

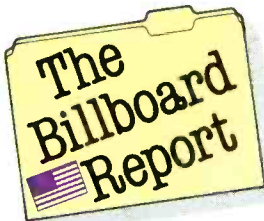
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT MARCH 27, 1999

Shake-Ups Hit Christian Labels

BY DEBORAH EVANS PRICE
NASHVILLE—Few segments of the recording industry have gone through more foundation-shaking changes in the last decade than the contemporary Christian community, which is preparing to celebrate its acts on Wednesday (24) at the annual Dove Awards.



family-owned record labels scattered from California to Texas, the industry has been altered drastically in the last few years. Most key players relocated to Nashville, and mainstream companies like EMI, Zomba, and Gaylord became the corporate parents of such seminal labels as Sparrow, Word, Benson, and Brentwood.

Once the bastion of primarily

(Continued on page 98)

Roots Are Strong On MCA

BY ELENA OUMANO

NEW YORK—After three albums and nearly six years of nonstop touring, Philadelphia-based live band the Roots—no samples, no drum machines—have traded their underground cachet as the thinking head's favorite rap group for "next movement" leadership status as architects of new-millennium hip-hop-as-bebop.

with the success of its fourth album, "Things Fall Apart," which the act's new label, MCA, released Feb. 23 (Words & Deeds, Billboard, Jan. 23).



THE ROOTS

NEWS ANALYSIS

The higher profile for the venerated six-member group comes

Thanks to a comprehensive setup and marketing campaign, which kicked into gear a full seven months before release and included everything from in-stores to online promotions, the album powered onto The Billboard 200 at No. 4 and bowed at No. 2 on Top R&B (Continued on page 97)

New Microsoft System Promises To Speed Up Online Music Delivery

BY BRETT ATWOOD

LOS ANGELES—Microsoft is making aggressive moves within the music industry with new digital-distribution technologies that could form a new foundation in the future of digitally delivered music.

The technology giant will soon unveil MS Audio 4.0, a new music technology that allows computer users to digitally download music approximately twice as fast as MP3, according to several sources. In addition, Microsoft is readying SecureASF, a new audio-specific encryption feature that will protect copyrighted music content at the operating-system level within its forthcoming Windows 2000, say sources.

MS Audio 4.0 is capable of delivering digitally a better-than-MP3- (Continued on page 96)

Microsoft

'Respond' Offers Antidote To Music Hateful To Women

BY JIM BESSMAN

NEW YORK—The two-disc "Respond" compilation of promi-

thered by recent media coverage of misogynistic music—and the fact that domestic violence and



KIMBALL



LARKIN

GOOD WORKS

nent Boston-area female singer/songwriters, which benefits a local domestic-violence intervention/prevention program and has been praised for its contents and cause by Billboard and other publications, has seen its sales being fur-

related violence against women continue to proliferate in the U.S. and elsewhere.

"As crime in general goes down, reports of domestic violence go up," says Kate Cloud, executive director of Respond Inc., the (Continued on page 94)

Cover Versions Add Fuel To Debate Over Singles At NARM

BY ED CHRISTMAN

NEW YORK—In an attempt to offset the precipitous decline in U.S. singles sales this year, music chains attending the National Assn. of Recording Merchandisers' (NARM) recent convention lobbied labels to make more radio hits available commercially.

In fact, one chain, the Musicland Group, told labels during the show that it is minging more aggressive in carrying cover versions of hit songs that are not made available commercially.

Currently, the Minneapolis-based chain is offering customers the opportunity to purchase cover versions of hits by two Columbia acts—the (Continued on page 105)



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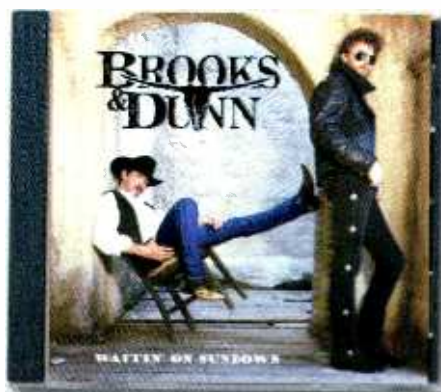
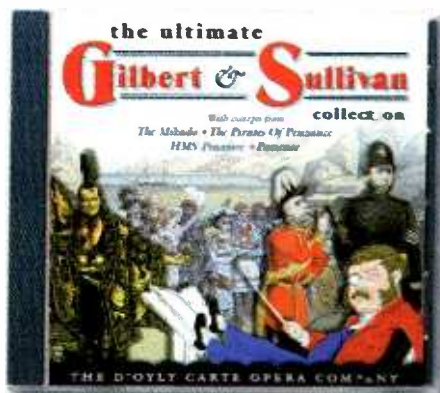
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BY JEFF CLARK-MEADS

LONDON—In an unprecedented “back room” trans-Atlantic link among three authors’ bodies, 50% of all musical works in the world will be registered in one place. The intended result is a 15% cut in administration costs and the continued relevance of collecting societies to business done in the online environment.

