CHESNEY
2	3	4	18	FLY (THE ANGEL SONG) GIANT 17131/WARNER BROS.	THE WILKINSONS
3	2	1	14	I DON'T WANT TO MISS A THING DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
4	4	3	9	MEANWHILE/YOU HAVEN'T LEFT ME YET MCA NASHVILLE 72084	GEORGE STRAIT
5	5	5	12	SOMEBODY'S OUT THERE WATCHING EPIC 79064/SONY	THE KINLEYS
6	6	6	20	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
7	8	8	5	DRIVE ME WILD CURB 73075	SAWYER BROWN
8	9	9	7	ORDINARY LIFE WARNER BROS. 17136	CHAD BROCK
9	12	13	3	WITH YOU ASYLUM 64052/EEG	LILA MCCANN
10	10	11	4	I WILL BE THERE FOR YOU DREAMWDKRS 59021/INTERSCOPE	JESSICA ANDREWS
11	7	7	53	THIS KISS WARNER BROS. 17247	FAITH HILL
12	15	24	3	YOU WON'T EVER BE LONELY RCA 65646/RLG	ANDY GRIGGS
13	11	12	25	IF I LOST YOU WARNER BROS. 17152	TRAVIS TRITT

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	10	18	NO PLACE THAT FAR RCA 65584/RLG	SARA EVANS
15	14	14	92	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
16	17	19	3	AMONG THE MISSING BNA 65645/RLG	MICHAEL MCDONALD & KATHY MATTEA
17	16	15	54	I'M ALRIGHT/BYE BYE ● CURB 73034	JO DEE MESSINA
18	18	16	26	SOMEONE YOU USED TO KNOW EPIC 79011/SONY	COLLIN RAYE
19	19	21	7	NO MORE LOOKING OVER MY SHOULDER WARNER BROS. 17108	TRAVIS TRITT
20	22	20	18	ROCKY TOP '96 DECCA 55274/MCA NASHVILLE	THE OSBORNE BROTHERS
21	25	23	26	I WILL STAND BNA 65570/RLG	KENNY CHESNEY
22	24	22	19	GUILTY BNA 65552/RLG	THE WARREN BROTHERS
23	21	18	22	THERE YOU HAVE IT ARISTA NASHVILLE 13134	BLACKHAWK
24	20	17	16	A BITTER END COLUMBIA 79013/SONY	DERYL DODD
25	NEW	—	1	HILLBILLY SHOES COLUMBIA 79115/SONY	MONTGOMERY GENTRY

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

COUNTRY CORNER



by Wade Jessen

HERE IN THE REAL WORLD: Opening with more than 122,000 scans and Hot Shot Debut honors on Top Country Albums and The Billboard 200, perennial country fave **George Strait** logs his seventh top five SoundScan-era debut on the country chart at No. 2 and his fifth top 10 opener on the big chart at No. 6 with "Always Never The Same" (MCA Nashville).

The new set earns Strait his third-largest opening week, behind "Carrying Your Love With Me," which entered the country chart at No. 1 with 194,000 units in the May 10, 1997, Billboard, and "One Step At A Time," which bowed at the top of that chart with 178,000 pieces in the May 9, 1998, issue.

"Meanwhile," the lead single from the new set, gains 412 plays to blast into the top five (8-5) on Hot Country Singles & Tracks with airplay at all of our 162 monitored signals. Airplay leaders this issue are KIKK Houston with 61 spins, KMLE Phoenix with 51, and KDDK Little Rock, Ark., with 48. KPLX Dallas logs the most plays to date, with 375 spins.

FEELS LIKE FOREVER: **Kenny Chesney**—who scores his biggest opening week on Top Country Albums as "Everywhere We Go" (BNA) bows at No. 5 with approximately 30,000 units—also swipes the heaviest gain on Hot Country Singles & Tracks, as the set's lead single, "How Forever Feels," gains 576 spins to rise 5-2 and maintains its No. 1 status on Top Country Singles Sales with more than 10,000 units.

On the radio chart, "How Forever Feels" appears poised to dominate that list next issue, since **Dixie Chicks'** "You Were Mine" (Monument) holds at No. 1 despite a drop of 23 plays. **Billy Ray Cyrus** and **George Strait** are the only top five titles to offer any obvious threat next issue, as Cyrus' "Busy Man" (Mercury) gains 139 plays to hold at No. 3, and Strait's "Meanwhile," as mentioned earlier, moves 8-5, up 412.

NO FIRECRACKERS NEEDED: Up 45,000 scans, **Shania Twain's** "Come On Over" (Mercury) takes Greatest Gainer ribbons on The Billboard 200 and Top Country Albums following a March 3 CBS special titled "Shania Twain's Winter Break." That show, which featured pop acts **Elton John** and **the Backstreet Boys**, drew an estimated 16.3 million viewers and finished at No. 20 in the week's ratings.

Twain's current country single, "Man! I Feel Like A Woman!," rises 53-48 on Hot Country Singles & Tracks, up 326 plays. Airplay is detected at 64 monitored country ports, including KIKK Houston, WSIX Nashville, and WMZQ Washington, D.C.

STILL IN THE RING: As a lifelong fan and industry friend, this scribe would like to extend get-well wishes to singer **George Jones**, who was critically injured in an auto accident March 6 (*Billboard-Bulletin*, March 8). Widely considered the genre's greatest all-time singer, Jones and his family have been the focus of an intense outpouring of industry and fan support since the accident.

JUNE CARTER CASH 'PRESSES ON' WITH SMALL HAIRY DOG RELEASE

(Continued from page 34)

I had written." Crowell and Stuart, her former sons-in-law, perform on the record.

"On some of the songs, I'm just playing autoharp," Cash says. "Some of them are nothing more than autoharp and guitar. Some of them are just guitar. I wanted it to be as simple and plain and as ethnic as it could be. That's been my life in the music business."

Cash says it was important to her to record Carter Family songs. "I always felt like 'Diamonds In The Rough' was so much a part of me, even from the time the old family sung it," she says. "Somewhere you see someone in your life who reminds you of a diamond in the rough. So many people are diamonds in the rough. I always felt that way about John."

Cash says she was encouraged to record the album by Vicky Hamilton, president of Small Hairy Dog Records, who had seen Cash perform with Johnny Cash at the House of Blues in Los Angeles. Hamilton aligned her fledgling label with Frank Volpe's Risk Music Group, an 18-month-old company known mostly for rock, alternative, and rap releases.

Risk GM Yigal Dakar says early reaction is very positive. "People have been really, really enthusiastic about it," he says. Tower Nashville GM Jon Kerlikowske has not heard it but foresees a strong response in Nashville. "With her historic significance, there

should be a lot of interest here," he says. "Nationally, I'm not sure what will happen, but in this town it will get a huge amount of attention."

Risk director of marketing Xavier Ramos feels the project will have a long, healthy shelf life. "It's a historical record that's going to be around for a long time to come," says Ramos. "There are so many things we can do with this record that it's almost mind-boggling. There's actually a really cool young factor to it. She has more Hollywood friends than most rock stars do."

Ramos sees it as a long-range project. "It's a record that doesn't have a two- to three-month span to make an impact," he says. "This will be just as important come Christmas as it is now."

The record will be marketed to both country and Christian audiences. "Wings Of Angels," the first single, will be released March 25 to Christian radio through the Nashville-based Higgins Music Group. Country radio morning shows will be serviced, as

will talk radio. "We're going to utilize a lot of syndicated shows, both music and non-music," says Dakar.

Ramos plans a huge advertising campaign. "We'll be doing one-stops, retailers, and listening-station placement and so forth. We're going to do print advertising in national country and Christian publications, with an 800 line for direct orders. We'll do cable-television ad campaigns targeting country audiences from TNN to HGTV to TBS, CMT, and TNT."

Ramos emphasizes Cash's legacy, saying, "She's an American icon that has been a part of American music and history. We just want to get the word out that there is a new June Carter Cash record. We think this will be gold."

This is Cash's second solo album. Her first, "Appalachian Pride," was on Columbia in the '70s and will be reissued this year by Bear Family Records.

Cash is booked by the Agency for the Performing Arts and is managed by Lou Robin at Artist Consultants.

SHANE MINOR

(Continued from page 34)

first new-artist release since Mark Wills, Lewis says, "We're swinging for the fences with this one."

John Grady, senior VP of sales, marketing, and promotion at Mer-

cury Nashville, says the campaign for Minor will be simple. "The entire game plan is based on thorough excitement," he says. "We're going to let everyone know who Shane Minor is. We're putting him in front of every radio station on earth. We let him tell his story," he notes, adding that Minor was a rodeo bull rider before he became a cop.

"We'll have him at [the National Assn. of Recording Merchandisers Convention], going one-on-one with the top 10 account buyers," says Grady. "We'll showcase him at [the Country Radio Seminar] and then go for radio adds, and the retail plan follows. It'll be a gradual thing. We're not going to do anything differently [at retail]."

CMT, Grady notes, is playing his video as a Hot Shot and will feature him in "CMT Beat."

Minor has not yet signed with a booking agency. His songs are published by Shane Minor Music/Blackwood Inc.-EMI (BMI).

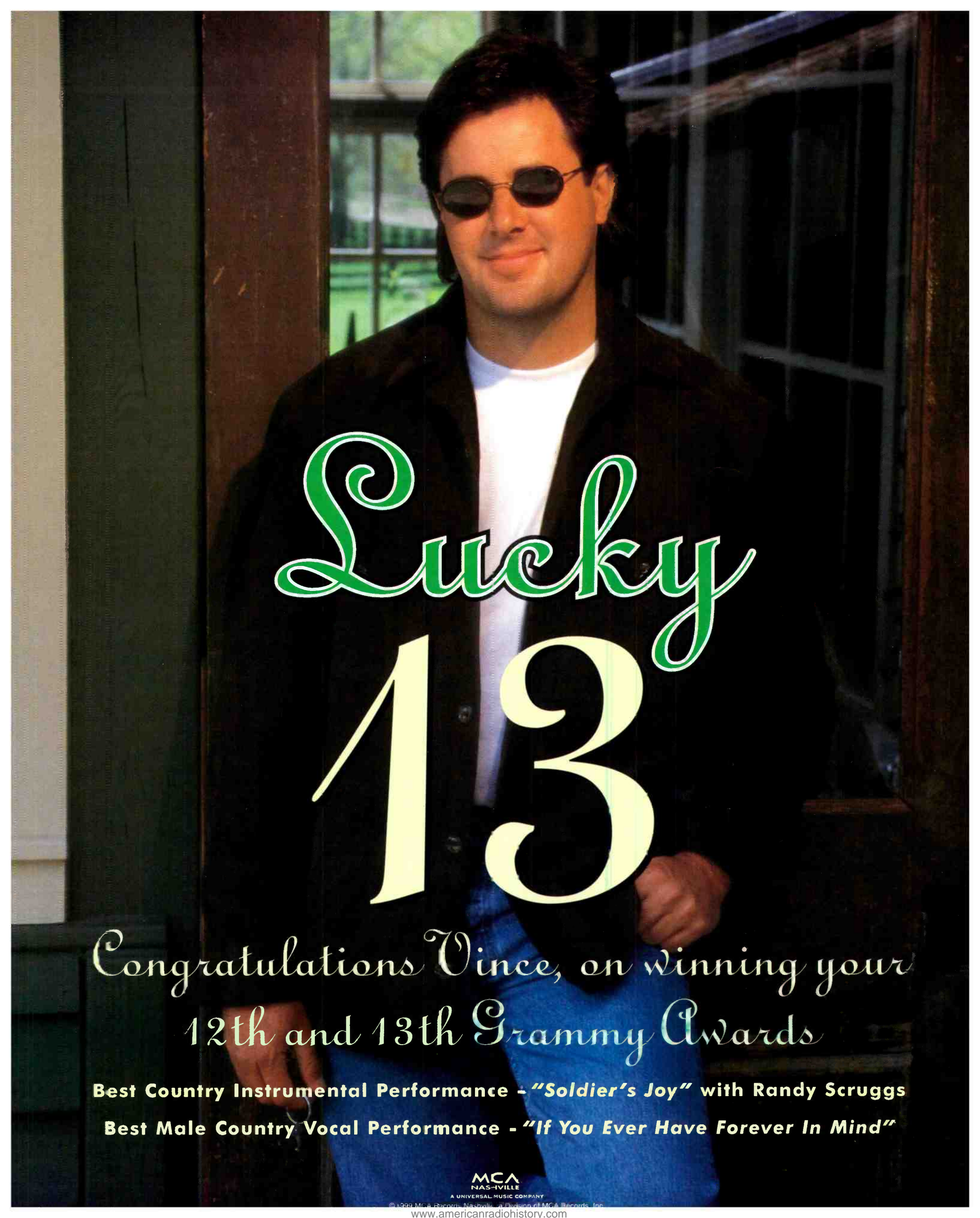


A Berry On Lyric Street. John Berry has signed to Lyric Street Records with an album release scheduled for this fall. Shown in the front row at the signing, from left, are Lyric Street president Randy Goodman and Berry. Pictured in the back row, from left, are Lyric Street VP of A&R Doug Howard and Firststars Management's Anastasia Pruitt.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
72 ALWAYS NEVER THE SAME (Warner-Tamerlane, BMI/Golden Wheat, BMI/Sony/ATV Tree, BMI) HL	66 FREE ME (Rick Hall, ASCAP) WBM
19 ANYONE ELSE (PolyGram International, ASCAP/St. Julien, ASCAP) HL	16 GONE CRAZY (WB, ASCAP/Yee Haw, ASCAP) WBM
64 BABY AIN'T ROCKING ME RIGHT (Glitterfish, BMI/Music Corp. Of America, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL	21 HANDS OF A WORKING MAN (Warner-Tamerlane, BMI/Sugar Bend, BMI) WBM
70 BARLIGHT (Warner-Tamerlane, BMI) WBM	73 HAPPY EVER AFTER (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP) HL
32 BETTER MAN (Sony/ATV Tree, BMI/Gary Nicholson, ASCAP/MRBI, ASCAP) HL	28 HILLBILLY SHOES (Sixteen Stars, BMI) HL
3 BUSHY MAN (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Teran It Up, BMI) HL/WBM	15 HOLD ON TO ME (Reynolds, BMI/Bayou Boy, BMI) HL
22 CAN'T GET ENOUGH (Reynolds, BMI/Kentucky Girl, BMI/Bayou Boy, BMI/Careers-BMG, BMI/A Hard Day's Write, BMI) HL	63 HORSE TO MEXICO (Mike Curb, BMI/Rose Blue, BMI/Mill-house, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM
71 COLD COFFEE MORNING (Sony/ATV Tree, BMI/Mr. Bubba, BMI) WBM	2 HOW FOREVER FEELS (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
29 DON'T COME CRYING TO ME (Viny Mae, BMI/English-town, BMI) WBM	9 I CAN'T GET OVER YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
17 DRIVE ME WILD (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Cal IV, ASCAP/Cooter Moe, ASCAP)	4 I DON'T WANT TO MISS A THING (Realsongs, ASCAP) WBM
23 EVERYTIME I CRY (BMG, ASCAP/Sierra Home, ASCAP/Warner-Tamerlane, BMI) HL/WBM	47 IF A MAN ANSWERS (Songs Of PolyGram Int'l, BMI/Toke-co Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL
57 FAITH OF THE HEART (Realsongs, ASCAP/MCA, ASCAP) HL/WBM	8 I'LL THINK OF A REASON LATER (Hamstein Cumberland, BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM
25 FOR A LITTLE WHILE (Magnatune, SESAC/Family Style, SESAC/Glacier Park, SESAC/Moraine, SESAC/Malaco, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL	26 I'M LEAVING (O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/MCA, ASCAP) HL
	56 IT'S ABOUT TIME (MCA, ASCAP/Soda Creek, ASCAP/Careers-BMG, BMI/Music Hill, BMI) HL
	54 IT'S YOUR SONG (Gooby, BMI/Pan For Gold, BMI/Copy-

right Management, BMI) CLM/WBM	65 ONE HONEST HEART (Starstruck Angel, BMI/Malloy's Toys, BMI/Dixie Stars, ASCAP/Zomba, ASCAP/Swear By The Music, ASCAP)	80 UNBELIEVABLE (Mighty Nice, BMI/AI Andersongs, BMI/Windswept Pacific, BMI/My Life's Work, BMI) HL/WBM
41 I WILL BE THERE FOR YOU (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI/Sony/ATV Tree, BMI/Wenonga, BMI) HL/WBM	74 PEACE OF MIND (O-Tex, BMI/Blind Sparrow, BMI/Acuff-Rose, BMI)	50 WHAT ABOUT YOU (WB, ASCAP/Platinum Plover, ASCAP/Songs Of PolyGram Int'l, BMI/Tony Toliver, BMI) HL/WBM
14 KEEPIN' UP (Maypop, BMI/Wildcountry, BMI/Route Six, BMI) WBM	51 PLEASE REMEMBER ME (Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Irving, BMI)	75 WHAT DO YOU SAY TO THAT (Laudersongs, BMI/Mighty Nice, BMI/Blue Water, BMI/Caroliac, BMI/CMI, BMI) HL
59 LET'S START LIVIN' (Dreaming In Public, SOCAN/South Beach, ASCAP)	7 POWERFUL THING (Mighty Nice, BMI/Andersongs, BMI/MCA, ASCAP/Fire Feather, ASCAP) HL	43 WHATEVER YOU SAY (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI/Music Hill, BMI) WBM
60 LIFE GOES ON (Island Bound, ASCAP/Famous, ASCAP) HL	62 SATURDAY NIGHT (Wacissa River, BMI/Irving, BMI/Missy, BMI) WBM	45 WHAT'S THE MATTER WITH YOU BABY (Almo, ASCAP) WBM
49 LITTLE GOOD-BYES (Without Anna, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Colonel Rebel, ASCAP/Kentucky Thunder, ASCAP/ICG, ASCAP/Sony/ATV Tree, BMI/Kent Breen, BMI) HL	41 SAY ANYTHING (Mike Curb, BMI/CurbSongs, ASCAP) WBM	39 WHEN MAMA AIN'T HAPPY (EMI Blackwood, BMI/Ty Land, BMI/Careers-BMG, BMI/Sontanner, BMI/Quantum, BMI) HL
18 LOVE AIN'T LIKE THAT (LaLuna, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL	38 SHE'S ALWAYS RIGHT (Sony/ATV Tree, BMI/Suffer In Silence, BMI/Careers-BMG, BMI/Music Hill, BMI/Hope-N-Cal, BMI/Five Cowboys, BMI/Cal IV, BMI) HL	53 WHO NEEDS PICTURES (EMI April, ASCAP/Plaid Paisley, ASCAP/Cattle Call, ASCAP/Sea Gayle, ASCAP) HL
48 MAN! I FEEL LIKE A WOMAN! (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM	61 SINGLE WHITE FEMALE (Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL	13 WISH YOU WERE HERE (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mr. Bubba, BMI/Belton Uncle, BMI) HL/WBM
35 MAYBE NOT TONIGHT (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/If Dreams Had Wings, BMI)	69 SLAVE TO THE HABIT (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL	33 WITH YOU (WB, ASCAP/Dreamin' Upstream, ASCAP/Big Red Tractor, ASCAP) WBM
5 MEANWHILE (J. Fred Knobloch, ASCAP/Waysong, ASCAP/Lebrun, ASCAP/Ingram, ASCAP)	20 SOMEBODY'S OUT THERE WATCHING (Warner-Tamerlane, BMI/Puckaleisia, BMI/Nomad-Noman, BMI/Franine Golde, BMI/Windswept Pacific, BMI) WBM	55 WRITE THIS DOWN (Neon Sky, ASCAP/Irving, BMI/Cotter Bay, BMI)
52 A NIGHT TO REMEMBER (Curb, ASCAP/Kinetic Diamond II, ASCAP/Rob 'N Riley, ASCAP/Song Of Peet, ASCAP/Gramily, ASCAP) HL	58 SOMETHIN' 'BOUT A SUNDAY (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Ty Land, BMI) HL	36 WRONG NIGHT (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM
67 NO EASY GOODBYE (Mike Curb, BMI/That's A Smash, BMI/Sounds Of Boudreaux, BMI) WBM	12 STAND BESIDE ME (Hamstein Cumberland, BMI) WBM	31 YOU DON'T NEED ME NOW (Blackened, BMI) WBM
44 NO MORE LOOKING OVER MY SHOULDER (Warner-Tamerlane, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM	46 STRANGER IN MY MIRROR (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM	34 YOUR OWN LITTLE CORNER OF MY HEART (EMI April, ASCAP/Waltz Time, ASCAP/Rick Hall, ASCAP) HL/WBM
6 NO PLACE THAT FAR (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM	68 SUNDOWN (Moose, SOCAN)	37 YOU STILL SHAKE ME (EMI Blackwood, BMI/Song Island, BMI/Mission Valley, ASCAP) HL
	27 THAT DON'T IMPRESS ME MUCH (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM	1 YOU WERE MINE (Woolly Puddin', BMI/Bug, BMI) HL
	30 TWO TEARDROPS (Mr. Bubba, BMI/Sony/ATV Tree,	24 YOU WON'T EVER BE LONELY (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL



Lucky
13

*Congratulations Vince, on winning your
12th and 13th Grammy Awards*

Best Country Instrumental Performance - "Soldier's Joy" with Randy Scruggs

Best Male Country Vocal Performance - "If You Ever Have Forever In Mind"

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MARCH 20, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				◀ No. 1/GREATEST GAINER ▶			
1	2	2	70	SHANIA TWAIN ▲ ⁸ MERCURY 536003 (10.98 EQ/17.98)	COME ON OVER	1	
				◀ Hot Shot Debut ▶			
2	NEW		1	GEORGE STRAIT MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	2	
3	1	1	58	DIXIE CHICKS ▲ ⁴ MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	1	
4	3	3	16	GARTH BROOKS ▲ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1	
5	NEW		1	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5	
6	5	—	2	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	5	
7	4	4	4	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	4	
8	6	5	46	FAITH HILL ▲ ² WARNER BROS. 46790 (10.98/16.98)	FAITH	2	
9	9	6	17	SOUNDTRACK ▲ ⁵⁵⁰ MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3	
10	NEW		1	SAWYER BROWN CURB 77902 (10.98/16.98)	DRIVE ME WILD	10	
11	8	8	51	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	6	
12	10	7	4	MARK CHESNUTT DECCA 70035/MCA NASHVILLE (10.98/16.98)	I DON'T WANT TO MISS A THING	6	
13	7	15	30	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1	
14	12	11	19	SARA EVANS RCA 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	11	
15	11	10	42	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1	
16	17	17	44	MARK WILLS ● MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	8	
17	16	14	32	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9	
18	15	13	28	ALABAMA ▲ ⁴ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2	
19	NEW		1	STEVE EARLE AND THE DEL MCCOURY BAND E-SQUARED 1064 (10.98/16.98)	THE MOUNTAIN	19	
20	14	12	92	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	1	
21	13	9	80	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4	
22	18	19	77	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2	
23	20	16	27	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1	
24	19	20	30	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	16	
25	21	18	20	TOBY KEITH ● MERCURY 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	5	
26	23	23	24	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20	
27	22	21	40	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4	
28	26	27	22	AARON TIPPIN LYRIC STREET 65003/HOLLYWOOD (10.98/16.98)	WHAT THIS COUNTRY NEEDS	26	
29	24	22	6	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 5	13	
30	27	25	44	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15	
31	25	24	80	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1	
32	28	30	20	DEANA CARTER ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6	
33	NEW		1	KELLY WILLIS RYKODISC 10458 (6.98/11.98) HS	WHAT I DESERVE	33	
34	NEW		1	SARA EVANS/MARTINA MCBRIDE/MINDY MCCREARY/LORRIE MORGAN BNA 67791/RLG (10.98/16.98)	CMT ALL ACCESS — GIRLS NIGHT OUT	34	
35	31	29	46	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1	
36	33	26	44	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2	
37	34	31	78	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1	

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for 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.

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	32	36	42	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10	
39	38	37	39	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9	
40	29	28	67	GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98)	SEVENS	1	
41	41	41	73	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5	
42	40	39	18	BILLY RAY CYRUS MERCURY 558347 (10.98 EQ/16.98)	SHOT FULL OF LOVE	32	
43	36	32	40	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2	
44	39	40	7	NEAL MCCOY ATLANTIC 83170/AG (10.98/16.98)	THE LIFE OF THE PARTY	24	
45	35	33	34	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12	
46	37	34	21	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16	
47	30	35	34	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3	
48	45	42	86	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10	
49	53	49	98	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1	
50	51	44	44	GARTH BROOKS CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1	
51	46	43	70	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5	
52	50	48	27	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13	
53	47	47	21	TRAVIS TRITT WARNER BROS. 47097 (10.98/16.98)	NO MORE LOOKING OVER MY SHOULDER	15	
54	52	50	80	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4	
55	54	51	46	ROY D. MERCER VIRGIN 94301 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19	
56	57	57	72	ROY D. MERCER VIRGIN 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31	
57	44	38	16	SOUNDTRACK ● DREAMWORKS 50045/INTERSCOPE (10.98/16.98)	THE PRINCE OF EGYPT—NASHVILLE	8	
58	49	55	46	STEVE WARINER ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6	
59	48	45	4	TIM WILSON CAPITOL 98889 (7.98/16.98) HS	IT'S A SORRY WORLD	44	
				◀ PACESETTER ▶			
60	63	54	19	T. GRAHAM BROWN INTERSOUND 9346/PLATINUM (10.98/16.98) HS	WINE INTO WATER	47	
61	58	56	34	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8	
62	55	52	30	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	48	
63	61	61	6	RICKY SKAGGS SKAGGS FAMILY 1001 (9.98/15.98)	ANCIENT TONES	53	
64	59	53	46	RANDY TRAVIS DREAMWORKS 50034/INTERSCOPE (10.98/16.98)	YOU AND YOU ALONE	7	
65	60	59	23	BLACKHAWK ARISTA NASHVILLE 18872 (10.98/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT	25	
66	64	66	78	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5	
67	56	58	24	LYLE LOVETT CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	9	
68	65	62	18	THE TRACTORS ARISTA NASHVILLE 18878 (10.98/16.98)	FARMERS IN A CHANGING WORLD	39	
69	69	69	6	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	69	
70	62	63	42	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8	
71	67	68	86	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8	
72	43	46	37	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38	
73	74	72	41	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22	
74	70	70	6	MERLE HAGGARD EPIC 69321/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	69	
75	71	73	77	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8	

MARCH 20, 1999

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ▲ ¹¹ MERCURY 522886 (10.98 EQ/17.98) HS	THE WOMAN IN ME	213
2	2	GARTH BROOKS ▲ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	185
3	3	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	176
4	4	HANK WILLIAMS, JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	248
5	13	SHANIA TWAIN ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	123
6	10	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	73
7	8	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	258
8	5	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	238
9	11	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	174
10	6	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	624
11	9	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	216
12	14	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	139
13	7	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	154

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	16	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	478
15	12	WILLIE NELSON ● CDLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	235
16	15	DEANA CARTER ▲ ⁴ CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	131
17	17	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	333
18	18	ROY D. MERCER VIRGIN 54781 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	96
19	22	ROY D. MERCER VIRGIN 54782 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 2	91
20	24	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	96
21	19	CLINT BLACK ▲ RCA 66671/RLG	THE GREATEST HITS	121
22	—	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	389
23	21	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	569
24	—	CONWAY TWITTY MCA NASHVILLE 5976 (9.98/11.98)	20 GREATEST HITS	14
25	20	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	217

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.

TEXAS

THE BILLBOARD SPOTLIGHT

FROM ROCK 'N' ROLL TO CHICANO SOUL

Texas Is A Lesson In Music History

BY RAMIRO BURR

From Buddy Holly's early rock 'n' roll tunes to the Texas Tornados' potent mix of country, rock, blues and Chicano soul, Texas is a state with a storied musical history.

It is a long and rich chronicle that, if fully inventoried, would take up several books. In fact, the Texas Music Office (TMO) lists more than 450 books detailing Texas music in the bibliography of its annual Texas Music Industry Directory.

So influential is the industry here that Texas is only one of two states with a full-time agency (TMO) dedicated to promoting and developing the music industry.

History buffs know that Texas' music contributions go back much further than the seminal rockabilly singer/songwriter Buddy Holly.

During the late 1800s, Texas was a melting pot of cultures, as European immigrants swarmed the Southwest looking for opportunity in the new American West, including parts of what is now California, Arizona, New Mexico and Texas.

The immigrants—including French, Germans and Swedes—brought their skills in railroad building and mining. They also brought their customs and crafts, from beer-brewing to stately dance forms like the polka and the waltz. And they brought their horns and fiddles, harmonicas and accordions.

The cultures mixed and crossbred, fusing new traditions along the way. By the turn of the century, the Germans and the Czechs had helped make the accordion and the polka staples along the Texas-Mexican border. Early conjunto practitioners, such as Narciso Martinez and Santiago Jiménez Sr., merged the lively strains of the accordion and the European dance forms such as the waltz with Mexican *rancheras* and *boleros*.

Among the earliest country-western heroes was '40s film star Gene Autry and, later, Bob Wills and his Texas Playboys, a group that pioneered the western swing sound in the 1930s, which fused country, pop, big-band and jazz rhythms. Their biggest hits included "San Antonio Rose" and the classic linedance "Cotton-Eyed Joe." The western-swing tradition has continued in later decades with numerous proponents, including fellow Texans George Strait and Asleep At The Wheel.

Other early country heroes from Texas include Hank Thompson, Lefty Frizzell, Ray Price and George Jones. In subsequent decades, there have been many other influential artists, from Gene Watson, Don Williams and Johnny Bush to Kenny Rogers and Clint Black.

In Austin during the '70s, there was the rise of various strains of country and rock fusions called "redneck rock" and "outlaw country." Its heroes were singer/songwriters like Willie Nelson, Waylon Jennings, Jerry Jeff Walker and Gary P. Nunn. These artists played wide-ranging fusions of country,

rock and folk music that was accepted in Texas but not sought after by the Nashville country-music scene.

Still, the tradition of mixing folk, rock and country has been continued through the decades by such diverse Texas-born or -based artists as Don Walser, Hal Ketchum, Rosie Flores, Joe Ely, Rodney Foster, Billy Joe Shaver, Darden Smith, Nanci Griffith, Butch Hancock, Lyle Lovett and Jimmy Dale Gilmore.

Other '90s mainstream-country heroes include Tracy Lawrence, the Dixie Chicks, Clay Walker, Tracy Byrd, Rick Trevino, Neal McCoy, George Ducas, Holly Dunn and Wayne "The Train" Hancock.

Texans were a big part of early rock 'n' roll history. Beyond the influential Buddy Holly, whose guitarist for a while was Waylon Jennings, there was also Perry "The Big Bopper" Richardson, and, later, Roy Orbison, Sam The Sham & The Pharaohs, Doug Sahm and Sunny & The Sunliners.

Texas also lays claim to numerous pioneering blues heroes, from Blind Lemon Jefferson, Sam "Lightnin'" Hopkins and Blind Willie Johnson to Albert Collins, Freddie King and T-Bone Walker. There's also Bobby "Blue" Bland, Sippie Wallace, Clarence "Gatemouth" Brown and Big Mama Thornton.

The blues have always been central to Texas history. In the '70s, the blues-rock flag was carried by such marquee acts as ZZ Top, Edgar and Johnny Winter and, in the next decade, the Fabulous Thunderbirds, the late Stevie Ray Vaughan & Double Trouble, Eric Johnson and Omar & The Howlers.

Newer bands following the blues-rock thread include Jimmie Vaughan, Arc Angels, Ian Moore and Storyville.

The '90s have seen a dozen Texas artists in a variety of genres rise to the national level, including heavy-metal rockers Pantera and Pushmonkey, alternative acts the Toadies and Edie Brickell, and Tejano acts Emilio and the Grammy-winning Little Joe, the late Selena and La Mafia.

Most recently, another all-star project of mostly Texas artists was the Grammy-winning Los Super Seven debut project on RCA Records. Los Super Seven are Rick Trevino and Ruben Ramos of Austin, Joe Ely of Amarillo, Flaco Jiménez of San Antonio, Freddie Fender of Corpus Christi and Los Lobos' David Hidalgo and Cesar Rosas. The "Los Super Seven" CD was nominated for a Grammy in the best Mexican/American performance category.

The growing music industry's influence was reflected in the establishment in Austin of the first Texas branch of the National Academy of Recording Arts and Sciences (NARAS) in 1994. The branch became a full-fledged chapter in 1996. ■

Ramiro Burr is a San Antonio Express-News music reporter and Billboard correspondent. Burr's upcoming book, "The Billboard Guide To Tejano And Regional/Mexican Music," is being published in April 1999 by Billboard Books.



Steve Berlin, Ruben Ramos and Dan Goodman of Los Super Seven

Austin: Live-Music Capital

BY DON McLEESE

Austin takes considerable pride in its musical traditions—its statue of Stevie Ray Vaughan on downtown's Auditorium Shores, its veneration of the blues at Antone's and the country dancefloor at the Broken Spoke, and its support for the long-running "Austin City Limits" television series. When Willie Nelson, Jerry Jeff Walker, Shawn Colvin, Marcia Ball and dozens of other recording artists aren't on the road again, Austin is proud to welcome them home.

Yet, the city that proclaims itself the "Live-Music Capital Of The World" is barely recognizable as the sleepy college town that drew Nelson, Walker and others to Austin in the early '70s. The cheap places to live and play that once made Austin so attractive to struggling musicians are largely considered myths of the past, as the prosperity of the city's high-tech boom has proven a mixed blessing to the music community. Native Austinites wax nostalgic about seeing Lucinda Williams sing on the street for spare change or Jimmie Dale Gilmore play for free every Wednesday at Threadgill's, when they're not griping about the traffic and all the newcomers.

The changes in Austin are reflected in its musical output.



Fastball

However rootsy and bluesy the city remains typecast, its biggest musical breakthrough in the '90s has been the commercially irresistible alterna-pop of Fastball, who dominated last year's airwaves with its hooky, melodic "The Way." Another emerging act for whom Austin has high hopes is the Dammations TX, featuring the sisterly harmonies of Amy Boone and Deborah Kelly.

The band's Half Mad Moon studio debut for Sire has drawn comparisons ranging from X to the Carter Family. Among the season's other top Austin releases are comeback efforts by Kelly Willis and Monte Warden, with their first albums for Rykodisc and Asylum, respectively.

Austin has consistently put music ahead of the music industry, priding itself on offering an oasis where artists create independent of commercial pressure. Though a little more business savvy and performing professionalism might help that music reach the audience it deserves, attempts to capitalize on Austin's creativity have proven frustrating. As part of a corporate belt-tightening, Arista folded its Austin imprint last year, switching local favorites such as Abra Moore, Sister 7

Continued on page 44

Dallas: Out To Prove Itself

BY THOR CHRISTENSEN

With a population of 4 million, Dallas-Fort Worth is the biggest metropolitan area in Texas. Musically speaking, it also has the state's biggest inferiority complex.

That's understandable. Although it's four times the size of Austin, D-FW is used to living in the massive shadow of that hipster music mecca 200 miles to the south.

But the situation is starting to change. Locally based acts like Erykah Badu, the Dixie Chicks and Kirk Franklin have sold millions of albums and shaken up R&B, country and gospel, respectively. And, while teen country-pop crooner LeAnn Rimes represents the tamer side of the D-FW scene, raging metal-punk bands like Pantera and the Toadies serve as reminders that D-FW does indeed rock.

Slowly but surely, Dallas' embarrassing image as the place that spawned Vanilla Ice is vanishing.

The proving ground for most live musicians here is Deep Ellum, the booming nightclub district on the edge of downtown Dallas that's launched everyone from Blind Lemon Jefferson in the '20s to Edie Brickell in the late '80s. Deep Ellum Live and Trees are the area's two big clubs for concerts, while smaller spots like Club Dada, Curtain Club, Blue Cat Blues, Gypsy Tea Room and the old-time honky-tonk Sons Of Hermann Hall specialize in homegrown talent.

The acoustic-oriented Poor David's Pub anchors Lower Greenville Avenue, another thriving nightlife area, while the sprawling Billy Bob's and the more intimate Caravan Of Dreams are the two main hotspots for live music in Fort Worth, which is 25 miles west of Dallas.

Once D-FW acts have fine-tuned their songs in front of audiences, they've got countless options for putting them on CD: More than 100 recording studios are spread across the area (including in-demand spots like Crystal Clear Sound and Last Beat), along with 140 grassroots record labels and 80 or so management companies. And there's no shortage of musicians to keep most of them hopping.

In rock circles, the area's better-known acts include Tripping Daisy, the Reverend Horton Heat and "Breakfast At Tiffany's" pop merchants Deep Blue Something. Several up-and-coming bands have landed major-label record deals in recent years—including Tomorrow People, Slowpoke and Rad-ish, led by high-schooler Ben Kweller—and the rock scene brims with promising indie-label acts like the manic Speeddealer (formerly REO Speeddealer) and Centro-matic, purveyors of sublime lo-fi rock.

Rockabilly lives on in the form of old-school hepcats like Ronnie Dawson and Mac Curtis, and newer 'billies like Kim Lenz & Her Jaguars and Hillbilly Cafe. And, like most big urban centers, D-FW boasts a thriving alt-country scene. Led by the Old 97's, it also includes the Texas-swingin' Cowboys & Indians, the sturm-und-twang band Slobberbone and such hard-to-peg acts as Cafe Noir, and singer-songwriters Meredith Miller and Colin Boyd. Traditional country legends like Ray Price and the Light Crust Doughboys still play

Continued on page 44



Erykah Badu



Old 97's

SAN ANTONIO: Tejano Is Biggest But Not Only Draw

By RAMIRO BURR

When it comes to major recording activity and big CD sales, Tejano is king around these parts, but alternative and hard-rock acts are making decent showings, albeit mostly on indie labels.

And, on local radio, pop/R&B and alternative-rock stations still rule.

For most of the '90s, homegrown Tejano acts like Emilio, David Lee Garza, Flaco Jiménez and the Texas Tornados have enjoyed runs on Billboard charts and have generated CD sales as high as 100,000 copies. Some have even earned Grammy nominations.

But, while these Tex-Mex artists have basked in media attention here, other local groups have made headway.

Several have released CDs on independent or regional labels, including rockabilly act Two Tons Of Steel, folk rocker Terri Hendrix, alternative-rock band Sofa Kingdom and Tex-Mex artists Doug Sahn and Augie Meyers (former Sir Douglas Quintet members).

Meyers also has had different groups release material recorded at his C.A.M. Studios in nearby Bulverde (30 miles north of S.A.). Most recently, Los Angeles-based singer/songwriter rocker Rick Monroe recorded the CD "Shame" and used local session players bassist Gerry Burns, guitarists Ruben V and Shawn Sahn, fiddler Ron Knuth and multi-instrumentalist Randy Reinhard.

Local rapper A-Gee is finishing his sophomore "Notorious" album at Rhapsody Studios. The hard-thumping title track features local singer Rebecca Valadez, who just came off her backing-vocalist stint on Janet Jackson's "Velvet Rope" world tour. Another local rapper, Nino, is a guest rapper on A-Gee's project, released on the local Sonar label. Nino, an original member of the rap group P.K.O., is part of the compilation CD "Playa's Circle" on the Big Ballin' label.

Also at Rhapsody, singer Jeff Morrison produced his Christian CD "Along The Way" and released it himself. Another Rhapsody project is George Gaytan's classical Spanish-guitar CD "Ventana," produced under the direction of producer Dub Hankins, also on Sonar.

Blues singer/guitarist Randy Garibay recorded his "Barbacoa Blues" CD at Digital Image Recording Studio on Cicero Drive. Also recorded at Digital was the CD "The Ride," by country singer Rob Carter. Recent recording efforts also include the folk-rock outfit Eve Unbound's "United Snakes" CD at Edit Point Studios for producer Donnie Meal's Gondwanaland Records. Guest musicians included local heavyweights Richard Potter on saxophone, Val Cronk on guitar and Steve Hartwell on drums.

At Fire Station Studios in nearby San Marcos, CD projects include works by traditional country artist Wayne "The Train" Hancock, Austin blues guitarist Steve James and jazz pianist Steve Glazer.

According to studio manager Bobby Arnold, other Fire Station productions include the latest by Austin blues artist Karen Kraft and the "From The Heart" CD, a recent work by San Antonio's celebrated jazz violinist Sebastian Campesi. Campesi's album includes some of the area's top musicians: Polly Harrison, guitar; Kyle Keener, drums and vocals; Curtis Calderon, trumpet; Evan Christopher, clarinet; John Sheridan, piano; and Darrel Tidaback, bass.

Arnold co-produced Two Tons Of Steel's new CD, "Oh No!" for lead singer Kevin Geil's own label Big Bellied Records. Geil recently signed new rockabilly act Cave Catt Sammy and blues-rock guitarist Ruben V to his label. Ruben

V is recording his album at an Austin studio, while Cave Catt recorded its new CD, "Fast Cars And Smoky Bars," at the Fire Station.

Two Tons Of Steel has been on a hot streak since last year, when it was named band of the year and best rock 'n' roll band while lead singer Kevin Geil was named best male vocalist.

Other top-rated local acts recording for local labels include the retro-rock outfit Cinderleaf, folk rockers the Infidels, American-standards pop crooner Ken Slavin and metal-rockers Drughoney and Bedwetters. Cinderleaf recently produced its second album—still untitled—at Tribal Records. Bedwetter and the band's lead singer, John Dufilho, recorded their latest projects at Tribal.

Radio-wise, pop/R&B station KTFM-FM (102.7) is still No. 1, but a healthy challenger emerged in the fall ratings book with newcomer "The Mix" KXXM (96.1 FM), an alternative-rock/pop station that penetrated high as No. 2 in the city in the 12-plus category. Tejano station KXTN-FM (107.5), which ruled as the No. 1 station back in 1994-1995, has slipped to No. 7 in the latest book.

The prime venue for local and regional rock acts is the White Rabbit nightclub, located on St. Mary's St., considered the city's happening strip. St. Mary's has nine clubs offering live music, from hard rock and metal to folk, blues and rockabilly.

Yet, despite the minor rock activity, Tex-Mex still rules. The Texas Tornados—which include accordionists Flaco Jiménez and Augie Meyers, keyboardist Doug Sahn and singer Freddy Fender—recently recorded a live album for Michael Morales' Barb Wire label. A followup concert to record additional live tracks was scheduled at the Far West Rodeo, then postponed when Meyers fell ill. It is pending rescheduling.

Amber Rose, 14, recorded a spirited mix of pop, dance and Tejano on her debut CD at Studio M for Barb Wire Records. And Flaco Jiménez also recorded his debut CD, "Said And Done," for Morales' label. It was nominated for a Grammy in the best Tejano category.

The dancehall tradition is big in Texas and readily celebrated here with weekly concerts by country singer/songwriters at such storied venues as Leon Springs Dance Hall in nearby Boerne, Floore Country Store in Helotes and Griene Hall in New Braunfels—all within 30 miles of the city. Rustic venues in the city included Cibolo Country Creek in Cibolo and the Farmer's Daughter on W.W. White Road.

Among the regulars who play these venues are Willie Nelson, Robert Earl Keen Jr., Don Walser, Asleep At The Wheel, Trout Fishing In America and Rick Trevino, who recently played a show at the new six-club complex Sunset Station in the historic St. Paul Square train depot, just north of the Alamodome.

Multi-club venues are the new trend in the city. Sunset Station is only the newest venue joining the five-club complex Park Place at Central Park Mall, the four-club complex the Atrium at Broadway and Loop 410 and the three-club setup at the Bluebonnet Palace.

The 60,000-capacity Alamodome, opened in spring 1993, has been a busy venue. According to *Amusement Business*, the Alamodome was ranked No. 3 in the United States on the list of top-grossing stadiums in 1998, with \$8.2 million in revenues. The Alamodome, which saw shows by Elton John, Aerosmith, Janet Jackson and Garth Brooks in 1998, ranked ahead of Atlanta's Georgia Dome, the Pontiac, Mich., Silverdome and the Minneapolis Metrodome. ■



Two Tons Of Steel



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Houston: A City Of Constant Change

BY BRAD TYER

Austin is the self-proclaimed "Live-Music Capital Of The World." Dallas has the musical mall called Deep Ellum and a collection of middling alt-rock aspirants. San Antonio has quietly developed into the center of the Tejano universe. And Houston... well, unless you're from here, you're probably hard-pressed to peg Houston as anything but the home of a decliningly potent ZZ Top, the recently invisible King's X and the creatively stagnant Geto Boys. But, while outsiders may not notice, change is afoot.

Supplanting the Geto Boys (whose gangsta horsepower drove Houston's Rap-A-Lot label into the upper echelons of indie-label elites) and Suave House (which built on that legacy with a double-platinum release from Eightball and MJG) is a new generation of Gulf Coast rappers, including DJ Screw,

whose "swang and bang" acumen has fueled a cottage industry in homemade-tape sales. Hispanic rapper South Park Mexican is collecting glowing press and regional sales to match last year's "Power Moves" CD, while the recently murdered Fat Pat is racking up posthumous sales with "Ghetto Dreams" and his final "Throwin' In Da Game." Louisiana neighbor Master P may be collecting the accolades, but up-and-coming Houston rap labels like Jam Down (Lil' Keke, DJ Screw), Wreckshop (ESG, Fat Pat) and Dope House (South Park Mexican) seem poised to inherit the mantle.

Tejano-wise, Houston is getting a boost from Eilda Y Avante, whose "Duele" single is topping local charts. Grammy-nominated powerhouse La Mafia may have recently called it quits, but a final album for Sony Discos, rumored to include both reggae and country stylings, is being mixed down at the band-founded Houston Sound Studios for an August release.

Elsewhere on the musical map, rap-promoter-turned-gospel-entrepreneur Kerry Douglas' World Wide Gospel label is making inroads on gospel and secular radio nationwide, having released discs by local and far-flung artists since 1996.

Houston's rock world remains, as it has always been, deeply splintered. Jazz-turned-roots-rock label Justice Records has long ruled the local roost by sheer force of will (and deep pockets), but, in the past six months, the label has released nothing but its staff. There's no official word on the imprint's seemingly imminent demise, but local record stores have reported an inability to access the catalog. Justice's onetime Great White Hope, alt-country rocker Jesse Dayton, meanwhile, has been spending most of his time recording in Los Angeles in preparation for a much anticipated, but as yet unscheduled, sophomore release on an as-yet-unnamed label.

Attempting to pick up the slack is the recently formed Montrose Records, run by a consortium of locals well-known from management stints with Houston evergreens Carolyn Wonderland and the Imperial Monkeys.

Band-wise, the arty synth-rock of Blue October has been packing hoary local haunts like Fitzgerald's and the Fabulous Satellite Lounge. A followup to the band's "The Answers" debut is being mixed at Sound Arts Studio, and the rumors continue to fly about an imminent major-label signing—though it should be noted that "imminent" major-label signings are about as common in Houston as 98% humidity, and about as historically likely to come to fruition as a World Series appearance by the hapless Astros.

Nonetheless, the local punks in 30footFALL have inked a deal with the Offspring's offshoot Nitro! label and are busily recording a debut at Sugar Hill Studios, whose resident engineer Dan Workman divides his time between projects as diverse as NPR documentaries of local Gen X classical revivalists Orchestra X and R&B prodigies Destiny's Child.

The trad-country Hollisters, with their "Land Of Rhythm And Pleasure" debut on Austin's Freedom Records, are still the best-oiled touring machine in town (and arguably the best local band, period), while their rowdier hick-rock cousins in Horseshoe remain—without management, even—the city's best-kept secret. The brightest light in the local-rock firmament, Mary Cutrufello, actually did sign a six-album deal last year with Mercury, but her high-profile performance on the "Tonight Show" (and her astounding live chops) didn't keep her debut from sinking like a stone.

Which is the fate some locals feared would befall the local club scene when Rockefeller's—long Houston's premier live-music venue—closed its doors last year after a two-decade run. Rockefeller's demise, though, coincided almost perfectly with a downtown revitalization keyed around the opening of the Aerial Theater at Bayou Place, a variable-capacity hall that's admirably filled the longstanding mid-sized void in the city's live-music infrastructure. With scrappy hole-in-the-wall Instant Karma picking up smaller touring acts, mostly of the rock variety, the Aerial regularly fills with fans of everyone from Robert Earl Keen to Mötley Crüe. More recently, another downtown newcomer, Sambuca, is trying to give Houston an accessible jazz venue/restaurant for the first time, though an inaugural offering of Chuck Mangione left some observers wondering exactly what sort of "jazz" the booking agents have in mind.

But, as behind-the-curve as Chuck Mangione at a supper club may seem, Houston's irrelevantly retro cake has to go to local radio. While Montrose Radio, a neophyte low-wattage pirate station at 94.9 FM, tries to establish a loyal audience with erratic programming, KTBZ 107.5 "The Buzz" is busily leading the modern-rock format into the ground with a playlist that seems newly, if inexplicably, keyed around the Fixx. Which suggests the truth that in Houston—in the clubs as on the airwaves—the more things change, the more they stay the same. ■

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(1998, 1996)

-NARM

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-The Austin Chronicle

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The Tex-Mex Mix

The Lone-Star State Is The World Capital Of Tejano And Conjunto

By **RAMIRO BURR**

Texas may be known for country, blues and hard-rock heroes but, worldwide, this state is known as the capital of Tejano and its older cousin, conjunto.

Of the two, the hottest form is Tejano music, a modern, urban splinter of conjunto. Tejano incorporates more instruments, especially keyboards, and borrows heavily from other music forms—rock, country and the pop look—big hair, leather or blue jeans, fog and big sound.

While there are major recording studios around the state, most notably at Freddie Records and Hacienda Records in Corpus Christi and Pro Sound Studios in McAllen, the center of the universe is still San Antonio. In-demand studios include Zaz, Amen and Velasquez Studios for such top Tejano acts as Emilio, Mazz, La Tropa F and even norteño superstars like Michael Salgado and Grupo Limite.

New players in the Tejano studio biz include Studio M, where Recent Grammy-winner Flaco Jiménez, Amber Rose and Little Joe have recorded. It is owned by rock guitarist/



Bobby Pulido

producer Michael Morales. Also new to Tex-Mex is Tejas Records, owned by producer/artist manager Chris Lieck, and its Melody Ranch Studios, where the likes of La Tropa F, Dee Y Valiente, Grupo Vida and Elida Y Avante have recorded recent albums.

Prior to 1990, there were only two major labels—Sony Discos and EMI Latin—and a handful of indie labels recording Tejano artists. Today, there are branch offices for five major labels, including PolyGram Latino, BMG U.S. Latin and Disa. FonoVisa has a branch in Houston, while WEA Latina has a branch rep in Dallas.

The focal point of the year is the annual Tejano Music Awards, scheduled each March at the Alamodome stadium. Officials expect almost 30,000 fans to attend this year's awards, set for March 20. The most popular artists in a dozen categories are announced, as determined by a popular vote.

In 1999, a new but similar awards program, the TEMA (Tejano Entertainers & Musicians Association) awards, were launched and were held Feb. 27 at the Municipal Auditorium. Winners were also determined by a popular vote.

Given the amount of recording activity and record labels, it is no surprise San Antonio is also a major live-music destination for Tejano artists.

The biggest venue is Tejano Texas, a 3,000-capacity dancehall with weekly live music ranging from Amber Rose and Jennifer Pena to the Hometown Boys and Bobby Pulido. Pulido has also played at the Far West Rodeo, another 3,000-capacity country-music dancehall.

Other dancehalls that rotate between Tejano and regional Mexican acts in the area include the historic Fiesta Ballroom in Seguin, a tiny community about 20 minutes east of the city, and the 1,500-capacity Randy's Ballroom on Bandera Road.

San Antonio is also the home of "Tejano Country" a 30-minute video-countdown TV program that airs weekly in 11 markets in the Southwest, including Dallas and Houston.

The top Tejano station—KXTN-FM—was recently ranked No. 7 in the city in the Arbitron ratings, although in 1993 it reached the milestone position of No. 1 and held it for two years during Tejano's historic surge. Other stations playing a mix of Tejano and regional Mexican include KLEY-FM, KSAH-FM and KEDA-AM.



Flaco Jiménez

Continued on page 44

The road goes on forever, but the party's just beginning!

Willie Nelson B.B. King Fats Domino Ray Charles Dixie Chicks
George Strait Buddy Guy Nanci Griffith Stevie Ray Vaughan
Waylon Jennings Johnny Cash Los Lobos Dr. John Neil Young
Leonard Cohen k. d. lang Carl Perkins Chet Atkins Joe Ely
Lyle Lovett Lucinda Williams Roy Orbison Shawn Colvin
The Neville Brothers Tammy Wynette Bobby Blue Bland
Robert Earl Keen Cowboy Junkies Vince Gill Ray Price
Jerry Lee Lewis Emmylou Harris Keb' Mo' John Prine
Townes Van Zandt Albert Collins Sheryl Crow
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TEXAS

TEJANO

Continued from page 43

Conjunto music may not get the national spotlight as often as Tejano, but the genre has been around longer.

Conjunto is Tejano's predecessor, originating in Southwest Texas in the late 1800s, when German, Czech and/or Polish immigrants introduced the accordion into the Texas-Mexico region. Early practitioners, such as the late Narciso Martinez of the Rio Grande Valley and Santiago Jiménez Sr. of San Antonio, merged the lively strains of the accordion with Mexican rancheras and boleros.

Conjunto is folksy, deriving its influence from the rural, agrarian Southwest landscape. It developed into its present state—a basic four-piece band with the accordion as the lead instrument—mostly just prior to and after World War II.

Big names in conjunto include (all locals) multiple-Grammy-winner accordionist Flaco Jiménez, Grammy nominees Esteban Jordan, Santiago Jiménez (Flaco's brother), and perennial favorites Mingo Saldivar and Valerio Longoria. Additionally, two other Texas Tornados reside in the city—accordionist Augie Meyers and keyboardist Doug Sahn.

In the '90s, a dozen neo-trad groups have enjoyed success playing in the simple, down-home style, including Los Desperados, the Hometown Boys, Los Palominos and Los Chamacos.

For conjunto fans, of course, the big celebration comes each May in the form of the five-day outdoor concert series—the Tejano Conjunto Festival. Held each year at Rosedale Park, the festival showcases the music's pioneers and upcoming turks in nightly concerts. ■



Texas Tornados

DALLAS

Continued from page 40

around their home turf on a regular basis, working some of the same stages as Epic Nashville's Ty Herndon and such promising youngbloods as Jack Ingram and Brian Houser.

But as big as rock and twang is here, it's hardly the only sound heard around Dallas-Fort Worth. Erykah Badu has finally put Dallas on the R&B map, while Kirk Franklin and his former protégés God's Property are pumping new blood into gospel. Shabazz 3, Pimpadelic and Death Row's Chocolate Bandit are just a few key players in a burgeoning hip-hop scene.

The local Tejano community is on the upswing as well, having produced EMI Latin's teen band Unison, as well as promising indie acts like Stampede, singer Elizabeth Gutierrez and singer-accordionist Elysia Marie. Yet, if accordion music is what you crave, Tejano isn't your only option: the Grammy-nominated "nuclear polka" band Brave Combo has been packing dance floors for almost 20 years with its avant-garde grooves.

Another venerable dance-friendly act is Johnny Leno & The Lounge Kings, whose namesake is Chris Isaak's former sax player. The Lakewood Rats also work the lounge-swing shift, while the Earl Harvin Trio and saxophone master Marchel Ivery mine the post-bop side of jazz. While Dallas isn't exactly a jazz boomtown, there's no shortage of great players around town: The University of North Texas, located 30 miles north of Dallas, in Denton, boasts one of the country's most-acclaimed jazz-instruction programs.

And blues acts are more plentiful in Dallas than tourists on the Grassy Knoll. Fort Worth's Robert Ealey and the soul-minded Bobby Patterson are the area's elder-statesmen vocalists, but D-FW blues is dominated by gritty electric-guitar slingers like Anson Funderburgh, Smokin' Joe Kubek, Mike Morgan, Lucky Peterson, Bugs Henderson, Tutu Jones, Pat Boyack and Andrew "Jr. Boy" Jones.

Why all the axemen? In a city that T-Bone Walker, Freddie King and Stevie Ray Vaughan once called home, playing blues guitar is one of Big D's most time-honored traditions. ■

AUSTIN

Continued from page 39

and Robert Earl Keen to the parent label. Watermelon Records, the city's leading indie label, recently declared bankruptcy in a step toward reorganization, while Sire has involved itself with both the Watermelon and Antone's labels. Since relocating from Houston, Bill Ham's Lone Wolf Management/Hamstein Publishing empire (aka the house that ZZ Top built) has kept a comparatively low profile in Austin.

Live performance remains the heart of musical Austin, with Direct Events (in collaboration with Houston-based Pace) presenting the majority of touring activity at its La Zona Rosa club, larger Austin Music Hall and summertime Backyard mini-shed. Bigger tours either play indoors at the Frank Erwin Center (the University of Texas basketball arena) or outdoors at Southpark Meadows. Competing with the Direct Events facilities for touring talent are the outdoor Stubb's and the indoor/outdoor Liberty Lunch. The latter, an Austin institution, faces closing or relocation from the threat of urban development.

Austin mainstays among the smaller clubs include the roots-rocking Continental Club (where Alejandro Escovedo has assumed the Sunday residency that was long Junior Brown's), the Cactus Cafe (which nurtured the developing Lyle Lovett and provided a home-away-from-home for the late Townes Van Zandt) and the perennial Antone's, apparently thriving since its relocation downtown after struggling closer to the UT campus.

For all the emphasis on live performance, Austin attracts more than its share of recording projects, dominated by the South Austin Arlyn Studio and the Hill Country's Pedernales Studio on Willie Nelson's spread (offering "cut-and-putt" convenience with its adjacent golf course). Other studios specializing in the relaxed recording atmosphere for which Austin is renowned include the Hit Shack, Cedar Creek, Congress House and Asleep At The Wheel's Bismieux studio. For all of its studio activity, no one would ever confuse Austin with Nashville, and Austin wouldn't have it any other way. ■



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Guy Forsyth's follow-up to *Needlegun*, is being released March 16th. Guy weaves a rich tapestry of blues, gospel, back alley serenades, honky tonk calypso and more.

Bluesy Goddess, Toni Price, has produced another release with a good dose of Austin hippie-cool-soul.

Available March 16th

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RECORDS

New Releases!

Buster Williams Refines His Tone On TCB's 'Memory'

THE FIRST THING YOU notice is the tone of the bass. Warm, round, and pleasing, it reverberates with years spent on the road and in the studio by both instrument and artist.

The dulcet tones of Williams' bass are clearly evident on "Lost In A Memory," his second date for TCB (due Monday [15]).

Billboard®

MARCH 20, 1999

Top New Age Albums™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Lists top new age albums like Destiny, One World, Paint the Sky with Stars.

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units.

Williams continues his journey from noted sideman to bandleader. It also documents the bassist's burgeoning skills as a composer.

"One of the things about recording is that the material is often



by Steve Graybow

being played for the first time at the recording sessions," laments Williams. "It's not really the best way to do things, because in the performances after the recording sessions, the material has a metamorphosis—it comes into its own.

According to Williams, the title

of the release came about by accident. "I was working on a song for about a year and a half, saving it in the memory of my sequencer," he explains.

"I felt that the underlying feeling of the CD fit that title as well. So the origin of the title wasn't as spiritual or mystic as it may suggest, but the spiritual quality of the music fits the title."

Lest it appear that, after appearing on more than 400 recordings, an artist would run out of challenges, "Lost In A Memory" marks Williams' debut not only as a lyricist, but as a vocalist, on the original composition "Why Should I Pretend."

"I actually sang in doo-wop groups when I was a teenager," says Williams. "I have not sung since then, and I certainly never expected to sing on an album."

"I just hope I don't ruin my career," he says with a laugh. Buster, you've got nothing to worry about.

JAZZ RADIO CELEBRATES: To commemorate its 20th anniversary, New York metro area jazz radio station WBGO has issued an album featuring 14 tracks culled from the Impulse! catalog.

"We wanted to see how much of our history we could encompass on one CD," explains music director Gary Walker, who compiled the disc's 14 tracks.

WBGO will promote the set on the air with "mini-features on the artists, perhaps short interviews, or statements from an artist telling why someone like Coltrane or Duke Ellington means so much to them," says Walker.

Top Jazz Albums™

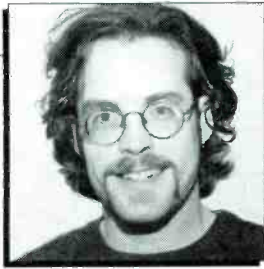
Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE. Lists top jazz albums like VARIOUS ARTISTS, Herbie Hancock, Miles Davis, Diana Krall.

TOP CONTEMPORARY JAZZ ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE. Lists contemporary jazz albums like Boney James, Quincy Jones, Kenny G, Will Downing.

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units.

Classical KEEPING SCORE



by Bradley Bambarger

ALL-AMERICAN: The dearth of new operas is a common lament, but so soon after **André Previn's** "A Streetcar Named Desire," we have the setting of an even greater tale by an equally apt composer. This November, New York's Metropolitan Opera will present the world premiere of **John Harbison's** "The Great Gatsby." The story's author couldn't have asked for a more fitting musical messenger: Harbison grew up in Princeton, N.J. ("a Fitzgerald town"), and since knee-high, he has been steeped in the jazz and Tin Pan Alley song that serve as color and counterpoint throughout the novel.



HARBISON

"The Great Gatsby" will also be blessed by a cast comprising some of America's finest singers: **Dawn Upshaw** as Daisy, **Dwayne Croft** as Nick, **Lorraine Hunt** as Myrtle, **Susan Graham** as Jordan, and **Jerry Hadley** as Gatsby. (To prove that lawyers are good for something, a few should set to working out a deal among the vocal stars' various labels, so that we can have a "Gatsby" recording; a Met broadcast is planned.) A preview of the "Gatsby" sound can be heard on 1995's hit Argo compilation from **David Zinman** and the **Baltimore Symphony**, "Dance Mix." The disc features Harbison's overture "Remembering Gatsby," a beguiling fox trot.

"The Great Gatsby" lends itself to music, Harbison says, because "parties and the radio accompany the characters throughout the book, so Jazz Age sounds are part of the story's fabric." Unlike Previn—who refrained from using jazz in "Streetcar," even though it is set in New Orleans and he has a deep affinity for the idiom—Harbison wrote period songs as a feature of "Gatsby," with the juxtaposition of the pop with the operatic serving as musical metaphor. "The way the music builds from some of the motives and harmonies in the pop songs parallels the story's movement from the external to the internal, from the literal to the abstract—to the world away from the party."

The fact that "The Great Gatsby" isn't dialogue-heavy also made it suitable for musical treatment, Harbison adds. "It's an interior drama, so a lot of the lyrical description can figure in the music rather than the libretto. The plot of 'Gatsby' is almost beside the point. The novel's compelling feature is the longing of the characters, their aspirations. Fitzgerald is dealing with American class issues, which are different from Europe's. There is the Westerner trying to fit in on the East Coast; there is the working class pretending to be wealthy. And I think in depicting these tensions and his characters' eventual fall, Fitzgerald was foretelling the impending societal fall of the Crash."

Harbison's eloquence reflects his position as one of the most literate of American composers. Born into a musical family in 1938, Harbison was playing in a jazz band before he even hit puberty; he eventually earned degrees from Harvard and Princeton, learning from such distinguished mentors as **Walter Piston**, **Roger Sessions**, and **Earl Kim**. A composer-in-residence over the years at Tanglewood, the **Pittsburgh Symphony**, and the **Los Angeles Philharmonic**, Harbison has also taught at some of the country's most prestigious schools, including the Massachusetts Institute of Technology (MIT) since 1969. Published by Associated Music Publishers (BMI), Harbison's works include two operas before "Gatsby," as well as three symphonies, several outstanding concertos, and much fine chamber and choral music.

Harbison's discography features several superb is-

suages from New World, including such sets with his 1987 Pulitzer Prize-winning cantata, "The Flight Into Egypt," and his amber-hued Viola Concerto from 1990. In 1997, Koch released an album with Harbison's Violin Concerto, a should-be classic spotlighting his wife, **Rose Mary**, as soloist. An excellent **Lydian Quartet** disc on Harmonia Mundi of Harbison's first two string quartets and **Schubert** homage "November 19, 1828" is out of print. But the rights to the material have reverted back to him, and the Lydian has already recorded his next two quartets, so Harbison hopes to issue them all soon as a two-disc set on another label.

The latest Harbison release is the lovely "At First Light," the Boston-based Archetype label's second collection devoted to the composer. Produced by WGBH Boston's **Joel Gordon** with **Michael Rozett**, the album features several performers who have long given voice to Harbison's work: Hunt in the song cycle "Mottetti Di Montale," oboist **Peggy Pearson** in the lyrical "Snow Country," and Upshaw in the Bach-ian, beautifully intense "Chorale Cantata." Upshaw has been one of Harbison's most vocal muses, having intoned his exotic "Mirabai Songs" on her 1988 Grammy-winning Nonesuch disc and the title work on the label's 1993 Harbison set, "Simple Daylight."

Despite Harbison's stature as an intellectual craftsman, Upshaw says it isn't his work's form that compels her but its force. "I am drawn to John's music not in an academic sense," she says, "but for the strength and beauty of his unique voice. It cries out to me. I find his music touching yet confident, at times wrenching, at others vulnerable. It's expressive of both the beauty and the complications of life. And no two people ever respond exactly the same way to a text, but John paints a clear musical picture of how he feels about words. It is enlightening in that I often then 'see' something that I couldn't see before."

Harbison no longer needs to teach to make a living (with "Gatsby" finished, he is already at work on a concerto for the **Minnesota Orchestra**). Yet for sheer inspiration, he continues to coach students in chamber music at MIT, where there is no music program. "These kids are going on to be great inventors and corporate presidents, not professional musicians," he

says, adding that the school offers the classes out of recognition for the keen relationship between music and math. (Yet Harbison is neither a math nor a computer whiz, he says, which makes it "a little embarrassing" at school.)

"Nothing makes me more confident about the future of classical music than to know that my students make great sacrifices to learn **Schumann** and **Schoenberg**," Harbison says. "People say concert music is dying, but from what I see, the continued power of it to attract intelligent, interesting people is so encouraging. After all, it isn't the casual attention of a huge number of listeners that will determine the fate of this music but the intense devotion of a few real lovers of the art. Since the days of **Mozart** and **Beethoven**, it hasn't been about the quantity of an audience but the quality."

Harbison is also heartened by "today's incredibly pluralistic attitude toward music," he says. "The '60s, when I came of age as a composer, was a time of aesthetic vigilantes. That rigor was perhaps necessary then, something we needed to work through, but we don't need any policemen now. Yet it is a precarious balance. Today's atmosphere is more psychologically healthy, but whether it is more artistically healthy is open to question. There is an awful lot of soft music being written today."

"We have gone from not caring enough about the audience to maybe caring too much. We need composers who have a popular touch but keep to their own inner compass. **Aaron Copland** is someone who struck a balance between self-expression and that desire to be carried out on the shoulders of the audience. And we do need to defend the difficult, along with the immediate. Sessions wrote a lot of music that isn't popular today, like Copland's, but it is music of great, lasting value. We just have to remember that, ultimately, the composer's job isn't necessarily to make it easy but to make it true."

TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	48	ANDREA BOCELLI ● PHILIPS 46203 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM 40 weeks at No. 1
2	2	68	ANDREA BOCELLI PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO
3	3	4	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
4	5	5	ANDRÉ RIEU PHILIPS 4557914 (10.98 EQ/17.98)	ROMANTIC MOMENTS
5	4	29	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
6	6	9	SOUNDTRACK SONY CLASSICAL 60394 (10.98 EQ/16.98)	HILARY AND JACKIE
7	8	62	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
8	9	10	DON CAMPBELL ● CHILDREN'S GROUP 84306 (8.98/15.98)	THE MOZART EFFECT: PLAYTIME TO SLEEPYTIME
9	7	17	WYNTON MARSALIS SONY CLASSICAL 60804 (10.98 EQ/16.98)	CLASSIC WYNTON
10	10	60	DON CAMPBELL ● CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
11	12	18	BARTOLI/BOCELLI/TERFEL DG 459146 (17.98 EQ CD)	A HYMN FOR THE WORLD 2
12	13	34	DON CAMPBELL ● SPRING HILL 6501 (17.98 CD)	THE MOZART EFFECT: STRENGTHEN THE MIND
13	15	5	PLACIDO DOMINGO/RENEE FLEMING LONDON 460793 (10.98 EQ/17.98)	STAR-CROSSED LOVERS
14	RE-ENTRY		YO-YO MA SONY CLASSICAL 63203 (31.98 EQ CD)	BACH: THE CELLO SUITES
15	11	2	HILARY HAHN SONY CLASSICAL 60584 (10.98 EQ/16.98)	PLAYS BEETHOVEN/BERNSTEIN

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	76	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA ● NEMO STUDIO/ANGEL 56511 (9.98/16.98) [CS]	TIME TO SAY GOODBYE 39 weeks at No. 1
2	2	28	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (10.98 EQ/16.98)	BACK TO TITANIC
3	3	10	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (10.98 EQ/16.98)	STEPMOM
4	4	20	VARIOUS ARTISTS ● PAVAROTTI & FRIENDS FOR THE CHILDREN OF LIBERIA LONDON 460600 (10.98 EQ/16.98)	
5	5	30	HELMUT LOTTI RCA VICTOR 63300 (10.98/17.98) [CS]	GOES CLASSIC
6	6	12	SOUNDTRACK LONDON 460796 (10.98 EQ/16.98)	ELIZABETH
7	9	56	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68901 (10.98/16.98)	THE CELTIC ALBUM
8	8	3	JOHN BAYLESS ANGEL 56719 (9.98/16.98)	ROMANTICA
9	12	25	THE TALIESIN ORCHESTRA (SAYRE) INTERSOND 3715 (15.98 CD)	MAIDEN OF MYSTERIES
10	7	34	VANESSA-MAE VIRGIN 45443 (9.98/16.98)	STORM
11	11	72	LONDON PHILHARMONIC (SCHOLÉS) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
12	10	7	DAWN UPSHAW NONESUCH 79531 (16.98 CD)	SINGS VERNON DUKE
13	15	21	LOS ANGELES GUITAR QUARTET SONY CLASSICAL 60274 (10.98 EQ/16.98)	L.A.G.Q.
14	13	28	PLACIDO DOMINGO ATLANTIC 23794 (16.98 CD)	FOR LOVE
15	NEW		ENGLISH CHAMBER ORCHESTRA LONDON 460009 (10.98 EQ/17.98)	JOHN BARRY: THE BEYONDNESS OF THINGS

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

TOP CLASSICAL MIDLINE

- 1 VARIOUS MOZART FOR YOUR MIND PHILIPS
- 2 VARIOUS BUILD YOUR BABY'S BRAIN THROUGH MUSIC SONY CLASSICAL
- 3 VARIOUS MOZART IN THE MORNING PHILIPS
- 4 VARIOUS MOZART FOR MOTHERS-TO-BE PHILIPS
- 5 VARIOUS BABY NEEDS MOZART DELOS
- 6 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR
- 7 VARIOUS MOZART FOR MEDITATION PHILIPS
- 8 CARRERAS-DOMINGO-PAVAROTTI A TENOR'S VALENTINE SONY CLASSICAL
- 9 VARIOUS PACHELBEL CANON RCA VICTOR
- 10 VARIOUS NPR-MILESTONES OF MILLENNIUM: GREAT FILM MUSIC SONY CLASSICAL
- 11 VARIOUS THE SPIRIT OF THE TITANIC STCLAIR
- 12 VARIOUS MOZART-GREATEST HITS SONY CLASSICAL
- 13 VARIOUS GREAT PIANISTS: THE COMPLETE GUIDE PHILIPS
- 14 VARIOUS DEBUSSY FOR DAYDREAMING PHILIPS
- 15 MARIAN ANDERSON SPIRITUALS RCA VICTOR

TOP CLASSICAL BUDGET

- 1 VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
- 2 VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
- 3 VARIOUS MOZART: 25 FAVORITES VOX
- 4 VARIOUS 20 CLASSICAL FAVORITES MADACY
- 5 VARIOUS 25 PIANO FAVORITES VOX
- 6 VARIOUS 25 CLASSICAL FAVORITES VOX
- 7 VARIOUS CLASSICAL MASTERPIECES MADACY
- 8 VARIOUS BEETHOVEN: 25 FAVORITES VOX
- 9 VARIOUS LOVER'S GREATEST HITS REFERENCE GOLD
- 10 VARIOUS 25 GUITAR FAVORITES VOX
- 11 VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY
- 12 VARIOUS CLASSIC EMOTIONS: MELANCHOLY LASERLIGHT
- 13 VARIOUS BAROQUE'S GREATEST HITS REFERENCE GOLD
- 14 VARIOUS MOZART: SYMPHONY NOS. 40 & 41 MADACY
- 15 VARIOUS TCHAIKOVSKY-GREATEST HITS REFERENCE GOLD

Songwriters & Publishers

ARTISTS & MUSIC

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"WRAPPED"

Written by Bruce Robison
Published by Bruce Robison
Music/Tiltawhirl Music
(administered by Bluewater
Music Corp.) (BMI)

Whenever an artist chooses to cover a tune, it is most always because the song has some personal emotional significance. On Kelly Willis' new Rykodisc album, "What I Deserve," she serves up an achingly vulnerable version of the Bruce Robison song "Wrapped." The song is really close to the artist's heart because Robison is her husband, and he wrote the song about her. The song was written during a difficult time in the couple's relationship

when they had broken up. Robison recorded it as the title of his recent Lucky Dog album.

"He wrote it a long time ago," Kelly Willis explains. "We've had this sort of long and rocky relationship, and twice we had major breakups. He would write these gorgeous love songs during our breakups, and that was one of them. I always wanted to record it. I could completely relate to what he was talking about in the song. We lived it. Both of the songs on my album that Bruce wrote—'Wrapped' and 'Not Forgotten You'—we lived them.

"And I have such a different style than he does that it seems like I could do it and he could it and it



would be OK. His has a much more traditional country sound... He released the album ["Wrapped"] on his own first, and that was probably two or three years ago. Then Sony and Lucky Dog picked it up and put it out nationally."

Though it's obviously a personal song to Willis and Robison, the tune has a universal appeal. "It's a love song, and everyone experiences that—unrequited love," Willis says. "Bruce's real gift is he has this way with melody that really hooks you, and the lyrics are so conversational. They are things he'd actually say, like 'My God, you're smiling.' It's so natural. It doesn't sound contrived. I think that's his gift."

PROJECT OFFERS THE FULL SCORES ON GERSHWIN

(Continued from page 1)

complete piano/vocal scores of the Gershwin shows were rarely published while [George] Gershwin was alive, and in many cases the complete music for these shows was shelved and forgotten once the original production closed. Rediscovery of many of these manuscripts in the past two decades has given us our best opportunity to reconstruct these shows."

Bowen says he has completed work on the Gershwins' 1933 show "Pardon My English," for release sometime this year; to be followed by 1930's "Girl Crazy." In addition, he is involved with a folio of unpublished Gershwin songs scheduled for release this year. Bowen notes that the project is likely to include a dozen Gershwin scores.

As for 1935's "Porgy and Bess," the last Broadway presentation involving Ira's collaboration with George before they left to do Hollywood musicals (George died in 1937), Bowen says the piano/vocal score now available is "pretty accurate and is in better shape than the shows are." But there is preliminary discussion about a more extensive "Porgy and Bess" endeavor involving a full score and orchestra parts. "The parts are not in good shape," says Bowen. "There have been mistakes over the years."

The "Strike Up The Band" edition is part of the Leonore S. Gershwin/Library of Congress Recording and Publishing Project. This endeavor has already warmed the hearts of musical comedy lovers with sponsorship of well-received Elektra/Nonesuch studio re-creations of such Gershwin brothers' classics as "Girl Crazy," "Lady, Be Good!," "Oh, Kay!," "Pardon My English," and, in 1991, "Strike Up The Band" itself.

"Strike Up The Band" is remembered as having a 1927 version that closed on the road and a run of 191 performances when it was presented on Broadway in a revised version in 1930.

The late musical theater authority Stanley Green addressed the 1927 failure in his book "The World of Musical Comedy": "The anti-war sentiments of the George S. Kaufman book were so uncompromising—even to the ending in which the United States is seen preparing for war with the Soviet Union—that it folded on the road," he wrote.

"Morrie Ryskind's script three years later blunted the edge somewhat by having the action take place in a dream, changing the enemy to Switzerland, and giving the leads to two zany comics, Bobby Clark and Paul McCullough," he added.

As presented on Broadway, "Strike Up the Band" included three Gershwin brothers songs that are now standards: the title number, "I've Got A Crush On You," and "Soon." In the 1927 and 1930 versions, the Gershwins' classic "The Man I Love" was dropped, as it had been from at least two other Gershwin projects.

By the time the revised production was considered, the song had already become a hit without benefit of exposure in a show. However, it is done in its original form on the Nonesuch album and is presented in the folio.

The Gershwins, working with a book by Kaufman and Ryskind, made political satire work a year later with "Of Thee I Sing," which ran for 441 performances and earned Ira, Kaufman, and Ryskind a Pulitzer Prize, although one was not awarded to George because none was given for music then. Posthumously, however, George received the Pulitzer in his 100th birthday year.

METICULOUS RESEARCH

In preparing the new piano/vocal score for "Strike Up The Band," Bowen says, the "entire show was first reconstructed for the recording using the pit orchestra parts for four numbers; William Daly's original full score

for 'The Man I Love'; and Ira Gershwin's original lyric sheets, which gave the form and length of each song."

He adds that research included "original programs from the Philadelphia tryout, revealing the titles and order of all the musical numbers; published sheet music along with hand-copied manuscripts used by the publisher to prepare the sheet music for publication; published music from the 1930 production, which was similar to the earlier show; a few piano rehearsal manuscripts from the original production; a few incomplete sketches from the original rehearsal period; and some 'road maps' for dance arrangements written by the show's conductor for the arrangers, indicating how many dance choruses and, in a few cases, which keys."

Following the recording, the new materials, along with a few originals that had survived, were used to create the new piano/vocal score, Bowen says.

"Where original piano/vocal material was available, this was used as a model, with any modifications in the new orchestrations created for the recording reflected in the piano arrangements," he says. "Where no original piano arrangements survived, the orchestrations were first reduced, then arranged for piano in the style of the surviving originals."

"Finally, cues from the orchestrations were added in smaller notes to make the edition usable for rehearsing a full production," Bowen continues. "The sources for each number, as well as any discrepancies between multiple sources, are accounted for in detail in the 'Critical Notes' found at the end of the new piano/vocal score."

Among the unpublished material from the show presented in the folio is a song, "Meadow Serenade," the music for the verse of which could not be found; the late composer Burton

(Continued on page 79)

NO. 1 SONG CREDITS

THE HOT 100
BELIEVE • Brian Higgins, Stuart McLennen, Paul Barry, Steve Torch • Xenomania/PRS, WB/ASCAP, Warner Chappell/PRS

HOT COUNTRY SINGLES & TRACKS
YOU WERE MINE • Emily Erwin, Martie Seidel • Woolly Puddin'/BMI, Bug/BMI

HOT R&B SINGLES
HEARTBREAK HOTEL • C. Schack, K. Karlin, T. Savage • Jungle Fever/BMI, EMI Blackwood/BMI, Marshall/ASCAP, EMI April/ASCAP

HOT RAP SINGLES
IT AIN'T MY FAULT 2 • Silk The Shocker, Mystikal • Big P/BMI

HOT LATIN TRACKS
PALOMITA BLANCA • Juan Luis Guerra • Karen/ASCAP

3M Stops The Music (Division); SESAC Introduces License

3M QUILTS MUSIC: After 35 years in business, 3M has called it quits with its background/foreground music division. Publishers who recently received their six-month royalty statement, for July to December 1998, were informed by Tom Pelissero, supervisor of broadcast services, that "this will be the last royalty statement and payment you will receive from 3M." The stated close of business was Dec. 31, 1998.

"I was one of the first publishers to supply them with music," says Mickey Goldsen, whose publishing firm Criterion Music is more than 50 years old. "I had over 300 tracks in their system. Out of 200 selections in their Poly-nesian cartridge, I had 175 tunes."

FRIEDMAN POSTSCRIPT: Words & Music addressed a question to artist Debbie Friedman,

whose concerts and recordings have great appeal to Jewish audiences, that could not be answered in time for an item in the

March 6 column. But Words & Music thinks the question and reply will be interesting to readers.

Asked whether she feels that her new album and concert with a gospel choir are compromising her Jewish roots, Friedman responds, "I feel as close to my tradition as ever. My new album is true poetry, with its roots in the Old Testament, which belongs to all people. My dream has been to hold on to what's mine without compromise and to reach out to others. If others listen to 'It's You' [the title of her album] and make it theirs, that's terrific. We need to share what we have in common, and if my music can serve as a conduit to open avenues of communication, then I feel I have accomplished something very important."

Words & Music also received comment from Friedman's manager, Moïse Rosenfeld of Golden Land Connections, who feels that

the non-Jews who see Friedman and even those who perform with her consider Friedman "a symbol of Judaism and enjoy her musicality and spirituality. Exposing oneself to Debbie's music is a wonderful way to hear Jewish music."

THE BUSINESS OF MUSIC: SESAC says it has introduced a Music in Business License that will authorize Internet, convention/trade show, music on hold, and virtually all other corporate music uses under a single licensing roof. The performance right group says that by including "Internet and Intranet" music uses, as well as other corporate music performances, its new license encompasses video conferencing, background music throughout a company's facility, and many other live and mechanical uses of music.



by Irv Lichtman

WELCOME BACK: A long forgotten Harold Arlen/E.Y. Harburg song, "I Love To Sing-A," performed by Cab Calloway in the

1936 Al Jolson film "The Singing Kid," is now the title of a New York "play with music" making the off-Broadway rounds. There are other standards in the 14-song work, including "Bye Bye Blackbird," "I Don't Know Enough About You," "The Best Things In Life Are Free," "Memories Are Made Of This," and "Mockingbird." The show's plot centers on a African-American singer/actress from the South Bronx who gains fame.

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

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

Marcussen Leaves Precision To Open Own L.A. Studio

MASTERING ENGINEER **Stephen Marcussen** has left Los Angeles-based Precision Mastering following a dispute with the facility's owner, **Larry Emerine**, according to both parties.

Marcussen says Emerine fired him when Emerine learned that Marcussen was planning to build his own facility. Emerine declines to reveal details but says Marcussen's departure was "an unavoidable situation."

Marcussen, who began his mastering career at Precision when the studio—then Precision Lacquer—opened 20 years ago, says he is closing in on a lease for a 6,000-square-foot space that will house three mastering suites and three complementary rooms.

The veteran engineer says his new studio—to be called Stephen Marcussen Mastering and located in an art-deco building in the heart of Hollywood—should be open by June, with two additional mastering engineers complementing his position as chief engineer.

In the meantime, Marcussen is operating out of **Dave Collins'** room at A&M Mastering, working late nights and early mornings around Collins' schedule.

"They've received me with open arms," says Marcussen of A&M, which is still run by former Precision staffer **Ron Rutledge**, despite uncertainty at A&M over the recent purchase by Universal Music Group of A&M's former parent, PolyGram.

At Precision, engineers **Don Tyler** and **Spencer Chrislu** are filling the void left by Marcussen. They will soon be joined by former

Frankford-Wayne engineer **Rick Essig**—a dance and vinyl specialist—and another, yet-to-be-identified engineer, according to Emerine. In addition, Precision has hired former Sterling Sound booking manager **Scott Jones**, who—like Essig—will relocate from New York to L.A.

Marcussen's abrupt departure from Precision is the latest change in a tumultuous year for the Los Angeles market, which saw engineers **Tom Baker**, **Robert Vosgien**, and **Ron Boustead** change affiliations. And with Emerine set to hire a star engineer, Marcussen planning to fill two vacancies in his new studio, and A&M's status uncertain under its new ownership, more changes are inevitable. Stay tuned.

NEVER A COMPANY to sit on its hands, Sonic Solutions has busted out of the gate with the industry's first major DVD Audio authoring system—just weeks after the official release of the format's technical specification.

Comprising the Sonic DVD AV Workstation and OneClick DVD, the software package complements the company's SonicStudio product line, which was already geared to handle the requirements of DVD Audio.

"Sonic Solutions combines their DVD format experience and know-how to deliver pioneering products that stimulate the creative process for our artists," says **Ed Outwater**, VP of technical and engineering services for the Warner Music Group, in a Sonic statement.

The DVD AV Workstation provides DVD Audio and DVD Video



by Paul Verna

authoring and formatting in an integrated audio-video system, according to the statement. OneClick DVD software integrates with SonicStudio and SonicStudio HD workstations to simple DVD Audio disc images that may be written to DVD-R or delivered to replication facilities on DLT tape.

Other features of OneClick include support for sampling rates from 44.1 kilohertz to 192 kHz and word lengths from 16 to 24 bits, as well as Smart Content compatibility, which lets users easily set up the mix-down coefficient tables for the automatic six- to two-channel fold-down inherent in the DVD Audio spec.

MONTREAL-BASED independent CD manufacturer Americ Disc is investing \$10 million to increase DVD capacity in its Modesto, Calif., repli-

cation facility, according to a Feb. 25 statement from the company. The Modesto plant, which started manufacturing DVD-5 (single-layer, single-side) discs in November 1997, is now producing DVD-9 discs (dual-layer, single-side), which store up to 8.5 gigabytes of information.

"Americ Disc has a rapidly growing list of DVD customers," says Americ Disc president **Robert Doyon** in the statement. "We have to expand in order to meet the current demand for DVD manufacturing . . . The California plant was selected as the benchmark for our DVD production due to its strategic position close to the West Coast film and video industry. With the rapid growth in the DVD format, however, we are now seriously considering introducing DVD replication at our other manufacturing facilities in Florida and Canada."

The statement says that Americ Disc—which is owned by Transcontinental Group of Montreal and the French company MPO—will reach a monthly capacity of 700,000 DVD units by this summer.

Besides CD and DVD manufacturing, Americ Disc offers distribution, fulfillment, warehouse storage, inventory control and shipping, and assembly, printing, and packaging services

from its service center in Minnesota and its distribution hub in Montreal.

In other news, Americ Disc has reached "an agreement in principle" with the Recording Industry Assn. of America (RIAA) to settle a long-standing copyright-infringement suit brought against the company by the association (**BillboardBulletin, March 10**). The terms of the settlement are still being finalized and will be announced in a joint statement in the near future, according to an RIAA representative.

PRO PEOPLE ON THE MOVE: JBL Professional promotes **Cori Snyder** to the newly created position of national accounts manager. She was previously project manager at the Northridge, Calif.-based manufacturer of speakers, P.A. systems,

and other professional audio gear. Snyder's promotion is tied to an effort on JBL's part to bolster service to U.S. accounts, according to national sales director

Tom Weeber, to whom Snyder reports. Prior to joining JBL in 1995, Snyder worked at AKG, Passport Designs, and BMI.



SNYDER

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MARCH 13, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	BELIEVE Cher/ Mark Taylor Brian Rawling (Warner Bros.)	HEARTBREAK HOTEL Whitney Houston/ Soulshock, Karlin (Arista)	YOU WERE MINE Dixie Chicks/ P. Worley B. Chancey (Monument)	HEAVY Collective Soul/ Ed Roland (Atlantic)	I'M YOUR ANGEL R. Kelly & Celine Dion/ R. Kelly (Jive)
RECORDING STUDIO(S) Engineer(s)	DREAMHOUSE (London) Mark Taylor	CROSSWAY (Mendham, NJ) Manny Marroquin	WESTWOOD SOUND (Nashville) Eric Legg	CRITERIA (Miami, FL) Chris Carrol, Jason Elgin	BATTERY/CHICAGO RECORDING CO. (Chicago, IL) Alex Nesmith
RECORDING CONSOLE(S)	2 Mackie 8 Bus	SSL 9000J	Neve V3	Neve 8078	Neve VR/SSL 4040E/G
RECORDER(S)	Tascam DA 88	Studer 48 track digital	Sony 3348	Studer 8A27	Studer A827/ Sony Digital 48
MASTER TAPE	Maxell Hi-8	Quantegy 467	Sony 1460	Quantegy 499	Hard Disk/Quantegy DAB
MIX DOWN STUDIO(S) Engineer(s)	DREAMHOUSE (London) Mark Taylor Brian Rawling	LARRABEE NORTH (Los Angeles, CA) Manny Marroquin, Soulshock	THE WORK STATION (Nashville) John Guess	ENCORE (Burbank, CA) Tom Lord-Alge	THE HIT FACTORY (New York, NY) Humberto Gatica
CONSOLE(S)	2 Mackie 8 Bus	SSL 900J	Harrison Series 12	SSL 4056G	SSL 9096J
RECORDER(S)	Tascam DA88	Sony 3348	Sony 3348/Ampex ATR 100	Unknown	Sony 3348 HR
MASTER TAPE	Maxell Hi-8	Quantegy 467	Quantegy 499	Quantegy 467	Ampex 467
MASTERING Engineer	PRECISION MASTERING Stephen Marcussen	MASTERDISK Tony Dawsey	GEORGETOWN MASTERS Denny Purcell	STERLING SOUND Ted Jensen	BERNIE GRUNDMAN MASTERING Brian Gardner
CD/CASSETTE MANUFACTURER	WEA	BMG	PDO-HTM	WEA	BMG

© 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

FOR THE RECORD

The caption below, which appeared in the March 6 issue, ran with the wrong photograph. The correct photo and caption appear below.



Chappelle "Believes" In Digital. Engineer/mixer Dana Jon Chappelle remixed Mariah Carey's latest Columbia Records single, "I Still Believe," which features Krayzie Bone and Da Brat, at New York's Quad Studios on the new Solid State Logic Axiom-MT digital console. Chappelle says he found the experience "very much like working on an analog console . . . with the great advantage of digital reset."

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Billboard international

**LATIN MUSIC
AWARDS**

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APRIL 22, 1999

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Seats are limited to
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To register for this exciting three-day event, which includes a ticket to the awards show,
call Michele Quigley at 212.536.5002 or www.billboard.com

Final Details Emerge For Latin Confab

CONFERENCE DOINGS: In the last weeks leading up to Billboard's 10th annual International Latin Music Conference, the confab's panels and showcases are being finalized.

Rounding out the April 21 showcase sponsored by Caliente Entertainment are WEA Latina *salsero* **Charlie Cruz**, who replaces labelmate **Laz**; Universal Music Latino's

upstart balladeer **Luis Fonsi**; **Arthur Hanlon**, a pop/Latin jazz pianist with **Max Music**; and **Amparo Sandino**, an acclaimed EastWest singer/songwriter and former member of **Carlos Vives'**

backing band. Participants slated to appear in the *rock en español* panel are **Antonio Hernández**, keyboardist of Manicomio/Universal Mexico's star hip-hop group **Control Machete**; **Robbie Lear**, label manager of Manicomio; and **Beto Cuevas**, lead singer of Warner Mexico's veteran rock group **La Ley**.

Scheduled to take part in the retail panel is **Jessica Phillips**, music buyer of Best Buy. **Anamaria Ceseña**, who has left her post as marketing director of Ritmo Latino, has dropped out of the retail panel.

In the distribution panel, **Juan Vidal**, owner of J. Sebastian, will be a participant.

And in the always-spirited chart panel, the scheduled participants are **Geoff Mayfield**, Billboard's director of charts; **Ricardo Companioni**, Billboard's Latin chart manager; **Linda Johnson**, regional director of sales at Broadcast Data Systems; and this columnist.

And a reminder: Registered attendees at the conference can audition their demo tapes or CDs at the publisher panel before top publishing and performance society executives. Also participating in the publisher panel is one of the hottest songwriters in the business: **Kike Santander**.

Billboard's 10th installment of the longest-running conference of its kind is set to take place April 20-22



by John Lannert

at Miami Beach's Fontainebleau Hilton. For more information, contact **Michele Quigley** at 212-536-5002.

MUEDRA MOVES UP: **Camilo Muedra** has been appointed managing director of Universal Music Venezuela.

The industry veteran had been director of marketing and operations at PolyGram Venezuela since 1996.

Muedra will report to **Manolo Diaz**, chairman of Universal Music Latin America, who says in a prepared statement that Muedra "has a profound knowledge of the entertainment industry in Latin America. His experience in the areas of marketing, sales, and A&R has been a key factor in the success of PolyGram Venezuela over the last three years."

C CLUB LATINO: Slowly, but surely, the Latin groove is gaining ground on Billboard's dance charts.

The Latino fusion crew **Ozomatli**, which hasn't had much luck landing singles on Billboard's charts, did reach No. 47 on Billboard's Hot Dance Music/Club Play chart in January with a remix of the '70s-style funk romp "Cut Chemist Suite."

Enjoying a more prosperous run was **Proyecto Uno's** H.O.L.A. dance hit "No Nos Tenemos" (NNT), which spent 11 weeks on the Club Play chart.

Another Latino to hit the Club Play chart was pop pianist **Francisco Paz**, whose instrumental offering "Zulu" (Sony Discos) was reshaped as a percolating dance entry that logged five weeks on the chart.

On the Hot Dance Music/Maxi-Singles Sales chart, **Elvis Crespo's** "Suavemente" (Sony Discos) has camped out for 28 weeks in the chart's upper reaches.

"Oye," **Gloria Estefan's** former No. 1 on the Club Play chart and Hot Latin Tracks, has hung tight on the chart for nearly four months as part of Epic's double-sided maxi-single "Don't Let This Moment End."

And on the heels of **Ricky Mar-**

tin's smash Grammy performance of "The Cup of Life," his throbbing shaker stays in the upper half of the Maxi-Singles Sales chart for the 42nd week.

STATESIDE BRIEFS: **Balboa Records** has inked a U.S. distribution deal with Colombian tropical indie FM Discos. Among the just-released product on FM are projects by **Matecaña**, **Gustavo Rodríguez**, and **Los Pelaos**.

Caïmán Records has opened a branch in Venezuela. **Yvette Silva** has been named GM.

Hannibal's sizzling purveyor of Cuban grooves, **iCubanismo!**, is set to kick off an extensive U.S. tour Thursday (18) at Saengerrunde Hall in Austin, Texas.

Sony Discos' Tejano group La Mafia, now in the midst of a farewell tour, will make its first trip to the Tejano Music Awards in 12 years on Saturday (20). The awards show is slated to take place at the Alamodome in San Antonio.

The 10th installment of the **Mariachi USA Festival** is scheduled for June 19-20 at the Hollywood Bowl. Booked to appear are **Mariachi Campanas De América**, **Mariachi Fiesta**, **Mariachi Femenil Tecalitlán**, **Mariachi Guadalajara**, (Continued on page 52)

LATIN TRACKS A-Z

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

15	ADORABLE MENTIROSA (BMG, ASCAP)
39	ADORACION (TRUFAMOSCOS, CONTIGO) (BMG Songs, ASCAP/Peer Int'l., BMI)
31	AQUELLO QUE ME DISTE (EMI Blackwood, BMI)
35	ASI LLEGASTE TU (Lemelo, ASCAP/Lanfranco, ASCAP/Warner-Tamerlane, BMI/Cesar Lemos, BMI/Karla Aponte, BMI)
33	BOHEMIO DE AFICION (Copyright Control)
30	BOMBON DE AZUCAR (No Little Fish, ASCAP/Brooklynunion)
27	COMO TE RECuerdo (Maximo Aguirre Music/Editora Angel Musical, SESAC)
9	CREI (Peer Int'l., BMI)
10	DEJARIA TODO (1998 Deep Music, BMI)
26	DESPUES DE TI... QUE? (JKMC, ASCAP/MCA, ASCAP)
25	ENTREGA TOTAL (Copyright Control)
5	ES ELLA LA CAUSA (ADG, SESAC)
16	ESCONDIDOS (MCA, ASCAP/Warner-Tamerlane, BMI)
2	ESE (Ventura, ASCAP)
32	ESPEJEANDO (Flamingo, BMI)
38	ESPERANZA (EMI April, ASCAP/Unimusic, ASCAP)
13	HUELE A PELIGRO (D'Nico Int'l., BMI)
28	LA OTRA PARTE DEL AMOR (Warner-Tamerlane, BMI)
34	LUNA LLENA (Viorli, ASCAP)
17	ME ESTOY ACOSTUMBRANDO A TI (Intersong, ASCAP)
6	ME VOY A QUITAR DE EN MEDIO (Warner-Tamerlane, BMI)
23	MIENTE (Fonogram, BMI)
14	MUCHACHO SOLITARIO (EMI April, ASCAP)
29	NECESITO DECIRTE (Seg Son, BMI)
7	NINA BONITA (Sony Discos, ASCAP)
5	NO PUEDO OLVIDAR (Ventura, ASCAP)
4	NUNCA TE OLVIDARE (EMI April, ASCAP)
1	PALOMITA BLANCA (Karen, ASCAP)
21	PERDONAME (Copyright Control)
22	PIENSO EN TI (1998 Deep Music, BMI)
19	PRINCESA (Delmonte, BMI)
20	QUE BONITO (Pacific, BMI)
12	QUE HABRIA SIDO DE MI (New Edition EMOA, SESAC)
40	QUIEREN (Filosofo, ASCAP)
3	SI TE PUDIERA MENTIR (Crisma, SESAC)
37	TE VAS (F.I.P.P., BMI)
11	TU (F.I.P.P., BMI/Sony/ATV Latin, BMI)
18	TU (1998 Deep Music, BMI)
24	UNA PAGINA MAS (San Antonio Music, BMI)
8	UNA VOZ EN EL ALMA (JKMC, ASCAP/MCA, ASCAP)

Hot Latin Tracks



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRAC SERVICE. 98 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
▶ No. 1 ◀					
①	3	5	5	JUAN LUIS GUERRA 440 KAREN/CAIMAN	♦ PALOMITA BLANCA J.L.GUERRA (J.L.GUERRA)
2	4	2	13	JERRY RIVERA SONY DISCOS	♦ ESE R.SANCHEZ (A.JAEN,W.PAZ)
3	1	4	8	MARCO ANTONIO SOLIS FONOVI SA	♦ SI TE PUDIERA MENTIR B.SILVETTI (M.A.SOLIS)
4	2	1	10	ENRIQUE IGLESIAS FONOVI SA	♦ NUNCA TE OLVIDARE R.PEREZ-BOTIJA (E.IGLESIAS)
⑤	6	8	5	MDO SONY DISCOS	NO PUEDO OLVIDAR A.JAEN (A.TALAMANTEZ,A.GRULLON,T.TORRES)
6	7	6	34	VICENTE FERNANDEZ SONY DISCOS	ME VOY A QUITAR DE EN MEDIO PRAMIREZ (M.MONTERRAS)
⑦	11	20	4	GRUPOMANIA SONY DISCOS	NINA BONITA O.SERRANO,B.SERRANO (O.SERRANO)
⑧	20	37	3	MILLIE EMI LATIN	♦ UNA VOZ EN EL ALMA R.PEREZ (R.PEREZ,G.MARQUEZ)
9	9	7	17	TIRANOS DEL NORTE SONY DISCOS	CREI J.MARTINEZ (C.MONGE)
10	8	13	19	CHAYANNE SONY DISCOS	♦ DEJARIA TODO ESTEFANO (ESTEFANO)
11	5	3	11	SHAKIRA SONY DISCOS	♦ TU S.MEBARAK,L.MENDEZ (S.MEBARAK,D.O'BRIEN)
12	17	15	28	VICTOR MANUELLE SONY DISCOS	♦ QUE HABRIA SIDO DE MI O.ALFANNO (O.ALFANNO)
⑬	35	23	4	GISSELLE ARIOLA/BMG LATIN	HUELE A PELIGRO M.TEJADA,B.CEPEDA (A.MANZANERO)
⑭	12	19	5	SERVANDO Y FLORENTINO WEA LATINA	♦ MUCHACHO SOLITARIO R.MONTANER,R.SANCHEZ,Y.MARRUFO (R.MONTANER)
⑮	13	12	11	JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN	ADORABLE MENTIROSA J.GABRIEL (J.GABRIEL)
16	10	9	9	OLGA TANON WITH CRISTIAN CASTRO WEA LATINA	ESCONDIDOS R.PEREZ (R.PEREZ,M.ABAROA)
⑰	16	11	5	PEPE AGUILAR MUSART/BALBOA	ME ESTOY ACOSTUMBRANDO A TI PAGUILAR (R.CERATTO)
▶ GREATEST GAINER ▶					
⑱	29	36	3	NOELIA FONOVI SA	♦ TU M.AZVEDO (ESTEFANO)
⑲	21	14	12	FRANKIE NEGRON WEACARIBE/WEA LATINA	PRINCESA S.GEORGE (E.GONZALEZ)
⑳	18	16	20	LOS MISMOS EMI LATIN	♦ QUE BONITO LOS MISMOS (M.E.CASTRO)
㉑	19	24	4	LUIS FONSI UNIVERSAL LATINO	♦ PERDONAME A.CEPEDA (C.BLANES)
㉒	15	21	5	CHAYANNE SONY DISCOS	PIENSO EN TI ESTEFANO (ESTEFANO)
㉓	NEW ▶		1	ROBERT AVELLANET RMM	♦ MIENTE I.INFANTE (R.PEREZ-BOTIJA,E.RAMOS)
㉔	NEW ▶		1	EZEQUIEL PENA FONOVI SA	UNA PAGINA MAS E.PENA (R.GARCIA RAMIREZ)
㉕	31	35	3	TIRANOS DEL NORTE SONY DISCOS	ENTREGA TOTAL NOT LISTED (NOT LISTED)
㉖	28	25	13	CRISTIAN ARIOLA/BMG LATIN	♦ DESPUES DE TI...QUE? R.PEREZ (R.PEREZ)
27	14	10	26	LOS TEMERARIOS FONOVI SA	♦ COMO TE RECuerdo A.A.A.LBA (A.A.A.LBA)
28	34	30	22	LIMITE RODVEN/POLYGRAM LATINO	♦ LA OTRA PARTE DEL AMOR J.CARRILLO,G.PADILLA (ALAZAN)
29	22	18	9	CONJUNTO PRIMAVERA FONOVI SA	NECESITO DECIRTE J.GUILLEN (R.GONZALEZ,MORA)
⑳	36		2	CHARLIE CRUZ SIR GEORGE/WEA LATINA	BOMBON DE AZUCAR S.GEORGE (C.ROLON,M.KILLPATRICK,J.LENGEL,C.FIGUEROA,G.LAUREANO)
㉑	RE-ENTRY		4	SERGIO VARGAS RCA/BMG LATIN	AQUELLO QUE ME DISTE F.MENZE (A.SANZ)
32	23	17	6	LOS TUCANES DE TIJUANA EMI LATIN	♦ ESPEJEANDO G.FELIX (M.QUINTERO LARA)
33	25	26	5	VICENTE FERNANDEZ SONY DISCOS	BOHEMIO DE AFICION PRAMIREZ (M.URIETA)
㉓	RE-ENTRY		6	ELVIS CRESPO SONY DISCOS	LUNA LLENA R.CORA L.CASADO (R.VAZQUEZ)
㉔	NEW ▶		1	LUIS ENRIQUE RODVEN/POLYGRAM LATINO	♦ ASI LLEGASTE TU L.ENRIQUE MEJIA (K.APONTE,L.ENRIQUE MEJIA,C.LEMOS)
36	33	32	5	LOS TEMERARIOS FONOVI SA	ES ELLA LA CAUSA A.A.A.LBA (A.A.A.LBA)
37	26	22	8	CARLOS PONCE EMI LATIN	♦ TE VAS K.SANTANDER (K.SANTANDER)
38	RE-ENTRY	25	25	ENRIQUE IGLESIAS FONOVI SA	♦ ESPERANZA R.PEREZ-BOTIJA (E.IGLESIAS,C.GARCIA ALONSO)
39	30		2	LOS TRI-O ARIOLA/BMG LATIN	♦ ADORACION A.FACCI (R.CARDENAS,C.ESTRADA)
40	NEW ▶		1	VICO C EMI LATIN	QUIEREN VICO C (VICO C)

POP	TROPICAL/SALS	REGIONAL MEXICAN
21 STATIONS	18 STATIONS	65 STATIONS
1 MDO SONY DISCOS NO PUEDO OLVIDAR	1 JERRY RIVERA SONY DISCOS ESE	1 JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN ADORABLE MENTIROSA
2 ENRIQUE IGLESIAS FONOVI SA NUNCA TE OLVIDARE	2 GRUPOMANIA SONY DISCOS NINA BONITA	2 MARCO ANTONIO SOLIS FONOVI SA SI TE PUDIERA MENTIR
3 JERRY RIVERA SONY DISCOS ESE	3 JUAN LUIS GUERRA 440 KAREN/CAIMAN PALOMITA BLANCA	3 EZEQUIEL PENA FONOVI SA UNA PAGINA MAS
4 MILLIE EMI LATIN UNA VOZ EN EL ALMA	4 VICTOR MANUELLE SONY DISCOS QUE HABRIA...	4 TIRANOS DEL NORTE SONY DISCOS CREI
5 JUAN LUIS GUERRA 440 KAREN/CAIMAN PALOMITA BLANCA	5 GISSELLE ARIOLA/BMG LATIN HUELE A PELIGRO	5 LIMITE RODVEN/POLYGRAM LATINO LA OTRA PARTE...
6 CHAYANNE SONY DISCOS DEJARIA TODO	6 MDO SONY DISCOS NO PUEDO	6 CONJUNTO PRIMAVERA FONOVI SA NECESITO DECIRTE
7 SHAKIRA SONY DISCOS TU	7 SERVANDO Y FLORENTINO WEA LATINA MUCHACHO SOLITARIO	7 VICENTE FERNANDEZ SONY DISCOS ME VOY A QUITAR...
8 CHAYANNE SONY DISCOS PIENSO EN TI	8 FRANKIE NEGRON WEACARIBE/WEA LATINA PRINCESA	8 LOS TUCANES DE TIJUANA EMI LATIN ESPEJEANDO
9 NOELIA FONOVI SA TU	9 ROBERT AVELLANET RMM MIENTE	9 LOS MISMOS EMI LATIN QUE BONITO
10 MARCO ANTONIO SOLIS FONOVI SA SI TE PUDIERA MENTIR	10 CHARLIE CRUZ SIR GEORGE/WEA LATINA BOMBON DE AZUCAR	10 VICENTE FERNANDEZ SONY DISCOS BOHEMIO DE AFICION
11 OLGA TANON WITH CRISTIAN CASTRO WEA LATINA ESCONDIDOS	11 SERGIO VARGAS RCA/BMG LATIN AQUELLO QUE ME DISTE	11 LOS TEMERARIOS FONOVI SA ES ELLA LA CAUSA
12 LUIS FONSI UNIVERSAL LATINO PERDONAME	12 NOELIA FONOVI SA TU	12 LOS TEMERARIOS FONOVI SA COMO TE RECuerdo
13 VICENTE FERNANDEZ SONY DISCOS ME VOY A QUITAR...	13 LUIS FONSI UNIVERSAL LATINO PERDONAME	13 PEPE AGUILAR MUSART/BALBOA ME ESTOY...
14 SERVANDO Y FLORENTINO WEA LATINA MUCHACHO SOLITARIO	14 MILLIE EMI LATIN UNA VOZ EN EL ALMA	14 LIMITE RODVEN/POLYGRAM LATINO PASION
15 CRISTIAN ARIOLA/BMG LATIN DESPUES DE TI...QUE?	15 ELVIS CRESPO SONY DISCOS LUNA LLENA	15 BANDA ARKANGEL R-15 LUNA/FONOVI SA CON TU INDIFFERENCIA

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 selections. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1999 Billboard/BPI Communications, Inc.

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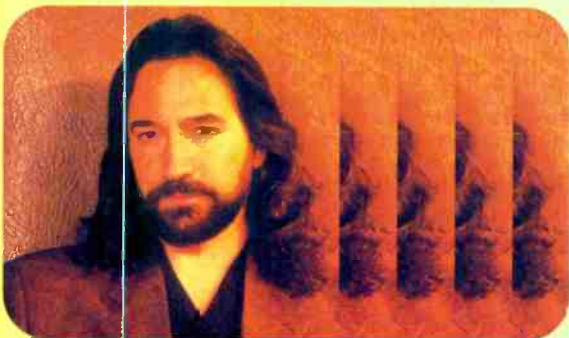
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* MARCH 13 ISSUE ** FEBRUARY 13 ISSUE



SP 0516



ENRIQUE IGLESIAS

- THE ALBUM "COSAS DEL AMOR"
#1 ON THE BILLBOARD LATIN 50 ALBUM CHART FOR 8 WEEKS *
- THE SINGLE "NUNCA TE OLVIDARE"
#1 ON BILLBOARD'S HOT LATIN TRACKS **
- REACHED GOLD SALES BY STREET DATE (RIAA CERTIFIED)
- AMERICAN MUSIC AWARD FOR BEST LATIN ARTIST

* MARCH 6 ISSUE ** 20 ISSUE



080002



Los Tigres Del Norte

- "ASI COMO TU"
REACHING SALES OF 500,000 UNITS
4 SONGS HAVE ENTERED THE HOT LATIN TRACKS CHART
- FIRST LATIN GROUP TO PERFORM IN THE AMERICAN MUSIC AWARDS CEREMONY



SD 6072



LOS TEMERARIOS

- THE ALBUM "COMO TE RECUERDO"
MORE THAN 700,000 UNITS SOLD
4 SONGS HAVE ENTERED THE HOT LATIN TRACKS CHART
- THE SINGLE "PORQUE TE CONOCI"
#1 ON BILLBOARD'S HOT LATIN TRACKS *
- BILLBOARD AWARD WINNERS FOR REGIONAL MEXICAN ALBUM OF THE YEAR (GROUP) AND REGIONAL MEXICAN HOT LATIN TRACK OF THE YEAR

* FEBRUARY 7 '98 ISSUE



SP 0515



JORDI

- RELEASING SUCCESSFULLY HIS SECOND ALBUM "JORDI"
- SHIPPED ON STREET DATE MORE THAN 70,000 UNITS
- "ME ESTOY VOLVIENDO LOCO" ENTERED BILLBOARD'S HOT LATIN TRACKS AT # 38 *

* FEBRUARY 20 ISSUE



SD 6079



NOELIA

- SHIPPED ON STREET DATE MORE THAN 50,000 UNITS
- ALREADY A HUGE SUCCESS IN PUERTO RICO
- THE SONG "TU" ON BILLBOARD'S HOT LATIN TRACKS AT # 30 *

* MARCH 13 ISSUE

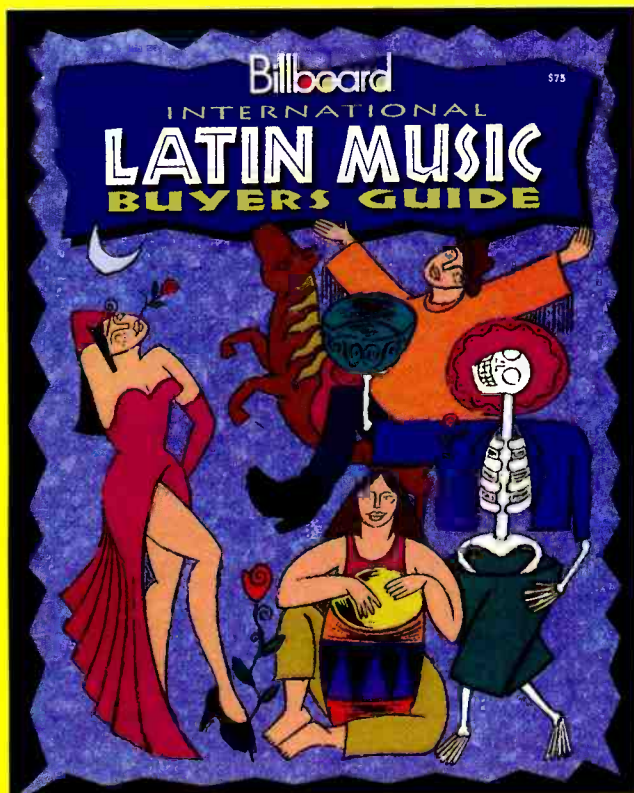


SD 6060



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Artists & Music

NOTAS

(Continued from page 50)

Mariachi Las Alondras, Mariachi Imperial De México, and Mariachi Los Gavilanes. The event was created by Rodri J. Rodriguez.

MÁS BOX OFFICE: In the March 13 issue of Billboard, Mexican female/male pop vocal group **Timbiriche** landed once again in the top 10 of the Amusement Business Boxscore listing.

Timbiriche's Feb. 13 show at Arrowhead Pond in Anaheim, Calif., which grossed \$313,000, came in at No. 7 on the list. Promoted by Nederlander, the concert drew a little more than 7,000 spectators.

Also, contrary to an item that appeared in Notas in the March 6 issue, Timbiriche is signed to Fonovisa. However, Universal distributes the band's catalog in the U.S. via a licensing deal with Fonovisa.

Coincidentally, Universal also placed an artist on the March 13 Boxscore listing; at No. 9 was Cuba's renowned singer/songwriter **Pablo Milanés**, who grossed \$288,000 at his Feb. 11-12 shows at Mexico City's Auditorio Nacional. Promoting the shows was FR Producciones.

FAB FEB: Powered by the traditionally formidable Valentine's Day sales bracket, along with new hit albums from Fonovisa stars **Marco Antonio Solís** and **Enrique Iglesias**, February sales of titles charting on The Billboard Latin 50—as measured by SoundScan—came in at 464,500 units, an increase of nearly 9% compared with January and a 15% rise compared with February 1998.

Most eye-opening on the genre charts was the nice 22% January-to-February vault in sales of titles that appeared on the regional Mexican genre chart, thanks in part to the emergence of **Los Tri-O's** "Nuestro Amor" (Ariola/BMG). January's regional Mexican numbers were 86,500 pieces; February's were 105,000 units.

Following is a recap of February's sales:

The Billboard Latin 50: February: 464,500 units; weekly average: 116,000 units. January: 428,000 units; weekly average: 107,000 units. February 1998: 405,500 units; weekly average: 101,500 units.

Pop genre chart: February: 200,000 units; weekly average: 50,000 units. January: 179,500 units; weekly average: 45,000 units. February 1998: 185,000 units; weekly average: 37,000 units.

Tropical/salsa genre chart: February: 140,500 units; weekly average: 35,000 units. January: 139,500 units; weekly average: 35,000 units. February 1998: 105,500 units; weekly average: 26,500 units.

Regional Mexican genre chart: February: 105,000 units; weekly average: 26,500 units. January: 86,500 units; weekly average: 21,500 units. February 1998: 96,500 units; weekly average: 24,000 units.

CHART NOTES, RADIO: **Juan Luis Guerra** 440 nabs its third



Symbol Of Success. During the Viña Del Mar Song Festival in February, Sony Music Chile awarded the members of El Simbolo a triple-platinum disc for "No Pares," which has sold 75,000 units in Chile. Shown, from left, are bandmates Nazarena Falero, Frank Madero, and Tote Puerta.

chart-topping single this issue with "Palomita Blanca" (Karen/Caimán), which rung up 15.4 million audience detections.

While "Palomita Blanca" scaled Hot Latin Tracks, it failed to top a genre chart, as its impressions were nearly split down the middle between stations reporting to pop (7 million) and tropical/salsa (8.8 million) genre charts.

Jerry Rivera's *telenovela* hit "Ese" (Sony Discos) retains it No. 1 ranking on the tropical/salsa genre chart for the eighth straight week on 9.7 million audience impressions.

Also showing chart legs is "Adorable Mentirosa" (Ariola/BMG Latin), the perky hit by **Juan Gabriel Con Banda El Recodo**. It stays atop the regional Mexican genre chart for the fifth week running on 7.2 million audience impressions.

Remaining at the apex of the pop genre chart for the second consecutive week is **MDO's** "No Puedo Olvidar" (Sony Discos) on 10.3 million audience impressions.

New to the top 10 this issue at No. 8 is "Una Voz En El Alma" (EMI Latin), a smooth ballad from Puerto Rican songstress **Millie**. The hit track is taken from her latest album, "Amar Es Un Juego."

CHART NOTES, RETAIL: While sales of titles charting on The Billboard Latin 50, as measured by SoundScan, dipped from 140,500 units to 134,500 pieces, this issue's tally is more than 40% higher than the 94,500 units sold in the similar week in 1998.

Leading the way again on The Billboard Latin 50, which is unpublished this issue, is **Ricky Martin's** gold disc "Vuelve" (Sony Discos), whose after-Grammy glow has been tarnished only slightly.

Sales of "Vuelve" dipped 12% to 18,500 pieces; it's still the best-selling title this issue by far.

No. 1 on the pop genre chart for the second week in a row, "Vuelve" clicks down 78-79 on The Billboard 200 in its 25th week on that chart.

Sales of **Enrique Iglesias'** No. 2 title, "Cosas Del Amor" (Fonovisa), also fall 12% to 8,000 units. "Cosas Del Amor" slides 157-171 on The Billboard 200.

Though its sales remain unchanged this issue at 6,500 units, **Los Tri-O's** "Nuestro Amor" (Ariola/BMG) ratchets up 4-3 on The Billboard Latin 50 while jumping 199-184 on The Billboard 200. "Nuestro Amor" retains the top rung on the regional Mexican chart for the second straight week.

Down 13% this issue to 6,000 units is **Elvis Crespo's** "Suavemente" (Sony Discos), which slips 3-4 on The Billboard Latin 50. The former chart-topping album descends 184-200 on The Billboard 200. However, "Suavemente" tops the tropical/salsa chart for the 16th successive week.

Leaping 12-7 this issue on The Billboard Latin 50 on sales of 4,500 units is the eponymous pop debut by Fonovisa's upstart vocalist **Noelia**.

Reaching his highest chart position ever on The Billboard Latin 50 is the indefatigable *salsero* **Tito Rojas** and his best MP/Sony disc in several years: "Alegrías Y Penas."

Entering the chart at No. 24—due to some retailers breaking its March 9 street date—is **Selena's** "All My Hits: Todos Mis Exitos" (EMI Latin). Expect her definitive collection of greatest hits to sail to the apogee of The Billboard Latin 50—as well as the upper reaches of The Billboard 200.

SALES STATFILE: The Billboard Latin 50: this issue: 134,500 units; last issue: 140,500 units; similar issue last year: 94,500 units.

Pop genre chart: this issue: 58,500 units; last issue: 66,000 units; similar issue last year: 40,000 units.

Tropical/salsa genre chart: this issue: 33,000 units; last issue: 38,000 units; similar issue last year: 25,000 units.

Regional Mexican genre chart: this issue: 36,000 units; last issue: 31,500 units; similar issue last year: 24,000 units.

*Ralph Mercado, RMM Records
and it's staff
Congratulate...*

Marc Anthony

*As winner of the 1998
Grammy for
"Best Tropical
Latin Performance"
"Contra La Corriente"*

marc anthony
contra la corriente



RMD 82156



International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Canada Indie Program Reviewed

Government Looks At Funding For Loans/Grants Organizations

BY LARRY LeBLANC

TORONTO—Canada's independent sector is nervously awaiting the results of a government review of its Sound Recording Development Program (SRDP).

The federal government's Department of Canadian Heritage is evaluating the SRDP's contributions to the Foundation to Assist Canadian Talent

on Records (FACTOR), and its Quebec counterpart, MUSICACTION. The two organizations provide loans and grants to Canadian owned or controlled companies and to Canadian artists, songwriters, and producers.

FACTOR was founded in 1982 by radio broadcasters CHUM Ltd., Mofat Communications Ltd., and Rogers Radio Broadcasting Ltd., as well as the Canadian Independent Record Production Assn. (CIRPA) and the Canadian Music Publishers Assn. FACTOR was set up to improve the quantity and quality of Canadian recordings. In 1985, radio broadcasters and Quebec-based labels formed MUSICACTION to fund French-language recordings and music videos.

FACTOR's and MUSICACTION's roles increased in 1986 when the Department of Communications (now the Department of Canadian Heritage) launched the SRDP to assist in production and marketing of Canadian-content sound recordings, demos,

music videos, and syndicated radio programming, as well as international tours by Canadian artists.

FACTOR and MUSICACTION co-administer the program. Government funding was increased 50% in 1997 to launch marketing, promotion, and tour support programs.

The SRDP's current contribution to FACTOR is \$5.2 million Canadian (\$3.4 million) a year, and \$3.2 million Canadian (\$2.1 million) to MUSICACTION, both under three-year agreements ending March 31, 2000. Twenty sponsoring broadcasters contribute a further \$2 million Canadian (\$1.3 million) annually to the two organizations' budgets.

In its review, the Department of Canadian Heritage is evaluating the SRDP's role within current government priorities; the industry relevance and impact of the SRDP; contributions of the private sector; and whether the assistance provided is appropriate and effective in a market where multinationals handle approximately 90% of all recordings released.

"This is the first exhaustive evaluation," says a representative. (Continued on page 69)



Bee Gees Show In Hong Kong Postponed

BY OWEN HUGHES

HONG KONG—Concerns about slow ticket sales could have prompted the postponement of the Bee Gees' first concert in Hong Kong in nearly a quarter of a century.

Promoter Pato Leung says the proposed April 3 concert was put off because the group confirmed its appearance shortly before Chinese New Year—a period when printers traditionally take up to three weeks off. Leung adds that there was not enough time to print commissioned tickets that could not be easily forged.

However, observers believe that other factors may also be involved. One rival promotion source in Hong Kong suggests that one reason could be the mediocre ticket sales for Celine Dion's February appearance.

In addition, Hong Kong is in the grip of its worst recession since the 1970s, with record unemployment and consumer spending way down. Like the Bee Gees' proposed concert, Dion performed at the site of Hong Kong's Kai Tak Airport, which was closed with the opening of a new international airport in July 1998. The venue is said to have a capacity of between 30,000 and 40,000, but no more than 20,000 people attended Dion's show.

Says the concert sector source, "That is about what I estimated it was, and when I spoke to the Hong Kong Tourist Assn., they said about 5,000 tickets had been given away, partly to overseas tour groups to encourage them to stay here. This is not a good time to put on a concert in Hong Kong."

Leung says that he has given the Bee Gees the option of some dates in May, but with high heat and humidity levels, the trio may not return until later this year.

Sony Plans Major Revamp; SMEJ To Be Wholly Owned

BY STEVE McCLURE

TOKYO—Sony Corp. is planning a major reorganization that includes making Sony Music Entertainment Japan (SMEJ), the country's biggest

SONY

label, a wholly owned subsidiary. The revamp—which also affects Sony's electronics, computer, and other technology divisions—will result in the loss of 10% of the electronics giant's 170,000-strong worldwide work force by March 2003.

Sony Music Entertainment will not be affected by the job losses, according to a representative. The basic theme of the restructuring, the company says, is to prepare Sony for the coming "network-centric era."

"With the ongoing evolution in digital network technology, the three pillars of the Sony group—electronics, entertainment, and insurance and finance—are facing rapid

changes," says Sony Corp. president Nobuyuki Idei. "Over the next three years, Sony will invest aggressively in [research and development], capital equipment, and facilities so that our electronics business, which is our core business, can evolve to best meet the needs of a network-centric world. We are committed to creating new lifestyles and providing new forms of enjoyment to people in the" (Continued on page 72)

EU Commission Hears Piracy Concerns

LONDON—The European Commission has been given a clear message about what it needs to do about piracy in the European Union.

A broad swath of European industries made submissions to the Commission hearings held March 2-3 in Munich in response to the Green Paper titled "Combating Counterfeiting And Piracy In The Single Market" (Billboard, March 6). They all presented a unified view.

Representing labels at the hearing was International Federation of the Phonographic Industry director Mike Edwards.

"It was the first time I have been to a European Commission meeting of any sort where speaker after speaker said something that everybody else agreed with," he says.

The industries addressing the hearing pressed for Commission assistance with their private-sector initiatives to stamp out the problem, more technology-based protections, and a pan-European response to this international trade. Edwards says he feels the Commission executives accepted what was said to them. He adds that they pledged to follow up the meeting with new initiatives on training for law-enforcement agencies and the courts, as well as publicity explaining the dangers of piracy. "It was all very encouraging and very nice to hear," he says.

The Commission will now present the Green Paper to the European Parliament for debate some time after June's elections.

JEFF CLARK-MEADS



Spanish Awards Show Adds Honors

BY HOWELL LLEWELLYN

MADRID—Spain's third Premios de la Música ceremony, which honors Spanish artists only, has been expanded from 22 to 35 awards in a move that reflects the continued rise in market share of domestic repertoire sales.

Spanish product represented 42.1% of sound carrier sales last year, up from just 31.9% as recently as 1995. In the same period, the international-repertoire market share has fallen from 59.6% to just over half, at 50.9%, according to figures issued by AFYVE, the labels' association and International Federation of the Phonographic Industry group. Remaining sales are taken by classical music.

The Premios de la Música, which takes place April 22, is organized by the Spanish authors' and publishers' society SGAE and the artists' association AIE. The AFYVE-organized Premios Amigo, held in November, has three sections: Spanish, Latino, and international.

Both events were inaugurated in 1997, and their existence coincides with two straight years of impressive growth in the Spanish music industry. Unit retail sales rose by 9% last year to 61 million, and value was up 13.5% to 600.9 million euros (\$541 million). The 1997 increase was even greater, 15% and 21%, respectively, according

to AFYVE.

"The increase in awards is designed to cover as much ground as possible," says SGAE executive president Teddy Bautista. "Another reason is that many TV viewers have only a vague idea of what is going on in the music scene until they watch the ceremony and see that the whole thing is more than just the top-selling singles

'The increase in awards is designed to cover as much ground as possible'

they catch on the radio."

This year's ceremony will be transmitted two days later on private TV station Tele 5.

The new awards include best song in Spain's other official languages (Basque, Catalan, and Galician), best indie label, best TV and radio music programs, best techno-dance song, and best traditional folk album.

Catalan Latin-rock band Jarabe de Palo has received five nominations: for pop composer, pop artist, song, and

album (the latter two are both titled "Depende" [It Depends]) and for video (the single "Depende"). The Virgin Records España album "Depende" has sold nearly 500,000 units. Jarabe won the new composer and new artist awards last year.

Two acts have received four nominations each, singer Manolo García and teenage star Malú. García, leader of top 1980s Catalan band El Ultimo De La Fila, is up for pop composer, pop artist, album, and producer awards. Malú, the 17-year-old niece of flamenco guitar virtuoso Paco de Lucia, is nominated for pop artist, new artist, song, and album. The latter two are both titled "Aprendiz."

Thirty-one of the awards are voted on by a potential 16,000 people—8,000 SGAE members, 7,000 AIE members, and some 1,000 media and industry representatives—although the actual number is not released. The organizing committee selects four honorary awards, including one from the non-Spanish Latino area and one from the international sphere.

Live acts performing (there were 15 last year) will be chosen by the organizing committee, whose artistic director this year is singer, actor, and TV presenter Miguel Bosé. One of the TV music programs nominated is his widely acclaimed "Séptimo De Caballería."

Mulcahy Calls For Gov't Dialogue

BY TOM FERGUSON

LONDON—A leading U.K. merchant has called for a new dialogue with government that he says is essential if the European retail sector is to compete on pricing with its overseas equivalents.

Sir Geoffrey Mulcahy, chief executive of Kingfisher Group—which owns the U.K.'s largest music retailer, Woolworths, and music/video wholesale distributor EUK—made the call in a keynote speech to 390 delegates at the RetailWeek 1999 conference March 3 at London's Queen Elizabeth II Conference Centre.

He said government must enter into dialogue with retail over relaxing current environmental, employment, and real estate regulations in order for merchants to be able to prosper in "an increasingly unfriendly retail environment."

Aside from Mulcahy's speech, two of the key topics in conversation among delegates at the two-day event were the rumored imminent arrival of U.S. giant Wal-Mart on these shores and the very real impact of online retailing upon their businesses. Wal-Mart owns 95 supermarkets in Germany, and industry speculation suggests the chain sees France and the U.K. as its next European targets.

Mulcahy made brief reference to Wal-Mart in his speech, and when

asked about the threat posed by the potential newcomer, he insisted, "I've no idea whether Wal-Mart [is] coming to the U.K. or not." However, Wal-Mart's recent activity underlines the fact that merchants are now in "a global retailing environment," said Mulcahy, who added that he believed Woolworths' business could survive Wal-Mart's arrival.



MULCAHY

Mulcahy was more forthcoming about the Internet, which he called a key factor (along with the newly introduced euro) in "making consumers increasingly aware of, and dissatisfied with, price differentials between the U.S.A. and Europe—and between countries within Europe itself. In the U.K.," he added, "this has been turned into a media campaign targeted at retailers."

This criticism has fueled the U.K. government's current interest in retail pricing, Mulcahy continued. "The industry is under attack, yet much of the criticism demonstrates a fundamental lack of understanding about the structural and economic issues which we face." Simple cross-border comparisons overlook fundamental differences between market conditions,

Mulcahy said. He continued, "If we are to have restrictive planning regulations, high fuel costs, lower investment in roads, more environmental controls, high sales taxes, and new regulations on working hours and minimum wages, there is a price to pay."

In the planning area, Mulcahy said, U.K. retailers suffer particularly because of restrictions on large out-of-town store developments. "If British shoppers," he declared, "are to enjoy the benefits of the most modern retail formats and the most competitive prices, with more choice and better service—which is what we know they want—there has to be the political will to create a more retail-friendly approach."

Mulcahy called for government to re-examine legislation on planning restrictions and environmental controls and to invest more in transport infrastructure.

(Continued on page 69)

Another Tyson Aims To Make Mark In Canada

BY LARRY LeBLANC

TORONTO—Being the son of Ian Tyson, half of Canada's prominent folk/country duo Ian & Sylvia, Clay Tyson will likely draw quick attention here with his album "Kick It Down." But the tastefully considered roots-based debut marks him as a significant talent in his own right.

"As it stands right now, the album is mixed, but we haven't mastered it or approached labels yet," says Tyson, 32. "I'm hoping to secure a decent deal. I've already crawled back and forth [touring] across Canada on my hands and knees with a [previous] band. I could easily do that again if I don't play my cards right. I know, through my parents, to look for a good [record] deal."



TYSON

Although he may be viewed as a neophyte performer in some quarters, Tyson has, in fact, been playing professionally since he was 15. He was first bassist with the campy Toronto group Bee People, followed by a 1984-91 stint with the critically acclaimed Look People.

"My earliest musical memories are of the Great Speckled Bird [Ian & Sylvia's backup band] playing and the great harmony rehearsals in our kitchen with [singer] Ed Wideman," says Tyson. "I was probably only 3 when my old man showed me D and G [chords] on guitar, but my hands weren't big enough to do a G yet. I'm totally self-taught. I learned by listening."

Following Look People, Tyson—who also apprenticed as a stained-

(Continued on page 79)

3P Among Those Honored By Germany's Industry Echos

BY DOMINIC PRIDE

HAMBURG—The faces behind the hits were honored at this year's Echo Awards, held March 4 here.

Three trade Echos were awarded for dealer, marketing campaign, and media person of the year at a private ceremony before the main show.

Saturn, which claims to offer the world's largest choice, with 237,000 titles, was voted dealer of the year by German labels. Echo organizer the German Phono Academy took the unprecedented step of giving two awards to the company's leading lights, buyer/music chief Harald Pauly and buyer Helga Meyer, for their "commercial intelligence and their creativity coupled with love of [records]."

Saturn, with its one store on the Hansaring on Cologne's ring road, was established in 1961 and has been selling records since 1971. Before the arrival of "megastores," Saturn pioneered the concept of a large store featuring a wide selection point. Today, following its 1995 renovation, the music department accounts for 4,000 square meters (43,000 square feet).

Pauly told Billboard that winning an Echo was "a sign of hard work. After 23 years it's still fun, although the competition is quite hard these days."

Meyer, who has been with Saturn for 25 years, said, "Music was always

the most important thing in the world for me. It still is the greatest."

Xavier Naidoo's label, 3P, was also recognized by the trade. The academy called 3P, licensed to and distributed by Epic, "the leading hip-hop label in Germany," pointing out its success with other acts, such as Sabrina Setlur, in 1997. The Echo was presented to 3P co-founder/principal Thomas Hofmann, for the label's success with Naidoo's album "Nicht Von Dieser Welt" (Not Of This World), which, according to the label, has sold 750,000 copies.

Hofmann, also Naidoo's manager, says, "We came to the business from the artist side," noting the operation's origins as a production company. "We've won Echos for our artists. Since '97 we've been a label, doing our own marketing, and this Echo is for our work as a label."

The marketing prize is chosen by dealer members of the Phono Academy.

Media person of the year was Jürgen von der Lippe, host of the TV program "Geld Oder Liebe" (Love Or Money), which this year celebrates its 10th anniversary. The show has played a significant part in establishing the German careers of such artists as Jessica, Natalie Imbruglia, Eagle-Eye Cherry, and Wise Guys.

Assistance in preparing this story was provided by Wolfgang Spahr in Hamburg.

newsline...

ALL SAINTS' FORMER MANAGER is suing the chart-topping U.K. group for breach of contract, loss of earnings, and damage to reputation and good will. In a writ filed at London's High Court, John Benson, who represented the band between October 1996 and Feb. 22 of this year, claims that Nicole and Natalie Appleton, Melanie Blatt, and Shaznay Lewis did not have grounds to sever their management agreement, and that they exceeded its terms by failing to serve him with written notice. Benson claims that the deal, giving him 20% of All Saints' gross earnings from activities other than live performances, was to run until December 2001 and did not provide for termination until six months after their second album was released.



ALL SAINTS

The writ states, "The defendants have yet to record, let alone release in the United Kingdom, their second qualifying album." Benson is seeking damages that the writ says cannot be specified because the act failed to provide him with proper accounts. A London Records spokeswoman says, "This is an issue between the band and Benson that doesn't involve the record company."

MARK SOLOMONS

UNIVERSAL MUSIC GERMANY has named Boris Loehe new managing director of Mercury Records in the territory, replacing Deitmar Glodde, who resigned last month and has now exited (*Billboard* **Bulletin**, March 2). Loehe, 33, joined Mercury from EastWest in 1996 as marketing director and was promoted to GM last October. He will report to Universal Music Germany music group president Tim Renner in the Hamburg-based post.

WOLFGANG SPAHR

UNIVERSAL MUSIC GROUP has named Camilo Muedra managing director of Universal Music Venezuela, reporting to Manolo Diaz, chairman of Universal Music Latin America. Muedra was most recently director of marketing and operations at PolyGram Venezuela. Prior to that, he was managing director of Rodven Records in Venezuela, following a stint from 1989 to 1994 as director of Ariola Spain. He succeeds Carlos Sanchez, who was recently appointed U.S.-based president of Universal Music Latino.

MARK SOLOMONS

AZIZ BAKAR HAS RESIGNED from his post as managing director of BMG Malaysia, citing "personal reasons." He plans to pursue a career in multi-media. Bakar began as A&R/marketing manager for BMG's domestic department in 1988. He signed and developed such multi-platinum local acts as Search, M. Nasir, Ziana Zain, and Wings. Bakar had a key role in setting up Malaysia's annual AIM music industry awards and was vice chairman of the Recording Industry Assn. of Malaysia.

ALEXANDRA NUVICH

FRENCH COMMERCIAL RADIO NETWORK NRJ and TV channel TF1 will stage a joint awards show April 30 in Paris to be broadcast live during prime time on both networks. Unlike France's other major music awards, the Victoires de la Musique, the show, titled Hit d'Or, will have all categories voted by the public and will include international acts. "Depending on the rating success of the show, we plan to sell it to other French-speaking countries, including Belgium and Switzerland, where NRJ is present, and eventually to create similar operations in Scandinavia and Germany," says NRJ Group programming manager Christophe Sabot. NRJ will issue a compilation featuring winning acts on its recently launched NRJ Music.

RÉMI BOUTON

THE U.K.'S PERFORMING RIGHT SOCIETY had record revenue last year of 217 million pounds (\$347.2 million), up 8% from 1997's total, according to the society. Distributions also rose by 8% to 186 million pounds (\$297.6 million). Costs for the year were 13.9% of revenue, according to the society. Within the revenue figures, income from broadcasters rose 13% to 79 million pounds (\$126.4 million) and general performance income was up 4% to 68 million pounds (\$108.8 million). Despite the strength of the pound, international income rose 6% to 62 million pounds (\$99.2 million). Simultaneously, sister body the Mechanical Copyright Protection Society (MCPS) has revealed that it distributed 198 million pounds (\$316.8 million) to its members last year, a figure unchanged from 1997's total. The MCPS points out that its average commission fell again in 1998 to 5.5% of revenue. This compares with 7.5% in 1996 and 6% in 1997.

JEFF CLARK-MEADS

THE NEW VOICE FOR THE BRITISH SONGWRITING COMMUNITY received its official launch March 9. The British Academy of Composers and Songwriters (BACS) takes over the functions of three long-standing guilds: the Assn. of Professional Composers; the British Academy of Songwriters, Composers & Authors; and the Composers Guild of Great Britain (*Billboard*, Jan. 9). It was launched with a reception in London attended by composers and industry executives. BACS aims to represent its members' interests to the public and to politicians in the U.K. and the EU. The president is lyricist Sir Tim Rice, and the joint chairmen are Guy Fletcher and David Stoll.

JEFF CLARK-MEADS

HITS OF THE



WORLD

JAPAN (Dempa Publications Inc.) 03/15/99			GERMANY (Media Control) 03/09/99			U.K. (Copyright cin) 03/06/99			FRANCE (SNEP/IFOP/Tite-Live) 03/06/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	DANGO SAN KYODAI KENTARO HAYAMI ETC. PONY CANYON	1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/ROUGH TRADE	1	NEW	WHEN THE GOING GETS TOUGH BOYZONE POLYDOR	1	1	TU M'OUBLIERAS LARUSSO DLAVEMI
2	2	MOVIN' ON WITHOUT YOU (MAXI) HIKARU UTADA TOSHIBA-EMI	2	4	CHANGES 2PAC JIVE/ROUGH TRADE	2	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE	2	2	BIG BIG WORLD EMILIA UNIVERSAL
3	1	PURE YAMENAI KINKI KIDS JOHNNY'S ENTERTAINMENT	3	2	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA	3	NEW	WE LIKE TO PARTY! VENGABOYS POSITIVA	3	3	BELIEVE CHER WEA
4	NEW	SO YOUNG THE YELLOW MONKEY FUN HOUSE	4	6	STRONG ENOUGH CHER WEA	4	NEW	AS GEORGE MICHAEL & MARY J. BLIGE EPIC	4	6	CHANTER POUR CEUX QUI SONT LOIN DE CHEZ EUX LAAM DLAVEMI
5	6	AUTOMATIC (MAXI) HIKARU UTADA TOSHIBA-EMI	5	3	BIG BIG WORLD EMILIA UNIVERSAL	5	3	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON ARISTA	5	7	PARISIEN DU NORD CHEB MAMI & K-MEL VIRGIN
6	3	WINTER, AGAIN GLAY UNLIMITED	6	NEW	BOOM, BOOM, BOOM, BOOM! VENGABOYS MOTOR	6	2	TENDER BLUR FOOD	6	4	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY
7	NEW	SOMEDAY, SOMEPLACE EVERY LITTLE THING AVEX TRAX	7	7	YOU ARE NOT ALONE MODERN TALKING HANSA/BMG	7	NEW	NOTHING REALLY MATTERS MADONNA MAVERICK/WEA	7	5	MAIS QUI EST LA BELETTE MANAU POLYDOR/UNIVERSAL
8	NEW	LOVE IMPACT MAX AVEX TRAX	8	5	DIE LAENGSTE SINGEL DER WELT 2 WOLFGANG PETRY ARIOLA	8	5	STRONG ENOUGH CHER WEA	8	16	LA VIE NE M'APPREND RIEN LIANE FOLY VIRGIN
9	7	HARU-SPRING HYSTERIC BLUE SONY	9	8	WESTSIDE TQ EPIC	9	4	JUST LOOKING STEREOPHONICS v2	9	8	YOU DON'T KNOW ME ARMAND VAN HELDEN BARCLAY/UNIVERSAL
10	4	PRECIOUS TIME SPEED TOY'S FACTORY	10	11	PHUTURE VIBES MELLOW TRAX POLYDOR	10	NEW	WHAT'S SO DIFFERENT GINUWINE EPIC	10	10	KING OF MY CASTLE WAMDUE PROJECT POMME/SONY
11	5	BE COOL! YAEN AVEX TRAX	11	9	NARCOTIC LIQUIDO VIRGIN	11	6	RUNAWAY THE CORRS 143/LAVA/ATLANTIC/EASTWEST	11	9	TOUS LES MAUX D'AMOUR NORMA RAY M6 INT/SONY
12	15	MOVIN' ON WITHOUT YOU HIKARU UTADA TOSHIBA-EMI	12	19	MARIA BLONDIE BEYOND/RCA	12	NEW	BETCHA CAN'T WAIT E-17 TELSTAR	12	12	LA DIFFERENCE LARA FABIAN POLYDOR/UNIVERSAL
13	8	KUMORI NOCHI HARE SIAM SHADE SONY	13	13	GET FREAKY MUSIC INSTRUCTOR FEATURING AB EASTWEST	13	8	FLY AWAY LENNY KRAVITZ VIRGIN	13	19	TELL ME WHAT YOU LIKE JESSICA JIVE/VIRGIN
14	14	AUTOMATIC HIKARU UTADA TOSHIBA-EMI	14	10	NIE WIEDER SARA RCA	14	12	CHANGES 2PAC JIVE	14	NEW	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA
15	NEW	LET YOURSELF GO, LET MYSELF GO DRAGON ASH VICTOR	15	12	I WISH OLI P. HANSA/BMG	15	11	MARIA BLONDIE BEYOND/RCA	15	18	LES VALLEES D'IRLANDE HELENE SEGARA ORLANDO/EASTWEST
16	17	AO NO JYUMON KIRORO VICTOR	16	14	LEAN ON ME 2-4 FAMILY EPIC	16	15	HEARTBEAT/TRAGEDY STEPS EBUL/JIVE	16	NEW	ELLE EST PATRICK FIORI LTC TRISTAR/SONY
17	11	ASA GA MATAKURU DREAMS COME TRUE TOSHIBA-EMI	17	15	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA	17	15	CHARLIE BIG POTATO SKUNK ANANSIE VIRGIN	17	11	TO THE MOON & BACK SAVAGE GARDEN COLUMBIA
18	10	MEMORY SEISYUN NO HIKARI MORNING MUSUME ZETIMA	18	NEW	FLY AWAY LENNY KRAVITZ VIRGIN	18	7	ERASE/REWIND THE CARDIGANS STOCKHOLM/POLYDOR	18	13	LILALI KIM KAY ODEON/EMI
19	12	NOTHING WITHOUT YOU AMI SUZUKI SONY	19	RE	PARTY MIX PUR INTERCORD	19	13	PROTECT YOUR MIND DJ SAKIN & FRIENDS POSITIVA	19	14	SIKIDIM TARKAN PODIS/UNIVERSAL
20	NEW	KIBOU NO KANE GA NARU ASANI THE ALFEE TOSHIBA-EMI	20	17	VATER WO BIST DU? DIE 3 GENERATION RCA	20	9	LULLABY SHAWN MULLINS COLUMBIA	20	15	ELLE PLEURE OPHELIE WINTER EASTWEST
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	RINGO SHIINA MUZAI MORATORIAMI TOSHIBA-EMI	1	1	MODERN TALKING ALONE HANSA/BMG	1	1	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST	1	1	LARA FABIAN LIVE POLYDOR/UNIVERSAL
2	2	ZARD EIEN B GRAM	2	4	FALCO THE FINAL CURTAIN—THE ULTIMATE BEST OF EMI	2	2	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA	2	2	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
3	3	HITOMI H AVEX TRAX	3	3	CHER BELIEVE WEA	3	NEW	UNDERWORLD BEAUCOUP FISH JBO/v2	3	3	SOUNDTRACK NOTRE DAME DE PARIS (INTEGRAL) POMME/SONY
4	NEW	ZILCH BASTARDEYES LIMITED EDITION CUTTING EDGE	4	2	ROXETTE HAVE A NICE DAY EMI	4	3	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	4	4	MANAU PANIQUE CELTIQUE POLYDOR/UNIVERSAL
5	5	KUROYUME EMI 1994-1998 BEST OR WORST TOSHIBA-EMI	5	9	THE OFFSPRING AMERICANA COLUMBIA	5	5	MANIC STREET PREACHERS THIS IS MY TRUTH TELL ME YOURS EPIC	5	12	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST
6	15	SOUNDTRACK FINAL FANTASY VIII DIGICUBE	6	8	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	6	6	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT	6	NEW	TOTO MINDFIELDS SONY
7	NEW	KENTARO HAYAMI ETC. NHK OKAASAN TO ISSYO PONY CANYON	7	6	MADONNA RAY OF LIGHT MAVERICK/WEA	7	7	THE CORRS FORGIVEN, NOT FORGOTTEN 143/LAVA/ATLANTIC/EASTWEST	7	5	BISSO NA BISSO RACINES v2/SONY
8	6	MR. CHILDREN DISCOVERY TOY'S FACTORY	8	5	BAP COMICS & PIN-UPS EMI	8	7	STEPS STEP ONE EBUL/JIVE	8	9	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
9	10	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY	9	7	WOLFSHEIM SPECTATORS IDG	9	10	THE CARDIGANS GRAN TURISMO STOCKHOLM/POLYDOR	9	10	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
10	4	X JAPAN PERFECT BEST EASTWEST	10	10	LENNY KRAVITZ 5 VIRGIN	10	RE	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA	10	8	LIANE FOLY ACOUSTIQUE VIRGIN
11	8	TOMOMI KAHALA KAHALA COMPILATION FACTORY ORUMOK	11	15	2PAC GREATEST HITS JIVE/ROUGH TRADE	11	9	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	11	6	HELENE SEGARA COEUR DE VERRE ORLANDO/EASTWEST
12	9	KOJI TAMAKI WAIN RED NO KOKORO FUN HOUSE	12	NEW	HEINZ RUDOLF KUNZE KORREKT WEA	12	11	MADONNA RAY OF LIGHT MAVERICK/WEA	12	19	MANU CHAO CLANDESTINO VIRGIN
13	NEW	AL.NI.CO SEIREN UNIVERSAL VICTOR	13	12	WESTERNHAGEN RADIO MARIA WEA	13	8	BLONDIE NO EXIT BEYOND/RCA	13	19	THE OFFSPRING AMERICANA COLUMBIA
14	NEW	TLC FANMAIL BMG	14	11	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA	14	14	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	14	11	LOUISE SMITH BIG WILLIE STYLE COLUMBIA
15	NEW	VARIOUS ARTISTS DANCEMANIA SPEED 2 TOSHIBA-EMI	15	14	LIQUIDO LIQUIDO VIRGIN	15	20	CHER BELIEVE WEA	15	7	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHRIQUES/SONY
16	18	KULA SHAKER PEASANTS, PIGS & ASTRONAUTS EPIC	16	NEW	SCHUERZENJAEGER ES HOERT NIE AUF ARIOLA	16	12	ABBA GOLD—GREATEST HITS POLYDOR	16	RE	CHER BELIEVE WEA
17	13	AYUMI HAMASAKI A SONG FOR XX AVEX TRAX	17	RE	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA	17	16	BOYZONE WHERE WE BELONG POLYDOR	17	13	CHER BELIEVE WEA
18	NEW	BRITNEY SPEARS ... BABY ONE MORE TIME AVEX TRAX	18	13	TLC FANMAIL ARIOLA	18	13	BLONDIE ATOMIC/ATOMIX—THE VERY BEST OF CHRYSALIS	18	RE	KHALED & TAHA & FAUDEL 1 2 3 SOLEILS BAR-CLAY/UNIVERSAL
19	7	FANATIC CRISIS THE LOST INNOCENT FOR LIFE	19	18	GUANO APES PROUD LIKE A GOD ARIOLA	19	RE	SHERYL CROW THE GLOBE SESSIONS A&M	18	RE	MADONNA RAY OF LIGHT MAVERICK/WEA
20	NEW	CHARLOTTE CHURCH VOICE OF AN ANGEL SONY	20	19	METALLICA GARAGE INC. VERTIGO/MERCURY	20	15	EURYTHMICS GREATEST HITS RCA	19	18	MATATAH LA OUAICHE TREMA/SONY
20	NEW	CHARLOTTE CHURCH VOICE OF AN ANGEL SONY	20	19	METALLICA GARAGE INC. VERTIGO/MERCURY	20	15	EURYTHMICS GREATEST HITS RCA	20	16	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SMALL/SDNY

Hits Of The World is compiled at Billboard/London by Linda Nash and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316. NEW = New Entry RE = Re-Entry

HITS OF THE WORLD

CONTINUED

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

EUROCHART 03/20/99		MUSIC & MEDIA
THIS WEEK	LAST WEEK	SINGLES
1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE
2	3	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA
3	2	BIG BIG WORLD EMILIA UNIVERSAL
4	4	BELIEVE CHER WEA
5	6	STRONG ENOUGH CHER WEA
6	7	CHANGES 2PAC AMARU/JIVE
7	NEW	WHEN THE GOING GETS TOUGH BOYZONE POLYDOR
8	8	TU M'OUBLIERAS LARUSSO DLA/EMI
9	5	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA
10	NEW	WE LIKE TO PARTY! VENGABOYS VIOLENT/JIVE
		ALBUMS
1	1	CHER BELIEVE WEA
2	3	ROXETTE HAVE A NICE DAY ROXETTE RECORDINGS/EMI
3	2	THE OFFSPRING AMERICANA COLUMBIA
4	5	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA
5	4	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC
6	7	MODERN TALKING ALONE (THE 8TH ALBUM) HANSA
7	NEW	UNDERWORLD BEAUCCOUP FISH JUNIOR BOY'S OWN/V2
8	6	MADONNA RAY OF LIGHT MAVERICK/WARNER
9	NEW	FALCO THE FINAL CURTAIN—THE ULTIMATE BEST OF EMI
10	8	THE CARDIGANS GRAN TURISMO TRAMPOLENE/STOCKHOLM

MALAYSIA (RIM) 03/09/99		
THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS GRAMMY NOMINEES (POP ROCK GOLD) WARNER
2	3	VARIOUS ARTISTS MTV FANTASTIC FEMALES SONY
3	4	VARIOUS ARTISTS EVERLASTING LOVE SONGS WARNER
4	2	MARIAH CAREY #1'S SONY
5	5	JACKY CHEUNG SOMEONE POLYGRAM
6	8	ANGGUN SNOW ON THE SAHARA SONY
7	9	MICHAEL & VICTOR FEEL LIKE SEEING YOU ROCK
8	6	SAMMI CHENG LISTEN TO SAMMI WARNER
9	NEW	VENGABOYS THE PARTY ALBUM MUSIC
10	10	THE OFFSPRING AMERICANA SONY

IRELAND (IRMA/Chart-Track) 03/04/99		
THIS WEEK	LAST WEEK	SINGLES
1	NEW	... BABY ONE MORE TIME BRITNEY SPEARS JIVE
2	NEW	WHEN THE GOING GETS TOUGH BOYZONE POLYDOR
3	2	PROTECT YOUR MIND DJ SAKIN & FRIENDS POSITIVA
4	NEW	WE LIKE TO PARTY! VENGABOYS POSITIVA
5	4	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA
6	8	CHANGES 2PAC JIVE
7	3	MARIA BLONDIE BEYOND/RCA
8	NEW	TENDER BLUR FOOD
9	5	FLY AWAY LENNY KRAVITZ VIRGIN
10	10	ENJOY YOURSELF A+ UNIVERSAL
		ALBUMS
1	3	THE CHIEFTAINS TEARS OF STONE RCA
2	6	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA
3	1	FATBOY SLIM YOU'VE COME A LONG WAY BABY SKINT
4	2	VARIOUS ARTISTS EUPHORIA TELSTAR
5	4	THE CORRS FORGIVEN, NOT FORGOTTEN 143/LAVA/ATLANTIC/EASTWEST
6	7	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS
7	5	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST
8	8	THE CARDIGANS GRAN TURISMO STOCKHOLM/POLYDOR
9	RE	MANIC STREET PREACHERS THIS IS MY TRUTH TELL ME YOURS EPIC
10	RE	ABBA GOLD—GREATEST HITS POLYDOR

AUSTRIA (Austrian IFPI/Austria Top 40) 03/09/99		
THIS WEEK	LAST WEEK	SINGLES
1	1	A KLANA INDIANA A KLANA INDIANA EMI
2	3	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/ROUGH TRADE
3	2	NARCOTIC LIQUIDO VIRGIN
4	10	STRONG ENOUGH CHER WARNER
5	5	MIAMI WILL SMITH SONY
6	4	I WISH OLLI P. BMG
7	6	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY SONY
8	8	LEAN ON ME 2-4 FAMILY SONY
9	9	RESPECT SPIKE POLYDOR/UNIVERSAL
10	7	BIG BIG WORLD EMILIA UNIVERSAL
		ALBUMS
1	1	FALCO THE FINAL CURTAIN—THE ULTIMATE BEST OF EMI
2	2	MODERN TALKING ALONE (THE 8TH ALBUM) HANSA/BMG
3	4	CHER BELIEVE WARNER
4	3	ROXETTE HAVE A NICE DAY ROXETTE RECORDINGS/EMI
5	4	THE OFFSPRING AMERICANA SONY
6	7	LIQUIDO LIQUIDO VIRGIN
7	6	XAVIER NAIDOO NICHT VON DIESER WELT SONY
8	NEW	SCHURZENJAGER ES HORT NIE AUF KOCH
9	RE	MADONNA RAY OF LIGHT WARNER
10	NEW	WOLFGANG AMBROS VOOOM VOOOM VANILLA CAMERA BMG

SPAIN (AFYVE/ALEF MB) 03/03/99		
THIS WEEK	LAST WEEK	SINGLES
1	1	YOU GOTTA BE DES'REE EPIC
2	2	MARIA BLONDIE ARIOLA
3	3	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON ARIOLA
4	6	BELIEVE CHER WEA
5	NEW	TENDER BLUR EMI
6	4	NOCHES DE BOHEMIA NAVAJITA PLATEA Y ALBA MOLINA CHRYSALIS
7	NEW	BUSINDRE REEL ASAP (REMIXES) HEVIA HISPAVOX
8	NEW	STRONG ENOUGH CHER WEA
9	NEW	I DON'T LIKE THE DRUGS, BUT THE DRUGS LIKE ME MARILYN MANSON UNIVERSAL
10	5	WHEN I GROW UP GARBAGE RCA
		ALBUMS
1	1	LA OREJA DE VAN GOGH DILE AL SOL EPIC
2	NEW	ROXETTE HAVE A NICE DAY ROXETTE RECORDINGS/EMI
3	4	HEVIA TIERRA DE NADIE HISPAVOX
4	3	ALEJANDRO SANZ MAS WEA
5	2	PEDRO GUERRA RAIZ ARIOLA
6	8	CHER BELIEVE WEA
7	5	JARABE DE PALO DEPENDE VIRGIN
8	6	SOUNDTRACK 54 BLANCO Y NEGRO
9	7	EL CHAVAL DE LA PECA EL CHAVAL DE LA PECA WEA
10	9	DES'REE SUPERNATURAL EPIC

HONG KONG (IFPI Hong Kong Group) 02/28/99		
THIS WEEK	LAST WEEK	ALBUMS
1	2	KELLY CHEN TRUE FEELING GO EAST
2	1	ANDY LAU HOME SWEET HOME MUSIC IMPACT/BMG
3	4	JACKY CHEUNG SOMEONE POLYGRAM/UNIVERSAL
4	3	ANDY HUI FAITH WITH HEART GO EAST
5	5	SAMMI CHENG LISTEN TO SAMMI WARNER
6	7	ANDY HUI ULTIMATE BEST OF THE BEST—ANDY HUI CAPITAL ARTISTS
7	6	EASON CHAN EASON CHAN IN CONCERT LIVE CAPITAL ARTISTS
8	8	VARIOUS ARTISTS SOMEWHERE IN TIME 30 YEARS AGO CROWN/CAPITAL ARTISTS
9	9	SAMMI CHENG ULTIMATE BEST OF THE BEST—SAMMI CHENG CAPITAL ARTISTS
10	10	AARON KWOK PEPSI AARON KWOK LIVE IN CONCERT 1998 WARNER

BELGIUM (Promuvi) 03/12/99		
THIS WEEK	LAST WEEK	SINGLES
1	3	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/ZOMBA-ROUGH TRADE
2	1	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY
3	2	POCO LOCO POCO LOCO GANG ARCADE
4	5	KING OF MY CASTLE WAMDUE PROJECT ARCADE
5	4	AFSCHEID VOLUMIA! BMG
6	NEW	STRONG ENOUGH CHER WARNER
7	8	TU M'OUBLIERAS LARUSSO EMI
8	7	BIG BIG WORLD EMILIA UNIVERSAL
9	NEW	CHANGES 2PAC JIVE/ZOMBA-ROUGH TRADE
10	NEW	ENJOY YOURSELF A+ UNIVERSAL
		ALBUMS
1	1	SOUNDTRACK NOTRE DAME DE PARIS POMME/UNIVERSAL
2	2	ROXETTE HAVE A NICE DAY ROXETTE RECORDINGS/EMI
3	3	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND/UNIVERSAL
4	NEW	UNDERWORLD BEAUCCOUP FISH JUNIOR BOY'S OWN/V2/PIAS
5	4	MANAU PANIQUE CELTIQUE POLYDOR/UNIVERSAL
6	5	DANA WINNER ERGENS IN MIJN HART EMI
7	7	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY
8	6	THE OFFSPRING AMERICANA SONY
9	NEW	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/WARNER
10	NEW	LARA FABIAN LIVE POLYDOR/UNIVERSAL

SWITZERLAND (Media Control Switzerland) 03/14/99		
THIS WEEK	LAST WEEK	SINGLES
1	2	... BABY ONE MORE TIME BRITNEY SPEARS MUSIKVERTRIEB
2	1	BIG BIG WORLD EMILIA UNIVERSAL
3	3	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY SONY
4	4	NARCOTIC LIQUIDO VIRGIN
5	5	MIAMI WILL SMITH SONY
6	6	WOULD YOU ... ? TOUCH & GO V2/MUSIKVERTRIEB
7	7	BELIEVE CHER WARNER
8	8	LEAN ON ME 2-4 FAMILY SONY
9	NEW	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY
10	NEW	STRONG ENOUGH CHER WARNER
		ALBUMS
1	1	GOTTHARD OPEN BMG
2	2	ROXETTE HAVE A NICE DAY ROXETTE RECORDINGS/EMI
3	3	MODERN TALKING ALONE (THE 8TH ALBUM) HANSA/BMG
4	4	GOLA UT U DERVO SOUND SERVICE/PHONAG
5	5	CHER BELIEVE WARNER
6	9	FALCO THE FINAL CURTAIN—THE ULTIMATE BEST OF EMI
7	6	EMILIA BIG BIG WORLD UNIVERSAL
8	NEW	THE OFFSPRING AMERICANA SONY
9	8	LENNY KRAVITZ 5 EMI
10	RE	WHITNEY HOUSTON MY LOVE IS YOUR LOVE BMG

POP/ROCK ACT LUCIE (B&M Music) and Sony Music/Bonton's **Sexy Dancers** made the biggest impact at this year's revamped Czech Music Academy Awards, held March 6 in Prague's Veletržní Palace. Lucie won four awards, including best band. Their release "Větší Než Malé Moňství Lásky" (Greater Than A Small Amount Of Love) was album of the year, and the award for single of the year was collected by Lucie and Oskar Petr, author of the band's hit single "Medvitek" (Teddy Bear). Filip Renč, director of the video for "Medvitek," won the award for videoclip of the year. Lucie's vocalist, David Koller, lambasted commercial station TV Nova, which broadcast the event, for banning the video on account of its abuse of religious images and drug references. Sony Music/Bonton's Sexy Dancers garnered awards for newcomer of the year and best dance act. The band's vocalist, Dan Bárta, was voted male singer of the year by the Academy. MICHELE LEGGE



LUCIE

SABRINA SETLUR, Germany's top female rap act, will guest on a German version of British act Faithless' single "Bring My Family Back." Setlur came to the U.K. to record her German lyrics for the track, due out April 26 on Cheeky through Intercord/EMI. On the track and on the video she trades raps with Maxi Jazz from the band. Morgan Nelson, label chief of Cheeky, says he is looking for a French rapper to work on a French version for a summer attack on that market. The single comes from the album "Sunday 8 PM," which Cheeky says has sold 950,000 copies in Europe, including U.K. gold certification for sales of 100,000. The album is licensed to Arista in the U.S. CHRISTIAN ARNDT and DOMINIC PRIDE

history of Prix Walo, held March 6. Gölä won as rock act and was voted public favorite with his album "Uf U Dervo" (Get Up And Away), which label Sound Service says has sold more than 182,000 copies. A construction site worker by day (Global Music Pulse, Billboard, Jan. 16), Gölä has become the top-selling Swiss-German act, surpassing Züri West's 170,000 in national sales. Newcomer Kisha won the pop prize, upstaging established acts DJ BoBo and Natacha. While Natacha has been on the Swiss scene for 10 years, Kisha has enjoyed media support for her two singles this year. Michael von der Heide won in the chansons/lieder/songs category. He was to participate in the German finals of the Eurovision Contest March 12. ALEXANDER NAEFFLIN

DOVER, SPAIN'S English-language indie band, will play its first U.S. concert on Friday (19) in Austin, Texas. Last year, its debut album, "Devil Came To Me," sold nearly 500,000 units for Madrid indie label Subterfuge. The band is now signed to EMI Chrysalis, and its second, as-yet-untitled album is to be released in late June in Spain. Worldwide release dates elsewhere depend on reaction to "Devil," which is to be issued in continental Europe, Japan, and Latin America from mid-March to May. "EMI executives in the U.S. are waiting to see the Austin gig before deciding which of their labels will move Dover in the U.S., Virgin or Capitol," says Virginia Pérez, head of international exploitation at EMI Spain. The band's new album will be recorded in Seattle by Barrett Jones, who has produced Foo Fighters and the Presidents Of The United States Of America. HOWELL LLEWELLYN



DOVER

SOUTHSIDE SPINNERS—aka Dutch DJ duo Marco Verkuylen and Benjamin Kuyten—are rapidly moving into eastern, western and northern territories. With their debut single, "Luvstruck" (Lube/Dureco), the staff DJs of the trendy Danssalon club in Eindhoven topped the Dutch dance charts for five weeks by the end of 1998. Apart from being a household name with their "Danssalon" compilation series, the duo charted twice before under the 8th Wonder banner. Foreign labels such as Orbit (Germany/Switzerland/Austria), AM:PM (U.K./Ireland), and Central Station (Australia and New Zealand) are lining up to sign this promising trance track for their territories. BBC Radio 1 DJ Pete Tong was among the first to recognize the potential of the bouncy, melodic houser. A DJ Quicksilver mix turned it into a floor-filler in neighboring Germany. ROBERT TILLI

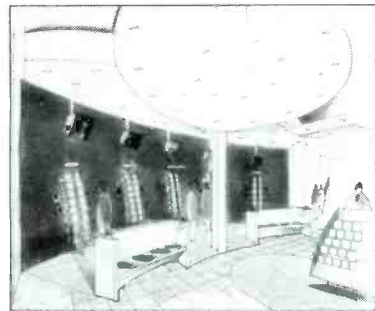
SWISS SINGER Gölä has crowned his stunning success in that market by becoming the first artist to win two awards in the 25-year

history of Prix Walo, held March 6. Gölä won as rock act and was voted public favorite with his album "Uf U Dervo" (Get Up And Away), which label Sound Service says has sold more than 182,000 copies. A construction site worker by day (Global Music Pulse, Billboard, Jan. 16), Gölä has become the top-selling Swiss-German act, surpassing Züri West's 170,000 in national sales. Newcomer Kisha won the pop prize, upstaging established acts DJ BoBo and Natacha. While Natacha has been on the Swiss scene for 10 years, Kisha has enjoyed media support for her two singles this year. Michael von der Heide won in the chansons/lieder/songs category. He was to participate in the German finals of the Eurovision Contest March 12. ALEXANDER NAEFFLIN

Virgin Launches New Flagship Store In U.K.'s Bluewater

BY TOM FERGUSON

LONDON—Two weeks after closing the doors of one of its oldest stores in London's West End, Virgin Megastores is unveiling its music retailing



Virgin's new listening area, complete with underfoot "vibro-pads."

blueprint for the next millennium, in what is claimed to be Europe's largest shopping and leisure center.

The new 11,000-square-foot store in the Bluewater complex opens Tuesday (16); Virgin closed its 10,000-square-foot London Marble Arch outlet—where it had traded for well over a decade—Feb. 28. Virgin has taken a 15-year lease on the store at Bluewater, near Dartford, Kent (east of London). Bluewater has 1.5 million square feet of retail space, incorporating more than 300 stores, plus cafes, restaur-

rants, cinemas, and water-sport lakes. Its owners expect the complex to attract 30 million visitors annually.

However, says Virgin Megastores commercial director Steve Kincaid, the Bluewater outlet is actually "a stepping stone" toward the opening of a new generation of Virgin Megastores. The first of those will open in October in Glasgow, Scotland. "At Bluewater," Kincaid explains, "we've been able to develop some new ideas."

Those include low-level racking, a more spacious look to the shopping space, and new listening posts. Kincaid says, "We've got a dedicated listening area at the back of the store where you can sample about 100 albums; rather than have listening posts dotted around, the aim is to clean all that up, to make for a really easy shopping experience at the front of the store."

Among the innovations in the listening area will be floor-mounted "vibro-pads," which will reverberate beneath customers' feet as they listen. Kincaid says, "For people who want to come in and spend some time, there's now an area dedicated to them, where they can sample new music."

Head of marketing Andy Kendrick adds, "There will still be listening posts elsewhere in the store, but this will be a dedicated area. It's about new music, spread across different genres." He

notes, however, that the layout of the Bluewater store recognizes the fact that "the vast majority of the customers we're expecting to come will be from a fairly mainstream audience. So, in terms of the configuration of the store, we've made sure that chart and new-release product forms the backbone of the store's ground floor."

The new chart racking is also lower



than Virgin has used before, according to Kincaid: "Purposely keeping the whole retail space from knee to shoulder should give the whole store a much more open feel." In addition, the first floor of the Bluewater outlet will house video and computer games. In the games demo area, music marketing controller Simon Dornan explains, "We've got 'rumble pads' under your feet. When you're playing action games, if you crash—you really crash!"

The forthcoming Glasgow Megastore will be the outlet that will see many of Virgin's new developments come to fruition when it opens in October. The 25,000-square-foot site will be Virgin's largest store outside London. "This is the first chance this management team has had to show what we

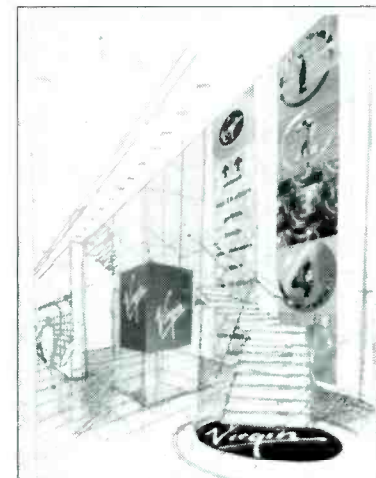
think the bench mark is for entertainment shops," says Kincaid. Virgin's current management structure, under managing director Simon Wright, was set up last October, when Virgin Entertainment split its Virgin Megastores and Our Price divisions.

The Glasgow outlet, behind the facade of the former George Hotel at the corner of Buchanan and Sauchiehall streets will be "a blueprint for future capital city stores, where you've actually got the scale of building that you can do some interesting things with," Kincaid suggests. "We're trying to pull together some of the best practices from around the world and introduce them into this country along with some new ideas."

One feature of the Glasgow store will be new racking for DVD that Virgin is currently developing. Kincaid says that "DVD has really taken off" in the U.K., adding that "the format's set to really establish itself. We did our first promotion on it in January—buy two, get one free—and we got incredible sales and market share. We'll dedicate more space to it this year. The big problem holding it back was that not all the [software] companies were on board at the same time."

MiniDisc will also feature strongly among the Glasgow store's inventory. After a difficult period in the U.K., the

format was reinstated last year in all Virgin stores, and "sales are far ahead of what they were," Kincaid confirms. "Although volume's not that huge, obviously it's growing. Also, more new

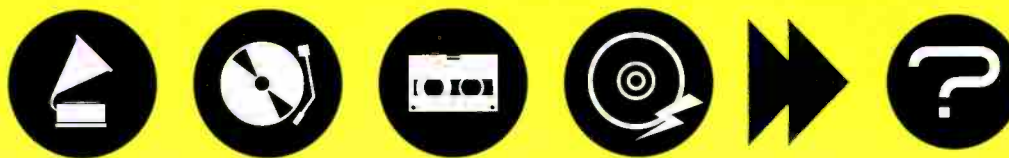


An internal view of the Bluewater store, with glass-sided elevator.

releases from EMI and Virgin have helped, where before it was really only Sony product."

Kincaid and his team administer Virgin Megastores' 92 stores in the U.K. and Ireland from the chain's London headquarters.

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BMG Central Boosts Communication Distributor's New Web Site Enhances Two-Way Info Flow

BY STEVE TRAIMAN

NEW YORK—BMG Distribution's BMG Central, an Intranet/Extranet World Wide Web site launched in

February, is viewed as a vital online communicator by the company. Joining similar programs from



tween the company's retail and distributor accounts and its vendors and partners, as well as among labels, branches, and staff. "Intranet" refers to communication within a company; "Extranet" means communication with other companies.

"We see BMG Central as another form of customer service for our accounts," says Rick Bleiweiss, BMG

Distribution's senior VP of marketing and branch operations. "At the same time, it will bring the commu-



nication throughout our organization to another, higher level."

Marketing VP Wendy Schlesinger says, "With input internally from our labels and staff, and externally from our accounts, we worked hard to

(Continued on page 61)

Net Surfers Are Active Music Buyers, Survey Finds

WITH THE Internet a major topic of discussion during the National Assn. of Recording Merchandisers Convention March 8-11 in Las Vegas, it is fitting that a seminar there on consumer research should shed some light on who's surfing, sampling, and buying on the Net.

One of the presenters at the session March 9 was Mike Lane of Strategic Record Research, whose talk focused on World Wide Web usage.

Strategic, a unit of the talent management firm Left Bank Organization, conducted research last year through 10,000 random phone calls to people ages 12-54 nationwide. From the data, it has created a demographic profile of Internet users.

First off, the typical Web surfer is likely to be a he—61% are men. And online surfers aren't mainly teens and college students—60%

are older than 25. The most important demo, according to Strategic, is 25- to 34-year-old men. Least likely to be Web surfers are 45- to 54-year-old women.

BUYING TRENDS



by Don Jeffrey

Net surfers also tend to be active buyers of music. In the six months prior to the survey, these people bought an average of 11 albums, which puts them on the high end of the scale.

Other statistics about Web surfers are:

- 51% purchased at least one single in the previous six months;
- 26% belong to a record club;
- 67% buy only from record stores or departments; and
- 2% buy only from record clubs.

As expected, those with college degrees and higher incomes are more likely to be on the Net than their less-educated and lower-earning neighbors. College graduates

(Continued on page 64)

Phone Service TouchTunes Bows Compilation Company Targets Its Existing Customer Base With Hip-Hop, Rap Tracks

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Eight years ago, TouchTunes Interactive got on the ringer and helped pioneer the concept of marketing music via samples heard over the telephone. Now the company is poised to release its first album—without putting its telephone service on hold.

The mid-April release of "TouchTunes Presents . . . Hot Joints, Volume 1" marks a rare move for a third-party marketer into the role of content creator and is a testament to the company's strong belief in brand identification.

The album is a compilation of recent hits from hip-hop and rap artists and is earmarked for the same audience that TouchTunes targets with its phone service. All



distribution will be handled by Hollywood, Fla.-based Viking Distribution.

Although Los Angeles-based TouchTunes started life providing dial-in samples of music ranging from alternative rock to country to jazz, company president

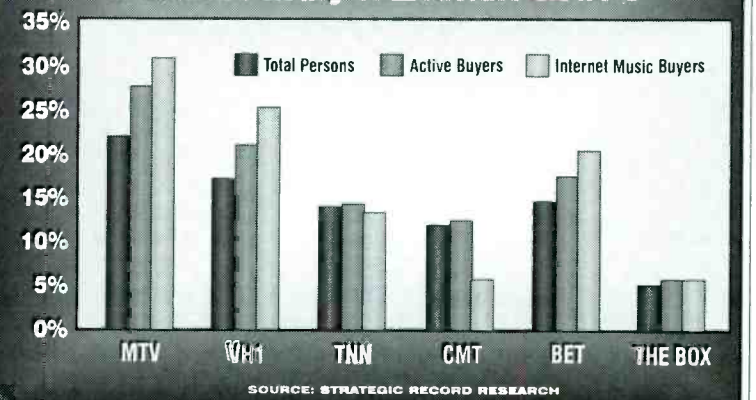
Rob Fenter says that it quickly narrowed its focus to hip-hop because that genre proved to "mobilize the most consumers." The current response rate for TouchTunes phone numbers advertised in magazines is 2%-5% of readers, he says, well above the 1% par for the direct-response industry.

From its inception, the service has positioned itself as a tool to increase awareness for developing artists.

"These are artists you won't necessarily hear on the radio, baby bands that need exposure," Fenter says. "It doesn't make sense to have Wu-Tang Clan or Big Punisher on our service when we are trying to reach consumers with new material."

(Continued on next page)

Which Music Channels Reach Internet Music Buyers? % Who Are Heavy Or Moderate Viewers



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MUSICLAND says that sales from stores open at least one year rose 2.5% in the four weeks that ended Feb. 27. The big increase was for the superstores Media Play and On Cue, whose same-store sales rose 6.1%. For the mall concepts Sam Goody and Suncoast Motion Picture Company, the increase was only 0.7%. The retailer operates 1,346 stores.



BMG SPECIAL PRODUCTS has launched the CUSTOMCD Program, through which the company will manufacture custom-made CDs for corporate customers to give to their clients or employees as premiums or incentives. BMG is making available 550 tracks in a variety of genres, from such artists as R. Kelly, Alabama, Lou Reed, Frank Sinatra, Lynyrd Skynyrd, Vince Gill, Yanni, and A Tribe Called Quest. The company will require that customers make a minimum order of 500 CDs at \$14.75 each. Each individual receiving a 10-track CD will be able to give the album a title and select artwork from about 30 images. The client company's logo and other information can be added to the product. BMG says orders will be fulfilled in four to six weeks. The special-products division creates CDs for corporate clients like Avon, Starbucks, and Shell Oil as promotional giveaways or for sale in stores.

SONY COMPUTER ENTERTAINMENT says it has completed research and development on the successor to its successful PlayStation game player. The new player, using a 128-bit system, is expected to be released into the Japanese market before March 2000. Introduction in other countries will occur in the fall of 2000.

PLATINUM ENTERTAINMENT, an independent music company, says revenue rose 17% to \$40.6 million in 1998 from \$34.8 million a year ago. The net loss narrowed to \$14.8 million from \$23.5 million. The company implemented its Internet plan last year with an equity investment in Music-maker.com. It also operates a retail World Wide Web site, PlatinumCD.com, and several labels, including the House of Blues Music, Intersound, CGI, River North, and Platinum.

NATIONAL RECORD MART reports that sales for stores open more than a year increased 3.3% in February from the same period last year. Total sales for the month were up 19.1% to \$11.8 million. The retailer operates 173 stores.

HOLLYWOOD ENTERTAINMENT, operator of 1,260 video superstores and Internet video merchant Reel.com, reports a consolidated net loss of \$50.4 million on \$763.9 million in revenue last year, compared with net income of \$5 million on \$500.5 million in revenue the year before. The loss was due to a nonrecurring pretax charge of \$99.9 million related to an accounting change. Sales from stores open at least a year rose 8%.

TCI MUSIC has signed a deal with cable-TV company Comcast to provide music content to the Comcast@ Home and Comcast InYourTown cable Web services. SonicNet, a division of TCI Music, will deliver daily music news, cybercasts, reviews, and interviews, and TCI's the Box Music Network will allow consumers to order music videos on the Web and view them on TV.

READER'S DIGEST ASSN. has announced that it plans to make the Internet "an integral part of all the company's businesses." The direct-marketing company, which sells music and video as well as books and magazines, says it will create new Web sites in addition to enhancing existing ones. The company also says it plans to market products through direct-response TV.

TEMPO, an Atlanta-based producer of software, says it has secured exclusive sub-licensing rights to the Castle Music Ltd. catalog for premium, incentive, and compilation software in North America. Castle's catalog includes such acts as the Kinks and the Foundations.

HISTORY CHANNEL VIDEO, a unit of A&E Home Video, is releasing a four-video set, "Ancient Rome: The Story Of An Empire That Ruled The World," on April 27 at a suggested list price of \$59.95. The program originally aired in September 1998 on A&E's History Channel and was rebroadcast this month. New Video Group is the distributor.



PLANET ENTERTAINMENT, a music company that creates compilation albums from 15,000 owned masters, has launched a retail Web site with more than 250,000 titles from major and independent labels. Fulfillment is by Northeast One Stop, which Planet acquired last year.

ALLIED DIGITAL TECHNOLOGIES, a duplicator and replicator of audio and video cassettes, CDs, and CD-ROMs, has completed the acquisition of duplicator/replicator Vaughn Communications, which will become a wholly owned subsidiary of Allied.

PHONE SERVICE TOUCHTUNES BOWS COMPILATION

(Continued from preceding page)

Unlike its phone service, however, TouchTunes' first compilation showcases a veritable hit parade of proven artists, ranging from Wu-Tang Clan and Big Punisher to Goodie Mob, KRS-One, Mack Ten, Bounty Killer, and ANT Banks. Only one of the 15 tracks—the new song "Get Ready" by the Back Stage Records band Blackface—will debut commercially on the album.

"The compilation is all the big guys," Fenter says. "We've licensed major tracks to draw consumers in."

The CD will carry a suggested retail price of \$15.98 and will be available in both explicit and non-explicit versions. TouchTunes will advertise the album with spots on BET and the Box, as well as through promotions on its phone service. Fans who purchase the compilation can dial a number and hear six 30-second samples of additional tracks from each artist. TouchTunes is also sponsoring a phone-in trivia contest in which 10 winners will get the most recent album from every artist on the compilation.

Fenter says that Viking approached TouchTunes last year with the concept of creating hip-hop compilations, and the idea caught fire. "The opportunity made sense to us," he says. "Part

'Teenagers usually do not have credit cards, so we are huge believers in brick-and-mortar stores'

of our growth as a company has been extending the TouchTunes brand equity."

And since the very title of its first album begs the question of when Volume 2 will appear, Fenter says that a second TouchTunes compilation is planned for Christmas 1999.

"We wanted to create the property first and foremost, and will perhaps build into other genres of music, such as alternative," Fenter says. He adds that future

releases may feature developing acts; TouchTunes will likely go after a label partner for its upcoming albums.

TouchTunes' phone service has 16 regular clients. Twelve of those are magazines that primarily target the hip-hop community, such as The Source, Vibe, and The Rap Sheet. The company also has various levels of contracts with a host of major and independent labels looking to feature the TouchTunes number in their print advertising and flyers for new acts. Fenter says several of the magazines sign with TouchTunes on a yearly basis and then provide the service and accompanying advertising as an added value for their top label and corporate advertisers.

Promotions generally run in three-month cycles and are accessible by dialing a local New York phone number. For their dime and provision of their area code, consumers get four 30-second selections that they prompt by pushing various buttons. Although labels occasionally provide toll-free numbers for certain artists, Fenter says that the current flat-rate long-distance service has rendered TouchTunes attractive to out-of-towners. He says New York is the largest single market for users but the majority of calls—70%—come from outside the state. California is the company's second-biggest market.

Regardless of where consumers are calling from, the concept behind TouchTunes has always been to support, not supplant, local retailers. While other music-marketing ventures push consumers to purchase through the phone or on the Internet, Fenter says that those media aren't the best venues for TouchTunes' target customers.

"We found teenagers usually do not have credit cards, so we are huge believers in brick-and-mortar stores," he says. "We are a preview service, not a direct-purchasing service."

The failure to convert music previews into direct sales was one of the biggest failures of MCI Corp.'s short-lived MusicNow sampling service.

"It was a wonderful service to preview, but the purchasing—which was their ultimate goal—was an abysmal failure," Fenter says of his former competitor. "I spoke with them beforehand and told them the phone would not work as an effective purchasing tool, because these are kids that do not have credit cards."



Wanna Be Startin' Sumthing. Chic co-founder Nyle Rodgers, who recently bought New York-based Sumthing Distribution, stopped at Unique Distribution in New Hyde Park, N.Y., to promote his latest album, "Chic Live in Budoken," which is on his own label, Sumthing Else Music Works. Pictured, from left, are Unique buyer Lloyd Lindberg, Unique purchasing manager Donna Russo, Sumthing Distribution chairman Rodgers, and Unique sales reps DJ Spyder and Andre "Apollo" Jones.

EXECUTIVE TURNTABLE

HOME VIDEO. Preston Kevin Lewis is promoted to director of rental marketing at HBO Home Video. He was marketing manager.

RETAIL. Best Buy in Minneapolis appoints Nancy Bologna VP of organizational effectiveness. She was executive development consultant at KRW International.

NEW MEDIA. Paula Batson is named VP of business development and communications and Laurie Jakobsen is named director of marketing communications at a2b music in New York. They were, respectively, senior VP of public relations and director of publicity at N2K Encoded Music.

Chris Tragos is promoted to VP of marketing and business development at Paramount Digital Entertainment in Hollywood. He was senior attorney.



BATSON

TRAGOS

Phil Brady is named executive VP at Second Coming Productions in New York. He was an independent management/media consultant.

Stan Lee Media in Encino, Calif., names Dana Moreshead VP of creative services, Ken Hoin executive producer at Stanlee.net, and Buzz Dixon VP of creative affairs. They were, respectively, executive director of creative services at Marvel Entertainment, senior producer at Disney Online, and a TV and interactive game writer.

FOR THE RECORD

The position held by Mei Waplington at iXL was incorrectly reported in the Merchants & Marketing Executive Turntable in the March 13 issue. Her correct title is COO.

BMGCENTRAL SITE

(Continued from page 59)

make sure that BMGCentral not only provided comprehensive information but was also user-friendly. We're convinced that we've created a site that will enable anyone to access the information they need in a quick and easy fashion."

The new site gives its users access to critical and detailed sales and marketing content, with a highly advanced search engine and superior navigation to speed information response. Accounts can track their orders, search the entire BMG catalog of information on any artist, and link to individual BMG branch offices. Bleiweiss believes that it is the only Extranet service that gives any account 24-hour access to shipping status on any order.

Initial services include information on upcoming album and single releases for all BMG-distributed labels, artist media appearances, and tour dates, the latter initially through a link to Pollstar magazine with a BMG toolbar running across the top.

Through the partnership of Intervu Inc. and Encoding.com, there's the opportunity to stream (listen to) RealNetworks and Liquid Audio sound bites and download album cover art, logos, and other artwork in multiple formats.

Encoding.com is digitizing the back-catalog artwork and sound samples of releases going back to January 1998. Starting with albums, all BMG owned and distributed label releases in the U.S. will be digitized this year. Digitizing of singles will start by the end of this year, Bleiweiss says.

Intervu is taking these digitized files and providing an outsource service to store BMG's album artwork and music media on its proprietary network.

"We're using our network to provide a turnkey solution to BMG," explains Intervu COO Ed Huguez. "This enables any streaming technology like RealNetworks or Liquid Audio, and downloading of artwork, so an end user can access the information from their closest Internet server. They can sample the sound bites and see the artwork to selectively download what they need."

For the site launch, artwork downloads were available for about 8,000 albums, as well as more than 14,000 sound bites no longer than 30 seconds each for streaming (listening). The site will add about 100 digitized releases a month.

The impetus for BMGCentral came from different places, Bleiweiss and Schlesinger say. "Some of our labels were approached by third-party companies for artwork downloads, so we asked why we couldn't do that internally," he says.

Schlesinger adds, "We went to our accounts to ask if they would use our service, and the response was very positive."

Accounts that tested the new site are supportive. "BMGCentral is helpful, informative, and easy to navigate," says Diana Eavzan, Best Buy's Internet publishing manager. "It will
(Continued on page 64)

Virgin America Sales Staff Meets

Last month, Virgin Records America held a sales conference at the Miramer Sheraton in Santa Monica, Calif., for its regional sales staff, who attended strategic meetings and product presentations. In addition to Virgin Records America senior executives, other attendees included representatives from Pointblank, Narada, Real World, Astralwerks, Higher Octave, Rap-A-Lot, EMI Records U.K., Virgin Canada, and EMI Music Distribution (EMD).



James Bradfield of the Manic Street Preachers meets Virgin and EMD executives after an acoustic performance. Pictured, from left, are BJ Lobermann, VP of sales, Virgin Records America; Gene Rumsey, executive VP, sales and marketing, EMD; Richard Cottrell, president/CEO, EMD; Ken Pedersen, executive VP, Virgin Records America; Bradfield; Nancy Berry, vice chairman, Virgin Music Group Worldwide; Ray Cooper, co-president, Virgin Records America; Ashley Newton, co-president, Virgin Records America; Martin Hall, Manic Street Preachers manager; and Piero Giramonti, senior VP of marketing, Virgin Records America.



Reggae star Beenie Man, who recently signed with Virgin, met his new teammates. Pictured, from left, are Keith Wood, executive VP of A&R, Virgin Records America; Ray Cooper, co-president, Virgin Records America; Ashley Newton, co-president, Virgin Records America; Beenie Man; Patrick Moxey, senior VP of A&R, Virgin Records America; Eric Brooks, president, Virgin Records Urban; Clyde McKenzie, manager of Beenie Man; and BJ Lobermann, VP of sales, Virgin Records America.



Virgin recording act Ideal hooked up with the new EMD urban sales team. Shown in front, kneeling from left, are CJ Jimerson, Southeast urban retail marketing manager; Chris Ayears, Southwest urban retail marketing manager; Kelly Robinson, Midwest urban retail marketing manager; Opal Massey, West Coast urban retail marketing manager; Michael Mack, VP of urban sales and marketing, EMD; and BJ Lobermann, VP of sales, Virgin Records America. In the back row, from left, are Carmonique Roberts, manager of Ideal; Ideal member Maverick; Ray Cooper, co-president, Virgin Records America; Ideal member J-Danté; Monica Britton, Northeast urban retail marketing manager; Eric Brooks, president of Virgin Records Urban; Ideal member Wayne PZ; Ashley Newton, co-president, Virgin Records America; Ideal member Swab; Keith Wood, executive VP of A&R, Virgin Records America; Sandra Newman, mid-Atlantic urban retail marketing manager; Piero Giramonti, senior VP of marketing, Virgin Records America; and Michelle Smith, director of marketing, Virgin Records Urban.



Skunk Anansie presented its Virgin debut album at a special playback session. Pictured in front, from left, are BJ Lobermann, VP of sales, Virgin Records America; Skunk Anansie's Mark; Jeremy LeSalles of Chrysalis Music U.K.; Nancy Berry, vice chairman, Virgin Music Group Worldwide; Ashley Newton, co-president, Virgin Records America; Skunk Anansie's Skin; Skunk Anansie's Cass; and Ray Cooper, co-president, Virgin Records America. In the back, from left, are Richard Cottrell, president/CEO, EMD; Piero Giramonti, senior VP of marketing, Virgin Records America; Keith Wood, executive VP of A&R, Virgin Records America; Skunk Anansie's Ace; Gene Rumsey, executive VP of sales and marketing, EMD; and Eric Ferris, director of product management, Virgin Records America.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	1	METALLICA ¹¹ ELEKTRA 61113*/EEG (11.98/17.98)	NO. 1 METALLICA 23 weeks at No. 1	395
2	4	SHANIA TWAIN ¹¹ MERCURY (NASHVILLE) 522886 (10.98 EQ/17.98)	THE WOMAN IN ME	210
3	2	BOB SEGER & THE SILVER BULLET BAND ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	228
4	5	BOB MARLEY AND THE WAILERS ⁹ TUFF GONG/ISLAND 846210*/MERCURY (10.98 EQ/17.98)	LEGEND	507
5	3	SPICE GIRLS ⁷ VIRGIN 42174* (10.98/17.98)	SPICE	109
6	9	JAY-Z ● FREEZE/ROC-A-FELLA 50040*/PRIORITY (10.98/16.98)	REASONABLE DOUBT	25
7	6	ALANIS MORISSETTE ¹⁵ MAVERICK 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	193
8	12	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/17.98)	VAULT --- GREATEST HITS 1980-1995	124
9	7	PINK FLOYD ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1146
10	8	GUNS N' ROSES ¹⁵ Geffen 24148/INTERSCOPE (6.98/11.98)	APPETITE FOR DESTRUCTION	405
11	16	AC/DC ¹⁵ ATLANTIC 92418/AG (11.98/17.98)	BACK IN BLACK	251
12	15	METALLICA ⁶ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	465
13	25	BLONDIE ● CHRYSALIS 21337/CAPITOL (7.98/11.98)	THE BEST OF BLONDIE	36
14	13	CELINE DION ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	156
15	10	SUBLIME ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	134
16	18	FLEETWOOD MAC ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	339
17	11	BEASTIE BOYS ⁸ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	388
18	22	AC/DC ² ATLANTIC 92215/AG (11.98/17.98)	LIVE	68
19	19	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	104
20	21	PINK FLOYD ²³ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	517
21	14	JIMMY BUFFETT ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	420
22	17	JAMES TAYLOR ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	436
23	20	JEWEL ³ ATLANTIC 82700*/AG (10.98/17.98) HS	PIECES OF YOU	160
24	24	KORN ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	67
25	26	CREEDENCE CLEARWATER REVIVAL ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	290
26	23	DAVE MATTHEWS BAND ⁴ RCA 66904 (10.98/16.98)	CRASH	149
27	47	EAGLES ⁷ Geffen 24725/INTERSCOPE (12.98/17.98)	HELL FREEZES OVER	211
28	34	TOM PETTY AND THE HEARTBREAKERS ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	258
29	28	GARTH BROOKS ¹⁰ CAPITOL 28689 (10.98/15.98)	THE HITS	177
30	33	THE OFFSPRING ⁵ EPITAPH 86432* (9.98/14.98) HS	SMASH	16
31	32	AEROSMITH ⁴ Geffen 24716/INTERSCOPE (12.98/17.98)	BIG ONES	127
32	29	METALLICA ⁵ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	430
33	49	ELTON JOHN ² MCA 11481 (10.98/16.98)	LOVE SONGS	84
34	41	ELTON JOHN ¹⁵ ROCKET/ISLAND 512532/MERCURY (7.98 EQ/11.98)	GREATEST HITS	445
35	35	MADONNA ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	258
36	31	METALLICA ⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	406
37	36	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	301
38	27	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	123
39	45	ZZ TOP ³ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	132
40	30	SOUNDTRACK ⁸ POLYDOR 825095/UNIVERSAL (10.98 EQ/17.98)	GREASE	302
41	40	AEROSMITH ³ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	305
42	38	MARVIN GAYE ▲ MOTOWN 636058/UNIVERSAL (7.98 EQ/11.98)	EVERY GREAT MOTOWN HIT	74
43	46	VAN MORRISON ¹ POLYDOR 841970/UNIVERSAL (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	417
44	44	ALAN JACKSON ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	170
45	—	LED ZEPPELIN ¹⁶ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	233
46	43	SIMON & GARFUNKEL ⁶ COLUMBIA 31350 (9.98 EQ/16.98)	GREATEST HITS	173
47	—	JOURNEY ¹⁰ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	463
48	42	STEVE MILLER BAND ⁸ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	379
49	—	NIRVANA ⁹ DGC 24425*/INTERSCOPE (10.98/16.98)	NEVERMIND	262
50	—	POISON ● CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	4

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.

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Merchants & Marketing

Price Increases, Policy Shifts Among The Hot Topics At NARM

WHEN D'YA GET IN? As I write this, the National Assn. of Recording Merchandisers's (NARM) annual convention is in full swing. Held March 8-11 in Las Vegas, the confab has plenty of issues circulating to make the meeting interesting.

First off, the WEA policy letter issued Feb. 26, in which the company flattened prices and made it easier for merchants to get product shipped directly to stores (Billboard, March 13), is giving attendees, including the other majors, food for thought. But also on the minds of merchants are the price increases contained in the WEA letter and recently announced by Sony. Although the other majors haven't made any announcements yet, they are expected to follow suit. Executives at the majors have declined to discuss pricing issues.

Also at the convention, word is that Universal Music and Video Distribution (UMVD) will announce its new policy structure any day now. Since the completion of Universal's acquisition of PolyGram, UMVD has been polling accounts to see which of the two distribution companies' policies should be adopted. Like the staffing of the merged distribution company, the new policy structure is expected to be a combination of the two.

In addition, sources suggest that EMI Music Distribution has been polling accounts about its policies and that it will reformulate its policies somewhere down the line. More on

the NARM Convention next issue.

PLUG: Billboard has issued its "1999 Record Retailing" directory, a comprehensive guide to music and audiobook retailers. The new edition contains addresses and phone numbers for 7,060 locations, including, when possible, the owner's name and whether an outlet is a full-line store or specializes in specific genres. E-mail addresses are also in-

RETAIL TRACK

by Ed Christman



cluded when applicable.

In addition, the book separately lists headquarters for 86 chains, including key personnel information. Also, 55 audiobook merchants are listed in a separate section. A new feature this year is the inclusion of online music retail information; addresses, phone numbers, E-mail addresses, and World Wide Web sites are listed for 141 merchants.

The directory is priced at \$175 and can be ordered by calling 800-344-7119. Later this year, Billboard plans to make the directory available online. Users can also purchase the information digitally or buy a mailing list.

ONLINE ACTIVITY: Trans World Entertainment Corp.'s online site, www.twec.com will serve as the official online music store for the 1999 Online Hip-Hop Awards, which will be held March 30 at Tramps in New York. Trans World will promote the awards show—which will be available

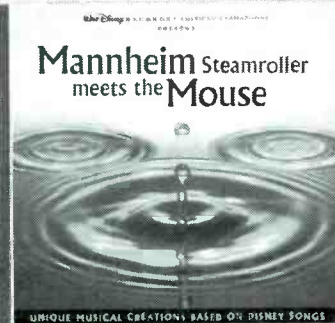
(Continued on page 64)

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Indie Distribution Biz Sees Some Growth With IDN, MDI

GOING TO MARKET: As we were packing our bags to attend the 1999 National Assn. of Recording Merchandisers (NARM) Convention earlier this month, it occurred to us that we'd probably be bumping into quite a few labels on a mission in the lobby of the Las Vegas Hilton.

It used to be that the most frequent complaints one heard from indie labels in years past were about *getting paid*. Now, we haven't taken a scientific poll, but we'd imagine that Complaint No. 2 in '99 might be about *getting distributed*.

As anyone with more than a nodding acquaintance with the indie side of the business knows, the distribution landscape has shrunk considerably during the last decade. An ever-diminishing number of retail chains demanded more centralized buying; as a result, rather than the plethora of regional independents that controlled distribution in the past, one today sees a handful of larger national entities controlling the flow of music into the stores.

As the business has evolved during the last five years or so, the model for the national indie distributor has changed as well. One of the first national indies to come together was Independent National Distributors Inc. (INDI); forged from three strong regional independents, INDI at the height of its strength sold literally hundreds of indie labels.

However, with the shuttering of INDI last year following the bankruptcy of its parent, Alliance Entertainment Corp. (AEC), that model seemingly disappeared into history.

In virtually every case, national independent distributors are keeping their distribution lists tight; they prefer to maintain a manageable roster of labels with attractive volume levels, rather than take on a large list of labels that do fractional volume business. The only national that maintains anything approaching a big roster is Woodland, Calif.-based Distribution North America (DNA), the sister company of one-stop giant Valley Media, and, though DNA's label load can prove head-swimming to its sales staff, the firm still sells just a slice of what INDI used to in an average month.

Thus, as the number of indie labels has continued to proliferate over the years, they have had fewer places to go to sell their wares. (The generic exception may be indie rock, which has maintained a network of boutique distributors that nonexclusively handle large numbers of lines.)

Declarations of Independents has been heartened in recent months by the emergence of a couple of new national distribution entities. In January, L.A.-based indie label Risk Music Group purchased Music Distributors Inc. (MDI) in Dallas, with the intention of taking that long-lived regional indie to national status (Billboard, Feb. 6). And just last week, AEC, which emerged from bankruptcy last August, announced the formation of a new national distributor, Innovative Dis-



by Chris Morris

tribution Network (IDN), helmed by a couple of former INDI executives (Billboard, March 13).

To date, the reaction we've received about MDI and IDN from their competitors has been unsurprisingly skeptical and frequently downright cynical. In particular, Alliance's return to the distribution business has been greeted with barbed allusions to the Titanic or the Hindenburg.

It of course remains to be seen if these companies will flourish, but we can't help but greet their entry into the national arena as a positive development. Indie distribution has been growing suffocatingly constricted in recent years, and the arrival of new companies with the financial wherewithal to handle labels that haven't managed to find a home elsewhere can only be viewed as good news.

And good for the business in general, too—after all, one of those new, unproven labels that the established nationals don't have time for today may be a breakout company that will be raking in millions in billings in a couple of years. Laugh now, but it may be at your own risk.

FLAG WAVING: Lovers of smokin' duo picking in the grand manner of steel player **Speedy West** and guitarist **Jimmy Bryant** will want to latch onto "The Hot Guitars Of Biller And Wakefield," on HighTone Records' independently distributed HMG imprint.

The titular fretsmiths are guitarist **Dave "Leroy" Biller** and steel guitarist **Jeremy Wakefield**. The two began exploring the intricacies of twin-guitar instrumentals as members of former Flag Waver **Wayne Hancock's** band.

"We used to sit up after the gigs, until 6 or 7 in the morning, picking out old tunes or making stuff up," says Austin, Texas-based Biller. "We'd try to challenge each other."

Biller and Wakefield cut their first sessions in the home studio of HMG labelmate **Deke Dickerson**. "We were thinking about releasing it on Deke's label," Biller says, "and then HighTone came along, and they have money and stuff."

Cut with guest stars **Big Sandy**, Dickerson, and **Dave Stuckey** (formerly partnered with Dickerson in the **Dave & Deke Combo**) and a backup group that includes Biller's wife, **Karen**, on drums, bassist **Wally Herson**, rhythm guitarist **Ashley Kingman**, and featured pianist **Carl Sonny Leyland**, "Hot Guitars" lives up to its title. (For comparison's sake, you may want to

check out "Swingin' On The Strings," the second compilation of '50s duets by West and Bryant—you won't be disappointed by either these grand masters of modern country instrumental work or their gifted successors.)

Biller says that of many influences, "Jimmy and Speedy are high on the list." He cites **Herb Remington** and **Joaquin Murphy** among Wakefield's precursors on steel. "I got quite a pile of influences," says Biller, who lists **Roy Nichols**, **Hank Garland**, **Thumbs Carlisle**, and the great swing pickers **Django Reinhardt** and **Oscar Aléman** as favorites.

Biller acknowledges that the duo's music leans heavily on the sounds of



BILLER AND WAKEFIELD

another time, country's honky-tonk heyday of the '50s. "In a way, to me, good music is good music, regardless of what time period it's in," he says. "Not to be callous, but I'm not that interested in a lot of what's going on today . . . Part of what's missing is the musicianship. Not to say there aren't people who can play, but you're

not going to hear 'em on the radio."

Though Biller and Wakefield have essayed some of their instrumental material during Hancock's live shows, they still haven't played out with their own combo. "But," Biller says, "I wouldn't count it out."

Both men continue to work regularly with Hancock and have their own side projects. Wakefield, who is based in Glendale, Calif., plays with the hillbilly/western swing group **the Lucky Stars**. Biller, who works acoustically with **the Asylum Street Spankers** (who recently issued an album on Cold Spring Records), has his own group, **the Panhandlers**, who appear Monday nights at Threadgill's South in Austin.

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BMGCENTRAL BOOSTS COMMUNICATION

(Continued from page 61)

be an invaluable tool in helping my content team find information on any BMG product."

At Valley Media, communications consultant Karen Macmillan notes, "We found it easy to look up available artwork for a particular artist and like the ability to search by artist, title, label, and, most importantly, catalog number."

Amy Gilbert, Compact Disc World's advertising and marketing director, says, "It's easy to find what you're looking for with the simple, attractive design, and artwork downloads are very fast—much faster than many other sites."

After checking a number of references, BMG reached out to Context Integration in Boston to develop the

site. One of the fastest-growing Web solutions integrators in North America, the company is a leader in the rapid delivery of innovative Web-based applications, according to Bleiweiss.

"Starting last September," he says, "our team got together with the Context team headed by Shahid Khan, director of media practice, and some of our key label folks, like Dan Cappiello from RCA, Rob Schneck of Arista, and Sid Schwartz of Wind-Up. Everyone said we came to the party with a lot of inherent knowledge and input on the site. We had a good vision, which made it easier for the developer to tweak the information to our needs for the site."

Under Bleiweiss' direction, BMGCentral will be maintained by

Schlesinger, who serves as project leader, and other members of the development team. These include Grace Nall, manager of sales information, who serves as Webmaster; Dave Cornine, senior director of distribution services; Tony Marino, information systems and technology project manager; and Neil Carfora, senior director of finance and planning.

The site's links area connects to all BMG Entertainment genre sites, including Peeps Republic for black music, Twang This! for country, and Bug Juice for alternative, plus the BMG.com corporate site and others in development. "We'll be able to add

links to BMG international label and corporate sites in the future," Bleiweiss says.

As an Extranet site, BMGCentral lets accounts contact their local BMG branch office/representative for individual user IDs and passwords. To access the fully digitized artwork and sound bite catalog, which initially has Latin, classical, and contemporary releases, Microsoft Access is required for PDF (practical document format) downloads. System needs include Adobe Acrobat reader; RealNetworks' RealPlayer or Liquid Audio Player; and Microsoft Access Snapshot Viewer.

Access also is being offered to individuals from BMG Entertainment's corporate staff and labels, trade pub-

lications, display material manufacturers, and other industry partners.

As an Intranet site, BMGCentral is designed to expedite information among corporate users and labels. Special security levels segment each person for specific information accessible through an individual user ID.

"In addition to providing a vital, efficient service with BMGCentral, our twin goals are to stay on top of the online marketing operation and provide significant cost savings down the road," Bleiweiss says. "As electronic communication takes over for paper distribution, a lot less man hours and related costs will result in a steadily improving bottom line for BMG Distribution and the entire company."

BUYING TRENDS

(Continued from page 59)

make up 16% of all respondents but 20% of all surfers.

And, with high-speed Internet access available at most colleges, it's unsurprising that college students, who make up only 5% of those surveyed, are 9% of the surfers.

As for the geographical breakout, the only striking result comes from the computer-centric Pacific states: California, Oregon, and Washington. Those states have 17% of all respondents but 20% of all surfers.

Internet usage is apparently not yet a rural phenomenon. Rural residents make up 23% of the sample but only 16% of Internet users.

What genres of music appeal to those online? Rock, overwhelmingly. Those who say they mostly buy rock'n'roll make up 15% of the surfers and 16% of the online music

purchasers, but that isn't out of line with the genre's overall popularity; it's preferred by 13% of total respondents. What's more interesting is the profile of those who say they buy alternative music. Although those consumers only represent 9% of all music purchasers, they account for 17% of surfers and 13% of online buyers.

Another interesting finding is that jazz buyers—who are only 3% of those who purchase recordings—make up 10% of online shoppers. It's unclear, however, why jazz fans account for only 4% of surfers; maybe their Internet usage is very focused.

Alas, most country fans haven't taken to the Web yet. They represent 15% of all music buyers but just 9% of surfers and only 6% of online music buyers.

RETAIL TRACK

(Continued from page 62)

via live simulcast on three Web sites, Trans World, SonicNet, and the originator of the event, Support Online Hip-Hop—by offering discounts on its entire hip-hop catalog, as well as having in-store artist appearances and in-store advertising. In addition, the Trans World site will sponsor a contest to "win a year's worth of the hottest hip-hop CDs," awarding a free hip-hop CD each month for a full year to six people who vote for the award winners. About 100,000 votes are expected to be cast, according to a Trans World press release.

AND THE ENVELOPE PLEASE: Valley Media has been named business of the year by the chamber of commerce for Woodland, the California town where the company is headquartered.

GOOD WORK: Camelot Music raised about \$43,000 during the holiday selling season for the Marine Toys for Tots Foundation by donating a portion of the proceeds from the sales of a private label compilation, "White Christmas."

ON THE MOVE: With the sale of Spec's Music last July, Ann Lief, formerly president of the chain, has started her own consulting business, the Lief Co., based in Miami. The firm's capabilities include offering expertise to clients in the music industry, family- and female-owned businesses, specialty retail, real estate development, and mergers and acquisitions.

Lief also has joined the board of directors for two companies, Alliance Entertainment Corp. and Herzfeld Caribbean Fund, and is involved with the Florida International University School of Music and the University of Miami Business School. Lief can be reached at annlief@bellsouth.net.

MAKING TRACKS: Retail Track hears that Cliff O'Sullivan, VP of marketing at RCA, will become VP of sales and marketing at Universal Music and Video Distribution... Bruce Bausman, who has been working as a consultant since he left his post as senior VP of real estate at the Musicland Group a couple of years back, is now acting as a real estate consultant for National Record Mart.



Pictured are members of the BMGCentral Team. In the back row, from left, are Context Integration's Shahid Khan, BMG Distribution's Rick Bleiweiss, Context Integration's Dror Liewer, and BMG Distribution's Wendy Schlesinger. In the front, from left, are Context Integration's Peter Thomas, BMG Distribution's Grace Nall, BMG Entertainment North America's Anthony Marino, and Context Integration's Mike Sid.

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ALL HOWARD, ALL THE TIME: Are you ready for around-the-clock Howard Stern on your computer? Enthusiastic fans who are missing the rambunctious host in their local markets can now tune him in any time on the Internet. Infinity Broadcasting's popular "Howard Stern Show" is among the growing list of syndicated talk shows being illegally retransmitted on the World Wide Web using MP3 "micro-broadcast" streaming technology from Nullsoft, known as SHOUTcast.

Several well-known talk radio programs can be found on the SHOUTcast Web site's directory of live audio programming, accessible at www.shoutcast.com. Other programs that have been recently Webcast include talk shows from Tom Leykis and Don Imus.

Since its debut in late 1998, SHOUTcast technology has quickly grown in popularity among Web surfers who use the software to receive and transmit music and other audio programming. SHOUTcast's server technology is designed for low-capacity audience transmissions, rather than large-scale simultaneous Webcasts, such as those often found on Broadcast.com and Spinner.

Since most music programming Webcast on SHOUTcast is not properly licensed by performance right organizations and other agencies that are owed Webcast fees, the rapid growth in use of the technology is being watched closely by many in the music industry—and soon, the radio programming industry.

A disclaimer on the SHOUTcast site reads: "Nullsoft Inc. is not responsible for the content of what is broadcast. Nullsoft Inc. believes in the First Amendment of the U.S. Constitution and will not review or censure [sic] any broadcast..."

At present, the retransmissions of syndicated radio programming reach only a very small simultaneous audience (usually 50 people or less at any given time). However, it might not be long until pirated re-broadcasts join pirated music (both streamed and downloaded) as a concern for those copyright holders aiming to keep control over the distribution of their content.

Calls to both Nullsoft and "The Howard Stern Show" were not returned at press time.

JAMTV CHANGES NAME: JAMtv Corp., which operates music Web sites RollingStone.com, TheSource.com, and DownBeat.com, has changed its name to Tunes.com. The name change comes as the Chicago-based company launches a new music hub site at www.tunes.com.

"The new name reflects our commitment to offering a broader range of music content," says Jo Sager, VP of marketing. "We are no longer just about Webcasts."

The name change also follows the recent exit of chairman Jerry A. Mickelson (the "JAM" of JAMtv),



who has returned to promotion company JAM Productions. The new ".com" moniker probably won't hurt the company's chance to make a splash if it goes public later this year.

The new Tunes.com brand name will not immediately appear on sites that the company has existing partnership deals with, such as Yahoo!, AOL, and Netscape.

In related news, Tunes.com is the latest major music site to embrace the controversial MP3 format. A new digital distribution area of its site invites unsigned artists to upload their offerings in the MP3 format for Web visitors to hear. In addition, the site is adding an MP3 search engine, powered by Lycos.

TOM PETTY TRACK ON MP3: Tom Petty is the latest major-label artist to pre-release a track directly to the Internet via MP3. However, Petty's label, Warner Bros. Records, removed the track only two days after it was posted on Web site MP3.com.

The single "Free Girl Now" was downloadable in its entirety a full month before its debut on Petty's new album, "Echo," due April 13.

"This is about serving the artist and giving consumers what they want," says MP3.com COO Robin Richards, who expects consumers to download 500,000 copies of the track for the duration of the promotion. "I can't think of a more robust manner to bring attention to a new single or album than the viral nature of the Internet. It has great promotional power."

Permission to offer the track was granted directly by the artist and his management, rather than the label, according to Richards.

A spokesman for Warner Bros. Records declined to comment on the availability of the track. Petty's manager, John Diaz, did not return a call seeking comment for this story.

EMULATION GENERATION: Unauthorized MP3 files aren't the only Internet piracy problems plaguing the entertainment industry. As computers with faster processing power come down in price, video-game console makers are facing competition from a new wave of software programs that "emulate" the game console hardware.

These new programs, which can often be downloaded for free via the Internet, are replacing the need to purchase a separate Nintendo 64 (N64) or Sony PlayStation.

Individual video-game titles, known as ROM's, can also be downloaded from many underground Web and FTP sites. These pirated video-game

files are, in essence, the video-game industry's equivalent to MP3 files.

UltraHLE and Virtual Game Station are among the new programs spawning a revival of the so-called "emulation scene," which initially focused only on reviving classic arcade games and out-of-print computer programs.

UltraHLE allows computer users with a high-quality 3D graphics card to play pirated PC versions of most N64 games, including current hot sellers "Zelda: Ocarina Of Time" and "Mario Party."

Connectix's Virtual Game Station allows most PlayStation games to play on Apple's new Macintosh G3 computer.

Both Sony and Nintendo are exploring legal action against the makers of these emulation programs.

T THAT SNEAKY SONY: Sony Computer Entertainment recently unveiled some impressive technical specifications for its forthcoming PlayStation 2 game console, due in U.S. stores by late 2000.

True gamers are likely to drool over the powerful potential of the 128-bit processor, which runs about three times as fast as Intel's new Pentium III processor. The company is quick to tout the technology's Emotion Synthesis feature, which promises to evoke an emotional response among game players.

The company is a bit more reserved about its plans for something else that is under the hood—full DVD Video and Audio playback capability.

The PlayStation 2 contains a DVD-ROM drive and MPEG2 decompression technology—in essence, the guts of today's self-standing DVD video players.

A spokesman for the company says that Sony may indeed include DVD Video playback in PlayStation 2 but that a final decision has not yet been made. Since all the appropriate DVD hardware is already present in PlayStation 2, it is unlikely that the company will pass up the opportunity to include full DVD Video compatibility in the machine as an added value.

A DVD Video-compatible PlayStation would mean a boon for the DVD industry—even if the machine sells only a fraction of the 50 million units shipped by its predecessor.

There is also speculation that Sony will make the PlayStation 2 compatible with the Sony/Philips Super Audio Compact Disc format, which will rival DVD Audio to become the next-generation audio format.

Could this be a "Trojan horse" strategy by Sony to expand the DVD user base and to introduce its own proprietary audio format into millions of prime demographic homes?

It appears that Sony may be not only sneaky but smart. Though Sony is reluctant to admit it, the first widely adopted TV entertainment set-top box might very well be the PlayStation 2.

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Fox's 'Ever After' Push Takes Multiple Paths To Reach Female Buyers

BY MOIRA McCORMICK

CHICAGO—The 1998 theatrical release "Ever After," an offbeat fairy tale with a period look and a revisionist heart, offered a refreshing female role model in its anything-but-helpless Cinderella, played by Drew Barrymore.

Tied to its March 2 debut, 20th Century Fox Home Entertainment is pushing "Ever After," which also stars Anjelica Huston and Dougray Scott, at \$19.98 suggested list. The marketing campaign targets the receptive female audience: teens and "tweens" in the 9-17 age group, as well as the core demographic of 18- to 39-year-olds who made the film a hit.

In addition, the studio has more than one format on its plate. "Ever After" is "our first sell-through release with a DVD day-and-date release as well," says Deborah Mitchell of Fox Home Entertainment. The disc is priced at \$34.98.

Fox started promoting the title Feb. 1 on its World Wide Web site. Online promotions include a "secret sonnet" postcard that can be E-mailed to the "Ever After" page. The main body of the campaign includes national TV, radio, and print advertising that, according to Mitchell, "evolved as it went along."

An example is the advertisement in Seventeen magazine, which began simply as a full-page, four-color ad, Mitchell says. Then press-on tattoos

were added, "and Seventeen was so excited about it that they developed rack hangers for retailers to alert consumers." The tattoo designs include hearts, a star burst, and bracelet-style filigree.

On the release's street date, Seventeen subscribers received a mailing with six "Ever After" postcards and an insert stating that the movie was available for purchase. "That audience loves to receive things in the mail," observes Mitchell.

"It was very fortunate for us to get Seventeen's mailing list," she adds. "It's another illustration of how marketing this title developed from simple ads to a fully integrated campaign."

Also aimed squarely at the female consumer are incentive gifts offered by key retail accounts to customers who reserved copies of "Ever After" in advance of the street date.

"At Blockbuster, for \$5 down the consumer can reserve the title and also receive a Blockbuster gift card," Mitchell says. "Best Buy is offering a phone card, Musicland an 'Ever After' address book, and Target a necklace. Blockbuster is also including 'Ever After' on its Web site."

A merchandiser designed for "Ever After" further highlights the title.

But Seventeen is the key. The "Ever After" ad is featured in the

current edition, which is the annual prom issue. Seventeen is sponsoring live prom fashion shows to be held in shopping malls Friday-Saturday (12-13) and March 26-27 in five markets: Los Angeles; St. Louis; Pittsburgh; Norfolk, Va.; and Ft. Lauderdale, Fla.

"One of the segments of the show involves fashions with an 'Ever After' theme," says Mitchell, who notes that the movie's popularity had already manifested itself in Renaissance-era Halloween costumes last fall. "Ever After" videos and movie-themed goodies will be given away at the fashion shows and will be available for sale at mall stores, including Musicland, Sun-

coast Motion Picture Co., Sam Goody, and Wherehouse.

"Target is giving us an entire row of its Best Sellers endcap," Mitchell continues, "and they're merchandising the DVD with the video."

Teens have also been courted with broadcast spots on "Buffy The Vampire Slayer," "Dawson's Creek," "Xena: Warrior Princess," "Felicity," and select MTV shows. The commercials ran through March 5, according to Mitchell, who adds that radio spots targeting teens will be running on hot AC stations and AC stations with strong teen demos.

As an extra service to its teen viewers, a public service announce-

ment raising awareness for Partnership for a Drug-Free America will be included at the front of all "Ever After" videocassettes. Meanwhile, women in the 18-39 demographic are being reached through Friday (12) via prime-time ads on "Ally McBeal," "Friends," "Jessie," and various soap operas.

"'Ever After' is the perfect counter-programming to a heavily kid-focused line of titles, such as 'Mulan,' 'Antz,' and the '101 Dalmatians' re-promotion, flooding the retail market in anticipation of Easter," Mitchell notes. "'Ever After' is the only live action, non-children's sell-through title out this spring."

Laser Specialist Pioneer Transforms Itself; Brown Heads To London For DreamWorks

MAKEOVER: Consider the Pioneer Entertainment transformation 85% complete. The Long Beach, Calif.-based company once was synonymous with laserdiscs, which were played largely on machines manufactured by its Japanese parent, Pioneer Electronics.

"Three years ago, laser was 90% of our business," says James McGowan, Pioneer Entertainment senior VP of business development. "In 1999, it's going to be less than 15%." Pioneer will continue to service laserdisc customers, reaching many of them via direct response (including the Internet), because "a lot of retailers have abandoned" the format, McGowan notes.

Prices can be startling to laser buyers accustomed to paying \$35-\$40 per disc. Pioneer's Internet site, pioneer-ent.com, features some discs priced between \$7 and \$13 and offers other weekly sales.

McGowan and sales and marketing VP Rick Buehler say they've more than made up the lost business with VHS and laser's replacement, DVD (which likely will bump VHS as well). Thanks in part to the phenomenon of the animation series "Pokemon," cassettes account for 50% of software revenues; DVD, which will be getting "Pokemon" TV episodes shortly, is the other 35%.

As a partner with comic-book distributor Viz Video, Pioneer owns exclusive VHS and DVD rights to the Japanese series, which has a huge U.S. following on the WB TV network and has helped promote big sales of related games, cards, and toys. In excess of 500,000 copies of the first "Pokemon" releases have been sold by retailers, including mass merchants who had never previously heard of Pioneer Entertainment. "We've expanded distribution dramatically," says Buehler. "Our strategy has made us one of the fastest-growing independents."

It's just the start for DVD, the more profitable of the two formats. Retailers are cautious at first, then enthusiastic, so "it tends to be a reorder business," McGowan adds. In an early-adopter environment, children's titles like "Pokemon" have been slow to develop. But, Buehler suggests, the DVD release of Disney's "A Bug's Life" "should give the genre a boost," as will the arrival this year of players selling for less than \$250.

EASTWARD, HO: For a guy who once swore he'd never leave his beloved Maine, Matt Brown is learning the joys of relocating. As head of worldwide video sales for

DreamWorks, Brown will change his domicile from Los Angeles—where he had moved for Buena Vista Home Entertainment—to London. "He'll be there for a while," says a DreamWorks source. "At the moment, it's a little bit more centrally located." Brown, en route to Europe the day we called, couldn't be reached for comment.

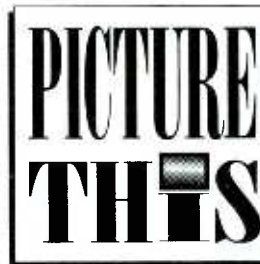
A bigger question is when DreamWorks will join with Universal Studio's PolyGram Video International in a marketing venture. Sources indicate that

DreamWorks will continue to go through CIC Video through the end of the year, even though DreamWorks' global partner, Universal, is ending its CIC partnership by late summer. Paramount will continue to use CIC, which would like another partner. Sounding like a spurned DreamWorks suitor, a CIC executive in London says, "I just can't see what PolyGram has that we haven't."

FLIP THE TOP: Biobox, a unit of TVT Records in New York, thinks it has an answer to the problem of where to place VHS source tags (Billboard, Feb. 20). Unlike the snug-fitting cassette sleeve, the Biobox package has a flip top that provides ample room for a correctly placed electronic article surveillance strip, according to senior VP Mark Gilula.

Gilula, who says a DVD variant is under consideration, is making the rounds of the studios and duplicators; he recently went to the International Recording Media Assn. meeting held March 10-14 in Florida. The Biobox, first designed for audiocassettes, is described as "the paperboard alternative to plastic clamshells."

FIRST'S FIRST: New York indie First Run Features is making its initial run at DVD with "Linnae In Monet's Garden" and "Like It Is," probably at \$19.95 suggested list. Earlier, it had licensed about 12 titles to Image Entertainment. For a label that still relies on rental, sell-through has become "terribly important to us," says First Run president Seymour Wishman. He adds, "It's due to a lot of effort on the back list" of some 200 titles. DVD will add to the consumer-purchase side of the company's ledger, which now accounts for 75% of surging revenue. Wishman says sales have doubled in three years. First Run is taking its own booth at the July Video Software Dealers Assn. Convention in Los Angeles—another first.



by Seth Goldstein

U.K. Indie Distributors Group Formed

BY SAM ANDREWS

LONDON—Nine of Britain's smaller independent video distributors have formed a new alliance "to protect the commercial, business, and legal interests of its members."

The British Independent Video Distributors Alliance (BIVDA) is described as "an informal grouping of modestly sized independent labels" and is intended to pool resources and information where appropriate.

BIVDA chairman Martin Nash, who heads Nouveaux Pictures, said the new body is not intended as a rival to the well-established British Video Assn., which represents most Hollywood majors in the U.K.

"The BIVDA is here to give the small, independent, sell-through labels a little bit more influence over the areas of the business which most affect us, and these are largely different from those which concern the mainstream video industry," he says.

Founders include Arena Films, Arrow Entertainment, Fabulous Films, Nouveaux, Sovereign Entertainment, Art House Productions, Connoisseur Video, guerrilla films, and Second Sight.

The main emphasis, Nash says, was in negotiating deals with suppliers of such services as sleeve printing, duplication, and advertis-

ing. The BIVDA would be representing a catalog of more than 800 titles representing sales of about 500,000 units a year.

But he added that just as important was the BIVDA's role as a mouthpiece to "safeguard our interests and to ensure our direct involvement in matters which affect us."

The indie distributors' move comes as U.K. independent video rental retailer body the Entertainment Software Retailers Alliance (ESRA) announced it would try to set up a buying group for smaller stores. The ESRA represents 50 chains with some 1,700 outlets. It is now keen to attract affiliated members from the mom-and-pop sector.

Director general Derek Mann says that while the U.K.'s video sector rose 15% to 1.4 billion pounds (\$2.29 billion) in 1998, the smaller stores have not fared as well because they have been unable to negotiate the discounts available to the chains.

A buying group would offer a commercial benefit to smaller video retailers and so encourage them to join the ESRA. The plan would have one of the U.K.'s four national video wholesalers make the purchases, says Mann. "It could help to create the level playing field the independents need to survive and prosper."

MERCHANTS & MARKETING

She's Scarlett, With An Update

SCARLETT OF THE '90s: When the judges asked "Scarlett" contestant **Clarissa Jacobson** her name, in a long Southern drawl she answered, "Why, it's Scarlett O'Hara." When they asked

again, she repeated the response.

The transformation of the 20-something aspiring Los Angeles actress into the tough-as-nails heroine of "Gone With The Wind" won her the title of "Scarlett O'Hara of the '90s." The contest was conducted by Warner Home Video and MGM Home Entertainment to support the first-ever sell-through pricing of "Gone With The Wind" last fall. The winner was picked in mid-February.

Jacobson says she entered the contest after seeing a casting notice in Back Stage West looking for a feisty and flirtatious female.

"Everyone at work says I can be like that," she notes.

While admitting she's not a die-hard fan, Jacobson says she's seen the movie countless times and has read the novel and a book about the making of the film.

"Vivian Leigh did such an incredible job," says Jacobson, "Scarlett is a spoiled brat, but she's also lovable. I like doing comedic

work and made up this whole routine about how she would be today." What she came up with sounds like an Aaron Spelling leading lady.

Wearing a green satin dress she purchased for a dollar, her curly red hair teased into a frenzy, a cell phone pressed to her ear, and a Chanel bag hanging from her shoulder, Jacobson entered the audition by yelling at someone at the other end of the line. When she was done, she turned to the judges and said, "You know what it's like running a Fortune 500 company today."

Her approach was an immediate (Continued on next page)



JACOBSON

SHELF TALK



by Eileen Fitzpatrick

Top DVD Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY					
No. 1					
1	NEW		RUSH HOUR (PG-13) (24.98)	New Line Home Video/Warner Home Video N4717	Jackie Chan Chris Rock
2	NEW		SOLDIER (R) (19.99)	Warner Home Video 16958	Kurt Russell
3	1	2	RONIN (R) (24.98)	MGM/UA Home Video/Warner Home Video 67439	Robert De Niro
4	NEW		EVER AFTER: A CINDERELLA STORY (PG-13) (34.98)	FoxVideo 0392	Drew Barrymore Anjelica Huston
5	2	3	SNAKE EYES (R) (29.99)	Paramount Home Video 33541	Nicolas Cage Gary Sinise
6	5	4	JOHN CARPENTER'S VAMPIRES (R) (26.99)	Columbia TriStar Home Video 60306	James Woods Daniel Baldwin
7	6	11	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
8	3	2	URBAN LEGEND (R) (26.99)	Columbia TriStar Home Video 03091	Alicia Witt Rebecca Gayheart
9	7	9	ARMAGEDDON (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10008	Bruce Willis Ben Affleck
10	NEW		FRIDAY (R) (24.98)	New Line Home Video/Warner Home Video N3019	Ice Cube Chris Tucker
11	4	3	PRACTICAL MAGIC (PG-13) (24.98)	Warner Home Video 16322	Sandra Bullock Nicole Kidman
12	8	12	LETHAL WEAPON 4 (R) (24.98)	Warner Home Video 16075	Mel Gibson Danny Glover
13	9	6	THE TRUMAN SHOW (PG) (29.99)	Paramount Home Video 33112	Jim Carrey Laura Linney
14	10	12	THE NEGOTIATOR (R) (24.98)	Warner Home Video 16750	Samuel L. Jackson Kevin Spacey
15	11	4	ROUNDERS (R) (29.98)	Miramax Home Entertainment/Buena Vista Home Entertainment 10015	Matt Damon Edward Norton
16	15	13	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley
17	12	14	THE MASK OF ZORRO (PG-13) (29.98)	Columbia TriStar Home Video 62169	Antonio Banderas Anthony Hopkins
18	NEW		JACKIE CHAN'S FIRST STRIKE (R) (24.98)	New Line Home Video/Warner Home Video N4456	Jackie Chan
19	16	15	U.S. MARSHALS: SPECIAL EDITION (R) (24.99)	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
20	17	9	OUT OF SIGHT (R) (34.98)	Universal Studios Home Video 20340	George Clooney Jennifer Lopez

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
No. 1								
1	1	5	MULAN	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated	1998	G	26.99
2	2	4	ANTZ	Dreamworks Home Entertainment Universal Studios Home Video 83668	Woody Allen Sharon Stone	1998	PG	26.99
3	3	53	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
4	7	8	TAE-BO WORKOUT	Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
5	6	13	THE WEDDING SINGER	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore	1997	PG-13	14.98
6	9	6	TEKKEN: THE MOTION PICTURE	A.D.V. Films 001	Animated	1999	NR	19.98
7	5	6	PLAYBOY'S GIRLFRIENDS	Playboy Home Video Universal Music Video Dist. PBV0837	Various Artists	1999	NR	19.98
8	20	2	PLAYBOY VIDEO CENTERFOLD: THE DAHM TRIPLETS	Playboy Home Video Universal Music Video Dist. PBV0838	Various Artists	1999	NR	19.98
9	10	19	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
10	4	4	CITY OF ANGELS	Warner Home Video 16320	Nicolas Cage Meg Ryan	1998	PG-13	19.98
11	12	11	THE PARENT TRAP	Walt Disney Home Video Buena Vista Home Entertainment 1055	Dennis Quaid Natasha Richardson	1998	PG-13	22.99
12	18	14	DR. DOLITTLE	FoxVideo 2762	Eddie Murphy	1998	PG-13	19.98
13	8	36	THE BIG CHILL: 15TH ANNIVERSARY EDITION ◆	Columbia TriStar Home Video 01892	William Hurt Glenn Close	1983	R	14.95
14	14	3	TELETUBBIES: NURSERY RHYMES	Warner Family Entertainment Warner Home Video B3750	Various Artists	1999	NR	14.95
15	11	3	MTV: CELEBRITY DEATHMATCH ROUND 1	MTV Home Video Sony Music Video 51619	Various Artists	1999	NR	12.98
16	15	16	'N THE MIX WITH 'N SYNC ▲	BMG Video 65000	'N Sync	1998	NR	19.95
17	13	16	ARMAGEDDON	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck	1998	PG-13	19.99
18	17	2	MTV: CELEBRITY DEATHMATCH ROUND 2	MTV Home Video Sony Music Video 50038	Various Artists	1999	NR	12.98
19	NEW		THE AVENGERS '67 BOX SET 4	A&E Home Video New Video Group 17150	Patrick Macnee Diana Rigg	1967	NR	29.95
20	19	4	GREAT EXPECTATIONS	FoxVideo 4492	Ethan Hawke Gwyneth Paltrow	1998	R	14.98
21	16	4	JACKIE BROWN	Miramax Home Entertainment Buena Vista Home Entertainment 1355803	Pam Grier Samuel L. Jackson	1997	R	22.95
22	23	6	NOSFERATU THE VAMPIRE	Anchor Bay Entertainment SV10641	Klaus Kinski Isabelle Adjani	1978	R	14.98
23	RE-ENTRY		ANIMAL HOUSE ◇	Universal Studios Home Video 66000	John Belushi Tom Hulce	1976	R	19.95
24	NEW		BABY HUEY'S GREAT EASTER ADVENTURE	Harvey Home Entertainment Columbia TriStar Home Video 03350	Joseph Bologna Maureen McCormick	1998	G	19.95
25	RE-ENTRY		THE LAST EMPEROR ◇	Artisan Entertainment 7715	John Lone Joan Chen	1987	PG-13	24.98
26	RE-ENTRY		THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
27	35	27	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19.95
28	26	15	BACKSTREET BOYS: NIGHT OUT WITH THE BACKSTREET BOYS ▲	Jive/Zomba Video 41657	Backstreet Boys	1998	NR	19.95
29	21	13	THE MASK OF ZORRO	Columbia TriStar Home Video 21693	Antonio Banderas Anthony Hopkins	1998	PG-13	19.95
30	32	127	LADY AND THE TRAMP	Walt Disney Home Video Buena Vista Home Entertainment 582	Animated	1955	G	26.99
31	34	6	BJORK: VOLUMEN	Elektra Entertainment 40199	Bjork	1998	NR	19.98
32	NEW		EVER AFTER: A CINDERELLA STORY	FoxVideo 0392	Drew Barrymore Anjelica Huston	1998	PG-13	19.98
33	33	18	SOUTH PARK: 3-PACK VOLUME 2	Rhino Home Video Warner Home Video 36562	Animated	1998	NR	39.98
34	RE-ENTRY		JERRY SPRINGER-THE BEST OF	Real Entertainment 6509	Jerry Springer	1998	NR	14.99
35	22	4	MERCURY RISING	Universal Studios Home Video 83590	Bruce Willis Alec Baldwin	1998	R	14.98
36	37	17	SMALL SOLDIERS	Dreamworks Home Entertainment Universal Studios Home Video 84018	Kirsten Dunst Gregory Smith	1998	PG-13	22.99
37	27	4	U.S. MARSHALS	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes	1998	R	19.98
38	28	6	KISS: SECOND COMING ▲	PolyGram Video 80063005917	Kiss	1998	NR	29.98
39	25	13	GOOD WILL HUNTING	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck	1997	R	22.95
40	38	9	METALLICA: CUNNING STUNTS	Elektra Entertainment 40202	Metallica	1998	NR	19.98

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Kids Star In Homemade Videos In Teletubbies Contest

STAR BRIGHT: Toddlers who love to watch "Teletubbies" may soon be able to see themselves on the tube. That's right: Tinky Winky, Dipsy, Laa-Laa, and Po, the rainbow-hued cherubs whose stomachs are TV screens, will be showing home videos of the 10 grand-prize winners in the nationwide "Star In Your Own Teletubbies Contest," which runs through June 1.

The consumer competition is the first major promotional event tied in to the release of a Teletubbies tape, "Teletubbies Nursery Rhymes." The hour-long, exclusive-to-video cassette, priced at \$14.95, is being released by Ragdoll Productions (U.K.) Ltd., itsy bitsy Entertainment Co., PBS Kids, and Warner Home Video.

To enter the contest, parents, day-care centers, and play groups are to send in a home video of their children singing or acting out their favorite nursery rhymes. Each of the 10 grand-prize winners receives a custom-made "Nursery Rhymes" cassette, with the kids' footage included. Each also wins a complete Teletubbies video library, which includes "Here Come The Teletubbies,"

"Dance With The Teletubbies," and "Teletubbies' Favorite Things," due in stores May 11.

A total of 51 first-prize winners, from each state and the District of Columbia, get the library. In fact, no one goes away empty-handed. Each eligible entrant receives a free "Tubbies" video just for participating.

KEYS TO THE KINGDOM: Niche marketing opportunities can be invaluable to special-interest kid-vid vendors. For example, WGBH Boston Video's "Nova: Kingdom Of The Seahorse" is tied to a popular, long-running exhibit at Chicago's Shedd Aquarium called "Seahorse Symphony."

The tie-in has resulted in brisk sales of the 60-minute title at Shedd's gift shop. Better still, it helps the cause of these fantastical endangered ocean creatures, since a portion of the proceeds benefit Project Seahorse, an international conservation effort.

The \$22 "Kingdom Of The Seahorse," which originally aired as an installment of the PBS series "Nova," is excerpted and shown on video screens at two points in the exhibit.



by Moira McCormick

One includes an interview with Project Seahorse chief **Amanda Vincent**. "People come out of the exhibit asking where they can get the video," says Shedd Aquarium spokeswoman **Amy Ritter**.

"Kingdom Of The Seahorse" gets indirect promotional help from the CD tied to the exhibit, called "Seahorse Serenade." The \$10 disc features 13 minutes and 45 seconds of

the original music played at the exhibit area. It was scored by **Chicago Symphony Orchestra** composer-in-residence **Augusta Thomas** and is also featured for sale in the symphony's gift shop.

Ritter says this year will see more marketing opportunities for the exhibit and its merchandise. Among them is the possibility of a video/CD cross-promotion.

KIDBITS: Warner Home Video's "Real Wheels" line just keeps rolling. "There Goes A Dump Truck," 17th in the series, will street June 15 at a suggested retail price of \$9.93. While supplies last, retailers can purchase

13 of the titles with an on-pack toy premium ("Dump Truck" is not among them.)

Sony Wonder's "Doors Of Wonder" gets its newest addition March 30. "Mama Do You Love Me?" by **Barbara Joosse**, the tale of an Inuit child and mother, runs 30 minutes and is priced at \$12.98 for VHS and \$24.98 for DVD. It includes an in-pack coupon booklet good for more than \$100 in savings from Carnival Cruise Lines, Golden Books, Kindercare, and Pearle Vision, among others. Sony Wonder is cross-promoting the title with other "Mama" licensees, including makers of toys, puppets, board books, calendars, and notecards.

Billboard

MARCH 20, 1999

Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			No. 1		
1	1	4	THERE'S SOMETHING ABOUT MARY (R)	FoxVideo 0178	Ben Stiller Cameron Diaz
2	5	2	SNAKE EYES (R)	Paramount Home Video 335413	Nicolas Cage Gary Sinise
3	4	3	ANTZ (PG)	Dreamworks Home Entertainment Universal Studios Home Video 83668	Woody Allen Sharon Stone
4	2	5	RUSH HOUR (PG-13)	New Line Home Video Warner Home Video N4687	Jackie Chan Chris Tucker
5	6	2	PRACTICAL MAGIC (PG-13)	Warner Home Video 16322	Sandra Bullock Nicole Kidman
6	8	3	ROUNDERS (R)	Miramax Home Entertainment Buena Vista Home Entertainment 159313	Matt Damon Edward Norton
7	3	7	THE TRUMAN SHOW (PG)	Paramount Home Video 35597	Jim Carrey Laura Linney
8	NEW		RONIN (R)	MGM/UA Home Video Warner Home Video M907439	Robert De Niro
9	9	3	JOHN CARPENTER'S VAMPIRES (R)	Columbia TriStar Home Video 03014	James Woods Stephen Baldwin
10	7	4	MULAN (G)	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated
11	12	8	OUT OF SIGHT (R)	Universal Studios Home Video 83408	George Clooney Jennifer Lopez
12	10	9	BLADE (R)	New Line Home Video Warner Home Video N4685	Wesley Snipes
13	11	10	LETHAL WEAPON 4 (R)	Warner Home Video 16075	Mel Gibson Danny Glover
14	13	8	HOW STELLA GOT HER GROOVE BACK (R)	FoxVideo 2767	Angela Bassett Whoopi Goldberg
15	NEW		URBAN LEGEND (R)	Columbia TriStar Home Video 1 2309	Alicia Witt Rebecca Gayheart
16	15	7	54 (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1595803	Mike Myers
17	14	11	SIX DAYS, SEVEN NIGHTS (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 1527803	Harrison Ford Anne Heche
18	16	6	SLUMS OF BEVERLY HILLS (R)	FoxVideo 4110379	Marisa Tomei Alan Arkin
19	NEW		PECKER (R)	New Line Home Video Warner Home Video N4712	Edward Furlong Christina Ricci
20	17	14	THE NEGOTIATOR (R)	Warner Home Video 6692	Samuel L. Jackson Kevin Spacey

◆ 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.

SHELF TALK

(Continued from preceding page)

attention grabber.

"I had such a great time that I was talking about it for weeks afterwards. Everyone else was treating this like a beauty contest," she recalls, "and I thought that I didn't do the right thing."

Part of the contest required the women to come up with a response to Rhett Butler's immortal line "Frankly, my dear, I don't give a damn." Like a true '90s power woman, Jacobson's comeback was "You will give a damn when I drag your ass to court."

Her comic talents made her the hands-down winner, says a Warner spokeswoman. Judges included a representative from the Elite Model Agency and **Patrick Curtis**, who played **Melanie Wilkes'** baby son in the movie.

For her winning routine, Jacobson was awarded \$2,500, a supply of Chanel cosmetics, a \$1,000 Bloomingdale's shopping spree, and the praise of her family and friends back home in Minnesota. Accompanied by her sister, the pair spent all but two bits of the Bloomingdale's prize.

MANGA FIGHTS AGAIN: Under a new distribution deal with Rykodisc Distribution Partners, anime supplier Manga Video is about to unleash "Fist Of The North Star," a 12-volume set of the popular Japanese television series. Manga titles were previously distributed by PolyGram Video.

The first volume, featuring three episodes, will be available in stores this month at \$19.95 list. A new cassette follows each month thereafter.

"Fist" debuts with a number of Internet promotions in which fans can enter three different contests and win a catalog of Manga CD-ROM titles. Also up for grabs is a trip to Hollywood to appear as a guest voice on a future "Fist" episode. The site can be accessed at www.manga.com.

In addition, on-foot shoppers who purchase the title can receive a free "Fist Of The North Star" poster and a Manga CD-ROM not available in stores. The offer is included in the first 2,500 units shipped to stores.

Billboard

MARCH 20, 1999

Top Kid Video

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			No. 1		
1	1	5	MULAN Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99
2	4	27	TELETUBBIES: DANCE WITH THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3748	1998	14.95
3	22	3	TELETUBBIES: NURSERY RHYMES Warner Family Entertainment/Warner Home Video B3750	1999	14.95
4	2	17	LION KING II: SIMBA'S PRIDE Walt Disney Home Video/Buena Vista Home Entertainment 8804	1998	26.99
5	3	170	LADY AND THE TRAMP Walt Disney Home Video/Buena Vista Home Entertainment 582	1955	26.99
6	10	27	TELETUBBIES: HERE COME THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3747	1998	14.95
7	7	7	BLUE'S CLUES: ABC'S AND 123'S Nickelodeon Video/Paramount Home Video 835743	1998	9.95
8	5	13	POKEMON: I CHOOSE YOU, PICKACHU Viz Video/Pioneer Entertainment 0001D	1998	14.98
9	6	17	MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video/Warner Home Video 36519	1998	19.96
10	16	5	BLUE'S CLUES: RHYTHM AND BLUE Nickelodeon Video/Paramount Home Video 835753	1998	9.95
11	8	13	BLUE'S CLUES: BLUE'S BIRTHDAY Nickelodeon Video/Paramount Home Video 838873	1998	9.95
12	9	23	SCOOBY-DOO ON ZOMBIE ISLAND Warner Family Entertainment/Warner Home Video H1424	1998	19.96
13	24	3	BARNEY: SING & DANCE WITH BARNEY Barney Home Video/The Lyons Group 2030	1999	14.95
14	18	17	POCAHONTAS II: JOURNEY TO A NEW WORLD Walt Disney Home Video/Buena Vista Home Entertainment 12743	1998	26.99
15	20	17	KIKI'S DELIVERY SERVICE Buena Vista Home Entertainment	1998	19.99
16	13	45	ANASTASIA FoxVideo	1997	26.98
17	15	23	BLUE'S CLUES: STORY TIME Nickelodeon Video/Paramount Home Video 838883	1998	9.95
18	RE-ENTRY		BARNEY'S BIG SURPRISE! Barney Home Video/The Lyons Group 2023	1998	19.99
19	14	25	BARNEY'S GREAT ADVENTURE PolyGram Video 40045005765	1997	22.95
20	19	17	BLUE'S CLUES: ARTS AND CRAFTS Nickelodeon Video/Paramount Home Video 839163	1998	9.95
21	12	19	QUEST FOR CAMELOT Warner Family Entertainment/Warner Home Video 1607	1998	22.95
22	11	55	HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99
23	NEW		MARY-KATE & ASHLEY: YOU'RE INVITED TO A MALL PARTY Dualstar Video/WarnerVision Entertainment 454304	1999	12.95
24	17	175	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99
25	NEW		MARY-KATE & ASHLEY: YOU'RE INVITED TO A COSTUME PARTY Dualstar Video/WarnerVision Entertainment 454305	1999	12.95

◆ 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.

CANADA INDIE PROGRAM REVIEWED

(Continued from page 54)

ation of the [SRDP]," says Michel Normandeau, manager of SDRP. "We decided to use the momentum of the ending of the agreements to make sure that the program is efficient in terms of responding to the objectives of the government and of the industry. We will get the results of the evaluation by June. Then we will sit down with the industry and discuss the best way to [proceed]."

Industry sources suggest that SDRP bureaucrats are wary of FACTOR'S meager rate of recoupment from some of its programs. Says one source, "It's not that MUSICACTION is better [operated], but the dynamics of the music industry are different in Quebec than in English Canada. In Quebec, there's a solid foundation of independent production companies and distributors. English Canada doesn't have that."

A former FACTOR director, Alexander Mair (president of Attic Music Group), notes, "The returns from loans to [independent] artists are embarrassingly low."

He adds, "FACTOR was developed as an industrial strategy for Canadian independent labels and companies. However, after the [government] announced it would support musicians nationally, the majority of funds seem to have gone to artists and, in some cases, to artists' management companies [operating as labels]."

In 1998, FACTOR handed out \$5.8 million Canadian (\$3.8 million) to such prominent Canadian acts as Great Big Sea, Holly Cole, Prairie Oyster, Sloan, Rusty, Choclair, Rheostatics, and V.I.P. Additionally, business development grants for provincial organizations and specialized music-distribution grants were available.

Despite the costs, Canadian broadcasters have griped that there has been little quality airplay material originating from FACTOR programs. "FACTOR's focus should be on releasing fewer but better quality CDs," says Gary Slaughter, president of Standard Radio Inc.

FACTOR'S executive director, Heather Ostertag, concurs, saying, "We're now revamping our jury process so it will be more difficult [to attain loans]. We want to now finance fewer projects. We recognized there's a [domestic music] glut in the marketplace, which was corroborated by the low rate of recoupment."

Several industry figures contend that the SDRP should give far more emphasis to infrastructure funding, particularly in distribution and marketing.

"What we really need is to have stronger Canadian-owned companies," says Bernie Finkelstein, president of indie True North Records and chairman of CIRPA.

"[Funding] project-by-project is no longer relevant. We need a strong, independent, Canadian-owned [label] sector, and there isn't one. I'm not advocating taking money away from artist [projects], but let's now look at structural financing and helping [independent] companies."

FACTOR's 11-member board, with its five broadcasters, has also drawn criticism from independent labels. "FACTOR should be under the control exclusively of the music industry," insists Mair.

However, Ostertag points out that

"broadcasters bring a skills set and expertise to FACTOR that are not there in the same way amongst the music industry. Also [broadcast] contributions [to FACTOR/MUSICACTION] have grown because those involved have spread the word amongst other broadcasters."

Finkelstein is angered that FACTOR president J.J. Johnston, who is also VP of programming for Standard Radio, suggested last month during an industry seminar that the supply of commercial Canadian content (CanCon) is often uneven. "Here's the president of FACTOR talking about how there's not enough Canadian content," says Finkelstein. "That's a weird thing for the president to say, although it's understandable coming from a member of [the Canadian Assn. of Broadcasters]."

Counters Johnston, "[Finkelstein] doesn't have any right to question my commitment to this organization. I'm very committed to increased funds for the music industry and to the continued administration of FACTOR. What I said was that there are times when the supply of CanCon is better with certain radio formats and times when there's nothing available, like what's happening with [domestic] alternative music now."

MULCAHY

(Continued from page 55)

"What I would like to see is a positive dialogue between the industry and government with the clear objective of creating the right competitive environment in which to provide customers with the best shopping experience." In this way, he said, the U.K. industry "will have a better chance of taking on the rest of the world—and winning."

Mulcahy called the impressive rate of growth of sales over the Internet in the U.S. a clear sign of things to come in Europe, although he pointed out that "half the U.K.'s top 50 retailers still have no online presence." Retailers should take the successful examples of direct insurance and banking and the "staggering" progress of U.S.-based Internet book/music/video retailer Amazon as proof of how customers react quickly to new trading concepts.

The following day (March 4), delegates were addressed by Borders Group Inc. CEO Phil Pfeffer during a session on "The Current State Of The American Retail Sector." Borders has three U.K. stores, with plans for another five announced; it also owns the 26-outlet bookseller Books etc. "We have extensive plans," Pfeffer said, "to introduce Borders Books & Music stores throughout the U.K."

Pfeffer also told delegates that, in addition to its stores in the U.S., U.K., Singapore, and Australia, Borders would open a store in New Zealand in 1999. The Borders CEO insisted that there is no conflict between this international expansion and the company's increasing E-commerce activity.

"We see only advantages for our customers and our company in expanding both our bricks-and-mortar business and our business on the World Wide Web. We see the opportunity for E-commerce to play a key role in our branding strategy."

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036.

MARCH

March 13-14, **West Coast Musical Theatre Conference**, presented by Broadway on Sunset, Los Angeles Theatre Center, Los Angeles. 818-760-2057.

March 13-17, **14th Annual Winter Music Conference**, Fontainebleau Hilton Resort and Towers, Miami Beach. 954-563-4444.

March 15, **Third Annual Touchstone Awards**, presented by Women in Music, Broadway Ballroom, Marriott Marquis, New York. 212-679-5523.

March 15, **LIFEbeat/Winter Music Conference Fundraising Celebration Of The History Of Dance**, Albion Hotel, Miami. 212-965-8900.

March 15, **Swelllegant Elegance**, a salute to Cole Porter with Harvey Fierstein, New York City Gay Men's Chorus, K.T. Sullivan, and Uptown Express, Carnegie Hall, New York. 212-247-7800.

March 15-16, **GAMEXecutive**, Fairmont Hotel, San Jose, Calif. 949-380-8382, www.gdconf.com.

March 15-19, **Game Developers Conference**, Convention Center, San Jose, Calif. 949-380-8382, www.gdconf.com.

March 16, **Recording Industry Assn. Of America's Diamond Awards Presentations**, New York. 202-775-0101.

March 18, **Songwriter Showcase**, presented by the Songwriters Hall of Fame and the National Academy of Popular Music, Life, New York. 212-957-9230.

March 18, **A&R Round Table**, sponsored by the Assn. of Independent Music Publishers, Hotel Sofitel, Los Angeles. 818-842-6257.

March 19, **11th Annual Tamika Reggae Awards**, Madison Square Garden Theater, New York. 718-525-8345.

March 21, **Academy Of Motion Picture Arts And Sciences Awards**, Shrine Auditorium, Los Angeles. 310-247-3000.

March 21, **Hollywood Stock Exchange And Excite Rock The Academy Awards**, benefiting the

Entertainment Industry Foundation, House of Blues, Hollywood. 310-550-1701.

March 23-24, **10th Annual Digital Engineering Conference**, Hasbrouk Heights, N.J. 703-907-7600.

March 24, **Ninth Annual Variety/Schroders Media Conference**, Plaza Hotel, New York. 212-492-6082.

March 24, **Gospel Music Assn. Dove Awards**, Nashville. 615-242-0303.

March 24, **Impact Record Pool 20th Anniversary Awards Dinner**, honoring Lionel Ridenour, Paul A. Stewart, and Reginald H. Jones, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. 323-292-6611.

March 24, **Licensing Online And New Technology Panel**, sponsored by the Assn. of Independent Music Publishers, Dillon's Restaurant, New York. 212-758-6157.

March 24-26, **Making News: An Executive Seminar In Broadcast Journalism**, sponsored by the National Assn. of Broadcasters, Swiss Hotel, Atlanta. 202-775-2559.

March 25-26, **Entertainment Lawyers Think Tank And Conference**, sponsored by the Sedona Conference, Poco Diablo, Sedona, Ariz. 520-639-3904.

March 26, **Soul Train Music Awards**, Shrine Auditorium, Los Angeles. 310-858-8232.

March 26, **Songwriting Series**, presented by Songwriters in the Round, Hollywood East Music Group, and the University of Miami's Music Therapy Department, Miami. 305-284-3650.

March 27, **13th Annual Genesis Awards**, Beverly Hilton Hotel, Beverly Hills, Calif. 818-501-2275.

March 27, **Your Backstage Pass To The Record Industry**, presented by Silver Lining Entertainment, Fairmont Hotel, New Orleans. 888-836-8086.

March 28, **Annual Conscious Entertainment Awards Show And Dinner**, benefiting the One Child Our Village Scholarship Program, Roosevelt Hotel, Hollywood. 323-290-9283.

March 30, **A.B.I.G. Night Out**, a fundraiser for the Christopher Wallace Memorial Foundation, Pier 60, Chelsea Piers, New York. 212-777-1570.

March 30, **SESAC/New York Songwriter Showcase**, Gold Rush, New York. 212-586-3450.

Update

CALENDAR

APRIL

April 2, **Songwriting Series**, presented by Songwriters in the Round, Hollywood East Music Group, and the University of Miami's Music Therapy Department, Miami. 305-284-3650.

April 9, **Eighth Annual Music Video Production Assn. Awards**, Egyptian Theater, Hollywood. 323-660-9311.

April 19, **Songwriters Guild Of America Annual Awards**, honoring Ervin Drake, Wyndham Bel Age Hotel, West Hollywood. 323-462-1108.

April 20-22, **Billboard International Latin Music Conference & Awards**, Fontainebleau Hilton Resort and Towers, Miami Beach. 212-536-5002.

GOOD WORKS

FORE PLAY: On March 22, the Los Angeles chapter of the National Academy of Recording Arts and Sciences will host its second golf tournament at the Valencia (Calif.) Country Club. Those set to tee off to raise money for the chapter's educational and professional programs include **Taj Mahal, Eddie Van Halen, Smokey Robinson, Peabo Bryson, Alice Cooper, Rick Dees, Celine Dion, Jimmy Jam, Terry Lewis, Amy Grant, and David Foster.** Contact: **Art Arellano** at 310-392-3777.

On April 22, the third annual **Vince Neil**-hosted Sklyar Neil Memorial Gold Tournament will be held at the Malibu (Calif.) Country Club. It will raise money for the Neil Bogart Memorial Laboratories and the T.J. Martell Foundation in honor of Neil's daughter, who died from stomach cancer at age 4. Contact: **Jeff Albright** at 818-508-6874.

SOMETHING ABOUT MARY LEE'S CORVETTE: Wild Pitch recording act **Mary Lee's Corvette** will perform an acoustic set March 23 at the Pennsylvania Coalition Against Domestic Violence Conference, being held at the Penn State Conference Center in Johnstown. Contact: **Carla Sacks** at 212-741-1000.

EASTER SEALED WITH A KISS: Airing in most markets March 27 and 28, this year's Easter Seals TV special will feature musical performances by **Chicago, the Beach Boys Family & Friends, and the Clark Family**, as well as guests like **Tom Bosley, Adam West, Vanna White, Maria Conchita Alonso, Donna Mills, and Kenan Thompson.** The organization is celebrating its 80th year helping disabled people gain greater independence. Contact: **Yvonne Cooke** at 212-727-8444.

FOR THE RECORD

Chris DiCrocce's World Wide Web site address was incorrectly given in a story in the March 6 issue. The correct address is flyboyrecords.com.

LIFELINES

BIRTHS

Boy, Brooklyn Joseph, to **Victoria Adams** and **David Beckham**, March 4 in London. Mother is a member of Spice Girls. Father is an agent at the Rosebud Agency.

MARRIAGES

Kathryn Ann Tomasino to **Arthur "Art" Charles Good**, Feb. 27 in Catalina Island, Calif. Bride is business manager for "JazzTrax," a weekly syndicated smooth jazz radio show distributed by United Stations Radio Networks. Groom is host of "JazzTrax."

DEATHS

Horace Tapscott, 64, of cancer, Feb. 27 in Los Angeles. Tapscott was a jazz pianist, composer, and conductor for more than four decades. He grew up in Los Angeles' Central Avenue jazz scene and played with Eric Dolphy, Don Cherry, Lionel Hampton, and Ornette Coleman. The scene was recently chronicled in a University of California Press book titled "Central Avenue Sounds," to which Tapscott contributed an essay. He got his big

break playing trombone in Gerald Wilson's jazz orchestra in 1956 after sharpening his skills in the U.S. Air Force military band. In 1961, he founded the Union of God's Musician and Artist Ascension, an umbrella organization that supported arts and cultural education in Los Angeles. He dedicated his life to teaching youngsters who couldn't afford music lessons, many of whom joined his Pan-African Peoples Arkestra. Tapscott signed with Arabesque Recordings in 1995 and released "Aiee! The Phantom." His most recent recording was "Thoughts Of Dares Salaam." Nimbus Records has released some live collections as well. He was awarded the first lifetime achievement by the Leimert Park Jazz Festival in 1997.

Eddie Dean, 91, of emphysema, March 4 in West Lake Village, Calif. Dean was a '50s country artist and western actor best known for writing "I Dreamed Of A Hill-Billy Heaven," a hit for Tex Ritter in 1961. Dean was founder of the Academy of Country Music and a member of the Cowboy Hall of Fame (see story, page 4).

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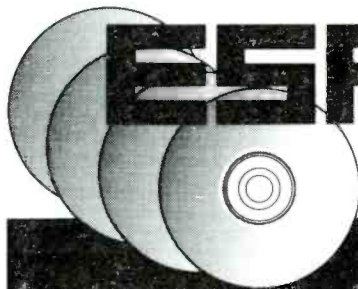
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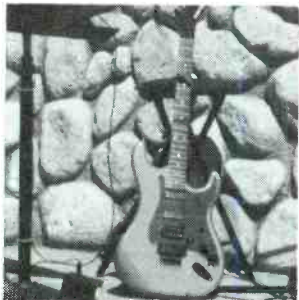
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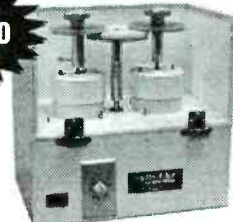
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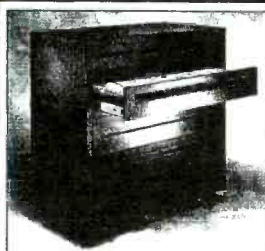
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SONY PLANS REVAMP

(Continued from page 54)

network-centric society of the 21st century."

After April 1, Sony's core electronics business will be divided into companies focusing on home networks, personal information technology, and core technology and networks, as well as the existing division Sony Computer Entertainment (SCE). Sony will set up a "digital network solutions" structure to create a network platform for providing customers with digital content in areas such as music, movies, and financial services.

Sony will also cut its 70 existing manufacturing facilities to 55 by March 2003. In addition, Sony will privatize SMEJ, Sony Chemical Corp., and Sony Precision Technology. The parent company, which holds

*The basic theme
of the restructuring
is to prepare
Sony for the
coming 'network-
centric era'*

71% of the stock in publicly listed SMEJ, plans to acquire the rest of the shares by Jan. 1, 2000. Existing stockholders will be issued Sony Corp. shares in exchange for SMEJ holdings if amendments to Japan's Commercial Code are approved in time by the Diet, Japan's parliament.

Making SMEJ a wholly owned subsidiary will make it easier for Sony to turn around its Japanese music operation, which has recently reported poor results, notes Michael Leichsenring, an analyst at Towa Securities. "That will probably take a couple of years," he says. "I think the parent company got a little bit impatient with the way they were handling the music business."

Reflecting Japan's weak music market and a lack of major hits, SMEJ's sales for the March-September 1998 business term fell 9.9% to 48.4 billion yen (\$356.5 million). Pretax profit was down 93.4% to 491 million yen (\$3.6 million), while profit after tax fell 88.4% to 355 million yen (\$2.6 million). The results would have been worse had it not been for dividend income from SMEJ group companies. Lower sales plus large-scale promotional spending on new acts and other sales-related expenses resulted in an operating loss of 2.4 billion yen (\$17.7 million). SMEJ has a market share of some 17%.

SCE, now split 50/50 between SMEJ and Sony Corp., will also become a full Sony Corp. subsidiary; in a statement, Sony says it plans to "strengthen ties" between the music and computer entertainment arms. A key factor in the restructuring is the need to finance the next generation of SCE's PlayStation development, according to analysts here. The PlayStation reportedly accounts for 46% of Sony's consolidated profits.

Sony also said it will strengthen group management by improving its headquarters' strategic function and speeding up management processes to achieve what it terms "value creation management."

Programming

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RICK TORCASSO IS NAMED president of the Research Group. He previously was VP of programming for CBS Radio. A former Research Group executive confirms that Jacor-owned Critical Mass Media stepped in and saved the company from bankruptcy last December.

THE FEDERAL COMMUNICATIONS COMMISSION (FCC) has announced it will turn a blind eye to any minority-recruitment problems, at least for now. Although the FCC is proposing new Equal Employment Opportunity (EEO) rules, until those regulations are on the books it will throw out any such complaints it receives. The Rev. Jesse Jackson's Rainbow-PUSH Coalition has made regular use of the EEO process, frequently filing complaints against stations whose licenses were up for renewal. The FCC's move was announced in a decision granting license renewals to seven Jacor stations in San Diego, which was protested by Jackson's group. More than a dozen such complaints are outstanding. The process of adopting new EEO rules, meanwhile, continues to move forward. Last week, comments on the FCC's proposal were filed by such diverse groups as the National Organization for Women and the American Federation of Television and Radio Artists. The final comment period closes March 31, after which the FCC will craft its plan. The U.S. Circuit Court of Appeals for the District of Columbia ruled last April that the old regulations were unconstitutional.

THE JACOR/CLEAR CHANNEL MERGER is giving the Federal Communications Commission a chance to take a closer look at Clear Channel's pickup of five Syracuse, N.Y., stations in a swap with Cox. A review is being conducted to see if Clear Channel would control too much of the market with its acquisition of country WBBS and its four sister stations. According to BIA Research, 40% of local ad dollars are being spent at the five stations.

IN OTHER CORPORATE NEWS, the Justice Department has reached a deal with Capstar to allow the company to go forward with its purchase of Triathlon Broadcasting, but it has to sell five Wichita, Kan., stations—oldies KEYN, jazz KWSJ, N/T KNSS, N/T KFH, and sports KQAM—to Connoisseur Communications in order to meet ownership limits. Capstar will get to keep country KZSN and AC KRBB to go with its current Wichita lineup of top 40 KKRD and album KRZZ. Purchase Broadcasting and Essembee Inc. are merging their coastal Florida and Alabama stations to create one company. Gulf Coast Broadcasting will be made up of AC WCSN Pensacola, Fla.; country WPGG Evergreen, Ala.; and several AMs.

THE DALLAS-BASED USA RADIO NETWORK is the latest radio company to file an initial public offering (IPO). By selling 100,000 shares, it will raise up to \$1 million in a limited offering open to Texas residents only. It will use the money to help pay for new programming
(Continued on next page)

Study: Country Fans Discontented Top 40 Gains Favor Over Oldies As Second-Choice Format

This story was prepared by Phyllis Stark, managing editor of Country Airplay Monitor.

A recent Internet study by programming veteran Bruce Clark says country listeners are generally dissatisfied with current music but even more unhappy with country radio. The study also draws the surprising conclusion that top 40 has replaced oldies as country fans' second-choice format.

Clark's World Wide Web site, CountryRadio.Net, recently conducted a national study of 1,996 country music listeners, ages 18-54, and their attitudes about the format. Clark, the former operations manager of WXBM Pensacola, Fla., will unveil the survey during the upcoming Country Radio Seminar in Nashville but gave Bill-

board/Country Airplay Monitor an exclusive preview.

Respondents had bought, listened to, or watched country music during the previous week. All the participants listed country as their No. 1 choice of music but not necessarily their only choice. Clark says respondents were qualified "to ensure that the sample base was not tainted by professional survey takers or by people who do not fit the stated profile for the project."

Among the findings:

- Only 45.7% of respondents indicated that country radio has gotten better over the last year, compared with 53% who said the music has gotten better. "As we become more about big business and less about the music and the fans, we see that the listeners and fans can sense this," says Clark.

"Country fans are country fans for several reasons, and the shift away from the closeness of country radio and country artists is starting to show. [Not] every artist, DJ, or radio station is falling prey to this; however, a good many are, and we can see the results in both sales and ratings."

- Top 40 was the panel's second-choice format, followed by oldies. Clark says top 40 "has gotten away from a 'too hip for the room' attitude. A lot of the urban influences have gone away, and we are back to songs talking about real life. I don't think we have seen a shift from oldies but rather a new round of defectors from [country], this time a little younger and looking for perhaps a little more tempo."

- Only 31% of the respondents could name all the air personalities of their favorite country station, and 16% couldn't name any of the personalities from their favorite country station.

- Most respondents (62%) said they wanted more information about the artists, and the same percentage wanted more back-announcing.

- As for the age-old battle of classic vs. new country, Clark says, there is an 80% demand for more "older music" on the radio, but that means library tracks from today's hitmakers, not veteran acts.

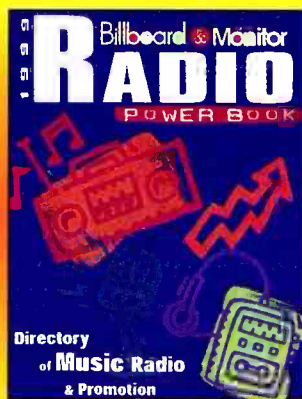
- CMT was the No. 1 choice in music video channels, followed by VH1. Clark says, "This could be fueled by the fact that VH1 has featured several country artists over the past 12 months."

- More than 80% of respondents had bought country albums in the last 30 days, and 83% planned to buy music in the next 30 days. More than 43% had bought country albums over the Internet, and an additional 22% were open to it.



On Broadway. New York radio veteran Broadway Bill Lee has signed a new two-year contract with dance outlet WKTU, which will have the jock on the air through at least February 2001. Previously, he was the anchor of the morning zoo show at KMEL San Francisco. Lee began his radio career in Hartford, Conn., at WTIC-FM. He received the New York Air Award for best afternoon show in 1988. Lee, center, is pictured with WKTU PD Frankie Blue, left, and station GM Scott Elberg.

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1	1	1	18	ANGEL WARNER SUNSET 1362/REPRISE	SARAH MCLACHLAN 3 weeks at No. 1
2	2	3	10	WRITTEN IN THE STARS CURB/ROCKET 566918/ISLAND	ELTON JOHN & LEANN RIMES
3	3	5	10	FAITH OF THE HEART UNIVERSAL SOUNDTRACK CUT	ROD STEWART
4	4	2	22	I'M YOUR ANGEL JIVE 42557	R. KELLY & CELINE DION
5	6	4	24	TRUE COLORS FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
6	5	6	28	FROM THIS MOMENT ON MERCURY 466450	SHANIA TWAIN
7	9	13	12	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA ALBUM CUT	'N SYNC
8	7	7	19	HANDS ATLANTIC ALBUM CUT	JEWEL
9	12	9	10	LOVE OF MY LIFE WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. MICHAEL W. SMITH
10	10	10	33	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT	BACKSTREET BOYS
11	8	8	19	WHEN YOU BELIEVE DREAMWORKS 59022/GEFFEN	WHITNEY HOUSTON & MARIAH CAREY
12	13	12	62	TRULY MADLY DEEPLY COLUMBIA 78723	SAVAGE GARDEN
13	11	11	26	I'LL BE ATLANTIC 84191	EDWIN MCCAIN
14	17	18	8	I STILL BELIEVE COLUMBIA 79093	MARIAH CAREY
15	14	16	8	ANGEL OF MINE ARISTA 13590	MONICA
16	20	23	4	BELIEVE WARNER BROS. 17119	CHER
17	15	15	58	YOU'RE STILL THE ONE MERCURY 568452	SHANIA TWAIN
18	18	17	61	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	BACKSTREET BOYS
19	19	21	7	FOREVER MORE (I'LL BE THE ONE) GTSP ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
20	16	14	33	THIS KISS WARNER BROS. 17247	FAITH HILL
21	22	22	6	ALL I HAVE TO GIVE JIVE 42562	BACKSTREET BOYS
22	21	19	16	THE LAST DAY WARNER BROS. ALBUM CUT	MARILYN SCOTT
23	23	25	21	IRIS WARNER SUNSET SOUNDTRACK CUT/REPRISE	GOO GOO DOLLS
				HOT SHOT DEBUT	
24	NEW	1	1	THE PRAYER 556 MUSIC ALBUM CUT/ERG	CELINE DION WITH ANDREA BOCELLI
25	27	29	3	DON'T TOUCH ME THERE RIVER NORTH ALBUM CUT	CRYSTAL BERNARD

Adult Top 40

T. WK	L. WK	2 WKS	WKS ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				No. 1	
1	1	1	22	ANGEL WARNER SUNSET 1362/REPRISE	SARAH MCLACHLAN 7 weeks at No. 1
2	2	2	25	SLIDE WARNER BROS. ALBUM CUT	GOO GOO DOLLS
3	5	6	13	EVERY MORNING LAVA ALBUM CUT/ATLANTIC	SUGAR RAY
4	4	4	34	SAVE TONIGHT WORK ALBUM CUT/ERG	EAGLE-EYE CHERRY
5	6	7	23	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20
6	3	3	27	LULLABY SMG ALBUM CUT/COLUMBIA	SHAWN MULLINS
7	8	9	20	KISS ME SQUINT 79101/COLUMBIA	SIXPENCE NONE THE RICHER
8	7	5	22	HANDS ATLANTIC ALBUM CUT	JEWEL
9	10	13	8	BELIEVE WARNER BROS. 17119	CHER
10	9	8	29	JUMPER ELEKTRA 64058/EEG	THIRD EYE BLIND
11	11	12	19	YOU GET WHAT YOU GIVE MCA ALBUM CUT	NEW RADICALS
12	13	11	47	IRIS WARNER SUNSET SOUNDTRACK CUT/REPRISE	GOO GOO DOLLS
13	12	10	29	MY FAVORITE MISTAKE A&M ALBUM CUT/INTERSCOPE	SHERYL CROW
14	15	16	23	SWEETEST THING ISLAND ALBUM CUT/MERCURY	U2
15	20	21	16	FLY AWAY VIRGIN ALBUM CUT	LENNY KRAVITZ
16	17	17	60	I'LL BE LAVA 84191/ATLANTIC	EDWIN MCCAIN
17	14	14	15	IT'S ALL BEEN DONE REPRISE ALBUM CUT	BARENAKED LADIES
18	18	18	28	INSIDE OUT RCA ALBUM CUT	EVE 6
19	19	19	50	REAL WORLD LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20
20	22	23	8	MARIA BEYOND ALBUM CUT	BLONDIE
21	23	25	7	RUN HOLLYWOOD SOUNDTRACK CUT/ATLANTIC	COLLECTIVE SOUL
22	16	15	11	UNSENT MAVERICK ALBUM CUT/REPRISE	ALANIS MORISSETTE
23	21	22	18	CRUSH RCA ALBUM CUT	DAVE MATTHEWS BAND
24	24	26	8	AT THE STARS ELEKTRA ALBUM CUT/EEG	BETTER THAN EZRA
				AIRPOWER	
25	26	31	4	ANYTHING BUT DOWN A&M ALBUM CUT/INTERSCOPE	SHERYL CROW

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 66 adult contemporary stations and 76 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 900 adult top 40 detections for the first time. © 1999, Billboard/BPI Communications.

Radio

PROGRAMMING

Lex & Terry Stage A Bitchin' Brawl

Syndicated Duo Finds Success In Female Wrestling Matches

BY DYLAN SIEGLER
NEW YORK—Syndicated radio duo Lex and Terry log their entry in this year's low-brow sweepstakes with Bitch Brawl, an amateur women's wrestling contest set for April 10 in Jacksonville, Fla.

Inspired by the everyday "front yard cat fight"—which, according to Lex and Terry, is a common and sought-after phenomenon among their listeners—the Bitch Brawl solicits female contestants eager to "kick each other's ass and let the

Moroccan Shrine, sold out to eager Lex and Terry listeners in a single day, according to Terry, proving indeed that if you build it, they will come.

"We thought it was mainly men—but it's not," Lex notes. Perhaps surprisingly, the audience is diverse in terms of gender and fashion sense. Lex says, "People wear anything from tuxedos to baseball caps."

The show's production staff will be chartering buses to bring listeners from the show's affiliate markets to the Jacksonville event—communities as far away as a seven-hour drive.

While there was no Bitch Brawl last year, this is the third and largest Bitch Brawl spawned by Lex and Terry. As the syndicated reign of "Lex & Terry: America's Most Wanted Call-In Show" expands, so does the excitement for Bitch Brawl. The duo says that payer-view representatives will be scouting this year's event and that a videotape of the event will be available for sale this year.

The Bitch Brawl contestants are interviewed personally by Lex and Terry, some of them on the air. "We look for attitude more than anything," says Terry. "We gravitate toward the girls who can't go to a bar without getting in some sort of altercation."

There are two weight classes, be-



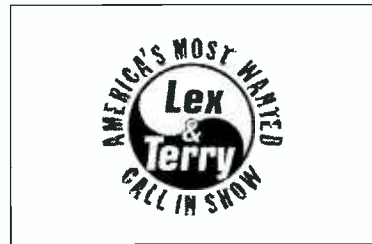
LEX AND TERRY

low 150 pounds and above, and no special appearance requirements. The largest contender in past Bitch Brawls weighed in at 262 pounds, according to Lex and Terry.

"With one-minute rounds, there are no major injuries," assures Lex, "though people do get bloodied up and some egos are bruised." Terry adds that headgear is worn to prevent hair-pulling. This year, World Wrestling Federation reigning champion Sable will be on hand for the event, and up-and-coming Dallas band Skwee-G is set to play.

"This event is one of the things we always look forward to doing because you feel a little bit seedy when you're there. We don't mean anything by it, and people know that," says Terry.

In a moment that could reveal the secret to Lex and Terry's success, he continues, "We were just screwing around, and this turned out to be a major attraction."



rest of us watch," say the hosts.

"If you drive down the street and see two women fighting in someone's front yard, you feel like you're seeing something you're not supposed to," says Lex, who notes that replicating that authenticity is a goal. "None of the girls in the Bitch Brawl have any formal training."

Drooling in anticipation yet? Too bad. Tickets for the event, sponsored by anchor station KTXQ (Q102) Fort Worth, Texas, and to be held in the 2,000-seat Jacksonville

NEWSLINE

(Continued from preceding page)

and put its content on the Internet. The network provides news, music, and talk programming to 1,200 stations nationwide... Meanwhile, Radio One may file its IPO by month's end.

WHEN CHANCELLOR CLOSED ON KKFR (Power 92) Phoenix last year, the prevailing gossip was that Steve Smith—who as VP of programming for Emmis Broadcasting was locked in bitter radio wars with Chancellor in New York and L.A.—would not continue to consult KKFR. Not only did Chancellor maintain its relationship with Smith; he's now Chancellor's senior VP of programming. Smith, who will maintain his outside consultancy, will report to Chancellor chief programming officer Steve Rivers. He'll focus on the group's top 40, R&B, and R&B oldies stations.

IN OTHER PROGRAMMING NEWS, Rich Hawkins, operations manager for Capstar's AC/classic rock combo KXYX/KPLN San Diego, is named VP of programming for Capstar's Western region. Capstar has also confirmed the hiring of the Research Group's Jason Kane as president of its "virtual radio" unit, Star System.

THE CINCINNATI ENQUIRER REPORTS that Jacor's lawsuit against WKRQ (Q102) Cincinnati VP/GM Jim Bryant has ended with Bryant's admission that he was behind a local listener-complaint campaign last spring against Jacor-owned cross-town outlets WEBN/WOFX. As part of the out-of-court settlement, Bryant sent a letter to 1,000 national and retail accounts admitting that the complaints were fakes. Bryant also paid Jacor a "six-figure" sum, according to the paper.

ON THE HEELS OF some of its best ratings ever, Jefferson-Pilot has extended the contract of WSTR (Star 94) Atlanta PD Dan Bowen to 2002.

WKU NEW YORK MORNING PERSONALITY Hollywood Hamilton was let go after station management discovered that he attempted to fix the outcome of an on-air contest Feb. 25. "Hollywood Hamilton is a talented broadcaster," says VP/GM Scott Elberg. "However, WKU will not tolerate any activity by its personnel that violates the trust New York listeners have placed in our station and its contests and promotions." Hamilton, who admits attempting the fix as a favor to his longtime publicist, has accepted the management decision.

DOUG "THE GREASEMAN" TRACHT, the morning man recently fired from classic rock WARW Washington, D.C., (Billboard, March 13) has been pursuing damage control in the wake of his racially charged comments about the dragging death of James Byrd Jr. in Texas. Tracht hooked up with Rock Newman, a former boxing promoter and friend of former D.C. mayor Marion Barry. Newman arranged for a press conference March 3 at National City Christian Church, where Tracht started his series of *mea culpas*. Tracht expressed "profound shame, humiliation, and sorrow" about his "insensitive, hurtful, racist-sounding words." He said he would "try for as long as it takes to demonstrate my sorrow and remorse." He then apologized: first to the Byrd family, then to the African-American community at large, to which he offered, "I am willing to entertain suggestions of any form as to how I might begin to repair the damage my words have caused." He continued, apologizing to his listeners, friends, colleagues, and wife. Tracht, who made the rounds of local talk shows to continue his apologies, is already the target of a listener drive to boycott any station that might conceivably plan to put him back on the air.

Dexter Holland, still experiencing a post-show high after playing in front of thousands of Offspring fans in Portugal, admits his busy schedule would be too much if he didn't love his job.

"They are slave drivers around here. I'm just a pawn in their game. It's like, 'Do these interviews, shoot this video, get onstage and sing, do some more interviews, and then maybe we'll let you sleep,'" Holland says. "Sometimes it seems unbearable. But then you play a show in Warsaw where they don't even speak English but are singing along to your songs and dancing like maniacs. I'm just a suburban kid from Orange County, so that kind of shit blows me away."

Contributing to the band's continued populari-

ty is its ability to pump out clever singles. The first one from "Americana" is "Pretty Fly (For A White Guy)," No. 30 on this issue's Modern Rock Tracks. "It's a general observation of kids I see in my



neighborhood. They're the white suburban mall kids who buy the FUBU and Hilfiger clothes and adopt an image they think is cool. They buy into the glamour they see on MTV. It's hard to find an

identity, but it's also a spoofable phenomenon."

The McG-directed "Pretty Fly" video is also earning accolades, especially the main character. "We wanted Seth Green, but he was busy. We had a day to go through an audition tape of unknowns. The last of five guys made me laugh, but he'd never done anything. It was a crashshoot but must have been fate. He was perfect and named Guy."

Radio is already loving the second song, the No. 4 "Why Don't You Get A Job?," which Holland says was also inspired by his neighborhood observations. "A common situation is some guy getting stoned and laying around waiting for his band to get big while his girl pays rent. I never did that, of course, but I know a lot of people who are or have."

Billboard®

MARCH 20, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
No. 1 5 weeks at No. 1				
1	1	9	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
2	2	14	ONE MY OWN PRISON	CREED WIND-UP
3	3	18	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY
4	4	9	WHISKEY IN THE JAR GARAGE INC.	METALLICA ELEKTRA/VEEG
5	12	2	MAS TEQUILA RED VOODOO	SAMMY HAGAR MCA
6	5	2	FREE GIRL NOW TOM PETTY AND THE HEARTBREAKERS ECHO	WARNER BROS.
7	6	5	FLY AWAY 5	LENNY KRAVITZ VIRGIN
8	8	7	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
9	7	6	TURN THE PAGE GARAGE INC.	METALLICA ELEKTRA/VEEG
10	9	31	DRAGULA HELLBILLY DELUXE	ROB ZOMBIE GEFFEN/INTERSCOPE
11	13	8	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE GEFFEN/INTERSCOPE
12	15	6	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA
AIRPOWER				
13	16	23	ONLY A FOOL BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA
14	14	8	YOU BLEW ME OFF BOO-TAY	BARE JR. IMMORTAL/EPIC
15	10	10	LEECH EVE 6	EVE 6 RCA
16	11	8	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	THE FLYS DELICIOUS VINYL/TRAUMA
AIRPOWER				
17	21	22	HAPPY PILLS HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
AIRPOWER				
18	17	21	MALIBU CELEBRITY SKIN	HOLE DGC/INTERSCOPE
19	25	30	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
20	23	20	HAUNTING ME DARKEST DAYS	STABBING WESTWARD COLUMBIA
21	29	37	DIZZY DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS.
22	33	2	HEY HEY THE ORIGINAL BAD COMPANY ANTHOLOGY	BAD COMPANY ELEKTRA/VEEG
23	27	29	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE
24	19	13	SLIDE DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS.
25	28	31	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC
26	22	15	FREE TRAIN	TRAIN AWARE/COLUMBIA
27	30	34	FREAK OF THE WEEK HEY ALBUM	MARVELOUS 3 HIFI/ELEKTRA/VEEG
28	20	11	KICKIN' MY HEART AROUND BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA
29	26	18	STILL RAININ' WANDER THIS WORLD	JONNY LANG A&M/INTERSCOPE
30	38	2	ANTHEM FOR THE YEAR 2000 NEON BALLROOM	SILVERCHAIR EPIC
31	31	32	VINTAGE EYES SECOND COMING	SECOND COMING CAPITOL
32	39	2	WANDER THIS WORLD WANDER THIS WORLD	JONNY LANG A&M/INTERSCOPE
33	24	19	SELLING MY SOUL REUNION	BLACK SABBATH EPIC
34	35	28	PRETTY FLY (FOR A WHITE GUY) AMERICANA	THE OFFSPRING COLUMBIA
35	37	35	LOTUS UP	R.E.M. WARNER BROS.
36	NEW ▶	1	FLY LOUDEMOUTH	LOUDEMOUTH HOLLYWOOD
37	36	27	POWERTRIP POWERTRIP	MONSTER MAGNET A&M/INTERSCOPE
38	32	26	NOW THAT YOU'RE GONE THINGS WE DO	INDIGENOUS PACHYDERM
39	34	25	I DON'T LIKE THE DRUGS (BUT THE DRUGS LIKE ME) MECHANICAL ANIMALS	MARILYN MANSON NOTHING/INTERSCOPE
40	NEW ▶	1	SHAKIN' AND A BAKIN' WHATCHA GONNA DO HONKY?	HONKY TOAST 550 MUSIC/ERG

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 111 Mainstream rock stations and 74 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1999, Billboard/BPI Communications.

Billboard®

MARCH 20, 1999

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
No. 1 8 weeks at No. 1				
1	1	15	EVERY MORNING 14:59	SUGAR RAY LAVA/ATLANTIC
2	2	24	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY
3	3	4	ONE MY OWN PRISON	CREED WIND-UP
4	7	8	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA
5	5	6	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
6	8	11	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE
7	12	15	PRaise YOU YOU'VE COME A LONG WAY, BABY	FATBOY SLIM SKINT/ASTRALWERKS
8	4	3	MALIBU CELEBRITY SKIN	HOLE DGC/INTERSCOPE
9	11	14	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA
10	6	5	FREAK OF THE WEEK HEY ALBUM	MARVELOUS 3 HIFI/ELEKTRA/VEEG
11	10	9	LEECH EVE 6	EVE 6 RCA
12	14	12	CRUSH BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA
13	9	7	FLY AWAY 5	LENNY KRAVITZ VIRGIN
14	13	10	NEVER THERE PROLONGING THE MAGIC	CAKE CAPRICORN/MERCURY
15	16	16	HEAD THE THRILL KISSER	TIN STAR V2
16	15	13	ONE HIT WONDER SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
AIRPOWER				
17	29	2	NEW GO SOUNDTRACK	NO DOUBT WORNER/ERG
18	23	26	BETTER DAYS (AND THE BOTTOM DROPS OUT) MOBILE ESTATES	CITIZEN KING WARNER BROS.
19	18	23	LEVEL ON THE INSIDE 001	DOVETAIL JOINT AWARE/C2
20	25	32	DIZZY DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS.
21	22	24	SHEEP GO TO HEAVEN PROLONGING THE MAGIC	CAKE CAPRICORN/MERCURY
22	19	18	MY FAVOURITE GAME GRAN TURISMO	THE CARDIGANS STOCKHOLM/MERCURY
23	26	25	PRISONER OF SOCIETY THE LIVING END	THE LIVING END REPRISE
24	20	19	SPECIAL VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
25	21	22	SECRET SMILE FEELING STRANGELY FINE	SEMISONIC MCA
26	28	30	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC
27	35	2	ANTHEM FOR THE YEAR 2000 NEON BALLROOM	SILVERCHAIR EPIC
28	24	21	YOU GET WHAT YOU GIVE MAYBE YOU'VE BEEN BRAINWASHED, TOO	NEW RADICALS MCA
29	32	34	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE GEFFEN/INTERSCOPE
30	27	27	PRETTY FLY (FOR A WHITE GUY) AMERICANA	THE OFFSPRING COLUMBIA
31	30	28	FAITH THREE DOLLAR BILL Y'ALL	LIMP BIZKIT FLIP/INTERSCOPE
32	36	2	IT'S OVER NOW "THE FACULTY" SOUNDTRACK	NEVE COLUMBIA
33	33	35	ALCOHOL STUNT	BARENAKED LADIES REPRISE
34	NEW ▶	1	SAVE IT FOR LATER "200 CIGARETTES" SOUNDTRACK	HARVEY DANGER ISLAND/MERCURY
35	NEW ▶	1	RICK JAMES NO ONE IS REALLY BEAUTIFUL	JUDE MAVERICK/REPRISE
36	39	22	DRAGULA HELLBILLY DELUXE	ROB ZOMBIE GEFFEN/INTERSCOPE
37	34	37	HAUNTING ME DARKEST DAYS	STABBING WESTWARD COLUMBIA
38	31	29	SWEETEST THING THE BEST OF 1980-1990	U2 ISLAND/MERCURY
39	NEW ▶	1	MY NAME IS THE SLIM SHADY LP	EMINEM AFTERMATH/INTERSCOPE
40	NEW ▶	1	LET'S MAKE A DEAL DANGERMAN	DANGERMAN 550 MUSIC/ERG



HITS! IN TOKIO

Week of February 28, 1999

- Every Morning / Sugar Ray
- Pretty Fly (For A White Guy) / The Offspring
- Ex-Factor / Lauryn Hill
- Believe / Cher
- Hikarinasasuhoue / Mr. Children
- Praise You / Fatboy Slim
- Anyone At All / Carole King
- Marie / Solveig
- Tender / Blur
- I Don't Want To Miss A Thing / Aerosmith
- Take On Me / Reel Big Fish
- Heaven / Glen Scott
- Enjoy Yourself / A+
- You Get What You Give / New Radicals
- No Scrubs / TLC
- Movin' On Without You / Hikaru Utada
- I'm Yours / Quincy Jones Featuring Siedah Garrett & El DeBarge
- Push Upstairs / Underworld
- Leaving On A Jet Plane / Chantal Kreviazuk
- Mystical Machine Gun / Kula Shaker
- Who's Been Sleeping / Swing Out Sister
- Big Big World / Emilia
- Ain't No Mountain High Enough / Jocelyn Brown
- Kickin' My Heart Around / The Black Crowes
- I Still Believe / Mariah Carey
- Heaven / Satoshi Tomiie Featuring Danny Madden
- Beyond The Century / Adiemus
- Maria / Blondie
- Only For You / Sakura
- Wait A Minute / Jon Spencer Blues Explosion
- ...Baby One More Time / Britney Spears
- Cigarettes Will Kill You / Ben Lee
- Sonosupode / The Brilliant Green
- Omlote Man / Carlinhos Brown
- 5, 6, 7, 8 / Steps
- Angel Of Mine / Monica
- Another Way / Tevin Campbell
- It's All Been Done / Barenaked Ladies
- There Goes The Neighborhood / Sheryl Crow
- Garasunotobira / Jav Jav
- So Pure / Alanis Morissette
- Kokodekushite / Ringo Shiina
- Asagamatakuru / Dreams Come True
- A Puzzle / Mio
- Changes / 2Pac
- Unforgivable Sinner / Lene Marlin
- Eurodisco / Bis
- Body Movin' / Beastie Boys
- Take Me There / Blackstreet And Mya Featuring Mase and Blinky Blink
- Fly Away / Lenny Kravitz

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at: <http://www.j-wave.co.jp>

Elton John, LeAnn Rimes Find Fateful Chemistry In 'Written In The Stars'

IN THE STARS: When **LeAnn Rimes** was told that **Elton John** was on the phone, she knew a prank when she heard one.

"I was on tour and had just checked out of my hotel room and was walking through the lobby when they handed me the phone and said, 'It's Elton,'" she recalls. "I said, 'Yeah, right.'"

Fortunately, Rimes dared to make certain, and she found Sir Elton not only on the telephone for real but with an invitation.

"I was shaking at first, but he was really nice," Rimes says. "He told me he was doing this project, 'Aida,' and asked me if I wanted to do a duet with him. Who can turn that down? I said, 'Sure,' right then and there. I was thrilled."

The result of that fateful call is "Written In The Stars," the first single from "Aida," an upcoming Disney stage musical for which John and **Tim Rice**—who previously collaborated with John on "The Lion King"—wrote the music.

The powerful, hit-ripened album, "Elton John & Tim Rice's Aida," is due March 23 on Rocket Records and



JOHN AND RIMES

hosts more than a dozen recording artists interpreting the pair's songs, including **Boyz II Men**, **Shania Twain**, **James Taylor**, **Kelly Price**, **Sting**, **Spice Girls**, **Tina Turner**, **Janet Jackson**, and **Lenny Kravitz** (Billboard, Feb. 20).

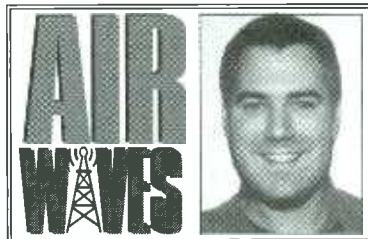
"LeAnn was my first choice for 'Written In The Stars,'" John says. "I wanted to get people I knew were great singers, and I've been crazy about LeAnn since her first record, 'Blue.'"

"LeAnn has a unique voice and talent that complement Elton's very well. We felt that the two together would work beautifully," says **Derek MacKillop**, executive VP/GM of Rocket. "And we all agreed that the first single should be the big ballad from the show. It all worked out wonderfully."

Not surprisingly, AC radio was entranced by the pairing, too. When the song—produced by **Peter Collins**—was released in early January, it garnered the most first-week adds of any song in AC chart history. This issue, it rests at No. 2. It debuted on The Billboard Hot 100 last issue at No. 37, moving this issue to No. 29.

Says **Vance Dillard**, PD of AC **WPCH** Atlanta, "No. 1, you have a heritage artist in Elton John, which certainly got our attention, and then you add the crossover success that LeAnn Rimes has had. If you go to her biggest AC hit, 'How Do I Live,' it's still testing very well and being played as a recurrent across the country."

AC KOST Los Angeles music director **Johnny Chiang** says, "Add to those two names the fact that it's produced really well—very rich, very lush—and I think the song is like anything **Celine Dion** would do today. It would take a massive blunder either by radio or the label for it not to reach No. 1."



by Chuck Taylor

It doesn't hurt the potential of "Written In The Stars" that it draws from both sides of the demographic spectrum: the well-established, seasoned John linked with the young and developing Rimes.

"The call-out on this record is being driven by 35- to 39-year-old females, but it's not scoring bad with the younger end, either," says **Sam Elliot**, PD of adult top 40 **KISN** Salt Lake City, which has "In The Stars" in heavy rotation. "With LeAnn being as hot as she's been over the last two years, she may bring Elton a little to the more contemporary side. It helps him continue to reinvent himself and reach some people who might not traditionally listen to an Elton John record."

"It would be so boring if you switched on the radio and heard artists like me all the time," John says. "It's great to hear from new people, and there are so many great ones coming through, like **Kelly Price**, **Dru Hill**, **Shania**, and **LeAnn**, who are all quality acts that will be around for a long time."

John is certainly qualified to speak on the topic of longevity. Perhaps the most significant feat of all for "Written In The Stars" is that with its Hot 100 entry at No. 37 in the March 13 issue, the song extends one of the most enduring records in the Billboard record books: John is the only artist in history to have scored a top 40 hit for a lofty 30 consecutive years. (**Elvis Presley** is in second place with 22 consecutive years, from 1956 through 1977.) It's a feat in which John takes great pride.

"It really is a phenomenal thing," he says. "It hasn't been a conscientious effort on my part; it's just that I'm a very prolific artist. I like to stay busy. I like to write; I really love to do what I do."

"The secret of it is that I'm still a fan," he adds. "I go out and buy CDs every week. I listen to so much stuff, and I'm a big supporter of young acts and new acts because it keeps the older acts on their toes."

"His talent has sustained him. He makes hit records," sums up **Mark**

Hamlin, PD of AC **WNND** Chicago. "Ever since he turned things around for himself—I guess it's been about 10 years now—I can't think of a record he has released that hasn't been a hit. There's no doubt that he's the most predominant staple we have for this format."

"I think he uses the mediums that are available to him," offers **WPCH's** **Dillard**. "When videos became popular, he got right into that. He's been involved with movies like 'The Lion King,' which in my mind served as a relaunch for Elton. He is so versatile and willing to try new things—and then always seems to come up with the right combination. His material is timeless, from 'Your Song' to 'Written In The Stars.'"

Adds Chiang at **KOST**, "He's the AC side of **Madonna** in terms of artists that know how to reinvent themselves."

Rimes, too, has forged a successful path from her country roots to the AC/pop playing field. In addition to her 12 appearances on Hot Country Singles & Tracks, she scored a No. 1 AC hit and No. 2 Hot 100 hit in 1997 with "How Do I Live." "Looking Through Your Eyes" hit the top 20 of both charts. She also garnered top five AC airplay last year with "Looking Through Your Eyes."

"LeAnn obviously came into the business through country, though she doesn't sound country with the stuff that's crossed over into AC," says **WNND's** **Hamlin**. "I think she's very talented, and if they continue to market her correctly, she could be a major star at AC as well."

"I don't really think that LeAnn has an image as any one particular brand of artist," says **Scott Taylor**, operations manager/PD of AC **KOSI** Denver. "AC has come a long way, and country has been so big; I see it as a welcome refreshment to have artists like LeAnn and **Shania** and even **Garth Brooks** cross over. I just look at how a song fits into the mood, and LeAnn fits here perfectly."

Rimes says that the crossover success has been important to her from the start, "because I listen to all kinds of music. I pretty much grew up on country all my life, but my biggest influences were **Judy Garland** and **Barbra Streisand**. I've always wanted to emulate [Streisand's] career; no matter what kind of music you listen to, you know her name and that she's a brilliant artist."

Still, Rimes remains sensitive to country radio's historic reluctance to allow its own to leave the nest.

"Hopefully, radio and the fans will continue to let me do this and realize that I'm not turning my back on anyone," Rimes says. "I just want to broaden my horizons and try to keep myself from being boxed in. If you look at the artists who are really successful, they have two genres of music, like AC and top 40 or R&B and top 40. I'd like to do that, too."

Top 40 Tracks™

T. WK	L. WK	2 WKS	WKS ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	11	BELIEVE WARRNER BROS. No. 1 3 weeks at No. 1	CHER
2	5	5	9	EVERY MORNING LAVA/ATLANTIC	SUGAR RAY
3	3	4	17	BABY ONE MORE TIME JIVE	BRITNEY SPEARS
4	2	2	17	SLIDE WARNER BROS.	GOO GOO DOLLS
5	4	3	17	ANGEL WARNER SUNSET/REPRISE	SARAH MCLACHLAN
6	6	6	17	SAVE TONIGHT WORK/ERG	EAGLE-EYE CHERRY
7	7	7	17	MIAMI COLUMBIA	WILL SMITH
8	9	10	11	ANGEL OF MINE ARISTA	MONICA
9	8	8	17	HAVE YOU EVER? ATLANTIC	BRANDY
10	15	16	4	KISS ME SQUINT/COLUMBIA	SIXPENCE NONE THE RICHER
11	16	20	4	NO SCRUBS LAFACE/ARISTA	TLC
12	11	13	14	BACK 2 GOOD LAVA/ATLANTIC	MATCHBOX 20
13	13	14	12	ALL I HAVE TO GIVE JIVE	BACKSTREET BOYS
14	12	12	17	JUMPER ELEKTRA/EEG	THIRD EYE BLIND
15	14	11	17	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA	'N SYNC
16	10	9	17	LULLABY SMG/COLUMBIA	SHAWN MULLINS
17	20	25	6	FLY AWAY VIRGIN	LENNY KRAVITZ
18	17	15	17	HANDS ATLANTIC	JEWEL
19	19	17	17	IRIS WARNER SUNSET/REPRISE	GOO GOO DOLLS
20	23	30	5	I STILL BELIEVE COLUMBIA	MARIAH CAREY
21	18	23	6	NOBODY'S SUPPOSED TO BE HERE ARISTA	DEBORAH COX
22	21	19	17	I'LL BE LAVA/ATLANTIC	EDWIN MCCAIN
23	34	—	2	THE ANIMAL SONG HOLLYWOOD/COLUMBIA	SAVAGE GARDEN
24	22	18	17	LATELY PENDULUM/RED ANT	DIVINE
25	24	27	17	DOO WOP (THAT THING) RUFFHOUSE/COLUMBIA	LAURYN HILL
26	25	22	17	INSIDE OUT RCA	EVE 6
27	29	37	4	WE LIKE TO PARTY! GROOVILICIOUS/STRICTLY RHYTHM	VENGABOYS
28	26	24	16	YOU GET WHAT YOU GIVE MCA	NEW RADICALS
29	31	—	2	HEARTBREAK HOTEL ARISTA	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
30	28	29	14	CAN I GET A... DEF JAM/MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) & JA
31	27	21	17	MY FAVORITE MISTAKE A&M/INTERSCOPE	SHERYL CROW
32	33	32	17	TOO CLOSE ARISTA	NEXT
33	35	—	2	STAY THE SAME C2	JOEY MCINTYRE
34	30	31	17	REAL WORLD LAVA/ATLANTIC	MATCHBOX 20
35	32	38	16	LUV ME, LUV ME FLYTE TYME/MCA	SHAGGY FEATURING JANET
36	NEW	—	1	WHAT IT'S LIKE TOMMY BOY	EVERLAST
37	40	—	2	AT THE STARS ELEKTRA/EEG	BETTER THAN EZRA
38	37	36	17	ONE WEEK REPRISE	BARENAKED LADIES
39	36	34	17	TOUCH IT UPTOWN/UNIVERSAL	MONIFAH
40	RE-ENTRY	—	14	TAKE ME THERE INTERSCOPE	BLACKSTREET & MYA FEAT. MASE & BLINKY BLINK

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.

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"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

CMT Int'l Establishes Video Awards; BET Gets Into 'Groove'

CMT INTERNATIONAL AWARDS: Handing out awards is a good way to boost an organization's profile in the industry, and CMT International (which has often been overshadowed by its U.S. counterpart, CMT) has now established the first CMT International Video Awards.

The winners were determined by viewer and industry response, as well as decisions made by the CMT International programming staff. Eligible winners were artists with videoclips released in 1998 that entered the CMT International's weekly top 12 countdown. The awards will be given at private receptions in Nashville. **Reba McEntire** has already accepted

the award for CMT Latin America video event of the year for her duet with **Brooks & Dunn**, "If You See Him/If You See Her."

CMT International senior manager of programming **Cecilia Walker** says of the awards, "We wanted to have personal and intimate receptions for the artists and the labels. We actually put together a program for the Pacific Rim feed, where we showed the winning videos." She adds that CMT International expects the awards show to grow into a televised event in the coming years.

Following is the complete list of winners for the CMT International Awards, which are divided by the two regions serviced by the company: the Pacific Rim and Latin America:

CMT PACIFIC RIM

No. 1 video of the year: Alan Jackson, "I'll Go On Loving You."

Female video artist of the year: Shania Twain.

Male video artist of the year: Alan Jackson.

Australian video artist of the year: Gina Jeffreys.

Video group/duo of the year: Brooks & Dunn.

Video event of the year: Faith Hill & Tim McGraw, "Just To Hear You Say That You Love Me."

Rising video star of the year: Dixie Chicks.

Video director of the year: Thom Oliphant.

CMT LATIN AMERICA

No. 1 video of the year: Shania Twain, "You're Still The One."

Female video artist of the year: Shania Twain.

Male video artist of the year: Garth Brooks.

Brazilian video artist of the year: Chitãozinho & Xororó.

Video group/duo of the year:

Video event of the year: Reba McEntire and Brooks & Dunn, "If You See Him/If You See Her."

Rising video star of the year: Cowboy Esprituaus.

Video director of the year: Thom Oliphant.

THIS & THAT: BET has partnered with Fully Loaded/Virgin Records for the compilation "The Best Of Planet Groove," which is set for U.S. release March 23. The 15-song album features studio tracks from artists such as **Janet Jackson**, **Brian McKnight**, **Boyz II Men**, and **Mary J. Blige**. According to BET and Fully Loaded/Virgin, more joint-venture albums from the companies are in the works.

Music video director **Steve Carr** has been tapped to direct "After Friday," the feature-film sequel to "Friday," starring **Ice Cube**, who will return for the sequel. Carr has also signed with Ice Cube's management company, the Firm, for representation for projects other than music videos. Carr is still represented by production company Vilains for videoclip work.

Southern California music video show "Let It Rock" has moved. The new address is 543 Country Club Drive, No. B123, Simi Valley, Calif. 93065.

The Music Video Production Assn. (MVPA) has changed the time for its March 22 screening in New York for the 1999 MVPA Video Awards nominations. The screening—for video of the year and director of the year—will still be held at Post Perfect, but the time has changed from 2 p.m. to 6 p.m.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the rock program "GEAR TV."

TV affiliates: MediaOne Cable in Atlanta, Georgia Tech Cable Network (GTCN), and Georgia State Television (GSTV).

Program length: 30 minutes.

Time slot: 11 p.m. Tuesdays on MediaOne; a rotating schedule on GTCN and GSTV.

Key staffer: Thom Murell, producer/director.

Following are the top five videos for "GEAR TV" for the week of March 8:

1. Sleater-Kinney, "Get Up" (Kill Rock Stars).
2. Rolling Stones, "Memory Motel" (Virgin).
3. Kent, "747" (RCA).
4. Tommy Henriksen, "I See The Sun" (Capitol).
5. Babe The Blue Ox, "Basketball" (RCA).

THE EYE



by Carla Hay



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Lauryl Hill, Ex-Factor
- 2 Foxy Brown, Hot Spot
- 3 Tyrese, Sweet Lady
- 4 Monica, Angel Of Mine
- 5 Whitney Houston, Heartbreak Hotel
- 6 The Roots Feat. Erykah Badu, You Got Me
- 7 112 Feat. Lil'Z, Anywhere
- 8 Jesse Powell, You
- 9 Kelly Price, Secret Love
- 10 Silk The Shocker, It Ain't My Fault
- 11 Total, Sitting Home
- 12 Method Man, Break Ups 2 Make Ups
- 13 Faith Evans, All Night Long
- 14 Timbaland, Lobster & Scrimp
- 15 K-Ci & JoJo, Life
- 16 Usher, Bedtime
- 17 R. Kelly, When A Woman's Fed Up
- 18 Raphael Saadiq & Q-Tip, Get Involved
- 19 Cherokee, Ooh Wee Wee
- 20 Ghetto Mafia, On Da Grind
- 21 Mariah Carey, I Still Believe
- 22 Juvenile, Ha
- 23 Ginuwine, What's So Different
- 24 Blackstreet W/Janet, Girlfriend/Boyfriend
- 25 Pete Rock, Take Your Time
- 26 Shaq Jones, Talk Show Shhh!
- 27 Divine, One More Try
- 28 Shanice, When I Close My Eyes
- 29 Kenny Lattimore, If I Lose My Woman
- 30 Outkast, Da Art Of Storytelling

NEW ONS

- Les Nubians, Les Portes Du Souvenir
- Antuan & Ray Ray, Feelin' It
- Redman, Da Goodness
- Charli Baltimore & Ghostface, Stand Up
- Krazyie Bone, Thug Mentality



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 The Wilkinsons, Fly (The Angel Song)
- 2 Ty Herndon, Hands Of A Working Man
- 3 Wade Hayes, Tore Up From The Floor Up
- 4 Shania Twain, That Don't Impress Me Much

- 5 Dixie Chicks, You Were Mine
- 6 Lari White, Take Me
- 7 The Kinleys, Somebody's Out There Watching
- 8 Chad Brock, Ordinary Life
- 9 Patty Loveless, Can't Get Enough
- 10 Chely Wright, Single White Female
- 11 Collin Raye, Anyone Else
- 12 Sara Evans, No Place That Far
- 13 Kenny Chesney, How Forever Feels
- 14 Shania Twain, Man! I Feel Like A Woman!
- 15 Terri Clark, Everytime I Cry *
- 16 Montgomery Gentry, Hillbilly Shoes
- 17 Garth Brooks, Tearin' It Up
- 18 Jo Dee Messina, Stand Beside Me
- 19 Deana Carter, You Still Shake Me *
- 20 Warren Brothers, Better Man *
- 21 Garth Brooks, It's Your Song
- 22 Andy Griggs, You Won't Ever Be Lonely *
- 23 Sammy Kershaw & Lorie Morgan, Maybe Not Tonight *
- 24 Shane Minor, Slave To The Habit *
- 25 Claudia Church, What's The Matter With You Baby *
- 26 Faith Hill, Let Me Let Go
- 27 Cledus T Judd, Did I Shame My Back For This? *
- 28 Lila McCann, With You *
- 29 Julie Reeves, It's About Time *
- 30 James Prosser, Life Goes On *
- 31 Diamond Rio, Unbelievable
- 32 Neal McCoy, I Was *
- 33 Deryl Dodd, A Bitter End
- 34 Jessica Andrews, I Will Be There For You
- 35 Shane McAnally, Say Anything
- 36 South Sixty Five, No Easy Goodbye
- 37 Shedaizy, Little Good-Byes
- 38 Bellamy Brothers, Some Broken Hearts
- 39 Allison Moorer, A Soft Place To Fall
- 40 Dolly Parton, The Salt In My Tears
- 41 Linda Davis, I'm Yours
- 42 The Tractors, Shortenin' Bread
- 43 Brad Paisley, Who Needs Pictures
- 44 Travis Tritt, No More Looking Over My Shoulder
- 45 Jim Witter, All My Life
- 46 Shania Twain, From This Moment On
- 47 Olivia Newton-John, Precious Love
- 48 Randy Travis, Spirit Of A Boy, Wisdom Of A Man
- 49 Brooks & Dunn, How Long Gone
- 50 Dixie Chicks, There's Your Trouble

NEW ONS

- Linda Davis, From The Inside Out
- Martina McBride, Whatever You Say
- Sons Of The Desert, What About You
- T. Graham Brown, Happy Ever After
- The Great Divide, San Isabella

* Indicates Hot Shots



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Eminem, My Name Is
- 2 Britney Spears, Baby One More Time
- 3 Monica, Angel Of Mine
- 4 2Pac, Changes
- 5 Korn, Freak On A Leash **
- 6 Whitney Houston, Heartbreak Hotel
- 7 Jay-Z Feat. Amil & Ja, Can I Get A...
- 8 DMX, Slippin'
- 9 Orgy, Blue Monday
- 10 Tyrese, Sweet Lady
- 11 Sugar Ray, Every Morning
- 12 Cher, Believe
- 13 Everlast, What It's Like
- 14 R. Kelly, When A Woman's Fed Up
- 15 Lauryl Hill, Ex-Factor
- 16 Madonna, Nothing Really Matters
- 17 Faith Evans, All Night Long
- 18 The Offspring, Pretty Fly (For A White Guy)
- 19 Harvey Danger, Save It For Later
- 20 Juvenile, Ha
- 21 Busta Rhymes, Gimme Some More
- 22 Matchbox 20, Back 2 Good
- 23 Timbaland, Lobster & Scrimp
- 24 Alanis Morissette, Unsent
- 25 No Doubt, New
- 26 'N Sync, (God Must Have Spent) A Little More...
- 27 Fatboy Slim, Praise You
- 28 Lenny Kravitz, Fly Away
- 29 Mariah Carey, I Still Believe
- 30 98 Degrees, The Hardest Thing
- 31 Deborah Cox, Nobody's Supposed To Be Her
- 32 Silk The Shocker, It Ain't My Fault 2
- 33 Garbage, Special
- 34 Backstreet Boys, All I Have To Give
- 35 Hole, Malibu
- 36 Harlem World, I Really Like It
- 37 The Roots Feat. Erykah Badu, You Got Me
- 38 Collective Soul, Run
- 39 Ginuwine, What's So Different
- 40 Dru Hill, These Are The Times
- 41 Jewel, Down So Long
- 42 Brandy, Have You Ever?
- 43 Method Man, Break Ups 2 Make Ups
- 44 Foxy Brown, Hot Spot
- 45 Blackstreet W/Janet, Girlfriend/Boyfriend
- 46 Marcy Playground, Comin' Up From Behind
- 47 The Offspring, Why Don't You Get A Job?
- 48 K-Ci & JoJo, Life
- 49 TLC, Waterfalls

NEW ONS

- Marilyn Manson, Rock Is Dead
- Lit, My Own Worst Enemy



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Cher, Believe
- 2 Sarah McLachlan, Angel
- 3 Sugar Ray, Every Morning
- 4 Goo Goo Dolls, Slide
- 5 Shawn Mullins, Lullaby
- 6 Whitney Houston, Heartbreak Hotel
- 7 Madonna, Nothing Really Matters
- 8 Jewel, Hands
- 9 Shawn Mullins, Shimmer
- 10 Alanis Morissette, Unsent
- 11 Eagle-Eye Cherry, Save Tonight
- 12 Sixpence None The Richer, Kiss Me
- 13 Lenny Kravitz, Fly Away
- 14 Mariah Carey, I Still Believe
- 15 John Mellencamp, I'm Not Running Anymore
- 16 John Mellencamp, I'm Not Running Anymore
- 17 Rolling Stones, Memory Motel
- 18 Matchbox 20, Back 2 Good
- 19 Third Eye Blind, Jumper
- 20 Shania Twain, You're Still The One
- 21 Natalie Imbruglia, Torn
- 22 Elton John & LeAnn Rimes, Written In The Stars
- 23 Garbage, Special
- 24 Brian Setzer Orchestra, Jump Jive An' Walk
- 25 Lauryl Hill, Ex-Factor
- 26 Smash Mouth, Walkin' On The Sun
- 27 Semisonic, Closing Time
- 28 Dave Matthews Band, Crush
- 29 Savage Garden, The Animal Song
- 30 Barenaked Ladies, One Week
- 31 Everlast, What It's Like
- 32 Hole, Malibu
- 33 Collective Soul, Run
- 34 Harvey Danger, Save It For Later
- 35 Matchbox 20, Real World
- 36 Third Eye Blind, Semi-Charmed Life
- 37 Blondie, Maria
- 38 Goo Goo Dolls, Iris
- 39 New Radicals, You Get What You Give
- 40 Aerosmith, I Don't Want To Miss A Thing
- 41 Jewel, You Were Meant For Me
- 42 U2, Sweetest Thing
- 43 Sheryl Crow, My Favorite Mistake
- 44 Tom Petty & The Heartbreakers, Mary Jane...
- 45 Matchbox 20, 3 A.M.
- 46 U2, Where The Streets Have No Name
- 47 Michael Jackson, Billie Jean
- 48 Garbage, Stupid Girl
- 49 Shania Twain, From This Moment On
- 50 Green Day, Time Of Your Life

NEW ONS

- The Black Crowes, Only A Fool

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 20, 1999.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

- The Roots Feat. Erykah Badu, You Got Me

BOX TOPS

- Whitney Houston, Heartbreak Hotel
- Jesse Powell, You
- Faith Evans, All Night Long
- Eminem, My Name Is
- 112 Feat. Lil'Z, Anywhere
- Trick Daddy, Naan
- Juvenile, Ha
- Usher, Bedtime (Live)
- The Offspring, Pretty Fly (For A White Guy)
- Harlem World, I Really Like It
- 2Pac, Changes
- Divine, One More Try
- Raphael Saadiq & Q-Tip, Get Involved
- Britney Spears, ...Baby One More Time
- K-Ci & JoJo, Life
- Outkast, Da Art Of Storytelling (Part 1)
- DJ Quik, Hand N Hand

NEW

- B.G., Cash Money Is An Army
- Billy Crawford, Urgently In Love
- Buccaneer F/Rancid, Bruk Out
- Five, Slam Dunk
- Freestylers, B-Boy Stance
- Fountains Of Wayne, Denise
- Funki Porcini, Rocket Soul
- Jewel, Down So Long
- Korn, Freak On A Leash
- Krazyie Bone, Thug Mentality
- Master P, Foolish
- MC Eight, Automatic
- Placebo, Every You, Every Me
- Pressha, Do Boy Next Episode
- Reel Tight, I Want U
- Roots Mantura, Juggle Tings
- Sammy Hagar, Mas Tequila
- Shaq Jones, Bad Boy
- Shania Twain, Man! I Feel Like A Woman!
- The Black Crowes, Only A Fool



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Black Moon, Two Turntables & A Mic
- Kid Rock, Bawitdaba
- Busta Rhymes, Tear Da Roof Off/Party Goin' On
- Gomez, Get Myself Arrested
- Jewel, Down So Long
- The Offspring, Why Don't You Get A Job
- Blackstreet Feat. Janet, Girlfriend/Boyfriend



Continuous programming
299 Queen St West,
Toronto, Ontario M5V2Z5

- Blackstreet Feat. Janet, Girlfriend/Boyfriend (new)
- The Cranberries, Promises (new)
- Infinite, One Day (new)
- Sixpence None The Richer, Kiss Me (new)
- The Boomtang Boys, Squeeze Toy (new)
- Korn, Freak On A Leash
- Sugar Ray, Every Morning
- Monica, Angel Of Mine
- Lauryl Hill, Ex-Factor
- The Offspring, Pretty Fly (For A White Guy)
- Everlast, What It's Like
- Bryan Adams F/Melanie C., When You're Gone
- Beastie Boys, Body Movin'
- Sky, Love Song
- Joe, Do You Right
- The Roots Feat. Erykah Badu, You Got Me
- The Tragically Hip, Bobcaygeon
- Brandy, Have You Ever?
- Cher, Believe
- Matthew Good Band, Rico



Continuous programming
Hawley Crescent
London NW18TT

- Britney Spears, ...Baby One More Time
- George Michael & Mary J. Blige, As TQ, Westside
- The Offspring, Pretty Fly (For A White Guy)
- Madonna, Nothing Really Matters
- New Radicals, Get What You Give
- A+, Enjoy Yourself
- Madonna, The Power Of Good-Bye
- The Cardigans, Erase/Rewind
- Robbie Williams, No Regrets
- Lenny Kravitz, Fly Away
- Jessica, How Will I Know
- Savage Garden, Tears Of Pearls
- Tatyana Ali, Boy You Knock Me Out
- Shawn Mullins, Lullaby
- The Corrs, Runaway
- Manic Street Preachers, You Stole The Sun Away From My Heart
- Jennifer Brown, Alive
- 2Pac, Changes
- Whitney Houston, It's Not Right But It's Okay



24 hours daily
32 E 57th Street
New York, NY 10022

NEW

- Citizen King, Better Days
- Kahleel, No Mercy
- Spy, Baby
- Cherokee, Ooh Wee Wee
- Fastball, Out Of My Head
- Alanis Morissette, Unsent
- Cake, Sheep Go To Heaven
- Dimitri From Paris, One Very Stylish File
- Nicole, Eyes Better Not Wander
- Bon Jovi, Real Life
- Joy Drop, Beautiful
- Les Nubians, Les Portes Du Souvenir



Three hours weekly
216 W Ohio
Chicago, IL 60610

- Cake, Sheep Go To Heaven
- Jon Spencer Blues Explosion, International Language Of Screa
- Sparklehorse, Pig
- Harvey Danger, Save It For Later
- Kid Rock, Bawitdaba
- Silverchair, Anthem For The Year 2000
- Babe The Blue Ox, Basketball
- The Creatures, Second Floor
- Imperial Teen, Yoo-Hoo
- Spy, Baby
- Econoline Crush, All That You Are
- Trinket, Pure
- Tin Star, Head

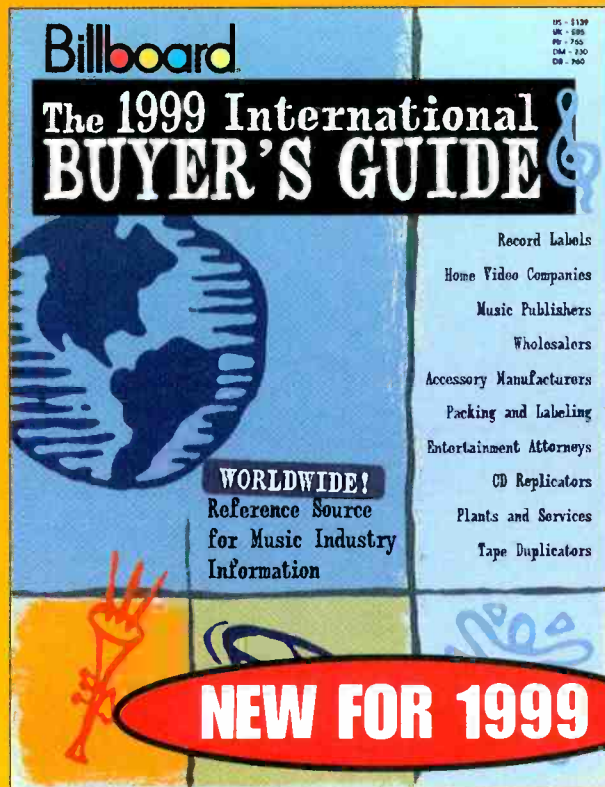


1/2-hour weekly
46 Gifford St
Brockton, MA 02401

- Imperial Teen, Yoo-Hoo
- MXPX, Move To Bremerton
- Cake, Sheep Go To Heaven
- Spy, Baby
- Blondie, Rapture Maria
- Ghotti Hook, Walkin' On Sunshine
- Lo Fidelity All Stars, Battleflag
- Harvey Danger, Save It For Later
- Ladies Night, Keep Your Boots On
- Semisonic, Secret Smile
- Silverchair, Anthem For The Year 2000

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BMG Entertainment executives and artists gathered after the Grammys at the Hollywood Palladium. Shown, from left, are Jack Rovner, executive VP/GM of RCA Records; Robert Jamieson, president of RCA Records; Rudi Gassner, president/CEO of BMG Entertainment International; Grammy nominee and RCA recording artist Natalie Imbruglia; Michael Dornemann, chairman/CEO of BMG Entertainment; and Strauss Zelnick, president of BMG Entertainment.



Atlantic Group artists and executives celebrated after the Grammys at the Warner Bros. studios in Burbank, Calif. Shown, from left, are Atlantic executive VP/office of the chairman Craig Kallman; Gerald Levin, chairman/CEO of Time Warner; Grammy winner Brandy; Bob Daly, co-chairman/co-CEO of the Atlantic Group; Ahmet Ertegun, Atlantic Group co-chairman/co-CEO; Val Azzoli, co-chairman/co-CEO of the Atlantic Group; and Ron Shapiro, Atlantic Records executive VP/GM.



Universal Music Group executives and artists gather after the Grammys. Shown in the front row, from left, are Kevin Liles, president of Def Jam; Russell Simmons, chairman of Def Jam; Zach Horowitz, president/COO of Universal Music Group; Lyor Cohen, CEO of Def Jam; Kedar Massenburg, president/CEO of Motown Records; Bruce Resnikoff, president of Universal Music Special Markets and Catalog; Jay Boberg, president of MCA Records; and Jim Caparro, chairman of Island/Mercury Music Group. In the middle row are Tony Brown, president of MCA Records Nashville; David Renzer, president of Universal Music Publishing Operations; Luke Lewis, president of Mercury Nashville; Chris Roberts, president of Universal Classics & Jazz; Ron Goldstein, president of the Verve Music Group; Tommy Lipuma, chairman of the Verve Music Group; and John Reid, president of Island/Mercury. In the back row are Henry Droz, president of Universal Music and Video Distribution; Ted Field, co-head of Interscope/Geffen/A&M; Tom Whalley, president of Interscope/Geffen/A&M; Bruce Hack, vice chairman of Universal Music Group; Mel Lewinter, chairman of the Universal/Motown Records Group; Jean Riggins, executive VP/GM of Universal Records; Doug Morris, chairman/CEO of Universal Music Group; Edgar Bronfman Jr., president/CEO of the Seagram Co.; and Jorgen Larsen, chairman/CEO of Universal Music International.



Executives from EMI's U.S. label group, which includes Virgin Records America and Capitol Records, made merry after the Grammys at the Canfield-Moreno estate, known as Paramour. Shown, from left, are Bill Hearn, president of EMI Christian Music Group; Ken Berry, president/CEO of EMI Recorded Music; Toby McKeethan and Michael Tait, members of Grammy-nominated act dc Talk; Ray Cooper, co-president of Virgin Records America; Kevin Max of dc Talk; Greg Ham, president of ForeFront Records; and Nancy Berry, vice chairwoman of Virgin Music Group Worldwide.

Grammys' Winning Women Celebrated

Label executives and artists had much cause for celebration at parties around Los Angeles following the 41st annual Grammy Awards Feb. 23, toasting especially the splash made by winning women artists like Lauryn Hill, Madonna, Shania Twain, Alanis Morissette, and Sheryl Crow.



Sony Music Entertainment artists and executives joined friends at Jimmy's in Beverly Hills, Calif., following the Grammys to celebrate the company's 24 wins, including Lauryn Hill's record-setting five awards. Shown, from left, are Michele Anthony, executive VP of Sony Music Entertainment; Hill; Thomas D. Mottola, chairman/CEO of Sony Music Entertainment; and Don Ienner, chairman of Columbia Records Group.

THRILL JOCKEY'S TRANS AM

(Continued from page 11)

way; it had songs that were purely electronic or purely rock. 'Futureworld' is more of a synthesis."

While 1998's "The Surveillance"—which explored the theme of the private security industry—solidified the act's earlier leanings toward concept albums, Manley says that "Futureworld" "doesn't really have as strong a concept, if any. As much as that's fun, especially as an instru-

mental band, it can be contrived. We just wanted to let this one fall as it would."

The new album includes lyrics, or "electric vocals" as they are aptly called in the band's press material, but most are distorted and vocoded to resemble synthesizers. "The voice is nothing more than an instrument to us anyway," says Manley. Both drums and electronic drumbeats are present, and band member Sebastian Thomson programmed some beats in the rudimentary computer language BASIC.

While the tracks on "Futureworld" range from melodic to melancholy to aggressive, effectively combining organic and electronic elements, an aspect of the album that excites the band is what underpins each song.

"We tried to work with psycho-acoustic elements just below the threshold of hearing," says Manley. "Those, to me, are the exciting things—fucking with people, but not in an obtrusive way."

TYSON

(Continued from page 55)

glass artist and worked as a bike courier—performed with numerous one-off groups. Eventually, he decided to be a solo act.

"I never saw myself as front man because there's a bit of a tall shadow [of both parents] there," says Tyson. "I imagined myself in the shadows doing songwriting and arrangements. Then I began to think, 'I should be writing for myself.' Now, I've done hundreds of solo performances, and I'm confident being a front man."

Produced by Danny Greenspoon, "Kick It Down" features Tyson on acoustic guitar, with backup support from Kevin Breit (slide guitar, mandolin, acoustic guitar), Gary Breit (keyboards), Gord Fynes (drums), and Chris Gartner (bass). Tracks were recorded at Brock Sound, Number Nine, and Canterbury Sound studios here. Recording began in August and finished in December. All 12 songs were written by Tyson.

"This record only cost a small amount of money [to record]," Tyson jokes. "I called in a lot of favors."

Tyson had initially intended to make a more intimate, acoustic-based recording, but the album's scope broadened once recording commenced. "Danny indicated the songs could handle a bigger treatment, so he called in Kevin and Gary," Tyson says. "It just kind of grew."

Tyson acknowledges that the songs' arrangements are based on a foundation of his acoustic guitar parts. "When I play live, I don't usually have a band," he says. "[The arrangements are] a campfire treatment. Then when I add a band, it just gets better."

WORDS AND DEEDS

(Continued from page 29)

"Zen," Mutant will launch the Mutant Sound System World Wide Web site (www.mutantbeat.com), which will include a Trumystic "Web cam" originating from the group's Brooklyn studio. A coast-to-coast Trumystic tour is slated for this summer.

"The long-term plan includes the Divaship solo album, which Dr. Israel and Soothsayer are currently writing with her," says Mancison. "We project a late-'99 release."

Other marketing strategies aimed at radio include "a strong emphasis—especially with Soothsayer, since he's an experimental hip-hop artist—toward key DJs for radio and clubs, record pools," says Mancison, who adds, "We're also preparing a Soothsayer 12-inch of 'Living In Brooklyn' and 'Can You Dig It?'"

Says Liza Richardson, a DJ at public radio station KCRW Santa

Manley says transportation noise plays a part, from the ambient noise in a D.C. train station to the "bing-bong" of subway doors. "You can only hear it if you listen closely to 'Positron' or other quieter songs on headphones or studio monitors," says Manley, "but you'd notice if it was taken away."

Trans Am's progressive style started out more akin to the experimental rock scene in Chicago (Gastr Del Sol, Tortoise, Shellac) than like anything in D.C., and the act cemented its association there by signing to Chicago-based Thrill Jockey.

Well-known labelmate John McEntire of Tortoise took the engineering helm on Trans Am's first two albums in 1996 and '97; the second, "Surrender To The Night," unexpectedly sold 13,000 copies, according to SoundScan.

"With 'Surrender To The Night,' we were selling more records than we ever thought we'd sell," says band member Nathan Means, adding that McEntire's production credits had a

lot to do with the phenomenon.

But Trans Am's third album, "The Surveillance," a raw, lower-fi album that the band members produced themselves, still sold more than 9,000 copies, according to SoundScan.

"It's not our thing to be part of a big scene—it can be a healthy thing, but eventually those scenes eat themselves," says Manley. "We're happy to exist in our own little world."

To create its "Futureworld," Trans Am didn't even set foot in Chicago, choosing to record with its live sound engineer, Jonathan Kreinik, in its own studio, mix with friends in New York, and master in New Jersey. Now that the band members have quit their day jobs, Means says, "we had a lot of time to mold things, make them sound good, and even out where it all made sense together."

Thrill Jockey executive Bettina Richards says touring has been important for Trans Am's sales, and college radio plays a large part.

Una Kim, music director at Princeton University station WPRB

Princeton, N.J., says, "Their shows have gone over really well in Princeton, and I think it's because they've had a range that hits the kids who are into programming and those who are into rock."

Richards adds that Trans Am will be doing a video for the album's title track; the label will put the video on its World Wide Web site and service it to regional and national programs.

"Using the video as a marketing tool is not typical for us, since there's usually not a whole lot of outlets," says Richards. "But they do get a lot of video play in Canada and Europe, so it will be useful there."

The act is self-managed and is booked by Flower Booking. It handles its own publishing in the U.S. and is published by Rough Trade in other territories.

Trans Am is now amassing tracks for a double album and assembling its new studio in D.C. Tours are planned in Australia and Europe this summer and fall, and club dates with avant-electronic act Pansonic are planned in the U.S.

"Trans Am sells pretty consistently," says Josh Madell, owner of New York retailer Other Music, who also confirms that the act's ties to the popular Chicago scene helped its recognition. "They also tour a lot, which helps sell albums."

Madell adds that even though the band's albums differ greatly from one another, "a band like this tries to push people's boundaries. Fans are expecting that; they're hoping it's going to surprise them."

GERSHWIN PROJECT

(Continued from page 47)

Lane provided a melody for the 1991 recording of "Strike Up The Band."

OTHER PROJECTS

Bowen, also the Gershwin consultant on scholarly editions for the Library of Congress, is working on new editions of the Gershwin musicals.

Bowen also has restored the complete original orchestrations for "The Ziegfeld Follies Of 1936," which had a score by Ira Gershwin and Vernon Duke, for presentation this month as this season's second offering by New York's City Center Encores! series. Last year, "Strike Up The Band" was presented by Encores!

In April, songs by the Gershwins form the basis of a new Broadway revue, "The Gershwins' Fascinating Rhythm," which will be staged at the Longacre Theatre. Bowen is not involved in this production.

Bowen was vocal director/arranger for the recently recorded premiere recording of the 1925 Gershwin show "Tell Me More" and another 1925 production, "Tip Toes," presented last year at the Weil Auditorium at New York's Carnegie Hall. Label rights are still undetermined.

Bowen also served as musical supervisor for the recordings of "Strike Up The Band" and "The Gershwins In Hollywood" (Philips) and participated in the Gershwin show recordings of "Girl Crazy" and "Oh, Kay!"

He also worked on musical preparation for a number of Broadway productions.

Approval Of Japanese Copyright Law Amendments Expected

BY STEVE MCCLURE

TOKYO—The Japanese parliament, the Diet, is expected in its current session to approve amendments to the nation's copyright law that will enable Japan to ratify the World Intellectual Property Organization (WIPO) treaties.

The Diet will likely give its OK to the necessary legislation before the session ends in June, and the revised copyright law will probably go into effect in January 2000, according to Jiro Imamura, deputy manager of the Recording Industry Assn. of Japan (RIAJ).

Three major changes must be made to Japan's copyright law before Japan can ratify the WIPO treaties.

The first concerns the right of distribution of tangible products such as CDs, as opposed to content relayed via the Internet, for example. Japanese law currently extends distribution rights—under which copyright holders have the exclusive right to distribute copyrighted material until its release on the open market—to cinematic copyright holders only. The pending revisions would extend this to music rights holders as well.

Japanese record companies also want to have the right to prevent distribution in Japan of Japanese repertoire that has been licensed to overseas labels, but the amendments to the copyright law set to come before the Diet do not give them that right.

Imamura says the RIAJ is preparing to lobby the Diet to revise those amendments if it passes them as they are now phrased. "We have to control parallel imports from territories such as Korea and China," which are expected to greatly increase in coming years, he says.

The second change to the copyright law will extend legal protection to new anti-copying measures such as encryption and watermarking. Such protection is especially needed in Japan, despite the already-existing Serial Copyright Management System (SCMS), because of the country's huge CD-rental industry, Imamura points out.

"Our position is that SCMS [which allows only first-generation digital

copies to be made] has no effect on copy control," says Imamura, since the existence of the rental industry means that many digital copies can be made as a succession of customers rent the same CD.

It will also be illegal to manufacture machines or programs exclusively for the purpose of circumventing copyright-protection measures. Japan's copyright law allows a maximum fine of 3 million yen (\$25,100) or up to three years' imprisonment to be imposed for such violations.

The third change to the law will make it illegal to remove or change rights-management information, such as the International Standard Recording Code included in copy-

JUNIOR BOY'S OWN/V2'S UNDERWORLD

(Continued from page 11)

ing a broader spectrum of musical influences, including jazzy house (à la Larry Heard), '70s disco, and minimalist composers like Steve Reich and Philip Glass.

"Many people have been saying that the new album is much deeper and less chaotic than our earlier ones," says vocalist/guitarist Karl Hyde. "But we weren't even thinking about such things during the whole process [of making the album]."

For "Beaucoup Fish," Hyde says that the band—which also features programmer Rick Smith and DJ/programmer Darren Emerson—"worked far more than ever before." Hyde says there was a lot of "individual creating" going on.

"We have three studios," says Hyde. "So, we'd each be working in one of them. Usually, the grooves began with Rick, who then passed the track along to me. Once I did my thing, the track went to Darren. In that sense, this album portrays far more accurately our eclectic tastes."

Midway through the recording process, though, the band had to embark on a U.K./Europe festival tour that it had committed to a year earlier. Due to that, the band had to get the new material ready to play live.

"It made us cut out much of the frou-frou and get rid of a lot of the unnecessary padding," notes Hyde. "Which enabled us to simplify the music, making it more direct."

In the course of the tour, the band found itself rewriting songs onstage. Fortunately, a few of the shows were taped. Says Hyde, "When we got back into the studio, we listened to the tapes and really liked what we heard. So, we tossed some ideas around [in the studio] and ended up reworking some songs to give them more of a live, spontaneous feel."

Underworld is signed directly to U.K. dance imprint Junior Boy's Own, and its songs are published by Underworld/Sherlock Holmes Music Limited (ASCAP), administered through Warner-Tamerlane Publishing Corp. (BMI).

In the U.S., Gerry Gerrard of New York-based Chaotica handles the trio's bookings; in the U.K. and Europe, Chris Hearn of London-based MPI is the booking agent. Underworld is managed by Geoff Jukes of London-based Jukes Productions.

While "Beaucoup Fish" won't be in U.S. stores for another month, the set's first single, "Push Upstairs," was delivered to commercial alternative radio March 1.

Sharon Lord, product manager of V2 North America, says that a commercial 12-inch single (with remixes by Roger Sanchez and Large Unit) was also issued March 1 and that a commercial CD-5 will be in stores sometime in April.

"The band's core audience is the dance community, and we can't ignore that," says Lord. "But we believe this album will cross over to the mainstream, especially with fans of alternative and modern rock."

While Beck acknowledges that Underworld isn't a "natural add for some radio formats," he thinks the band's music will work well at modern rock stations.

"We can build out from those stations," he says. "That's the kind of momentum you want. And modern rock should know this act."

According to Dave Richards, PD of modern rock station WKQX Chicago, who has already added "Push Upstairs," Beck is correct.

"We've had success in this market with 'Born Slippy' [an Underworld track from the "Trainspotting" soundtrack], as well as with more known electronica acts like Prodigy and Chemical Brothers," says Richards.

V2 got the promotional ball rolling last November when it had Underworld play four North American dates: Montreal, Chicago, Los Angeles, and New York.

In January, the label—with the help of Green Galactic, a Los Ange-

les-based marketing firm—did a promotional mailing to club DJs of the album track "King Of Snake."

For 24 hours on Feb. 5, Underworld offered online a free full-length MP3 file of the album track "Kittens." Lord says this was something the band wanted to do.

"The response was overwhelming," she says. "The site had over 19,000 visitors that day, and 5,500 people downloaded the track. And 3,500 listened to the audio stream."

Lord adds that the Internet has played a major role in the marketing and promotion of "Beaucoup Fish."

On Feb. 17, for instance, Underworld's New Year's Eve concert at London's Alexander Palace was Webcast by the online site SonicNet.

Additionally, says Lord, the label

will send out Internet digital postcards that will include tour dates, a link to an online retailer, and a clip of the "Push Upstairs" video.

In April, the band will return to the U.S. for a 10-date tour, according to Lord, who adds that details are still being confirmed.

In the U.K., Underworld gave an estimated 100,000 fans a taste of the new album Feb. 25 with an "Underworld Day" promotion.

More than 100 shops, clubs, and university/college credit unions played the album at some point during the promotion, which was organized by Junior Boy's Own/V2 and promoter Revolution. Fans could enter a contest to win a limited-edition vinyl version of the album.

On the U.S. retail front, "Beau-

coup Fish" will be available in a limited-edition Digipak, standard jewel case, and gatefold vinyl. Lord says the label is talking to chains about special pricings and promotions.

Ben Clark, product manager of Los Angeles-based Virgin Entertainment Group, says customers have been inquiring about the new album since December.

"This is the most requested dance album since the Prodigy," says Clark. "Underworld is a core artist for us. And in our key markets—Los Angeles, San Francisco, and New York—their past two albums have been top 30 sellers. Their fan base is very strong and supportive."

Assistance in preparing this story was provided by Dominic Pride in London.

UB40 CONTINUES REGGAE TRIBUTES WITH LATEST 'LABOUR OF LOVE'

(Continued from page 11)

about it and went back to our collections."

UB40 has alternated the "Labour" albums with sets of its original material, like 1984's "Rat In The Kitchen" and 1997's "Guns In The Ghetto," but the band can't get enough of that wonderful rock-steady stuff. "Labour Of Love II" was released in 1990.

"There might a 'Labour Of Love X,' if we're still standing," Campbell says. "But if you'd asked me after the first one if there would be more, I would have said, 'No, that's a definite!' But there's so many great tunes, and we love doing them as well. Plus, there's no pressure if you haven't written them. We know the song is good enough; we just have to do it justice." Volumes I and II yielded the hit singles "Red Red Wine," "The Way You Do The Things You Do," and "Here I Am." Volume III packs guaranteed boom shots in "Holly Holy" and "Mr. Fix It."

STRONG SELLERS

"Over the years, UB40 has consistently proved the popularity of reggae on a world basis," says Virgin Records America co-president Ray Cooper. "We're looking at sales of more than 8 million on their catalog in America and worldwide sales in excess of 30 million to date. From our perspective, this third volume has strong brand-name recognition from their name, the 'Labour Of Love' series, and their original recordings. It all bleeds into one positive scenario, and we'll use that brand-name recognition to help market the third volume of the 'Labour' series in America."

Radio plans include a tie-in with "Ed TV," a Universal film directed by Ron Howard that opens at the end of March, near release date, and features the lead cut "Holly Holy" on the soundtrack. The album was serviced to top 40, AC, triple-A, alternative, and specialty shows the week of March 8.

"We're going with the whole album," says Cooper, "while drawing particular attention to 'Holly Holy.' But we'll probably work that single behind the album release. We're doing setup work on a direct-re-

sponse TV [campaign] right now. We put together a two-minute commercial that focuses on the three 'Labour Of Love' albums and highlights music from this album. We're also offering Volumes I and II of the series as part of a special package within that context. We orient different parts of the commercial to what their sales history indicates are the group's key demographics. The best reactions come from Seattle, Austin, Nashville, and San Antonio. So segments will go into different types of cable and broadcast television markets as they come up, and the ad will run for a month before street [date]."

Peter Holden, the company's VP of commercial marketing, adds that

'Reggae is a world music, just like blues, rock'n'roll, and R&B'

the TV campaign will offer all three "Labour Of Love" titles directly to consumers for a total price of \$27.97 on CD and \$25.97 on cassette.

"Along with Bob Marley, UB40 is the most loved and requested reggae group at KROQ," says "Native" Wayne Jobson, an air personality at that Los Angeles modern rock station and a member of reggae group Native. " 'Labour Of Love I' and 'II' were such great albums and huge successes, with the songs 'Red Red Wine,' 'The Way You Do The Things You Do,' and 'Here I Am' being the most requested songs. After selling 35 million records, it's great to see the No. 1 reggae band in the world continuing with its tradition of great roots reggae music on 'Labour Of Love III.' I anticipate significant response from its huge fan base, especially for 'Holly Holy' and 'Mr. Fix It.' Maximum respect to UB40!"

Virgin's retail strategy includes flats, posters, postcards, and bin cards. "We're going for point-of-purchase with key national accounts and national listening posts

tied in with those same accounts," says Cooper. Strong sales are anticipated from retailers. Says Carteret, N.J.-based Nobody Beats the Wiz buyer Peter Kapp, "The reggae treatment of previously recorded songs is a return to the form with which the band has had the most success. UB40 has always had a very solid following in the New York area, and with the recent success of swing and ska, there's a great opportunity at this time for this progressive reggae band to succeed with a third volume of 'Labour Of Love.'"

In the U.K., Europe, and Asia, the set was released just before Christmas. "We held back here to go for setup instead [of releasing the record during] the competitive Christmas time slot," Cooper explains. "And we had this movie coming up which would be a better time to get exposure to a wider audience. The Europe and Asia release tied in to an hourlong 'South Bank' TV program on the importance of reggae in the U.K. that focused on UB40 and the making of this album, and aired around the set's Christmas release."

Summer tour dates are being scheduled at this time, but the group has been touring virtually nonstop since the Christmas release. "We're actually enjoying touring more now than we have in years," says Campbell. "We've recently toured the U.K., Australia, New Zealand, the [United] Arab Emirates and did one show in Bombay, India. We're going back [to India] in October. We're doing more British dates through April, then Germany, Ireland, and back to Australia, New Zealand, and South Africa."

Some members of the reggae fraternity grouse that UB40—the biggest-selling reggae outfit in the world—is ripping off the music of underpaid and under-recognized Jamaican artists. The band's tall stack of thank-you letters from many of these acts, beginning with Honey Boy and most recently from Winston Groovy, suggests that the pioneers are grateful for the recognition. And, if that weren't enough, the group will be returning the

favor.

"We're doing a kind of reverse 'Labour Of Love' called 'The Fathers' Album,'" says Campbell. "We're asking some of the original artists [whose material we used on] the 'Labour Of Love' albums to sing our tunes, and we have a list as long as your arm. We've met with most of them, and we'll play the music and produce. We'll record in Jamaica and finish up over here with the mixing and overdubs."

"We don't know exactly what we're going to do yet musically, but we've already had Toots down to [the Oracabessa, Jamaica, recording studio owned by Campbell's brother Ali], and the plans have been put in motion."

TEJANO AWARDS

(Continued from page 19)

Records).

Female vocalist: Elida Reyna (Tejas Records).

Male vocalist: Jay Perez (Sony Discos).

New male artist: Art Tigerina of Grupo Vida (Tejas Records).

New female artist: Elizabeth Gutierrez of Texas Fire (Ultrax Records).

Female entertainer: Elida Reyna (Tejas Records).

Male entertainer: Bobby Pulido (EMI Latin).

Tejano album (group): (tie) "Cuantas Veces," Mazz (EMI Latin); "Todo Mi Vida," Jay Perez (Sony Discos).

Tejano album (conjunto traditional): "Intocable," Intocable (EMI Latin).

Tejano album (conjunto progressive): "Tour '98," David Lee Garza (EMI Latin).

Norteño album: "Puro Pueblo," Michael Salgado (Joey Records).

Bilingual song by a Tejano artist: "Cowboy Cumbia," Javier Molina (DISA/EMI Latin).

Mariachi song by Tejano artist: "Duele," Elida Reyna (Tejas Records).

Ramiro Burr is a San Antonio Express-News music reporter and regular Billboard contributor.

PLATE-TEC-TONIC'S 'NATURAL' MARKS NEW DIRECTION FOR POI DOG PONDERING

(Continued from page 1)

did not act at the time, he says, because he "felt like it would be too disruptive. Then, I guess about three months ago, I decided it just really needed to happen."

Finally, in mid-January, Orrall spoke with his 10 bandmates about the revamping he wanted: Four of them would be staying; six would not.

The shake-up came almost on the eve of the release of Chicago-based band's latest album, "Natural Thing," on the group's own label, Plate-tec-tonic Records. "Natural Thing," which features all of the band members, streets April 20, after being made available to staunch Poi Dog fans March 23 via the Internet. The album is Poi Dog's first effort to be distributed by New York-based Tommy Boy Music.

Restructuring is nothing new for the band, which began life in Hawaii and moved to Austin, Texas, before settling in Chicago. (Lead singer/songwriter Orrall has been the only original member for years.) This is, in fact, Poi Dog's fifth incarnation; the fourth major change occurred in 1992, when Orrall set up shop in the Windy City. The reason for the shake-up, he says, is the one most commonly cited by bands everywhere: diverging musical interests.

While Poi Dog Pondering had long been one of the more eclectic groups around, incorporating a cornucopia of styles (particularly different types of world music) into its pop sound, the last few years had seen Orrall's songs become more R&B-and dance-influenced.

The change was apparent on Poi Dog Pondering's last two releases—"Pomegranate" and the live album "Liquid White Light"—and is even more so on "Natural Thing," which Orrall describes as a "transitional" effort.

"At one time, we were totally unified in how all of the pieces fit together and what kind of music we were making," he says. "Since the making of 'Pomegranate,' the musical language I've been speaking has been changing. As I traveled more into the Chicago house scene and heard more of the sort of downtempo, midtempo atmospheric music—the more underground, trancey, rhythmic stuff—I was just completely inspired.

"And not many of the band members shared that same inspiration or felt the same way about the music as I did," he adds. "The feeling of a unified front was dissolving. So I made the hard call of changing up some of the band members."

Those staying are violinist Susan Voelz (a solo artist in her own right), reed player Paul Mertens, percussionist Leddie Garcia, and singer Kornell Hargrove. Those leaving are guitarist Dag Juhlin, drummer Steve Goulding, vocalists Robert Cornelius and Arlene Newson, and bassist Eddie Carlson. And while not asked to depart, longtime keyboardist/horn player Dave Max Crawford decided on his own to split.

Carlson says he understands why Orrall made the change. The long-time Poi Dog lineup, he says, was "a great band," but as time went on, it became apparent that "we were the wrong live ensemble to play the music he heard in his head."

TAKIN' IT TO THE STREETS

New York-based Tommy Boy will be working on bringing "Natural Thing" to a national audience. The band had been distributing its own work for the last few albums, after a mid-career stint on Columbia Records. According to Orrall, the group found that the autonomy in running its own indie label was powerfully appealing. But, as business manager Carolyn "Chaka" Travis explains, the group had reached the point where it knew it needed a distribution partner.

Poi Dog came to Tommy Boy's attention through Chicago indie label head Ken Waagner, whose HitIt! imprint is also distributed by the company. (Travis credits Waagner as a consultant on "Natural Thing.")

According to the deal Plate-tec-tonic and Tommy Boy signed in September, Travis says, "we have a distribution deal, and we're also paying them a percentage of our sales for marketing; their radio and press departments are working on it. A promotional budget is something we've never had [on our own]."

Street teams are playing an even bigger role than usual in marketing the album, she notes. The band has long utilized its "Poi Army" of proactive fans willing to put up fliers and talk up the band and has been mobilizing them via the Internet.

"With 'Liquid White Light' we had 77 people," Travis says, "and with this release we've got 275."

That's in addition to Tommy Boy's own street teams "in every U.S. market," says Martin Davies, Tommy Boy's head of sales and marketing. The teams are distributing a total of 40,000 four-song sampler cassettes, another first for Poi Dog, as well as posters, stickers, and postcards.

The initial pressing for "Natural Thing" is 40,000 units, says Travis, noting that on its own Poi Dog sold 25,000 units of "Liquid White Light" in the first six months of release. (According to Travis, that record was wholesaled by Chicago-based Midwest Artists Distribution; she says its chief, Dave Slania, has graciously "handed the baton" to Tommy Boy. Slania was unavailable for comment.)

TARGETED MARKETS

Tommy Boy's Davies says the first radio emphasis track will be "Natural Thing," which will be serviced to college and specialty radio on March 30.

"We're spreading out our targets from Chicago [Poi Dog's biggest stronghold] and New York," he says. "There's a lot of interest in Austin, Denver, San Francisco, St. Louis, Kansas City [Mo.], Boston, Seattle, and Portland, Ore., and we'll be super-serving those markets."

Then, he says, radio promotion efforts will expand to include Los Angeles, Philadelphia, Atlanta, Milwaukee, Minneapolis, and Springfield, Ill. The samplers will go to these cities as well, with 1,000 pieces slotted for each market.

Triple-A WXRT Chicago began spinning the album tracks "That's The Way Love Is" and "Jealous" last fall, when Plate-tec-tonic had first planned to release the album, prior to the Tommy Boy deal. Both tracks are on the sampler, along with "Natural Thing" and "Ta Bouche Est Tabou."

Patty Martin, the station's music director, says the station will again "be airing selected cuts" before street date, during its weekly "New Releases Thursday" programming.

"We haven't yet discussed which songs," she says.

Joe Kvidera, GM of the Tower Records outlet in Chicago's Lincoln Park neighborhood, says that "Natural Thing" is "probably our most anticipated spring release. People have been waiting for it since last fall.

Every one of Poi Dog Pondering's previous releases has gone to No. 1 in this store."

With its full lineup, including the departing members, Poi Dog Pondering will play a series of Chicago concerts April 21-25 at the Vic Theatre. They're not exactly farewell shows, since Poi Dog itself is continuing; Travis concedes that it hasn't been decided how to bill them.

Concurs Orrall, "We didn't break up, so we're being careful about

words like 'farewell' or 'final.'"

After those shows, he says, "we'll be locking down new players and going into extensive rehearsals, having everybody get to know the voice of the new collective."

Once the new lineup has rehearsed, Poi Dog will tour, booked as usual by Frank Riley of Monterey Peninsula Artists.

Assistance in preparing this story was provided by Kim Cox.

LATIN MARKET UP 16% IN 1998, VS. 25% HIKE IN 1997

(Continued from page 1)

(RIAA).

The RIAA's annual net shipments report for the stateside Hispanic music sector says that trade group's member labels shipped 49.3 million units in Spanish-language audio and video product, up 12% from 44.1 million units shipped in 1997.

The percentage growth of the shipment tallies in 1998 was down from the 22% spike seen in 1997 unit shipments figures over those of 1996.

In retail value terms, the Latino market rose 16% from \$490.6 million to \$570.8 million, but its percentage uptick also was lower than the 25% hike registered in 1997 over 1996.

No one in the U.S. Latin business was expecting the industry in 1998 to maintain the stratospheric expansion of the previous year.

The RIAA has also commissioned a Latino consumer study to examine the purchasing patterns and musical tastes of Hispanic music fans. The study is due out in the middle of 1999.

But as RIAA president/CEO Hilary Rosen points out, the growth rate of the stateside Latino industry was still double the percentage uptick of the general market, which, she says, enjoyed one of its best years in 1998.

Sony Discos president Oscar Lord, says that a 10%-12% growth rate for the Latino sector "is consistent with how we expect the market will expand."

The higher percentage growth in value vs. units in the RIAA report can be partly attributed to the increase in higher-priced CD shipments and the decline in cassette shipments.

The overall net unit shipment tallies in the RIAA report contrast sharply with SoundScan's 1998 Latin Distributor Sales Report—released in January—in which the company reported point-of-purchase sales to be 15.9 million units, or 32% of the RIAA unit shipment figure (Billboard, Jan. 16).

Rosen asserts that the RIAA's unit count, based on a return rate of 15%, correctly gauges the size of the U.S. Latino record sector.

"I have complete confidence that this is an accurate picture of the marketplace," says Rosen. "Over the past year, we have worked very closely with each individual label to make sure that everybody is reporting consistently and thoroughly."

Mike Shalett, COO of SoundScan, took issue with Rosen's assessment of the Latino market, saying that while he acknowledges the limitations of SoundScan's coverage of the stateside Hispanic sector, the comparison of the RIAA's net shipments with SoundScan point-of-purchase sales is invalid.

"It is interesting to compare shipments to sales, but they are distinctly two different things," says Shalett. He adds that the wide difference in the Latino numbers between the RIAA and SoundScan can be partly attributed to the rapid growth of the domestic Hispanic music sector.

"The Latin marketplace is exploding so much that we have more and more retailers carrying the product, and the pipeline has become bigger," says Shalett. "We have seen this before on the mainstream side when, several years ago, the RIAA's shipment figures were greater than our sell-through figures as more stores were opened."

Latino record executives throughout the industry are in agreement that the RIAA's Latino unit statistics are a closer reflection of reality in the domestic Hispanic business than are SoundScan's.

"The RIAA numbers are on target," says José Béhar, president/CEO of EMI Latin.

Indeed, the majority of executives have long held the opinion that SoundScan's tallies cover only 25% to 30% of the Latino marketplace.

"SoundScan is measuring a maximum of 25% of the market, and if we are talking about regional Mexican artists, it is measuring less than 10%," says BMG U.S. Latin VP/GM Francisco Villanueva. "The RIAA numbers are good, and we have to make sure they are good, because it is the only means we have to determine the size of the market for the moment."

Though he admits that the U.S. Latin market is "the most difficult area for us to track, and we are not grabbing the type of sample that we do overall," Shalett points out that "record label executives have told me

SoundScan is covering anywhere from 30% to 45% of the market, and mainstream accounts such as Tower and Wherehouse Entertainment represent 30% to 45% of their business, depending on the genre."

But Shalett acknowledges that SoundScan's tabulation of Latino sales needs to be improved. Past efforts to recruit new reporters to SoundScan have been met with resistance from Latino indies fearful that their sales figures would be publicized to competitors or that their sales volume would come under government scrutiny.

"We want better coverage, and we've appealed to the Latin labels to help us run a campaign of education to the Latino indie retailers as to why it benefits the industry, and they say they will help," says Shalett. He adds that he plans a trip to Los Angeles to visit with label and Latino indie executives.

Despite Latino executives' perception that SoundScan lacks coverage, Sony Discos' Lord and WEA Latina VP/GM George Zamora believe the SoundScan data are still beneficial to the industry.

"The RIAA's Latin report is pretty close to the actual size of the market," says Zamora, "but SoundScan still offers a good statistical sample of the market."

Unlike SoundScan's distributor report, the RIAA year-end report does not publish label market share data because, says Rosen, of anti-trust considerations.

SoundScan's 1998 report revealed Sony to be the leading distributor for the third straight year. Some of the harshest critics of SoundScan have been those whose labels' market shares had declined in the company's 1998 report.

THE U.S. LATIN MUSIC MARKET

January-December 1997 vs. January-December 1998

Configuration	Jan.-Dec. 1997		Jan.-Dec. 1998		Percent Change	
	Units*	Dollars**	Units*	Dollars**	Units*	Dollars**
CD	26,277	344,697	32,186	426,765	22%	24%
Cassette	17,799	144,645	16,991	142,011	-5%	-2%
Music Video	70	1,260	143	2,073	105%	64%
Total	44,146	490,602	49,319	570,849	12%	15%

* Manufacturers' Unit Shipments in Millions (Net After Returns)
** Dollar Value in Millions (Suggested List Price)

Source: Recording Industry Assn. of America

Notes: RIAA began collecting shipments data for the Latin market in January 1996. Comparative data for 1995 and earlier are not available. Latin music is defined as product 51% or more Spanish language.

DIGITAL DELIVERY DEBATED

(Continued from page 1)

held March 8-11 here, which offered a glimpse into the challenges and potential rewards ahead for the music industry in the 21st.

"I can't sleep at 4 in the morning for the fear that someone is going to pass me in the middle of the night," said Steve Rennie, co-founder of ARTISTdirect and president of the Ultimate Band List, echoing others faced with a rapidly changing business landscape.

The nightmare is that those who doze will wake to find no place for themselves—a concern voiced by some retailers after the five major record companies announced plans for a test of the direct digital delivery of their music to consumers in a venture dubbed the Madison Project (Billboard, Dec. 26, 1998).

"The fear is that someone who is currently in the chain is going to get cut out," said Hilary Rosen, president/CEO of the Recording Industry Assn. of America (RIAA), who presented an update on the Secure Digital Music Initiative, which is not associated with Madison and aims to establish an industry framework for the online delivery of music (Billboard, March 13). Plans, which are on target, according to Rosen, call for establishment of guidelines in time to have copy-protected music for sale online and portable playback devices in stores by the holiday season.

'Technology is our friend'

"Certainly the pie is going to increase [with the online advances], but there will be significantly more players trying to divide that pie," said Bob Lee, board member of the Coalition of Independent Music Stores and owner of Face the Music, an indie store on the University of Oregon campus. "And that number will grow radically more quickly than the pie itself, and that is an issue that every brick-and-mortar retailer has to face. I believe we will see a 10- to 20-fold increase in the number of competitors we have as potential sellers of music."

Among those may be the artists themselves, though there's much debate about how viable this approach may be and little concern that it will have any discernible impact in the near future on the traditional artist/label/retailer partnership.

"Distribution without promotions and marketing is nothing," said Rennie during a March 10 panel dubbed "Digital Distribution: Show Us The Money." "For artists without a major-label affiliation, maybe it is an exciting opportunity. But when you look at selling millions of records, you have to have the whole machine behind it."

Lee disagrees, saying that a growing number of indie acts reject the old model and the major-label brass ring, preferring to sell 10,000-30,000 units on their own. "We are losing a significant portion of new talent to this model," he said.

Atlantic Records artist Duncan Sheik, whose latest album, "Humming," has sold 54,000 units, according to SoundScan, foresees a middle ground developing in which an artist could have what he calls a "dual career."

Tower Starts Offering Small Electronics

LAS VEGAS—Tower Records is easing into the sale of small electronics in its stores as a way of widening the array of offerings available to its customers.

"The bottom line for a retailer is that you have to have something to sell to your customers that they want to buy," said Tower Records founder and chairman Russ Solomon in a phone interview with Billboard during the National Assn. of Recording Merchandisers (NARM) Convention here. "And our customers want to be able to buy these."

Solomon touched on the subject during his wide-ranging NARM keynote address March 9, which he delivered via video after taking ill just before the show (BillboardBulletin, March 10).

Solomon said Tower has been experimenting with items such as Discmans and Walkmans "in a very small way" in about 25 of its stores since late last year and plans to extend the test into more this year.

Items being considered for small display areas that will occupy some 20 or 30 feet of floor space include

boomboxes and CD-R machines.

Although Solomon acknowledges that the latter may raise some eyebrows among his label partners, he said he is only following their cue.

"If you can't beat 'em, join 'em," he said. "If the major record companies are going to put their music online to download, then we're going to find a way to get a part of that business."

Solomon says he is "not too keen" on MP3 players, however, and has no plans to stock them.

MARILYN A. GILLEN

"You can put out a major-label album every two years that you see millions of sales and no money from," he says, "and in between put some different stuff on the Web for your ultra-fans."

Sheik says he's planning to set up a Web site for "signed artists with dual profiles who make stuff that their labels would not want to put out and offering fans access to this for a fee." He guesses that fee could be in the range of \$20 for six months of access (BillboardBulletin, March 11).

Conceding that he has not cleared all the potential legal hurdles for such a site, Sheik adds that he would like to see a launch with about a dozen artists in the next six months.

At the panel on digital delivery, What Are Records? recording artist Melissa Ferrick performed a song that was recorded, encoded, and placed on Tower Records' Web site for sale as a downloaded single for \$1.49. The quick turnaround time offers a real temptation for artists eager to get their music in the hands of fans, panelists noted.

LABEL AS COMPETITOR?

As expected, the Madison Project also was a lively topic of discussion here, but the tone was not antagonistic, according to several retailers surveyed.

Len Cosimano, VP of merchandising at Borders Books & Music, said he was not in Vegas to complain about the potential for labels to become competitors of retailers when digital downloading becomes a reality. Instead, he said, Borders is telling the majors, "We want to work with you as closely as possible. We want to benefit from this."

Several labels stressed during the convention that they are not looking to compete with retailers. Said Val Azzoli, co-chairman/co-CEO of the Atlantic Group, during the closing session, "Atlantic doesn't want to be in retail. I think [retailers] are in a very difficult industry, and frankly, I don't want to be in it."

Added Polly Anthony, president of Epic/550 Music, "For Sony, there is nothing even remotely close to being in-store" regarding direct visual sales plans.

Tommy Boy Records founder/CEO Tom Silverman was the most blunt: "I really believe in brick-and-mortar, and I think the future of the record

business is going to be in brick-and-mortar."

MCA Nashville chairman Bruce Hinton emphasized the importance of copyright protection. "The consumer is going to find CDs [for download] online, and we need to make sure they're legal. That's what the Madison Project is all about."

Jason Fiber, VP of Internet services for Warehouse Entertainment, also stressed a cooperative approach. "I'm really surprised that we haven't been working with labels on this," he said. "They've been very hush-hush, and out of that came the Madison Project, which sounds like a really ugly, scary kind of project. But then we looked at it, and really, it's the labels' way of saying, 'We don't know what's going on either, and we want to find out.' We really need to be working together on this."

Russ Solomon, founder and chairman of Tower Records, agreed that Madison could be enlightening. "We are going to learn what really is going to happen in dollars-and-cents terms," he said during a keynote presentation. "Maybe that's a good thing—it will teach us something, and it will teach them something."

SONY SINGLES TEST SET

(Continued from page 1)

going forward."

In fact, Craig Applequist, senior VP of sales for Sony Music Distribution, says, "We've released considerably more singles in the past four months in response to what people have asked for."

The test is going to be conducted in conjunction with retail accounts and with SoundScan, which will be used to tally the number of singles and albums sold. Applequist says the test has been set up with SoundScan in order to isolate the sales of singles and albums in specific test stores and markets and compare them.

The release of commercial singles has been a bone of contention between retailers and record companies. Stan Goman, the incoming chairman of the National Assn. of Recording Merchandisers (NARM), told the NARM Convention that one of his top priorities as the trade group's chairman this coming year is "to keep the single alive at an affordable price."

Record companies have argued

Peter Luckhurst, president of HMV North America, said he doesn't believe the labels will in fact try to cut out the retailers and sell directly to consumers. "I don't think it will come to that because of antitrust reasons," he said. "Besides, the interface with the consumer is something that retailers know about."

Joe Pagano, VP of merchandising at Best Buy, was among those looking at the upside of the situation. "We are voicing more questions here than opinions," he said. "But we definitely are not afraid of technology. Technology is our friend. And who knows; the downloaded songs and samples of today could turn out to be the radio airplay of tomorrow. It could all flow back to the retailer in the way of more sales."

THE GLASS IS HALF FULL

Harnessing technology to serve a variety of masters—including traditional businesses—was a point repeated during the panel on digital delivery.

Adam Somers, who handles multimedia efforts for DreamWorks Records, said his label has been experimenting with the idea of associating

retailers with online events designed to create advance buzz on an artist.

"It's kind of the online equivalent of selling CDs in the lobby," he said. The label's goal is to rack up presales that will ensure a strong debut. Also part of that plan is creating advance downloads of album tracks that can be had for the price of a little information—such as an E-mail address that the label would then use to notify downloaders when the full album goes on sale.

The idea of giving something away upfront with the hope of racking up an album sale on the back end sparked plenty of debate.

Said Rennie, "We need to look at MP3 as a value-added [concept], something that actually drives sales. Retailers could use MP3 files to help them sell records."

For baby acts, the issue is even less worrisome, said Rob McDermott of Andy Gould Management. "The danger of piracy is less than the danger of not getting heard," he said.

The concern for some, however, is that cultivating the free-for-all mentality on the Net makes it hard to establish a legitimate music market there. "You can't sell [something] if someone can get it for nothing," the RIAA's Rosen said.

Rosen noted during the panel that the RIAA is planning a marketing and public relations campaign to educate consumers about "the perceived value of music" (BillboardBulletin, March 11). This is in part a reaction to the increase in the downloads of tracks for free over the Internet.

Sources say that the RIAA has held meetings with advertising agencies about this proposed campaign, but Rosen indicated that a large-scale advertising campaign is unlikely because of the costs.

NARM says it is not involved with the project.

This story was prepared by Marilyn A. Gillen, Ed Christman, and Don Jeffrey in Las Vegas.

have the single to see how the album does."

Applequist says the test will probably involve eight to 10 singles in a variety of genres. According to Yarbrough, the test is likely to include mall stores, free-standing outlets, and mass merchants in various parts of the country.

Applequist declines to say who the accounts are in the test because at press time he had only "verbal agreements" that were "not locked up." But it is believed that they include at least three of the largest record chains and one mass merchant.

Yarbrough adds that the singles will be sold at various price points to determine demand.

Industry observers say the renewed interest in the single by some record companies is also linked to Billboard's decision to change its methodology for ranking singles on The Billboard Hot 100. Last year, for the first time, the chart began to include singles that have not been released commercially.

DVD AUDIO IN '99?

(Continued from page 1)

Horovitz, president of NARM, who nonetheless expects the rollout to proceed on schedule.

While all five majors have committed to support the platform, no titles have yet been announced. WEA chairman/CEO Dave Mount, however, says his company will release 30 or 40 titles, "primarily catalog."

He adds, "I think in the next year, when artists have new projects, you might begin to see new titles."

Among the meaty issues still being chewed on are packaging and merchandising. The packaging debate pits jewel-box dimensions against those employed for DVD Video product. It is believed that a decision on suggested standard dimensions must be reached within a month in order to make the targeted launch date.

Toward that end, NARM plans to use another piece of high technology—the World Wide Web, according to Horovitz. NARM will host a series of "virtual meetings" on its Web site to solicit opinions from retailers on the subject. The site will boast prototypes of some packaging concepts and seek opinions on them.

What will go on that box, whatever its size, is also being discussed. Several retailers here said it would be important not only to distinguish this new product—which is expected to carry a higher sticker price—from its similar-looking CD cousin, but to visually convey the idea that it is somehow "special."

On the show floor, that argument was being made every half-hour in ongoing demonstrations for attendees, most of whom said this was their first real exposure to the pending format.

"I'm still waiting to be impressed that there's a coherent plan on the part of the hardware people," says

EMD

(Continued from page 3)

drive down inventory levels, increase our response rate, and take time and costs out of the distribution process," he says.

In particular, the company will be able to have a faster and more consistent response time for catalog titles; improve capabilities to support developing and breaking artists both regionally and nationally; improve capabilities to support specialty labels; and increase flexibility to meet the needs of individual accounts.

As part of the restructuring, the company plans to close its 120,000-square-foot Greensboro, N.C., facility in mid-September, where the staff numbers 67. "Hopefully, some employees there will be transferred" to another EMD facility, says Cottrell. In addition to the Jacksonville warehouse, the company operates a hits warehouse in Camarillo, Calif., and plans to open a hits/catalog warehouse at a yet-to-be-determined site in the Northeast.

Cottrell says that the changes are just one initiative aimed at establishing EMD as the No. 1 distributor in North America.

NARM Pleased By Response To Job Bank

BY CHRIS MORRIS

LAS VEGAS—The National Assn. of Recording Merchandisers (NARM) is rating its on-site Career Opportunities initiative a resounding success, though the number of industry job-seekers present at the trade group's convention, held March 8-11 here, was apparently quite small.

"It struck a chord for people," NARM VP of communications and events Jim Donio said. "I don't think there's any industry or organization that was able to synchronize this."

In January, in response to anticipated massive layoffs as a result of the Universal/PolyGram merger, NARM established an online job bank, in which professionals seeking work could post their résumés, and firms with open positions could solicit applicants. The trade organization also offered free registrations to the convention to downsized job hunters (Billboard, Feb. 27).

Donio said that more than 50 displaced employees pre-registered to attend the convention. At press time, he had no figures on walk-up registrations. "The fact that over 50 people registered to come and are here is great," he said.

NARM manager of information systems Steven Wooton said that

400 people had applied for World Wide Web site access and that close to 50 people had already filed résumés on the trade group's Web site. Wooton—who secured his own job with the trade group through a job bank—said, "If one person gets a job out of this job bank, it's made my day."

Not surprisingly, about 20% of those who filed résumés listed jobs at Universal or PolyGram as their most recent positions. How-

'If one person gets a job out of this job bank, it's made my day'

ever, the rest had recently been employed by various other companies, including BMG, Sire Records Group, the Hard Rock Cafe, Windham Hill Records, Abbey Road Distribution, and publisher Windswept Pacific.

"We thought it would be mostly PolyGram and Universal," Donio said. "However, when we actually started to get responses, it was across the board."

There is work to be had: Wooton said that 66 job postings have gone up on the site since Feb.

22. Companies reaching out for employees included Madacy Entertainment, MUZE Inc., Hearts of Space Records, Time Bomb Recordings, Warner Bros. Records, Platinum Entertainment, Priority Records, Zia Entertainment, Angel Records, and Valley Media.

Several companies were conducting job interviews at a NARM booth at the trade show, including City Hall Records, M.S. Distributing, Southern Music Distribution, DMG Records, Rykodisc, Ryko Distribution Partners, Time-Life Music, and Trans World Entertainment. Firms that posted new jobs during the convention included Koch International, RED Distribution, and What Are Records?

Donio said he views NARM's Career Opportunities program as a continuing project. "Two or three months from now, it could still have fruit. . . . This isn't going to stop with the conclusion of the convention. It's an ongoing service."

He adds that he has been buoyed by the response to the initiative. "So many people have come up to us and said, 'This is so great' . . . If somebody got a job out of this, we'll hear. That'll be icing on the cake, to know it worked."

versa, proponents of both formats have been vague about plans to accommodate the other.

Industry leaders at NARM warned that a format war between DVD Audio and SACD would be unacceptable.

"I . . . won't sugarcoat the bumps in the road," said Hilary Rosen, president/CEO of the Recording Industry Assn. of America (RIAA). "As I speak, two alternative proposals are fighting a technological battle of the bands—the DVD Audio Group and Sony/Philips. RIAA has

urged the industry to agree on a single standard. If we have incompatible formats, DVD Audio will not be successful. At the very least, a player will need to seamlessly play DVD or Sony/Philips."

NARM's Horovitz agreed, saying, "We have to work this out before we come to market, or we'll end up with another MiniDisc and DCC war."

Despite Rosen's and Horovitz's concerns, sources say a battle between DVD Audio and SACD appears unlikely given the flexibility of

both formats and Sony's vested interest in the success of DVD Audio.

"There's a lot of flexibility from the standpoint of what the hardware designs can accomplish," says a source. "The disc will tell the player what to decode, and the player should be able to do it."

As concerned as they are about compatibility between the two new audio formats, retailers are even more determined to ensure that second-generation discs—be they DVD Audio or SACD—be playable on existing CD units.

Although the DVD Audio spec allows for CD-quality discs to be read by players, the reality of a fully compatible disc is questionable, according to sources. That is because, in order for a DVD Audio title to work in a conventional CD player, the disc must be encoded with a CD-quality "Red Book" layer in addition to the DVD Audio layer—a costly and complicated process, according to sources.

Nevertheless, Rosen said she was adamant that the CD "not be made obsolete by this format," and some artists are expected to insist on dual-layer releases to ensure full compatibility with existing CD players, according to sources.

Responding to a retailer's concerns that consumers might be inclined to hold off on making CD purchases in anticipation of the new format, Rosen said, "We must prevent this from happening. Some of the ways in which we can do that is by emphasizing compatibility—the idea that CDs will still be playable on DVD Audio machines—and by careful planning for the product's launch."

Tower Records founder Russ Solomon, who was unable to attend NARM because of an illness, said in a phone interview, "I am excited about [DVD Audio] . . . but I believe it is going to take a long time to get it out into the public's hands in a meaningful way. The bottom line [is that] we're always happy to have another product to sell."

Assistance in preparing this story was provided by Melinda Newman in Las Vegas.

Majors Talk With 2nd Source-Tagging Firm

LAS VEGAS—Industry sources say that the major music distributors are continuing to seek accommodation with a second manufacturer of source-tagging technology.

Although Sony Music Distribution and WEA have announced starting dates for plans to ship to their accounts CDs with electronic anti-theft tags provided by Sensormatic Electronics, they are said to be holding discussions with the manufacturer of a competing technology, Checkpoint Systems.

While declining to name the companies with which he has talked, Dave Shoemaker, a Checkpoint spokesman, says, "They've indicated they want to get the

program started with the competing technology, then they'll work with our technology in some way."

He says the music companies may be testing options with Checkpoint, such as putting its tags on blow-in cards in the CD package or on the album artwork.

The record companies decline comment on any discussions. But they have said that they do not want to place two tags on a single piece of product, nor do they want to tag different batches of product with different tags.

Some accommodation is sought with Checkpoint because its tags are used on CDs sold by such major accounts as Target and Circuit City. In addition, the record

companies wish to avoid a situation that occurred two years ago when PolyGram tried to source-tag with Sensormatic technology and was sued by Target and Checkpoint.

Sony is planning to ship tagged product on June 1 and WEA on March 30 (Billboard, March 13).

Sources said at the National Assn. of Recording Merchandisers Convention here that the record companies had agreed to position the tags in the 6 o'clock position on the CD tray. The tags will be installed by tray manufacturers that will ship the CD trays to the music companies, which will then activate them at their facilities and send them to accounts.

DON JEFFREY

'N SYNC'S INDIRECT PATH TO THE TOP

(Continued from page 6)

(responsible for producing Spears) with Kristian Lundin under the supervision of BMG A&R exec Andreas von Oertzen in Munich. The label and creative team was a similar constellation to what led to the Backstreet Boys' European success.

The album was originally released in May 1997: That version has sold some 820,000 units, according to BMG, mostly in the GSA and Eastern Europe regions. The U.S. album, out in March 1998, contained extra tracks recorded in the U.S. with coordination from RCA Records director of international A&R Vince DeGiorgio. This second version has been rereleased in international territories and is being re-promoted in some European territories. In addition, the U.S. has sold some 1.8 million copies of the group's "Christmas Album," according to BMG. Outside the U.S., BMG issued "The Winter Album," a hybrid of the act's releases, which has sold 159,000 units.

'N Sync member Joey Fatone Jr. says he believes the act's writing and production team has given the group the edge. "We liked the sound that producers like Denniz Pop and Max Martin were doing," he says. "They had worked with Ace Of Base, Robyn, and Five. They have an original sound . . . a very full, upbeat Swedish pop sound that we like."

Adds Wright, "The European producers were creating something fresh and new. And Americans supported it. It was a clean-cut sound. And the act supported that. Parents liked it, too. So the sound took off here, too. In Europe, it wasn't a new sound, it was just pop music."

'N Sync's success in Germany was to a great degree due to the group's nationality, argues Bolz. "We could not have done this with a German band. Americans are great entertainers."

Wright also notes that the group's singing and dancing ability allowed it to stand out. "Many of the big teen acts at the time in Germany were not singing live," he says. "They were all lip-syncing. And 'N Sync wasn't. They can sing. So they would always sing songs a cappella, as well as with music. It was important that they not come across as another one of those manufactured poster boy acts."

SHORTER WAIT

While the Backstreet Boys had to sell more than 7 million albums and wait almost four years before they were considered as a marketable prospect by the U.S. industry, the market's renewed appetite for youthful pop in the late '90s saw 'N Sync translate its European sales to America relatively quickly.

'N Sync began to have an impact on the German charts in early 1997 with the first single "I Want You Back." By December 1998, that single had won best dance clip and best new artist at the Billboard Music Awards. "We had much more time to develop the Backstreet Boys," says Bolz. "With 'N Sync we had a year and a half."

While most fans could not care

less where a record was produced, within the industry BMG Ariola Munich is the first to admit that in 1997, a German-produced American boy band was not necessarily on top of every affiliate's wish list, and it encountered resistance among colleagues.

For Thomas M. Stein, BMG's GSA/Eastern Europe president, the American success is a vindication of his personal efforts to see German companies export more acts. "Ten years ago nobody would have thought this possible," he notes, that "an American band signed to a German label could sell more than 8.5 million units. It proves once more the high standard of creativity and music production coming out of Ger-

many."

BMG Ariola's head of international, Susie Armstrong, says that the climate changed over the time that 'N Sync was being developed.

"Five years ago, I would not have had a fighting chance with this act."

However, the attitudes of key executives in the U.S. changed. Among those responsible for bringing the group to U.S. audiences are RCA Records director of international A&R Vince DeGiorgio, who worked on the U.S. version of the album, and Dave Novik, senior VP of international A&R at RCA. BMG Canada international product manager Shelley Snell was also an early believer, according to Armstrong.

To date, some 6.4 million of the 7.4

million albums sold worldwide are in the U.S., according to BMG. The group has been busy satisfying U.S. demand, which has resulted in the BMG U.K. label Northwestside having to wait until May to release the album.

"We've had difficulty bringing them back to Europe," acknowledges Armstrong. The group members too are keen to return to the place where their career started: A promo trip in late January and early February took them back, though touring will keep them in the U.S. for the foreseeable future. Says Fatone, "Until [then], we'd been away from Europe for about nine months. People in Germany feel we've abandoned them. But we

haven't. We've just had to spend a lot of time in the U.S."

The band's agenda for this year will concentrate on the U.S. The group will play arenas there from March to May, then visit the U.K. to launch the album there. June sees the act recording, then a third set of tour dates takes up most of August. September and October will feature a possible tour in Brazil and the album's release.

Work is already under way on the new set, which, says Fatone, "will have a worldwide release date so that nobody will have it before anybody else." The next album "will be coordinated in that way, unlike our debut, which came out nearly two years ago in Germany."

DION DOMINATES CANADA'S JUNOS

(Continued from page 8)

by the end of the year.

With six nominations, Dion led this year's pack of nominees. She was shut out in two nominated categories by Barenaked Ladies. The Reprise act's "One Week" beat out "My Heart Will Go On" for top single, and "Stunt" beat "Let's Talk About Love" for top pop album. Barenaked Ladies provided another upset this year in beating out the Tragically Hip as top group.

In other surprises, internationally known Canadian acts the Moffatts and the Wilkinsons lost to Johnny Favourite Swing Orchestra for top new group, and Leahy beat out both the Wilkinsons and perennial favorites Prairie Oyster for top country group.

In other country categories, as expected, Twain won as top female vocalist and Paul Brandt as top male vocalist.

In other key categories, Blue Rodeo front man Jim Cuddy was named top male singer, Melanie Doane was named top new solo artist, "One Wish" by Arista's Deborah Cox was named top R&B/soul recording, Rufus Wainwright's self-titled DreamWorks set won as top alternative album, and "Phantom Power" by the Tragically Hip won in the fan-voted best rock album category.

Produced by Lynn Harvey and directed by Ron Meraska, this year's 2½-hour ceremony was smartly hosted by deadpan Canadian TV talk-show host Mike Bullard. Among the performance highlights were those by Dion, Philosopher Kings, Pelletier, Sloan, Colin James & the Little Big Band, and Barenaked Ladies, who performed a calypso-styled rendition of "One Week" via satellite from sunny Australia.

Juno Awards were presented in 38 categories. Following is a partial list of winners.

Best-selling album (foreign or domestic): "Let's Talk About Love," Celine Dion (Columbia).

Album: "Let's Talk About Love," Celine Dion (Columbia).

Single: "One Week," Barenaked Ladies (Reprise).

Group: Barenaked Ladies (Reprise).

Female: Celine Dion (Columbia).

Male: Jim Cuddy (WEA).

New solo artist: Melanie Doane (Columbia).

New group: Johnny Favourite Swing Orchestra (Universal).

Country group or duo: Leahy (Virgin).

Country female vocalist: Shania Twain (Mercury).

Country male vocalist: Paul Brandt (Reprise).

R&B/soul recording: "One

Wish," Deborah Cox (Arista).

Rap recording: "Northern Touch," Rascalz Featuring Choclair, Kardinal Offishall, Thrust & Checkmate (Figure IV/ViK).

Alternative album: "Rufus Wainwright," Rufus Wainwright (DreamWorks).

Rock album: "Phantom Power,"

the Tragically Hip (Universal).

Songwriter: Bryan Adams.

Producer: Colin James.

Video: "Forestfire," David Usher; directed by Javier Aguilera (EMI Music).

Walt Grealis Special Achievement Award: Allan Waters.

Hall of Fame: Luc Plamondon.

COMPANY LAUNCHES SERVICE MEASURING ONLINE TRANSACTIONS

(Continued from page 6)

Bernstein's partner in the venture is Steven H. Ambers, formally an executive at royalty audit firm Moss Adams LLP. The company is based in Los Angeles.

Royalty Review Council got its feet wet in the E-commerce world when it determined valuations of royalty streams for "Bowie Bonds" (Billboard, April 25, 1998).

The RoyaltyLoad code is embedded in the secured credit card function of a site, and each time a consumer clicks through to complete an order it registers with RoyaltyConsultants. If the credit card is rejected, the system does not record the sale.

The company provides a monthly audit report to its clients, which can include artists, business managers, publishers, record or film companies, or the E-commerce site itself. Reports are generated each month for a fee that is calculated on a per-contract basis.

Although Bernstein and Moss say most of their initial feedback is coming from their former colleagues in the music industry, the company will also market the service to non-entertainment accounts.

"This can calculate sales from all types of industries, no matter what the format is," says Adams. "It's not solely for the record industry."

To date, Bernstein says, four companies have signed up for the plan, including Atomic Pop, the online label recently created by former MCA chief Al Teller.

Bernstein and Ambers stress that the system will be marketed to sites that legally sell product over the Internet.

"There are plenty of new search engines that find illegal product," says Bernstein. "We want to work with people who are dealing with li-

censed product."

The monthly report can be as detailed as the client desires, figuring royalty rates for all or a few parties involved.

RoyaltyConsultants.com, though, will not distribute payments.

"Everyone is trying to find a standard to make sure everyone gets paid," says Bernstein, "and what we're offering is a way to measure intellectual properties distributed over the Internet that has integrity."

Sony Discos To Close Warehouse

BY JOHN LANNERT

Citing a desire to improve service to its retail clients, Sony Discos is switching its distribution to Sony Music beginning June 1.

The last of the self-distributed Latino imprints, Sony Discos also is scheduled to phase out its Miami warehouse by June 1. The warehouse was opened in 1979, when Sony Discos was founded.

Sony Discos president Oscar Lord says Sony Music's four "state of the art" distribution centers in California, Illinois, New Jersey, and Georgia will enable the label "to have greater reach and much faster delivery service than we had with one warehouse in Miami. We now will be able to overnight our product to any account on the West Coast."

While Sony Music's facilities will handle picking, packing, and shipping services, Sony Discos will continue to oversee sales, retail marketing, and customer service using its existing staff.

Frank Welzer, president of Latin America for Sony Music International and former president of Sony Discos, says the 33 people employed at the label's warehouse are being assisted with securing jobs within Sony and

with outside companies.

"We will do our best to relocate the warehouse staff, and those we will not be able to relocate we will take care of financially," says Welzer. "We have been very good to each other for the past 20 years, and we're going to stay that way right up to the end."

Welzer says bonus incentives have been offered to warehouse workers who remain with the company until June 1. They also will receive undisclosed severance payments.

Lord also lauds the performance of the warehouse personnel. But he points out that the company's continued expansion finally forced a distribution change, which he says "had been heavily debated throughout the years."

Describing the distribution switch as "a major step in the right direction for our continued growth," Lord adds that "it is going to take a little doing to get used to working with four facilities and to manage inventories, and that will be the initial challenge for us. But we've got some pretty good people, and I think they will meet the challenge quickly."

TOM WAITS JOINS INDIE EPITAPH FOR 'MULE' SET

(Continued from page 11)

Waits' years as a barstool bard on Asylum in the '70s should warm to the box-car romance of the single "Hold On," while those enamored of the lunatic cabaret of his '80s Island tenure will have a field day with the album.

The woozy valentine "Black Market Baby" and spooky *sprechstimme* of "What's He Building?" are prime latter-day Waits, as are a host of other numbers that sound like work songs bellowed down a tin pan alley. Adding to his own raw-boned guitar and carnival keyboards, Waits tapped such veteran collaborators as saxist Ralph Carney, bassist Greg Cohen, and guitarist Marc Ribot, as well as aces in the hole like harpist Charlie Musselwhite.

With his live shows few and far between over the past decade, Waits' live debut of "Mule Variations" is something of an event. The first show will be March 20 in Austin, Texas, with a band featuring album contributors Larry Taylor on bass, Smokey Hormel on guitar, and Stephen Hodges on percussion. Five to 10 dates in North America will follow (booked by Stuart Ross in Los Angeles), including late May shows in L.A. and San Francisco.

Also, in late May or early June, Waits will appear on VH1's "Storytellers," a venue that should help

introduce Waits to those fans who only know his classic "Downtown Train" as a big hit for Rod Stewart.

GOING INDIE

After his decade-long stay with the singer/songwriter-oriented Asylum, Waits transformed himself from Beat troubadour to art-house provocateur with 1983's "Swordfishtrombones." That disc began a fertile six-album association with Chris Blackwell's Island Records, highlighted by 1992's Grammy-winning "Bone Machine" (and encapsulated on last year's anthology "Beautiful Maladies"). Now, as then, Waits has no truck with preconceptions.

"When people have a notion of who you are," Waits says, "they want you to stay that way. Asylum wouldn't release 'Swordfishtrombones'; only a guy like Blackwell would put it out. People always like to have continuity in their products and services. But music isn't breakfast cereal, or at least it shouldn't be."

Waits was intrigued by Epitaph after reading about founder Brett Gurewitz's do-it-yourself ethos, and he settled on the label after getting to know the staff. "Epitaph is rare for being owned and operated by musi-

cians," he says. "They have good taste and a load of enthusiasm, plus they're nice people. And they gave me a brand-new Cadillac, of course."

Epitaph president Andy Kaulkin says the label was "blown away that Tom would even consider us. We are huge fans. Actually, I consider myself the typical target customer for the new Tom Waits album, so at least I know how to reach people like me."

At its core, Epitaph is "a punk-rock label, and we always will be," Kaulkin adds. "But the company is small enough to be flexible, and we're great at niche marketing. In fact, our best-selling disc right now is a blues record [R.L. Burnside's "Come On In"]."

From mid-March to early April, Epitaph will host 30 "Mule Variations" listening parties in North America for fans and members of the trade. The RED-distributed label plans promotions with such chains as Tower Records and Border's Books & Music, as well as an extensive program with the 76 outlets of the Coalition of Inde-

pendent Music Stores (CIMS).

Corby Harwell, indie buyer at CIMS retailer Waterloo Records in Austin, says, "We work well with Epitaph—they're really good at what they do. And the new Waits record is the logical next step for the punk rockers who have gotten into the Fat Possum stuff that Epitaph distributes, like R.L. Burnside. But Tom does great here anyway. His sound is timeless—and a lot more universal than people think."

In a creative way of dealing with Waits' limited patience with promotional duties, Epitaph has produced an interview CD titled "Mule Conversations." The disc will feature Waits in conversation with Jody Denberg of KGSR Austin, along with six album tracks and a radio edit of "Hold On." The interview disc ships to triple-A, alternative, and college radio in late March, shortly after a promo CD single with the edit of "Hold On" ships separately.

Quick on the draw as ever, Nic Harcourt, PD of KCRW Los Angeles and

host of the station's "Morning Becomes Eclectic" program, leaked the lo-fi rocker "Big In Japan" (featuring members of Primus) in late February. "We got calls straightaway from excited fans—Tom has a real history with the station," he says. "I know it'll be a big record for us, and we should have him in to sing a few songs on the air."

"Big In Japan" was heard nationwide via KCRW's Internet site (www.kcrw.org), and the World Wide Web figures to be a key realm for promoting "Mule Variations" as a whole, according to Epitaph product manager Dave Hansen. The label is embarking on promotions with Internet retailers Amazon and CDNow. Several Internet sites will feature a streamable album track, with "Big In Japan" slated for brick-and-mortar sites like towerrecords.com.

Epitaph is also going to launch a comprehensive Tom Waits Internet site (www.officialtomwaits.com), covering his entire music and film career with rare photos, excerpts from "Mule Conversations," and RealAudio for one of the new tracks. In addition, the label plans to Webcast one of his shows with Sonic.Net.

Waits manages himself with his wife and frequent co-writer/producer, Kathleen Brennan; his songs are published by Jalma Music (ASCAP). The deal with Epitaph is for one record, Waits says, "but keep your eyes open for coming attractions." He has given "Mule Variations" to Epitaph under a long-term lease.

"It's appropriate, since it isn't like we're investing in creating a career for him," Kaulkin says. "Someone of Tom's experience and stature really deserves to own his own work. After all, he has been doing this a lot longer than we have."

R&D PLANS DUSTY SPRINGFIELD TRIBUTE

(Continued from page 8)

fearless both in her music and in her willingness to speak out on issues of politics and sexuality. In so many ways, she was a grass-roots activist, not a mainstream pawn."

In keeping with her left-of-center creative approach to "Forever Dusty," Radisch is not pursuing major distribution for the project. Despite several recent offers, she is opting to issue the set on a smaller scale, in an effort to "keep the returns to a minimum." She adds that her intention to donate a portion of the profits to several breast cancer organizations around the U.S. adds to her desire to "maintain a tight rein" on the flow of product into the marketplace.

"I don't want anything falling through giant corporate cracks," she says.

A distributor is yet to be confirmed, and there are no plans to issue the project outside the U.S.

EARLY BEGINNINGS

Radisch says she started conceptualizing the project roughly two years ago. Artists started laying down tracks last year.

So far, Malone has cut "The Look Of Love," and Phillips has recorded "Yesterday When I Was Young." Love will contribute her rendition of "Son-Of-A Preacher Man."

"Initially, it was a little intimidating in the studio," Phillips says. "To pay homage without falling short from the beautiful, effortless way she had of singing was nerve-racking. In the end, I took her honesty as a source of inspiration."

For Sonia of Disappear Fear, who covers "I Just Don't Know What To Do With Myself," participating in the project served as an introduction to Springfield's music.

"Ironically, Dusty is just being born for me," she says. "Her music has been a revelation for me. It's like my life and my music have been forever changed by this experience."

In addition to "Forever Dusty," Springfield will be feted by the Mercury/Chronicles' March 23 release of remastered classic recordings:

"Stay Awhile/I Only Want To Be With You" (1964), "Dusty" (1964), "Ooooooweeee!" (1965), "You Don't Have To Say You Love Me" (1966), and "The Look Of Love" (1967). A three-CD boxed set anthology titled "Dusty Springfield" was released by the label in November 1997, and the compilation "The Very Best Of Dusty Springfield" came out in April 1998.

As for the international market, Paul Reidy, catalog product manager for Mercury U.K., says that those albums, which differed in some cases from Springfield's British releases, will not be reissued in her home country. But a four-CD boxed set, which has long been in preparation, is likely to be released "in September or October," both in the U.K. and internationally. "We're planning it to be very lavish," says Reidy, noting that it will take a similar form to Cream's "Those Were The Days" set on Polydor.

DEFINITIVE DUSTY

Describing the set as "everything you could possibly want on Dusty," Reidy says it will include her early material with the Springfields, live and unreleased items, and tracks from her later albums for Parlophone, Columbia, and others. Springfield's different U.S. label affiliations, especially her association with Atlantic, may mean that Mercury will have the set for the world excluding North America, he says. Executive producer of the project is Mike Gill, a longtime associate of the singer in the U.K.

Mercury U.K. will also continue its reissue program of Springfield's original albums for Philips, which has already seen the reactivation of such sets as "Everything Comes Up Dusty," "Where Am I Going," and "Dusty In Memphis." Reidy says that such albums as "Dusty... Definitely," from 1968, and 1970's "From Dusty With Love" are being considered for 2000.

Assistance in preparing this story was provided by Paul Sexton in London.

HOT 100 SPOTLIGHT

This issue's column was prepared by Steve Graybow and Keith Caulfield.

THE CONTENDERS: With gains at both retail and radio, Cher's "Believe" (Warner Bros.) pads its lead in the No. 1 slot. It appears that it may be a week or more before we see a new title hit the top of the Hot 100. Whitney Houston's "Heartbreak Hotel" (Arista), which sits at No. 2, continues to see increases in radio audience, although sales have been declining for the past two weeks. Even if Houston's sales turn around by the next issue, it appears the Arista diva may ultimately be overtaken by three of the label's younger progeny. TLC's "No Scrubs" (LaFace/Arista) already has more radio points than "Heartbreak Hotel," and in its fifth chart week it continues to climb within the top 10 (10-8). A retail single is expected to be released by March 23; first-week sales with already strong airplay make "Scrubs" a safe bet for No. 1.

Also expected in stores is a commercial single from Sugar Ray, whose "Every Morning" (Lava/Atlantic) bullets in a holding pattern at No. 9, with a substantial increase in airplay. "Morning" has the third-largest radio audience in the top 10, behind Cher and TLC. Cassette, CD, and 7-inch vinyl versions will hit stores Tuesday (16), marking the first time the band has released a commercial single since signing with a major label.

CAN I GET A RE-ENTRY? It's somewhat unusual that a single will garner enough points to re-enter the Hot 100, especially in the higher echelon of the chart. This issue, Jay-Z joins the elite ranks of Bruce Springsteen, The Artist Formerly Known As Prince, Savage Garden, and Los Del Rio, all of whom have had singles that had a second life on the Hot 100. Jay-Z's "Hard Knock Life (Ghetto Anthem)" (Roc-A-Fella/Def Jam) re-enters the chart at No. 20, thanks to sales points from the retail release of CD and cassette singles. The title had previously been available only on 12-inch vinyl.

The B-side of the "Hard Knock Life" commercial single is a remix of Jay-Z's "Money, Cash, Hoes," which sits at No. 42 on this issue's Hot R&B Singles & Tracks chart. The sales of the single have no doubt been helped by the start of the Hard Knock Life tour, featuring Jay-Z, Redman, DMX (who appears on "Money"), and Method Man. The tour played in the New York metro area on March 3; 9% of the single's 54,000 units sold come from the Big Apple.

"Hard Knock Life," which peaked at No. 32 in November, fell off the chart on Feb. 27. Had "Life" been released as a regular-length single while it was still riding high at radio, it would have reached a much higher rank on the Hot 100. At its peak, it registered 43 million audience impressions from 142 monitored stations during the chart week for the Jan. 2 issue.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 753 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	
1	3	5	NO SCRUBS	TLC (LAFACE/ARISTA) 1 wk at No. 1
2	2	9	BELIEVE	CHER (WARNER BROS.)
3	4	11	EVERY MORNING	SUGAR RAY (LAVA/ATLANTIC)
4	1	17	ANGEL OF MINE	MONICA (ARISTA)
5	5	26	SLIDE	GOO GOO DOLLS (WARNER BROS.)
6	6	19	ANGEL	SARAH McLAUGHLIN (ARISTA/WARNER SUNSET/REPRISE)
7	7	13	HEARTBREAK HOTEL	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)
8	9	20	...BABY ONE MORE TIME	BRITNEY SPEARS (JIVE)
9	8	21	HAVE YOU EVER?	BRANDY (ATLANTIC)
10	10	34	SAVE TONIGHT	EAGLE-EYE CHERRY (WORK/VERG)
11	11	11	EX-FACTOR	LAURYN HILL (RUFFHOUSE/COLUMBIA)
12	13	9	SWEET LADY	TYRESE (RCA)
13	12	18	MIAMI	WILL SMITH (COLUMBIA)
14	16	13	WHEN A WOMAN'S FED UP	R. KELLY (JIVE)
15	26	4	KISS ME	SIMPENCE NONE THE RICHER (SQUINT/COLUMBIA)
16	15	19	GOO MUST HAVE SPENT A LITTLE MORE TIME ON YOU	'N SYNC (RCA)
17	23	25	FLY AWAY	LENNY KRAVITZ (VIRGIN)
18	14	20	NOBODY'S SUPPOSED TO BE HERE	DEBORAH COX (ARISTA)
19	17	8	ALL I HAVE TO GIVE	BACKSTREET BOYS (JIVE)
20	21	16	WHAT IT'S LIKE	EVERLAST (TOMMY BOY)
21	22	17	BACK 2 GOOD	MATCHBOX 20 (LAVA/ATLANTIC)
22	20	9	YOU WERE MINE	DOUG CHICKS (MONUMENT)
23	28	5	YOU	JESSE POWELL (SILAS/MCA)
24	25	7	I STILL BELIEVE	MARIAH CAREY (COLUMBIA)
25	19	31	JUMPER	THIRD EYE BLIND (ELEKTRA/VEEG)
26	32	7	HOW FOREVER FEELS	KENNY CHESNEY (BNA)
27	34	4	MY NAME IS	EMINEM (WEB/AFTERMATH/INTERSCOPE)
28	18	27	LULLABY	SHAWN MULLINS (SMG/COLUMBIA)
29	30	6	YOU GOT ME	THE ROOTS FEAT. ERYKAH BADU (MCA)
30	27	22	CAN I GET A...	JAY-Z FEAT. AMI (OF MAJOR COMZ) & JA (DEF JAM/MERCURY)
31	33	9	BUSY MAN	BILLY RAY CYRUS (MERCURY (NASHVILLE))
32	40	8	MEANWHILE	GEORGE STRAIT (MCA NASHVILLE)
33	24	23	HANDS	JEWEL (ATLANTIC)
34	31	13	I DON'T WANT TO MISS A THING	MARK CHESNUTT (DECCA/MCA NASHVILLE)
35	36	29	DOO WOP (THAT THING)	LAURYN HILL (RUFFHOUSE/COLUMBIA)
36	29	17	THESE ARE THE TIMES	DRU HILL (UNIVERSITY/ISLAND/MERCURY)
37	37	7	ALL NIGHT LONG	FAITH EVANS FEAT. PUFF DADDY (BAD BOY/ARISTA)

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

HOT 100 RECURRENT AIRPLAY

1	2	2	IRIS	GOO GOO DOLLS (WARNER SUNSET/REPRISE)
2	1	2	I'LL BE	EDWIN MCCAIN (LAVA/ATLANTIC)
3	3	2	INSIDE OUT	EVE 6 (RCA)
4	5	5	TOO CLOSE	NEXT (ARISTA)
5	4	2	FROM THIS MOMENT ON	SHANIA TWAIN (MERCURY)
6	6	14	TORN	NATALIE IMBRUGLIA (RCA)
7	—	1	LATELY	DIVINE (PENDULUM/RED ANT)
8	8	16	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY)
9	7	5	THIS KISS	FAITH HILL (WARNER BROS.)
10	10	6	MY FAVORITE MISTAKE	SHERYL CROW (A&M/INTERSCOPE)
11	9	14	REAL WORLD	MATCHBOX 20 (LAVA/ATLANTIC)
12	11	4	HOW DEEP IS YOUR LOVE	DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY)
13	12	8	ARE YOU THAT SOMEBODY?	AALIYAH (BLACKGROUND/ATLANTIC)
14	13	25	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)
15	14	5	ONE WEEK	BARENAMED LADIES (REPRISE)
16	18	9	I DON'T WANT TO MISS A THING	AEROSMITH (COLUMBIA)
17	17	16	TRULY MADLY DEEPLY	SAVAGE GARDEN (COLUMBIA)
18	15	7	TOUCH IT	MONIFAH (UPTOWN/UNIVERSAL)
19	20	16	3 AM	MATCHBOX 20 (LAVA/ATLANTIC)
20	19	16	THE WAY	FASTBALL (HOLLYWOOD)
21	16	7	WRONG AGAIN	MARTINA MCBRIDE (RCA (NASHVILLE))
22	21	9	WIDE OPEN SPACES	DIEZ CHICKS (MCA)
23	22	16	CLOSING TIME	SEMISONIC (MCA)
24	23	45	SEMI-CHARMED LIFE	THIRD EYE BLIND (ELEKTRA/VEEG)
25	24	17	AS LONG AS YOU LOVE ME	BACKSTREET BOYS (JIVE)

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

6	ALL I HAVE TO GIVE	(P-Blast, ASCAP/Zomba, ASCAP) WBM
19	ALL NIGHT LONG	(Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ausar, BMI/BMG, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Brother-4-Brother, ASCAP) HL
3	ANGEL OF MINE	(WB, ASCAP/Motown Tunes, ASCAP/TraVon, ASCAP/PolyGram International, ASCAP/Rhettrhyme, ASCAP) HL/WBM
5	ANGEL	(Sony/ATV Songs, BMI/Tyde, BMI/Studio Nomade, SOCAN) HL
28	THE ANIMAL SONG	(Rough Cut, BMI) HL/WBM
79	ANYONE ELSE	(PolyGram International, ASCAP/SI, Julien, ASCAP) HL
94	ANYWHERE	(Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP)
83	AT THE STARS	(Tentative, BMI/Warner Chappell, BMI) WBM
11	...BABY ONE MORE TIME	(Zomba, ASCAP/Grantsville, ASCAP) WBM
33	BACK 2 GOOD	(EMI Blackwood, BMI/Bidnis, BMI/Melusic, ASCAP) HL
1	BELIEVE	(Xenomania, PRS/WB, ASCAP/Warner Chappell, PRS) WBM
75	BLUE MONDAY	(Be, PRS/WB, ASCAP) WBM
48	BUSY MAN	(BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Teren H Up, BMI) HL/WBM
45	CAN I GET A...	(Lil Lu Lu, BMI/DJ Iv, BMI/la, BMI/EMI Blackwood, BMI) HL
43	C'EST LA VIE	(Sugar Free, PRS/Bucks, PRS/19, PRS/BMG, PRS/BMG Songs, ASCAP/Chrysalis, ASCAP/PolyGram, ASCAP) HL/WBM
72	CHANGES	(Joshua's Dream, BMI/Music Corp. Of America, BMI/Zappa, ASCAP/WB, ASCAP) HL/WBM
78	CRUSH	(Golden Grey, ASCAP) CLM
44	DOO WOP (THAT THING)	(Sony/ATV Tunes, ASCAP/Oversee Creation, ASCAP) HL
63	DRIVE ME WILD	(Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Cal IV, ASCAP/Cooter Moe, ASCAP)
9	EVERY MORNING	(McG, BMI/Warner Chappell, BMI/See Squared, BMI/Canterbury, BMI) WBM
26	EX-FACTOR	(Sony/ATV Tunes, ASCAP/Oversee Creation, ASCAP/Colgems-EMI, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL
23	FADED PICTURES	(Zomba, ASCAP/Kely, ASCAP/Talrest Tine, ASCAP/WB, ASCAP) WBM
86	FATHER OF MINE	(Evergreen, BMI/Montalupis, BMI/Commongreen, BMI/Irving, BMI) WBM
31	FLY AWAY	(Miss Bessie, ASCAP) CLM
93	FLY THE ANGEL SONG	(Golden Phoenix, SOCAN/KaySongs, SOCAN/Rory Bourke, BMI) WBM
82	GEORGY PORGY	(Hudmar, ASCAP)
57	GHETTO COWBOY	(Mo Thugs, ASCAP/Siet, ASCAP/Layze Bone, ASCAP/EMI April, ASCAP) HL
67	GIRLFRIEND/BOYFRIEND	(Donril, ASCAP/Zomba, ASCAP/Syeda, ASCAP/Mo Loving, ASCAP/Asjah, ASCAP/TVT, ASCAP/Blondie Rockwell, ASCAP) WBM
14	GOO MUST HAVE SPENT A LITTLE MORE TIME ON YOU	(Bayju Beat, BMI/Music Corp. Of America, BMI) HL
70	GONE CRAZY	(WB, ASCAP/Yee Haw, ASCAP) WBM
95	HANDS OF A WORKING MAN	(Warner-Tamerlane, BMI/Sugar Bend, BMI) WBM
46	HANDS	(WB, ASCAP/Wiggy Tooth, ASCAP/No Tomato, ASCAP) WBM
20	HARD KNOCK LIFE (GHETTO ANTHEM)	(Lil Lu Lu, BMI/EMI Blackwood, BMI/45, ASCAP/Instantly, ASCAP/WB, ASCAP/Helene Blue, ASCAP/MPL Communications, ASCAP) HL/WBM
15	HAVE YOU EVER?	(Realsongs, ASCAP) WBM
68	HA	(Money Mack, BMI)
2	HEARTBREAK HOTEL	(Jungle Fever, BMI/EMI Blackwood, BMI/Southern, BMI/Marshall, ASCAP/EMI April, ASCAP) HL
80	HEAVY	(Sugarfuzz, BMI) WBM
64	HOLD ON TO ME	(Reynsong, BMI/Bayou Boy, BMI) HL
97	HOME ALONE	(Zomba, BMI/R. Kelly, BMI/The Price Is Right, BMI/MCA, ASCAP/Zomba, ASCAP/Itokic, ASCAP) HL/WBM
81	HOW DO I DEAL	(Warner-Tamerlane, BMI/Paradise Avenue, BMI/The Phil Roy, ASCAP/Owenpop, ASCAP) WBM
27	HOW FOREVER FEELS	(Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
55	I CAN'T GET OVER YOU	(Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
36	I DON'T WANT TO MISS A THING	(Realsongs, ASCAP) WBM
22	IF YOU (LOVIN' ME)	(2000 Watts, ASCAP/Kenny Flav, ASCAP/WB, ASCAP/Toni Robi, ASCAP/The Mother Chapter, ASCAP) WBM
51	I'LL THINK OF A REASON LATER	(Hamstein, BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM
16	I'M NOT READY	(Twisted, ASCAP/EMI April, ASCAP/Lil' Mob, BMI/Divided, BMI/Zomba, BMI) HL/WBM
41	I'M YOUR ANGEL	(Zomba, BMI/R. Kelly, BMI) WBM
4	I STILL BELIEVE	(Tom Sturges, ASCAP/Chrysalis, ASCAP/Colgems-EMI, ASCAP) HL/WBM
18	IT AIN'T MY FAULT 1 & 2	(Bag P, BMI)
30	JUMPER	(3EB, BMI/EMI Blackwood, BMI) HL
69	KEEPIN' UP	(Maypop, BMI/Wildcountry, BMI/Route Six, BMI) WBM
7	KISS ME	(Le Tigre Sur Un Ballon, ASCAP/Squint, ASCAP/My So-Called, ASCAP) HL
96	LIFE	(Zomba, BMI/R. Kelly, BMI)
74	LOVE AIN'T LIKE THAT	(LaLuna, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
73	LOVE LIKE THIS	(Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Brother-4-Brother, ASCAP/Smolani 4 Life, BMI/Bernard's Other, BMI/Warner-Tamerlane, BMI/Tommy Jmy, BMI) HL/WBM
40	LULLABY	(Shawn Mullins, BMI/EMI Blackwood, BMI) HL
92	LUV ME, LUV ME	(Street Tuff, ASCAP/Warner-Tamerlane, BMI/Fyfe Tyme, ASCAP/MCA, ASCAP) HL/WBM
38	MEANWHILE	(J. Fred Knobloch, ASCAP/Wayson, ASCAP/Lebrun, ASCAP/Ingram, ASCAP)
25	MIAMI	(Treyball, ASCAP/Pladis, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Sony/ATV Tunes, ASCAP/Portrait-Solar, ASCAP/DJ, ASCAP) HL
90	MY FIRST NIGHT WITH YOU	(Sony/ATV Songs, BMI/ECAF, BMI/Realsongs, ASCAP)
37	MY NAME IS	(Eight Mile Style, BMI/Ain't Nothing Going On But Funkin, ASCAP/Chrysalis, ASCAP/M.A.M., ASCAP) WBM
88	NANN	(First N' Gold, BMI/Trick N' Rick, BMI/Funk So Rightous, BMI)
89	NAS IS LIKE	(Zomba, ASCAP/Il Will, ASCAP/EMI April, ASCAP)
99	NEVER THERE	(Stamen, BMI/EMI Blackwood, BMI) HL
10	NOBODY'S SUPPOSED TO BE HERE	(Wixen, ASCAP/Famous, ASCAP) HL
54	NO PLACE THAT FAR	(Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM
8	NO SCRUBS	(Shek'em Down, BMI/Hito, BMI/Tam, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Kandacy, ASCAP/Tony Mercedes, ASCAP) HL
76	ONE	(Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI)
53	ORDINARY LIFE	(Magnolia Hill, ASCAP)

Hot 100 Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	
1	1	16	BELIEVE	CHER (WARNER BROS.) 2 wks at No. 1
2	2	7	HEARTBREAK HOTEL	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)
3	4	4	I STILL BELIEVE	MARIAH CAREY (COLUMBIA)
4	3	8	ANGEL OF MINE	MONICA (ARISTA)
5	13	2	I'M NOT READY	KEITH SWEAT (ELEKTRA/VEEG)
6	6	7	ALL I HAVE TO GIVE	BACKSTREET BOYS (JIVE)
7	—	1	HARD KNOCK LIFE (GHETTO ANTHEM)	JAY-Z (ROC-A-FELLA/DEF JAM/MERCURY)
8	14	6	KISS ME	SIMPENCE NONE THE RICHER (SQUINT/COLUMBIA)
9	8	3	IT AIN'T MY FAULT 2	SLIDE THE SHOOTER FEAT. MYSTICAL (NO LIMIT/PRIORITY)
10	12	2	IF YOU (LOVIN' ME)	SILK (ELEKTRA/VEEG)
11	15	4	STAY THE SAME	JOEY MCINTYRE (CZ)
12	9	8	FADED EVERYTHING	GERALD LEVERT (EASTWEST/VEEG)
13	18	2	WRITTEN IN THE STARS	ELTON JOHN & LEANN RIMES (CURB/ROCKET/ISLAND)
14	7	25	NOBODY'S SUPPOSED TO BE HERE	DEBORAH COX (ARISTA)
15	5	5	ANGEL	SARAH McLAUGHLIN (ARISTA/WARNER SUNSET/REPRISE)
16	10	6	FADED PICTURES	CASE & JOE (DEF JAM/MERCURY)
17	11	5	YOU	JESSE POWELL (SILAS/MCA)
18	16	18	GHETTO COWBOY	MO THUGS FAMILY (MO THUGS/RUTHLESS/RELATIVITY)
19	—	1	ALL NIGHT LONG	FAITH EVANS FEAT. PUFF DADDY (BAD BOY/ARISTA)
20	22	8	C'EST LA VIE	B*WITCHED (EPIC)
21	21	8	WOOF	SHOOP DOGS FEAT. MYSTICAL AND FENIX (NO LIMIT/PRIORITY)
22	27	2	THE ANIMAL SONG	SAVAGE GARDEN (HOLLYWOOD/COLUMBIA)
23	19	9	WHEN YOU BELIEVE	WHITNEY HOUSTON & MARIAH CAREY (DREAMWORKS/GEFFEN)
24	23	7	HOW DO I DEAL	JENNIFER LOVE HEWITT (143/WARNER BROS.)
25	24	16	I'M YOUR ANGEL	R. KELLY & CELINE DION (JIVE)
26	20	4	GOO MUST HAVE SPENT A LITTLE MORE TIME ON YOU	'N SYNC (RCA)
27	—	1	NAS IS LIKE	NAS (COLUMBIA)
28	17	18	...BABY ONE MORE TIME	BRITNEY SPEARS (JIVE)
29	26	10	I WILL GET THERE	BOYZ II MEN (DREAMWORKS/GEFFEN)
30	25	13	WATCH FOR THE HOOK	COOL BREEZE (ORGANIZED NOIZE/INTERSCOPE)
31	34	8	WE LIKE TO PARTY!	VENGABOYS (GROOVICIOUS/STRICTLY RHYTHM)
32	28	21	PUSHIN' WEIGHT	ICE CUBE FEAT. MR. SHORT KHOP (PRIORITY)
33	46	3	GIVE IT TO YOU	JORDAN KNIGHT (INTERSCOPE)
34	—	1	MY FIRST NIGHT WITH YOU	MYA (UNIVERSITY/INTERSCOPE)
35	31	6	HOW FOREVER FEELS	KENNY CHESNEY (BNA)
36	33	21	WHATCHA WANNA DO?	MAIA X FEAT. CHARLIE WILSON (NO LIMIT/PRIORITY)
37	30	4	NANN	TRICK DADDY FEAT. TRINA (SLIP-N-SLIDEMAR/LOGA/ATLANTIC)

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

52	POWERFUL THING	(Mighty Nice, BMI/Andersongs, BMI/MCA, ASCAP/Fire Feather, ASCAP) HL
71	PRAYSE YOU	(PolyGram, ASCAP/Maat, BMI/Songs Of PolyGram, BMI) HL
87	PRETTY FLY (FOR A WHITE GUY)	(Underachiever, BMI/Wixen, BMI)
98	ROSA PARKS	(Gnat Booty, ASCAP/Chrysalis, ASCAP) WBM
77	RUM	(Sugarfuzz, BMI) WBM
21	SAVE TONIGHT	(Diesel 2, STIM/WB, ASCAP/Warner Chappell, PRS) WBM
12	SLIDE	(Corner Of Clark And Kent, BMI/EMI Virgin, BMI) HL
64	SOMEBODY'S OUT THERE WATCHING	(Warner-Tamerlane, BMI/Puckalestia, BMI/Nomad-Nomad, BMI/Franne Golde, BMI/Windswep Pacific, BMI) WBM
60	STAND BESIDE ME	(Hamstein Cumberland, BMI) WBM
17	STAY THE SAME	(Jozeth, ASCAP/Cristjen, BMI)
100	SWEETEST THING	(PolyGram International, ASCAP) HL
24	SWEET LADY	(Kharatroy, ASCAP/Warner Chappell, ASCAP/B. Black, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP) WBM
84	TAKE ME THERE	(Zomba, ASCAP/EMI April, ASCAP/Marshall, ASCAP/Justin Combs, ASCAP/Madeline Nelson, ASCAP/Mason Betha, ASCAP/Michael Foster, ASCAP/Tunes By Nickelodeon, ASCAP) HL/WBM
35	TAKING EVERYTHING	(Divided, BMI/Zomba, BMI/2000 Watts, ASCAP/WB, ASCAP/Toni Robi, ASCAP) WBM
49	THESE ARE THE TIMES	(ECAF, BMI/Demis, ASCAP/E2, ASCAP/EMI April, ASCAP) HL
91	TRIPPIN'	(Mass Confusion, ASCAP/WB, ASCAP/D. Extraordinary, ASCAP/Virginia Beach, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP/Total's Thing, ASCAP) HL/WBM
56	UNBELIEVABLE	(Mighty Nice, BMI/AJ Andersongs, BMI/Windswep Pacific, BMI/My Life's Work, BMI) HL/WBM
85	WATCH FOR THE HOOK	(Dez Only I, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP/Hito, ASCAP/Organized Noize, BMI/Windswep Pacific, BMI/Chrysalis, BMI/Goodie Mob, BMI) WBM
47	WE LIKE TO PARTY!	(Peer, BMI) HL
34	WHAT IT'S LIKE	(Irish Intellect, ASCAP/T. Boy, ASCAP)
65	WHAT'S IT GONNA BE!!	(T'Zah's, BMI/Warner Chappell, BMI/2000 Watts, ASCAP/Warner Chappell, ASCAP/Toni Robi, ASCAP/WB, ASCAP) WBM
59	WHAT'S SO DIFFERENT	(Gold Daddy, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
32	WHEN A WOMAN'S FED UP	(Zomba, BMI/R. Kelly, BMI) WBM
50	WHEN YOU BELIEVE	(SKG, ASCAP/Songs Of SKG, BMI/ECAF, BMI) CLM

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Updated Record Price & Picture Sleeve Guides!

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DEBUT	PEAK	WKS	Color	A-side (Chart Hit)	B-side	Label & Number
6/3/72	12	11		1) EAGLES +96* Rock group formed in Los Angeles in 1971. Consisted of Glenn Frey (vocals, guitar), Don Henley (drums), Randy Meisner (bass) and Bernie Taupin (guitar). Meisner founded Poco. Leason had been in the Flying Bump Brothers, and Frey and Henley were with Linda Ronstadt. Debut album recorded in England in 1972. Don Felder (guitar) added in 1977. Frey and Henley were the only members to play on all recordings. Disbanded in 1992. Meisner replaced by Timothy B. Schmit in 1977. Frey and Henley were the only members to play on all recordings. Disbanded in 1992. Henley, Frey, Felder, Walsh and Schmit reunited in 1994.	2) AC/ROCKERS *75 Rock group formed in Los Angeles in 1971. Consisted of Glenn Frey (vocals, guitar), Don Henley (drums), Randy Meisner (bass) and Bernie Taupin (guitar). Meisner founded Poco. Leason had been in the Flying Bump Brothers, and Frey and Henley were with Linda Ronstadt. Debut album recorded in England in 1972. Don Felder (guitar) added in 1977. Frey and Henley were the only members to play on all recordings. Disbanded in 1992. Meisner replaced by Timothy B. Schmit in 1977. Frey and Henley were the only members to play on all recordings. Disbanded in 1992. Henley, Frey, Felder, Walsh and Schmit reunited in 1994.	Asylum 11005 Asylum 11008 Asylum 11013 Asylum 11017 Asylum 11025
12/30/72+	22	12		1) Take It Easy	Get You In The Mood \$5	Asylum 11036
6/23/73	64	8		2) Witchy Woman	Earlybird \$6	Asylum 45202
9/15/73	58	8		3) Peaceful Easy Feeling	Trying \$6	Asylum 45218
				4) Tequila Sunrise	Twenty-One \$6	Asylum 45257
				5) Outlaw Man	Certain Kind Of Fool \$6	Asylum 45279
				6) Already Gone	It's True! \$6	
5/4/74	32	15		7) James Dean	Good Day In Hell \$6	
9/21/74	77	5		8) Best Of My Love	Orbits \$5	
				9) One Of These Nights	Valleys \$5	
11/30/74+	1	19		10) Lynin' Eyes	Too Many Hands \$5	
5/31/75	17	17		11) Take It To The Limit		
9/13/75	27	14		12) New Kid In Town		
12/20/75+	4	23		13) Hotel California		
12/18/76+	1	15		14) Life In The Fast Lane		
2/28/77	1	14		15) Please Come Home For Christmas		
5/14/77	11	8		16) Hearstache Tonight		
12/9/78	18	15		17) The Long Run		
10/6/79	1	15		18) I Can't Tell You Why		
12/8/79+	8	16		19) Seven Bridges Road		
2/23/80	8	16		20) Get Over It		
12/20/80+	21	14		21) Love Will Keep Us Alive		
10/29/84	31	14		22) Learn To Be Still		
12/31/84+	Air	5		23) Stacy		
6/24/85	Air	5		24) Earl, Stacy		
11/16/81+	26	19		25) Earl, Jean		
2/22/82	27	12		26) Earls, The		
6/20/82	52	9		27) Earth, Wind & Fire		
6/27/84	38	8		28) Earth, Wind & Fire		
12/15/82+	24	9		29) Earth, Wind & Fire		
4/26/89	97	1		30) Earth, Wind & Fire		
7/3/71	93	5		31) Earth, Wind & Fire		
8/4/73	50	11		32) Earth, Wind & Fire		
11/17/73+	52	15		33) Earth, Wind & Fire		
3/9/74	29	9		34) Earth, Wind & Fire		
7/13/74	55	9		35) Earth, Wind & Fire		
9/28/74	33	7		36) Earth, Wind & Fire		
1/18/75	50	6		37) Earth, Wind & Fire		
2/15/75	20	20		38) Earth, Wind & Fire		
3/22/75	44	7		39) Earth, Wind & Fire		
7/5/75	12	16		40) Earth, Wind & Fire		
11/22/75+	5	17		41) Earth, Wind & Fire		

Essential Chart Data On Every Billboard “Hot 100” Single!

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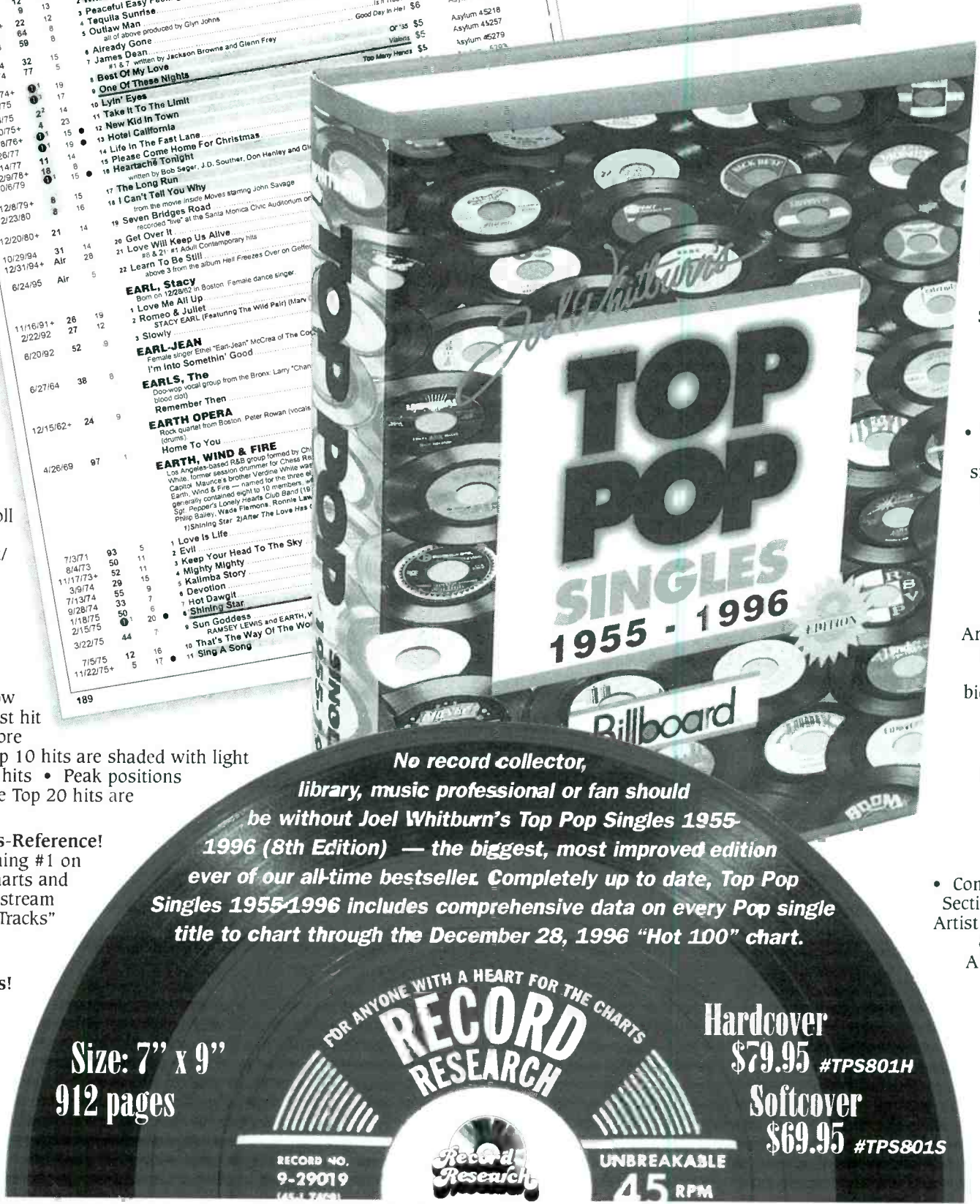
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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED,

COMPILED, AND PROVIDED BY **SoundScan**[®]

MARCH 20, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	1	—	2	TLC LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
2 weeks at No. 1						
2	3	2	28	LAURYN HILL ▲ ⁵ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
3	2	—	2	EMINEM WEB/AFTERMATH 90287*/INTERSCOPE (10.98/16.98)	THE SLIM SHADY LP	2
4	5	1	8	BRITNEY SPEARS ▲ ² JIVE 41651 (10.98/16.98)	...BABY ONE MORE TIME	1
▶ GREATEST GAINER ◀						
5	7	12	70	SHANIA TWAIN ▲ ⁸ MERCURY (NASHVILLE) 536003 (10.98 EQ/17.98)	COME ON OVER	2
▶ HOT SHOT DEBUT ◀						
6	NEW ▶	—	1	GEORGE STRAIT MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	6
7	9	7	17	CHER ▲ WARNER BROS. 47121 (10.98/16.98)	BELIEVE	7
8	6	4	58	DIXIE CHICKS ▲ ⁴ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	4
9	10	3	16	THE OFFSPRING ▲ ³ COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	2
10	4	—	2	THE ROOTS MCA 11948* (10.98/16.98)	THINGS FALL APART	4
11	14	9	23	EVERLAST ▲ TOMMY BOY 1236 (11.98/16.98) HS	WHITEY FORD SINGS THE BLUES	9
12	11	5	50	'N SYNC ▲ ⁶ RCA 67613 (11.98/17.98)	'N SYNC	2
13	13	8	11	DMX ▲ ² RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98 EQ/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
14	8	18	4	VARIOUS ARTISTS GRAMMY/ELEKTRA 62381*/EEG (11.98/17.98)	1999 GRAMMY NOMINEES	8
15	12	11	23	JAY-Z ▲ ⁴ ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
16	15	6	15	2PAC ▲ ² AMARU/DEATH ROW 90301*/INTERSCOPE (10.98/24.98)	GREATEST HITS	3
17	16	10	9	VARIOUS ARTISTS ▲ KOCH 8803 (9.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3	10
18	17	15	67	WILL SMITH ▲ ⁶ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
19	20	21	18	JUVENILE ● CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	19
20	21	17	12	TYRESE ● RCA 66901* (9.98/13.98) HS	TYRESE	17
21	24	20	82	BACKSTREET BOYS ▲ ¹⁰ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
22	19	13	17	R. KELLY ▲ ⁴ JIVE 61625* (10.98/24.98)	R.	2
23	22	25	86	SARAH MCLACHLAN ▲ ⁵ ARISTA 18970 (10.98/17.98)	SURFACING	2
24	23	26	8	SUGAR RAY ● LAVA/ATLANTIC 83151/AG (10.98/16.98)	14:59	19
25	26	28	19	VARIOUS ARTISTS ▲ POLYGRAM-UNIVERSAL-EMI 416795/VIRGIN (11.98/17.98)	NOW	10
26	25	22	42	DMX ▲ ² RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98 EQ/17.98)	IT'S DARK AND HELL IS HOT	1
27	35	41	29	KORN ▲ ² IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
28	18	—	2	BLONDIE BEYOND 78003 (10.98/16.98)	NO EXIT	18
29	27	29	39	BRANDY ▲ ⁴ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
30	28	27	51	LIMP BIZKIT ▲ FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	22
31	38	37	75	CREED ▲ ² WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
32	29	23	16	MARIAH CAREY ▲ ³ COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	4
33	33	33	24	GOO GOO DOLLS ▲ WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
34	32	19	7	SILKK THE SHOCKER NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	1
35	31	30	19	DRU HILL ▲ UNIVERSITY/ISLAND 524542/MERCURY (10.98 EQ/17.98)	ENTER THE DRU	2
36	30	16	6	FOXY BROWN VIOLATOR/DEF JAM 558933*/MERCURY (10.98 EQ/16.98)	CHYNA DOLL	1
37	36	31	7	DAVE MATTHEWS/TIM REYNOLDS ▲ BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
38	52	59	10	ORGY ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	CANDYASS	38
39	34	42	49	SOUNDTRACK ▲ ⁵ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
40	44	40	34	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
41	53	45	19	98 DEGREES ● MOTOWN 530956/UNIVERSAL (10.98 EQ/16.98)	98 DEGREES AND RISING	41
42	41	32	16	WHITNEY HOUSTON ▲ ² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
43	43	34	16	JEWEL ▲ ³ ATLANTIC 82950*/AG (10.98/16.98)	SPIRIT	3
44	42	35	16	GARTH BROOKS ▲ ¹² CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
45	55	49	28	ROB ZOMBIE ▲ GEFEN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
46	39	71	23	SHERYL CROW ▲ A&M 540959/INTERSCOPE (10.98 EQ/17.98)	THE GLOBE SESSIONS	5
47	49	50	23	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
48	46	36	4	COLLECTIVE SOUL ATLANTIC 83162/AG (10.98/16.98)	DOSAGE	21
49	37	60	53	MADONNA ▲ ³ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
50	47	38	12	BUSTA RHYMES ▲ FLIP/DEF/ELEKTRA 62211*/EEG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	12
51	NEW ▶	—	1	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
52	48	67	66	ANDREA BOCELLI ▲ ² PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	35
53	51	43	23	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2

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
54	50	53	18	ALANIS MORISSETTE ▲ ³ MAVERICK/REPRISE 47094*/WARNER BROS. (10.98/17.98)	SUPPOSED FORMER INFATUATION JUNKIE	1
55	62	58	12	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	55
56	59	54	105	MATCHBOX 20 ▲ ⁴ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
57	56	48	15	METALLICA ▲ ⁴ ELEKTRA 62299*/EEG (18.98/24.98)	GARAGE INC.	2
58	58	52	12	VARIOUS ARTISTS ● ROCA-FELLA/DEF JAM 558891*/MERCURY (10.98 EQ/16.98)	DJ CLUE? THE PROFESSIONAL	26
59	40	—	2	YUKMOUTH RAP-A-LOT 46720/VIRGIN (11.98/19.98)	THUGGED OUT THE ALBULATION	40
60	69	64	43	LENNY KRAVITZ ▲ VIRGIN 45605 (10.98/16.98)		5
61	57	44	12	MYSTIKAL ▲ NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	5
62	64	61	37	SOUNDTRACK ▲ ³ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
63	83	78	7	JESSE POWELL SILAS 11789/MCA (10.98/16.98)	'BOUT IT	63
64	73	—	2	THE CHIEFTAINS RCA VICTOR 68968 (10.98/16.98)	TEARS OF STONE	64
65	54	66	4	VARIOUS ARTISTS GRAMMY/ELEKTRA 62380*/EEG (11.98/17.98)	1999 GRAMMY RAP NOMINEES	54
66	63	82	68	CELINE DION ▲ ³ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
67	82	77	17	112 ● BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
68	67	56	13	REDMAN ▲ DEF JAM 558945*/MERCURY (10.98 EQ/16.98)	DOC'S DA NAME 2000	11
69	72	69	26	HOLE ▲ DGC 25164/INTERSCOPE (10.98/16.98)	CELEBRITY SKIN	9
70	74	—	2	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	70
71	76	63	74	EVERCLEAR ▲ ² CAPITOL 36503* (10.98/16.98)	SO MUCH FOR THE AFTERGLOW	33
72	66	57	35	BARENAKED LADIES ▲ ³ REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
73	61	51	17	NEW RADICALS ● MCA 11858 (10.98/16.98) HS	MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
74	45	14	3	MR. SERVON NO LIMIT 50045*/PRIORITY (10.98/16.98)	DA NEXT LEVEL	14
75	71	62	4	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	62
76	60	39	4	SOUNDTRACK ▲ ³ ATLANTIC 83163/AG (10.98/17.98)	MESSAGE IN A BOTTLE	39
77	79	65	16	METHOD MAN ▲ DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	2
78	68	46	8	SOUNDTRACK ▲ HOLLYWOOD 62177 (10.98/17.98)	VARSITY BLUES	19
79	78	—	25	RICKY MARTIN ● SONY DISCOS 82653 (9.98 EQ/14.98)	VUELVE	78
80	75	73	46	FAITH HILL ▲ ² WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
81	70	47	5	TEAR DA CLUB UP THUGS HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYNDALAZDAYZ	18
82	80	97	43	GARBAGE ▲ ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
83	77	55	18	SOUNDTRACK ▲ INTERSCOPE 90181 (10.98/17.98)	THE RUGRATS MOVIE	19
84	97	119	47	ANDREA BOCELLI ● PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
85	85	79	45	DAVE MATTHEWS BAND ▲ ² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
86	84	74	19	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
87	89	70	25	SOUNDTRACK ▲ DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	5
88	86	76	34	BEASTIE BOYS ▲ ³ GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
▶ HEATSEEKER IMPACT ◀						
89	119	125	9	GODSMACK REPUBLIC 53190/UNIVERSAL (8.98/12.98) HS	GODSMACK	89
90	92	86	25	SHAWN MULLINS ● SMG 69637/COLUMBIA (10.98 EQ/16.98) HS	SOUL'S CORE	54
91	96	84	22	CAKE ● CAPRICORN 538092/MERCURY (10.98 EQ/16.98)	PROLONGING THE MAGIC	33
92	87	104	37	THE BRIAN SETZER ORCHESTRA ▲ ² INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
93	90	68	6	JIM BRICKMAN WINDHAM HILL 11396 (10.98/16.98)	DESTINY	42
94	116	—	2	VARIOUS ARTISTS EMI CHRISTIANWORD 43125/VERITY (17.98/19.98)	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	94
95	112	75	18	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	16
96	94	83	17	U2 ● ISLAND 524613/MERCURY (11.98 EQ/17.98)	THE BEST OF 1980-1990	45
97	65	—	2	JIMI HENDRIX EXPERIENCE HENDRIX 11931*/MCA (19.98/24.98)	LIVE AT THE FILLMORE EAST	65
98	99	80	100	THIRD EYE BLIND ▲ ⁴ ELEKTRA 62012*/EEG (11.98/17.98) HS	THIRD EYE BLIND	25
99	NEW ▶	—	1	SAWYER BROWN CURB 77902 (10.98/16.98)	DRIVE ME WILD	99
100	91	—	2	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	91
101	102	87	39	EVE 6 ▲ RCA 67617 (10.98/16.98) HS	EVE 6	33
102	105	88	24	KEITH SWEAT ▲ ELEKTRA 62262*/EEG (10.98/16.98)	STILL IN THE GAME	6
103	98	85	23	DEBORAH COX ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	72
104	NEW ▶	—	1	SOUNDTRACK VIRGIN 47174 (12.98/17.98)	CRUEL INTENTIONS	104
105	107	92	51	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
106	103	81	15	SOUNDTRACK ▲ AMERICAN 69377/COLUMBIA (11.98 EQ/17.98)	CHEF AID: THE SOUTH PARK ALBUM	16
107	115	106	18	TOTAL BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	39

○ 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.

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	100	93	29	THE TEMPTATIONS ● MOTOOWN 530937/UNIVERSAL (10.98 EQ/16.98)	PHOENIX RISING	44
109	110	122	8	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	109
110	108	94	22	PHIL COLLINS ● FACE VALUE/ATLANTIC 83139/AG (10.98/16.98)	...HITS	18
111	113	95	16	ICE CUBE ▲ PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. I (THE WAR DISC)	7
112	88	—	2	TEVIN CAMPBELL QWEST 47008/WARNER BROS. (10.98/16.98)	TEVIN CAMPBELL	88
113	114	89	4	MARK CHESNUTT DECCA 70035/MCA NASHVILLE (10.98/16.98)	I DON'T WANT TO MISS A THING	65
114	109	91	31	EAGLE-EYE CHERRY ▲ WORK 69434/EPIC (10.98 EQ/16.98) HS	DESIRELESS	45
(115)	194	153	18	▶ PACESETTER ◀ BEE GEES POLYDOR 559220/UNIVERSAL (10.98 EQ/17.98)	ONE NIGHT ONLY	89
116	123	102	15	BONE THUGS-N-HARMONY ● RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	32
117	101	142	25	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	11
118	121	109	20	VARIOUS ARTISTS ▲ SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
(119)	129	116	9	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	116
(120)	NEW▶	—	1	SOUNDTRACK HOLLYWOOD 62180 (10.98/17.98)	THE OTHER SISTER	120
121	81	24	6	SOUNDTRACK POLYGRAM TV 538743/MERCURY (11.98 EQ/17.98)	THE '60S	22
122	95	—	2	THE SUPERTONES BEC 17415 (10.98/15.98)	CHASE THE SUN	95
123	125	110	15	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	63
124	118	101	28	VARIOUS ARTISTS ▲ TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	20
125	122	98	30	KELLY PRICE ● T-NECK/ISLAND 524516/MERCURY (10.98 EQ/16.98)	SOUL OF A WOMAN	15
(126)	169	188	3	SIXPENCE NONE THE RICHER SQUINT 7032 (10.98/15.98) HS	SIXPENCE NONE THE RICHER	126
127	124	182	10	SOUNDTRACK WARNER SUNSET/REPRISE 47140/WARNER BROS. (10.98/17.98)	PRACTICAL MAGIC	36
128	93	72	5	QUINCY JONES QWEST 46490/WARNER BROS. (24.98/29.98)	FROM Q WITH LOVE	72
129	132	115	99	SAVAGE GARDEN ▲ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
130	117	96	17	GEORGE MICHAEL ▲ EPIC 69635 (15.98 EQ/19.98)	LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL	24
131	111	90	17	VARIOUS ARTISTS ● POLYGRAM TV/DEF JAM 565668/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	46
132	135	111	28	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	96
133	128	108	42	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
134	136	103	13	VARIOUS ARTISTS NO LIMIT 50724*/PRIORITY (10.98/16.98)	NO LIMIT SOLDIER COMPILATION — WE CAN'T BE STOPPED	19
(135)	149	135	39	VARIOUS ARTISTS ● RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	112
136	144	118	77	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
137	139	127	25	MARILYN MANSON ▲ NOTHING 90273*/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS	1
(138)	155	151	32	MARK WILLS ● MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	74
139	131	114	6	VARIOUS ARTISTS BEAST 5458/SIMITAR (10.98/16.98)	SLAMMIN' WRESTLING HITS	111
140	106	—	2	XTC TWT 3250 (10.98/16.98)	APPLE VENUS VOL. ONE	106
(141)	153	138	31	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	70
142	134	112	8	THE BLACK CROWES AMERICAN 69361/COLUMBIA (10.98 EQ/16.98)	BY YOUR SIDE	26
143	148	124	28	ALABAMA ▲ RCA (NASHVILLE) 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	13
(144)	159	133	24	DC TALK ● FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL	4
145	127	100	16	SOUNDTRACK ▲ DREAMWORKS 50041/INTERSCOPE (11.98/17.98)	THE PRINCE OF EGYPT	25
146	133	—	2	STEVE EARLE AND THE DEL MCCOURY BAND E-SQUARED 1064 (10.98/16.98)	THE MOUNTAIN	133
147	147	121	19	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98) HS	HOLIDAY MAN	109
148	142	113	30	GERALD LEVERT ● EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	17
149	126	99	54	BIG BAD VOODOO DADDY ▲ COOLSVILLE 90290/INTERSCOPE (10.98/16.98)	BIG BAD VOODOO DADDY	47
150	154	126	19	DIVINE PENDULUM 12325/RED ANT (10.98/16.98) HS	FAIRY TALES	126
151	143	120	20	JONNY LANG A&M 540984/INTERSCOPE (10.98 EQ/16.98)	WANDER THIS WORLD	28

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
152	145	123	92	TIM MCGRAW ▲ CURB 77886 (10.98/16.98)	EVERYWHERE	2
153	141	105	69	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
(154)	NEW▶	—	1	SOUNDTRACK MERCURY 538738 (11.98 EQ/17.98)	200 CIGARETTES	154
155	161	145	10	KID ROCK LAVA/ATLANTIC 83119/AG (7.98/11.98) HS	DEVIL WITHOUT A CAUSE	133
156	146	117	70	SPICE GIRLS ▲ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
157	140	107	21	SOUNDTRACK ● WALT DISNEY 60631 (10.98/16.98)	MULAN	24
158	160	165	18	JIMI HENDRIX EXPERIENCE HENDRIX 11671*/MCA (10.98/17.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	133
159	166	163	68	METALLICA ▲ ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
160	158	139	77	MASTER P ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
161	151	154	65	SOUNDTRACK ▲ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
162	165	137	31	SNOOP DOGG ▲ NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
163	152	144	20	SOUNDTRACK TWT SOUNDTRAX 8210/TWT (10.98/17.98)	BLADE	36
164	150	—	16	CELINE DION ▲ 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES	2
165	171	166	75	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
166	176	146	90	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
167	183	150	27	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	4
168	156	—	20	LUCINDA WILLIAMS MERCURY 558338 (10.98 EQ/16.98)	CAR WHEELS ON A GRAVEL ROAD	65
169	178	159	19	MOTLEY CRUE MOTLEY 78002/BEYOND (10.98/17.98)	GREATEST HITS	20
170	173	—	18	ANDREA BOCELLI PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO	153
171	157	134	15	ENRIQUE IGLESIAS ● FONOVISA 080002 (10.98 EQ/16.98)	COSAS DEL AMOR	64
172	137	136	52	NATALIE IMBRUGLIA ▲ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
173	189	155	41	MASTER P ▲ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
174	174	169	18	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98) HS	NOTHING BUT LOVE	133
175	187	167	24	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	139
176	193	160	20	TOBY KEITH ● MERCURY (NASHVILLE) 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	61
177	192	149	46	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	29
178	175	158	20	AEROSMITH ▲ GEFEN 25221/INTERSCOPE (16.98/21.98)	A LITTLE SOUTH OF SANITY	12
179	184	164	33	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	28
180	164	128	74	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
181	177	148	57	SOUNDTRACK ▲ MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
(182)	RE-ENTRY	—	10	DEPECHE MODE MUTE/REPRISE 47110/WARNER BROS. (17.98/24.98)	THE SINGLES 86-98	38
183	182	140	11	SOUNDTRACK COLUMBIA 69762 (11.98 EQ/17.98)	THE FACULTY	47
184	199	—	2	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98) HS	NUESTRO AMOR	184
185	185	156	15	TIMBALAND BLACKGROUND/ATLANTIC 92813*/AG (10.98/16.98)	TIM'S BIO: LIFE FROM DA BASSMENT	41
186	188	170	80	INSANE CLOWN POSSE ● ISLAND 524442/MERCURY (10.98 EQ/16.98)	THE GREAT MILENKO	63
187	168	—	2	LIT RCA 67775 (9.98/13.98) HS	A PLACE IN THE SUN	168
188	200	187	10	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	136
189	172	129	49	ALL SAINTS ▲ LONDON/ISLAND 828997/MERCURY (10.98 EQ/16.98) HS	ALL SAINTS	40
190	170	147	22	SOUNDTRACK ● FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	8
191	198	171	40	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
192	167	141	19	VARIOUS ARTISTS ● ARISTA 19026 (10.98/16.98)	ULTIMATE DANCE PARTY 1999	69
193	162	130	15	VARIOUS ARTISTS ● TOMMY BOY 1268 (12.98/17.98)	MTV PARTY TO GO 99	60
(194)	RE-ENTRY	—	29	FIVE ARISTA 19003 (10.98/16.98) HS	FIVE	112
195	138	—	2	PRINCE PAUL TOMMY BOY 1210* (11.98/16.98) HS	A PRINCE AMONG THIEVES	138
196	163	132	7	ANI DIFRANCO RIGHTEOUS BABE 013 (10.98/15.98)	UP UP UP UP UP UP	29
(197)	NEW▶	—	1	VARIOUS ARTISTS RHINO 75628 (11.98/16.98)	MILLENNIUM CLASSIC ROCK PARTY	197
198	179	143	15	PEARL JAM ● EPIC 69752* (11.98 EQ/17.98)	LIVE ON TWO LEGS	15
(199)	RE-ENTRY	—	43	JOHN MELLENCAMP ▲ MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
200	186	174	16	ELVIS CRESPO ● SONY DISCOS 82634 (8.98 EQ/14.98) HS	SUAVENTE	147

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 Pac 67	Eagle-Eye Cherry 114	Everclear 71	Quincy Jones 128	George Michael 130	Fatboy Slim 55	Britney Spears 4	197
2Pac 16	Kenny Chesney 51	Everlast 11	Juvenile 19	Monifah 132	Will Smith 18	Spice Girls 156	Monsters Of Rock 135
98 Degrees 41	Mark Chesnutt 113	Five 194	K-Ci & JoJo 166	Alanis Morissette 54	Snoop Dogg 162	George Strait 6	MTV Party To Go 99 193
Aerosmith 178	The Chieftains 64	The Flys 147	Toby Keith 176	Motley Crue 169	SOUNDTRACK 200 Cigarettes 154	Sugar Ray 24	No Limit Soldier Compilation — We Can't Be Stopped 134
Alabama 143	Collective Soul 48	Kirk Franklin 47	R. Kelly 22	Mr. Servo 74	The '60s 121	The Supertones 122	Now 25
All Saints 189	Phil Collins 110	Garbage 82	Kid Rock 155	Shawn Mullins 90	The 50s 121	Keith Sweat 102	Slammin' Wrestling Hits 139
Backstreet Boys 21	Deborah Cox 103	Vince Gill 117	Korn 27	Mya 177	Armageddon — The Album 62	Tear Da Club Up Thugs 81	The Source Presents Hip Hop Hits — Volume 2 131
Barenaked Ladies 72	Creed 31	Godsmack 89	Lenny Kravitz 60	Mystikal 61	Blade 163	The Temptations 108	Ultimate Dance Party 1999 192
Beastie Boys 88	Elvis Crespo 200	Goo Goo Dolls 33	Jonny Lang 151	New Radicals 73	Chief Aid: The South Park Album 106	Third Eye Blind 98	World Wrestling Federation: WWF The Music Volume 3 17
Bee Gees 115	Sheryl Crow 46	Emmylou Harris, Linda Ronstadt, Dolly Parton 75	Gerald Levert 148	'N Sync 12	City Of Angels 39	Timbaland 185	TLC 1
Big Bad Voodoo Daddy 149	dc Talk 144	Jimi Hendrix 97, 158	Limp Bizkit 30	The Offspring 9	Cruel Intentions 104	TLC 1	Total 107
The Black Crowes 142	Depeche Mode 182	Faith Hill 80	Lit 187	Orly 38	How Stella Got Her Groove Back 190	Trick Daddy 109	Trin-i-tee 5:7 175
Blondie 28	Ani DiFranco 196	Laurny Hill 2	Madonna 49	Prince Paul 195	Hope Floats 133	Los Tri-O 184	Tyrese 20
Andrea Bocelli 52, 84, 170	Celine Dion 66, 164	Whitney Houston 42	Marilyn Manson 137	Redman 68	Message In A Bottle 76	Shania Twain 5	U2 96
Bone Thugs-N-Harmony 116	Divine 150	Ice Cube 111	Ricky Martin 79	The Roots 10	Mulan 157	Usher 136	Usher 136
Brandy 29	Dixie Chicks 8	Enrique Iglesias 171	Master P 160, 173	Savage Garden 129	The Other Sister 120	Various Artists	1999 Grammy Nominees 14
Jim Brickman 93	DJ Quik 123	Natalie Imbruglia 172	matchbox 20 56	Sawyer Brown 99	Practical Magic 127	1999 Grammy Nominees 65	1999 Grammy Nominees 65
Brooks & Dunn 165, 191	DMX 13, 26	insane Clown Posse 186	Dave Matthews/Tim Reynolds 37	The Brian Setzer Orchestra 92	The Prince Of Egypt 145	DJ Clue? The Professional 58	1999 Grammy Nominees 65
Garth Brooks 44	Dru Hill 35	Alan Jackson 167	Martina McBride 153	Sitkk The Shocker 34	The Rugrats Movie 83	ESPN Presents: Jock Jams Vol. 4 124	1999 Grammy Nominees 65
Foxy Brown 36	Steve Earle And The Del McCoury Band 146	Boney James 100	Tim McGraw 152	Sixpence None The Richer 126	Rush Hour 87	Millennium Classic Rock Party	1999 Grammy Nominees 65
Busta Rhymes 50	Eminem 3	Janet 180	Tina Turner 153		Titanic 161		1999 Grammy Nominees 65
Tracy Byrd 70	Faith Evans 86	Jay-Z 15	Method Man 77		Touch'd By An Angel: The Album 95		1999 Grammy Nominees 65
Cake 91	Sara Evans 119	Jewel 43			Varsity Blues 78		1999 Grammy Nominees 65
Tevin Campbell 112	Eve 6 101				The Wedding Singer 181		1999 Grammy Nominees 65
Mariah Carey 32							1999 Grammy Nominees 65
Cher 7							1999 Grammy Nominees 65

Record-Content Bills Resisted

BY BILL HOLLAND

WASHINGTON, D.C.—U.S. record industry groups and First Amendment allies are again fighting a series of bills introduced in state legislatures across the country that would target buyers or sellers of sound recordings with explicit sexual or violent content.

The Recording Industry Assn. of America (RIAA), the National Assn. of Recording Merchandisers (NARM), the Motion Picture Assn. of America (MPAA), and the Media Coalition, a First Amendment group, oppose the pending legislation being considered by lawmakers in Illinois, Georgia, South Carolina, Washington state, and Michigan.

In Georgia, Democratic Rep. Vernon Jones has introduced HB 104, which would target retailers with a misdemeanor violation if they sell a minor an album carrying the RIAA parental advisory label.

"It would criminalize a voluntary system that has been very successful," says Joel Flatow, RIAA VP of government affairs and artist relations.

The bill has already met opposition from several committee members. A broad coalition of industry groups—including RIAA, NARM, and Blockbuster Music—is working to inform other lawmakers about what they see as the dangers of the bill. Local artists such as R.E.M., Shawn Mullins, and Indigo Girls also plan to testify in opposition. No hearing has yet been scheduled for an airing of the measure.

A similar bill was defeated on the floor of the legislature last year.

In Illinois, Democratic Rep. James Fowler has introduced a so-called "community standards" obscenity bill, HB 600, that would replace the

federal guidelines on protected speech with a patchwork of local community laws, making distribution of such material nearly impossible.

The RIAA, NARM, MPAA, and others joined in opposition at a Feb. 26 Judiciary Committee hearing, but the bill passed 8-5. It now faces a floor vote the week beginning Monday (15). Industry lobbyists helped defeat a similar measure in 1997.

According to NARM government affairs director Holly Rosum, the organization is "actively involved in lobbying activity in Georgia and Illinois and South Carolina and taking a supportive role assisting RIAA, MPAA, and others in those states, as well as working as a member of the Media Coalition."

In South Carolina, Republican Rep. Terry Haskins has introduced an obscenity bill, HR 3134, that would require written consent from parents and labeling on external packaging before any material—including CDs and cassette tapes—containing nudity, violence, sexually explicit conduct, or vulgar or profane language could be shipped to anyone in the state. The bill is a rewrite of a similar one defeated last year.

Because of the bill's vague language, industry observers are concerned that it could be interpreted to apply to product sent from distributors to retailers. "The language in the bill is so vague and broad," says Rosum. "It could mean anything. Our concern is that if this bill became law, prosecutors could interpret it in a lot of different ways," which could effectively stop distribution of any material that could be possibly viewed as controversial.

In Michigan, Republican Rep. Dale Shugars has reintroduced an

would allow local community leaders to prevent those under 18 from attending live concerts they feel would be harmful to minors. It would require concert promoters to include a parental advisory notice on tickets if the performer has released an album in the last five years that carried the RIAA parental advisory sticker. No hearing has yet been scheduled to debate the measure.

A coalition of Michigan artists, including guitarist Ted Nugent, concert promoters, and venue owners, along with the RIAA, NARM, and American Civil Liberties Union officials, are lobbying against the bill.

Last year, Shugars first introduced a similar measure as a non-binding resolution, then altered it to binding legislation. It was defeated last summer (Billboard, July 18, 1998).

In Washington state, Republican Rep. Marc Boldt has reintroduced a "harmful to minors" bill, HB 1984, that would include sound recordings and live performances. It is so vaguely written, says Flatow, "that it could once again raise the issue of [differently applied] community standards."

The RIAA and NARM will be working with Seattle-based First Amendment/anti-censorship group JAMPAC to defeat the bill.

The industry has met with one victory so far this year. In North Dakota on Feb. 13, opponents were successful in convincing state legislators to defeat a measure by Democrat Roland Redlin, SB 2384. The measure would have expanded a harmful-to-minors statute to include a provision requiring albums that carry the RIAA's parental advisory sticker to be sold in an adults-only section, with an extra adults-only sticker. The measure was killed in committee.

TALKS CONTINUE TO BRING AMES TO WMI

(Continued from page 6)

the Warner Music Group, already has a president: Stephen Shrimpton. However, sources tell Billboard that Lopez will name him vice chairman upon Ames' arrival and that he will continue to play a central role.

If consummated, this deal will take London Records, in which

There already appear to be links between London Records and Warner Music International

Ames holds a controlling interest, to Warner worldwide.

The U.S. division of London Records may be merged with Warner Music Group's Sire Records (Billboard *Bulletin*, March 11). Sire Records president/CEO Seymour Stein confirms that discussions are taking place but says that "no deal has been set yet."

But Stein leaves no doubt that for him this is a dream scenario. "I would welcome any opportunity to work with Roger Ames, [London chairman] Tracy Bennett, and [U.S. president] Peter Koepke. I've known Roger for 25 years, and I'm a big fan of his. There is nobody I'd rather be in business with."

Previously, London Records has been affiliated with PolyGram through a joint venture in the U.S. and an international licensing pact elsewhere. Although the latter deal is thought to have time to run with PolyGram's new owner, Universal, sources say that an accommodation

can be reached. London's American joint venture is more complicated. "That has to be unscrambled," says an executive close to the situation.

EARLY LINKS

There already appear to be links between London and Warner. New albums by two of its acts, Orbital and Echo & the Bunnymen, are due for release through WMI in April. Sources tell Billboard that this has been accomplished through short-term licensing arrangements, in anticipation of the larger London/WMI pact.

Overall, there are thought to be four components to the Ames/WMI scenario: the London joint venture in America; the label's international licensing lineup; a pressing and distribution deal in the U.K., where London has its own A&R, marketing, and promotion operations; and Ames' personal employment. Sources say this complexity is why the deal is taking so long to close. Indeed, earlier this year, Lopez told Billboard, "I don't think there will be much more to say [about that] over the next few months."

Ames' connections with Lopez predate PolyGram (Billboard, Dec. 26, 1998); both men worked at EMI Records U.K. during the '70s. Later, Lopez was chairman of PolyGram U.K., and Ames served at Phonogram Records there. The latter executive subsequently took the helm at PolyGram's London Records and was given an equity stake in the label, which he has since maintained and expanded while rising in the company's ranks. Ames headed PolyGram's U.K. business from 1993 to '96 and became PolyGram Music Group president in June 1996.

Assistance in preparing this story was provided by Irv Lichtman in New York.

DISNEY PLANS 'TARZAN' PUSH

(Continued from page 6)

record stores, mass merchants, and consumer electronics stores. In addition, Bach says, the company will be liberal with display pieces and point-of-purchase materials.

The title will also be issued in an enhanced-CD format, as well as in a read- and sing-along package.

Bach says the appeal of joining Disney Records is that it's "a worldwide gig. My hope is to be a worldwide asset to the movie people in helping them promote their films. We want to use music as a publicity and traffic driver."

For instance, he referred back to the "Tarzan" soundtrack, saying, "We will use Phil Collins' music to help drive people into the theater."

In addition to having a new president, Walt Disney Records, which previously was self-distributed, has joined the rest of the Buena Vista Group under the Universal Music and Video Distribution (UMVD) system. In moving there, Walt Disney Records took advantage of the switch to prune its catalog. The company now has 250 titles in its catalog. UMVD "is getting the best of the best," says Melville. "Every title should sell at least 5,000 units annually."

In addition to "Tarzan," the label

is working a "Radio Disney Kid-jams" compilation that features the most-requested songs on the Radio Disney network of 42 stations. Those stations are playing a prominent role in marketing the album. Also, the company is still working its "Mannheim Steamroller Meets The Mouse" release, a joint venture with the American Gramophone label.

Upcoming Walt Disney Records releases include "Inspector Gadget" and "Toy Story 2." In the fourth quarter, the big release is "Fantasia 2000." That soundtrack, which will come out in December, will get a live airing at the movie premiere at Carnegie Hall, where the London Philharmonic Orchestra will play along with the film. The movie will then do a monthlong world tour with the orchestra before playing in IMAX theaters for four months. Its general release will be in April.

Melville says that the company plans to issue between three and six new read-along or read- and sing-along CDs every six months. Moreover, Bach says, he wants to create more compilations targeting the teen and preteen market.

REPLICATORS WARNED AGAIN ABOUT COPYRIGHT INFRINGEMENT

(Continued from page 8)

Although Murphy does not name the parties to the legal action in his second letter, HFA's latest warning is linked to two actions by a publisher last December in U.S. District Court in Miami. The replicator defendant in both actions is Americ Disc U.S.A.-Florida, part of the Quebec-based, French-owned replicator web in North America.

Also charged in the suits are two labels named as customers of Americ Disc U.S.A.-Florida. They are Creative Sounds Ltd. and Power Sound 2001 Inc., whose principal, named as a defendant, is John LaMonte.

Filed on behalf of Essex Music International, a unit of New York-based independent publisher TRO, and with support from HFA, the suits charge unauthorized manufacture and distribution of CDs of performances containing 48 songs by the rock band Black Sabbath.

HFA's move against replicators mirrors similar legal initiatives by the RIAA, including action against Americ Disc's Canadian operation. The RIAA and the Canadian unit have reached "an agreement in principle" following the RIAA's filing of a

copyright-infringement suit in December 1997 on behalf of a number of its label members (Billboard *Bulletin*, March 10).

The publisher suits, filed by HFA special counsel Silverman, Shulman & Baker, seek millions of dollars in statutory damages, injunctions, and destruction of all allegedly infringing discs.

According to Yvon Bolduc, Quebec-based counsel to Americ Disc, "We definitely intend to defend the case and make a proper defense."

Bolduc adds that "although we use the best tools available and the best faith possible," it often is a difficult task for any replicator to determine the authenticity of music it is asked to duplicate.

Robert Doyon, the company's president, notes that it had declared "new procedures against piracy" at MIDEM in January. "We've implemented tight procedures to make sure to avoid replication of CDs that could be problematic. MPO, our owner in Europe, is cooperating to stop piracy."

As for label defendant John LaMonte, he has been a subject in several music industry-related legal

charges as a cutout dealer and alleged pirate (Billboard, June 4, 1988, and Feb. 11, 1995).

In the course of a dispute over payment of \$1.25 million owed to MCA Records for the sale of 4.7 million cutout albums, LaMonte's jaw was broken by a reputed New York mob figure. His subsequent cooperation with federal authorities produced an extortion trial that ended in the conviction of the late Morris Levy, then owner of Roulette Records and the Strawberries retail chain, and several reputed East Coast mobsters.

LaMonte was also at one time a member of the federal Witness Protection Program. LaMonte could not be reached for comment.

Says HFA's Murphy, "Replicators are the first line of defense against copyright infringers. If replicators refuse to accept orders for unauthorized product, illegitimate product will never reach the marketplace, and the rights of music publishers and their songwriters will be protected... If they do not comply with their legal obligations, especially after our warning, they proceed at their peril."

HARDWARE FIRMS READY UNITS WITH MP3 COMPATIBILITY

(Continued from page 6)

sell for less than \$200, according to Hock Leow, VP of the multimedia division of Creative Technology.

In addition, manufacturers of handheld computers are beginning to add MP3 compatibility, along with stereo and multimedia playback capabilities, into a new breed of portable devices that operate using the Windows CE platform. Most existing CE-compatible devices contain mono-only audio playback capability.

Fremont, Calif.-based hardware maker Everex is also planning a stereo CE device that will play MP3, according to sources. Pricing and availability information was unavailable at press time.

Microsoft is planning to take advantage of the new stereo capabilities of CE devices with the creation of a customized MP3-compatible version of its popular Windows Media Player, which will be integrated into future versions of the CE operating system, according to a closely placed source.

Casio is adding stereo output to its forthcoming E-100 portable CE device, due in May for approximately \$499. The company is not planning to include MP3 playback software with the unit, but product manager Bob Smith says, "We wouldn't rule that out."

Several leading CE makers are in discussions to bundle MP3 technology from San Francisco-based MPEGtv LLC, according to its VP, Gilles Boccon-Gibod, although he declined to identify the companies.

The first generation of Cre-

Microsoft, Reciprocal Pact

LOS ANGELES—Microsoft has made its first serious move into digital music distribution with a \$15 million equity investment in the digital rights management software company Reciprocal (*Billboard Bulletin*, March 9). The software giant has also entered into a strategic technology and marketing alliance with Reciprocal, which has developed technologies enabling the secure delivery of music, video, and digital content through the Internet and other media.

The investment signifies Micro-

soft's intent to play a key role in establishing the de facto standard for digital distribution of copyrighted content on the Internet. Microsoft plans to integrate Reciprocal's proprietary technologies into future versions of its Windows operating system, according to Will Poole, Microsoft senior VP of business development and strategy.

The Microsoft/Reciprocal alliance competes with ongoing digital-distribution initiatives from IBM, AT&T, Sony, and others.

Buffalo, N.Y.-based Reciprocal is

a founding member of the music industry's Secure Digital Music Initiative and intends to continue working with the group on an industry-approved digital-delivery standard, according to Reciprocal president/CEO Paul Bandrowski.

Reciprocal, formerly known as Rights Exchange, will soon announce four large media companies that have committed to using its end-to-end digital-download technology, according to Bandrowski.

BRETT ATWOOD

ative's Project NOMAD players and Windows CE-based computers are not expected to be SDMI-compliant, since the products are due in the marketplace before the SDMI is expected to announce an industry-approved portable device standard.

The SDMI Foundation includes technology and entertainment executives and representatives of the Recording Industry Assn. of America (RIAA), the Recording Industry Assn. of Japan, and the International Federation of the Phonographic Industry. One of the first priorities for the group, which is headed by Dr. Leonardo Chiariglione, is to quickly establish a standard protocol for digital music distribution on portable hardware devices, so that the first generation of copyright-protected players can be on retail shelves by this holiday shopping season (*Billboard*, March 13).

The RIAA has not taken legal action against Creative but issued a statement March 10 urging the hardware maker to continue participating with the SDMI efforts.

"Although we understand that a market doesn't wait for standards to be set, we hope that manufacturers, such as Creative, will consider the less satisfying experience their consumers will have if they release products that are not SDMI-compliant," reads the statement. "Such a device will only contribute to higher levels of consumer confusion and frustration... We hope that Creative will work with the RIAA and their colleagues in the technology industry to move the SDMI process along so that the product Creative ultimately releases is consistent with the law, supports a legitimate marketplace, and enhances the consumer's experience."

"We are working with the RIAA to embrace the SDMI specifica-

tion, when it is in place," says Creative's Leow. "However, there is a chance that our product release time line might not be in sync with the SDMI... The RIAA has known of our intention to release this product prior to the announcement."

Future versions of Project NOMAD devices will likely be compliant with other digital download formats, including any SDMI-approved security standard, according to Leow.

The first Project NOMAD units will contain an embedded 64 megabytes of recording space, which allows for approximately one hour of music recording. In addition, NOMAD players will contain a flash-card expansion slot that allows consumers to record additional music or voice data.

Creative will distribute Project NOMAD players to several leading computer and entertainment

retailers, including Fry's Electronics, CompUSA, and Circuit City. The line competes with existing MP3 portable players, such as Diamond Multimedia's Rio.

A source says that Creative plans to initially ship approximately 200,000 units of the players in the U.S. A second batch of hardware with upgraded features should be available four to six months later.

Leow says that Project NOMAD will ultimately be "a threat to [Sony] Walkman" in the portable music market.

"Consumers want a wide choice of music," says Leow. "Project NOMAD gives them the freedom to pick and choose their own music and then take it with them."

The Milpitas, Calif.-based company is in discussions with at least one major-distributed label to bundle MP3 tracks from its artists, according to Leow.

Consumers who purchase a NOMAD player will receive a CD-ROM containing authorized MP3 content and software from various companies, including Goodnoise, MP3.com, Audible Inc., Audio Explosion, and songs.com.

The arrival of NOMAD is welcome news for songs.com, an Internet business that helps the independent music community find an audience, according to CEO Paul Schatzkin. "Before MP3, there was no way for the artists we work with to be heard. Now they can be heard in a channel that overcomes the restraints of radio."

Other hardware companies, including Samsung, are expected to formally announce plans for portable digital players in the coming weeks.

EMI TAPS ERIC NICOLI TO SUCCEED SOUTHGATE

(Continued from page 3)

on May 1 as chairman designate and pick up the EMI chairman's baton on Aug. 1. He tells *Billboard* that he plans to spend the three months between May 1 and Aug. 1 "acquainting myself with the business," as Southgate steps back. Until now, Nicoli has spent 15 to 20 days per year at EMI, dealing with "significant, people-related, and strategic issues."

Nicoli immediately hit back at the lackluster reaction in the stock market and financial press to his appointment, announced, unusually, on a Sunday (March 7) (*Billboard Bulletin*, March 8). The company's stock fell 2.5% on the news during the following day's trading on the London Stock Exchange, to 440 pence; press reports focused on Nicoli's lack of music experience and the poor share price performance of United Biscuits.

Analysts were generally nonplused by Nicoli's appointment. "At face value, it's not obvious what he brings that Southgate didn't have," says Anthony de Larrinaga, media analyst at London-based broker Panmure Gordon.

Says Michael Nathanson, international media analyst at Sanford Bernstein in New York, "I thought even if they appointed a non-music executive, it would be one with media expe-

rience. I also thought that the stock would jump by 10% or 15%."

"The market's reaction was predictable," Nicoli tells *Billboard*. "It was one of surprise and mild disappointment. They were expecting a big hitter from the industry—but that was never likely. [EMI Recorded Music president/CEO] Ken [Berry] and [EMI Music Publishing Worldwide president/CEO] Marty [Bandier] are big hitters. The idea of appointing someone to watch over them would be absurd."

EMI is stressing Berry's and Bandier's roles in the company to such an extent that it takes pains to point out that the two executives will continue to earn more than the chairman—who will take home a basic salary of 525,000 pounds (\$840,000) plus a performance-related bonus. Southgate, meanwhile, will receive just over 800,000 pounds (\$1.28 million)—compensation for the year left on his contract when he departs.

"An important part of my role is to manage the plc," says Nicoli, "so that Ken and Marty can devote their time to business."

Nevertheless, the new chairman says that he expects to have a hands-on role.

"I won't merely be supervisory," says Nicoli. "My role is to review and

challenge where required—my style is to challenge and support rather than be dictatorial."

Nicoli believes that opportunities for growth at EMI will come from the "organic" expansion of existing businesses and acquisition, as well as from a "careful" approach to the Internet. "There's been a lot of noise and hype about the Internet, and the excitement in the stock markets about it has been almost entirely froth. But it's not just a threat, and it will become an opportunity in the coming months. I just don't think that it's smart to plunge in—it needs a careful approach."

The executive says that he "shares some of the same skill set" as Fifield, who joined the company after 20

years at U.S. cereal manufacturer General Mills. He adds that his experience at United Biscuits will be applicable at EMI: "I'm used to managing in difficult circumstances and under constant bid speculation. It's important not to be distracted by it and to keep your staff focused and motivated."

Sanford Bernstein's Nathanson believes that the appointment will reduce the long-rumored prospect of a takeover bid for the company. "Interest has already subsided and is likely to continue to do so in the short term. Southgate was incentivized to sell. Nicoli looks like someone who's going to manage rather than sell. Let's hear strategically where he wants to take the company."



Exclusive Album Reviews

Cornelius

"FM"

"CM"

(Matador)

Joe Henry

"Fuse"

(Mammoth)

Honky Toast

"Whatcha Gonna Do Honky?"

(550 Music/Epic)

News Updates Twice Daily

Hot Product Previews Every Monday

A new *Billboard Challenge* begins every Thursday. This week's winner is Reginald L. Barnes of Omaha, Neb.

News contact: Julie Taraska
jtarsaka@billboard.com

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Billboard/MTV Link For Asian Music Conferences

The annual Asian Music Conference, jointly organized by MTV Networks Asia and Billboard, is moving to a new capital this year: Singapore. The inaugural AMC was successfully held in Hong Kong last May, drawing about 180 music industry professionals from Asia, as well as from the U.S., Europe, and Australia.

The '99 conference will be held May 20-21 at Singapore's Ritz Carlton Hotel, and the program of panels, keynote speakers, and social events is currently being assembled. Among the topics will be the role of new media, particularly the Internet, in developing and marketing music; and the burgeoning links between the music and advertising industries.

The AMC will also see the presentation of the MTV/Billboard Pioneer award to an individual for significant contributions to the music business in Asia. PolyGram Far East president Norman Cheng was the recipient of last year's accolade.

U.S. trade organization the National Music Publishers' Assn.

has already signed on to sponsor the event's closing reception, as it did last year. NMPA is actively involved in the issues and challenges facing the music publishing business in the U.S. and internationally.

"We see the Asian Music Conference as an extension of Billboard's role as an information provider to the worldwide music industry," says Billboard international editor in chief Adam White, "and we're pleased to be collaborating with MTV once again. It's our joint aim to make this year's event as relevant and productive as possible, tailored to the circumstances which preoccupy industry professionals in the Asian region and everyone who does business with them."

For more information about AMC '99, contact Amy Heller in New York at 212-536-5209, fax 212-536-1400; Matt Fendall in London at 44-171-323-6686, fax 44-171-323-2314/2316; Laxmi Hariharan in Singapore at 65-420-7195, fax 65-221-6016; or Connie Khong in Hong Kong at 852-2312-0555, fax 852-2312-0066.



PERSONNEL DIRECTIONS

Georgina Challis has been promoted to the new position of senior VP, communications, at VNU USA, Inc., the parent company of BPI Communications and the Billboard Music Group. She had been senior VP/general counsel of BPI and of the Music Group.

Challis' new responsibilities include establishing, organizing, and overseeing the communications-related activities of VNU USA with its internal and external constituents in the U.S. and overseas. She also will play a key role in integrating VNU's information and publishing activities in order to share core information about the company's numerous products and services, allowing the company to further leverage current properties and extend brands globally. In addition, Challis will collaborate in the coordination of corporate-wide communications technology encompassing Internet database, text, audio and video capabilities.

In her new post, Challis will report to VNU USA CEO Jerry Hobbs and COO Thom Mastrelli. She continues to be based in New York.

Through her 25 years at BPI, Challis has been instrumental in extending the company's brands through creative licensing agreements and in leading BPI's highly successful electronic media enterprises.

Following Challis' move to her new VNU post, the bulk of her previous Music Group-related responsibilities for licensing and electronic media will be assumed by Billboard associate publisher, marketing, Howard Appelbaum and Music Group director of strategic development Ken Schlager. Both are based in New York.

and in leading BPI's highly successful electronic media enterprises.



Photo by Jerry Schreyer/Galbraith

Billboard Music & Marketing Seminar

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Fountainbleau Hilton • Miami Beach • October 7-9, 1999

Billboard Music Video Conference & Awards

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For more information, contact Michele Jacangelo Quigley at 212-536-5002

Visit our Web site at <http://www.billboard.com>
Contact Sam Bell at 212-536-1402/1-800-419-1402.
E-mail: sbell@billboard.com

Patsy's Popularity Won't De-Cline

SHE HASN'T HAD a single enter The Billboard Hot 100 in more than 35 years, and her last appearance on Hot Country Singles & Tracks was almost 17 years ago, but her talent is timeless. Even though she died in a plane crash on March 5, 1963, Patsy Cline has lived on through her music, and this issue she sets a new mark on Top Country Catalog Albums. Her "12 Greatest Hits" set hits the 12-year mark, with 624 weeks on the charts. That figure combines her run on Top Country Albums with her catalog run.

Cline's greatest-hits album was originally released in 1967 on the Decca label. It peaked at No. 17 and had a 19-week run. A reissue on MCA that tied in with the release of the "Sweet Dreams" biopic starring Jessica Lange entered the album chart in January 1986. Although it peaked at only No. 27, it was on the chart for 196 weeks. After a dozen years, this same reissue is still No. 10 on Top Country Catalog Albums and is platinum eight times over.

AN OCEAN APART: What is popular on one side of the pond doesn't always translate across the Atlantic. One case in point is Ireland's Boyzone, immensely popular at home and throughout the U.K. without having cracked the Hot 100—yet. The quintet is back on top of the U.K. singles chart this issue with a remake of Billy Ocean's "When The Going Gets Tough, The Tough Get Going." The original was Ocean's only British chart-topper; even though the song, written for the film "The Jewel Of The Nile," peaked at only No. 2 on the Hot 100.

"When" is Boyzone's fifth No. 1 in the U.K. The

group has succeeded with a mix of original songs and cover versions and has chosen those covers with great care. Boyzone's first U.K. No. 1 was an update of the Bee Gees' "Words." This latest single is a charity effort for Comic Relief and follows in the path of previous Red Nose Day No. 1's like "Love Can Build A Bridge" by Cher, Chrissie Hynde & Neneh Cherry with Eric Clapton.

Boyzone may yet make it in the U.S.; the group has been signed to Jim Steinman's label, distributed by Mercury.

One more note about this new U.K. chart-topper: Observant readers will note the British charts appearing in Billboard are now provided by Chart Information Network (see story, page 6).



by Fred Bronson

PRAYING TO WIN: Just in time for the Academy Awards, the nominated song "The Prayer" (550 Music) by Celine Dion & Andrea Bocelli debuts on the Adult Contemporary chart at No. 24. The "Quest For Camelot" song thus joins Whitney Houston & Mariah Carey's "When You Believe" (DreamWorks) from "The Prince Of Egypt" on the AC chart.

These two songs are competing with "I Don't Want To Miss A Thing," a chart hit for Aerosmith, as well as Mark Chesnutt, and songs from "The Horse Whisperer" and "Babe: Pig In The City."

"The Prayer" is one of two duets by Dion on the AC list; the other is "I'm Your Angel" with R. Kelly (Jive). That former No. 1 song is still No. 4. Dion could soon have three duets on the AC chart if her collaboration with Paul Anka, "It's Hard To Say Goodbye" (Epic), can earn a berth.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1998	1999
TOTAL	127,990,000	127,887,000 (DN 0.1%)
ALBUMS	107,523,000	113,084,000 (UP 5.2%)
SINGLES	20,467,000	14,803,000 (DN 27.7%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1998	1999
CD	86,236,000	94,669,000 (UP 9.8%)
CASSETTE	21,043,000	18,150,000 (DN 13.7%)
OTHER	244,000	265,000 (UP 8.6%)

OVERALL UNIT SALES THIS WEEK

14,807,000

LAST WEEK

15,137,000

CHANGE

DOWN 2.2%

THIS WEEK 1998

15,044,000

CHANGE

DOWN 1.6%

ALBUM SALES THIS WEEK

12,921,000

LAST WEEK

13,329,000

CHANGE

DOWN 3.1%

THIS WEEK 1998

12,364,000

CHANGE

UP 4.5%

SINGLES SALES THIS WEEK

1,886,000

LAST WEEK

1,808,000

CHANGE

UP 4.3%

THIS WEEK 1998

2,680,000

CHANGE

DOWN 29.6%

TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE

	1998	1999	CHANGE
CHAIN	63,796,000	65,531,000	UP 2.7%
INDEPENDENT	15,679,000	17,173,000	UP 9.5%
MASS MERCHANT	27,308,000	28,679,000	UP 5%
NONTRADITIONAL	740,000	1,702,000	UP 130%

ROUNDED FIGURES

FOR WEEK ENDING 3/7/99

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



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- **Closing Cocktail Reception**

Contact: Michele Quigley 212.536.5002

confirmed participants as of february 26

Matthew Grimm, Editor, Brandweek Brandweek is the pre-eminent business to business publication tracking brand marketing. He has been editor since July 1997.

Jim Griffin, President/CEO, OneHouse LLC Prior to starting OneHouse, Jim founded and ran Geffen Records' Technology department, where he digitized the first full-length commercial entertainment product released online (Aerosmith's Head First, June 1994). He also developed one of the first corporate Intranet sites.

Brian Dearth, Senior VP, VNU/Entertainment Information Group Dearth is responsible for all micro-marketing activities in the entertainment sector. He's been in the market research business for 12 years with the past two and a half at VNU/EIG. Previously, he was with Claritas, where he ran marketing and headed product management.

Alan Jurmain, Executive VP, Director of Media Services Lowe & Partners/SMS Jurmain has been with the company since 1987 and has forged successful campaigns for Heineken, Coca-Cola USA, Lever Brothers and Lego Systems and others.

Jeffrey Rayport, Associate Professor, Harvard Business School & Director of the Markspace Center at Monitor Company Rayport specializes in advising companies on the challenges involving digital commerce strategies and technology-based services. Monitor Company is a global strategy consulting firm based in Cambridge, Massachusetts.

Norman Schoenfeld, Worldwide/Director, Promotion Strategy, DDB Needham Previously the VP, Original Programming and Artist Development at MTV NETWORKS/VH1, Schoenfeld is currently responsible for planning the event marketing and promotions strategy for DDB/NY office. Clients include Michelin, Hershey, Amtrak, Dial, Compaq, Mobil and others.

marketing

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- \$550 pre-registration - received between Feb. 19 and March 19
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A career that spans television, Broadway and music.
Total albums sold over 13 million worldwide.
Current album, "Vuelve," platinum in 21 countries.
Grammy® winner - Best Latin Pop Performance.
Grammy® performance tore down the house.
Electrifying sold-out worldwide tours.

The debut single and video **Livin' La Vida Loca***

from his first
English language album.
Single in stores
Tuesday, April 13.

The album "Ricky Martin" – Worldwide release
Tuesday, May 25.

Livin' The Crazy Life.



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*Produced by Desmond Child • *Co-Produced by Robi Rosa • Management: Angelo Medina Enterprises
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