Authors’ bodies in the U.S., U.K., and the Netherlands are spending \$20 million to establish the International Music Joint Venture (IMJV). The founders of the project say the door is open to other societies to add their rights to the pot. Specifically, the U.S. performing right body involved, ASCAP, says there are no barriers to its main U.S. rival, BMI, joining the club.

The IMJV is a joint venture between ASCAP, the U.K.’s Mechanical Copyright Protection Society/Performing Right Society (MCPS/PRS), and Dutch counterpart

BUMA/STEMRA. At its heart is a planned new database in which all the works administered by the three bodies will be registered; BUMA/STEMRA CEO Cees Vervoord says the societies’ combined repertoire represents half of all musical copyrights. The IMJV will be based in Amsterdam and will serve as a joint administration center for both mechanical and performing rights.

“To put it simply,” says ASCAP CEO John LoFrumento, “this is a game-changer for our business. What we are creating is a platform for the music rights society of the future. We realized that none of us, by ourselves, can afford to develop the complex computing power necessary to handle the millions of transactions expected in the digital age. We are pooling our expertise and resources to make sure that we have the premier system for processing music rights in a world where everything is watermarked and trackable.”

In practice, the IMJV will do four things:

- register copyrighted works;
- register agreements between publishers and subpublishers;
- carry details of songs used in records and movie soundtracks; and
- log music-usage data, both in terms of performances and reproduction.

LoFrumento says the IMJV will be based in or near Amsterdam because of the highly skilled, multilingual nature of the Dutch work force and the proximity of the city to MCPS/PRS offices in London and to other continental European societies. Vervoord also notes that there are certain tax advantages to joint ventures under Dutch law. He says, “I am very pleased with this collaboration because we are absolutely committed to the notion of being more efficient. I hope all other societies will be convinced of its success and will join us.”

MCPS/PRS CEO John Hutchinson says \$20 million is being invested in the project, which will be developed over the next three years. With a one-year implementation period, he says, it should be up and running within four years. The key element of the IMJV is that it should remove duplication of effort. It is intended that all three societies will be saved time and resources by registering works once rather than three times. This, and the associated benefits, should result in 15% administration savings at the outset, Hutchinson says, adding that this figure does not account for business growth and could go higher.

All three chief executives emphasize that they would welcome other societies joining the initiative, either as full partners or as
(Continued on page 104)

Dickins' New Sony Label Takes Shape

BY ADAM WHITE

LONDON—With 14 years at the top of one of the largest U.K. record companies, Rob Dickins

was already one of a small fraternity. Now, he’s aiming to join an even more exclusive club: that of major-label leaders who have gone on to operate successful labels of their own.

Dickins, the ex-chairman of Warner Music U.K., decided March 12 to go into business with Sony Music and create a new label, Instant Karma Records (*Billboard Bulletin*, March 16). On that day, he personally advised Warner Music International chairman/CEO Ramon Lopez of his choice, declining Warner’s own substantial partnership offer.

Instant Karma will be jointly owned by Dickins and Sony. The lat-
(Continued on page 104)



DICKINS



Famed Hilley. Currently celebrating her 25th anniversary at the company, Donna Hilley, president/CEO of Nashville-based music publisher Sony/ATV Tree, was recently inducted into the Alabama Music Hall of Fame at a ceremony held in Huntsville, Ala. Shown at the event, from left, are Connie Bradley, ASCAP’s Nashville VP; Healthsouth Rehabilitation Corp. president/CEO Richard Scrushy; Hilley; and David Johnson, director of the Hall of Fame.

LETTERS

SUNNY OUTLOOK ON THE WEATHERBUREAU

I wanted to let you know how much I enjoyed reading *The WeatherBureau* (spring 1999 debut issue, inserted in U.S. edition, *Billboard*, March 13). I think it’s fabulous!

John Boulos
 Senior VP, Promotion
 Warner Bros. Records
 New York

I just wanted to congratulate you on *The WeatherBureau*—this is a wonderful idea. From today forth I will apply Sum-One’s “gospel-like degree of no-bullshit self-deliverance” to my daily life.

Rosemary Holland
 Director of Development/A&R
 Sony Classical
 New York

HITS FOR CHILDREN’S CHARITY

The positioning and quality of Paul Sexton’s *Hits Under the Hammer* piece in *Billboard* (“Unique Auction Offers Up Song Lyrics For Charity,” March 13) can only be described as fantastic.

My colleagues and I on the committee are extremely grateful for this unbelievable support.

Steven Howard
 Zomba Music Publishers Ltd.
 London

RESPONSE TO EMINEM & ‘RESPOND’

In addition to being a 20-year veteran of the music industry, I am the mother of a 12-year-old daughter and a passionate believer in our First Amendment rights. In this capacity, I am writing to commend

Timothy White for his deeply felt and courageous column, “Eminem: The Best Way To ‘Respond’” *Music to My Ears*, *Billboard*, March 6).

I think the music business is very lucky that Tim is both so vigilant and outspoken. He repeatedly reminds us that one must, in both art and life, take responsibility for words and action.

There are no easy answers in responding to an album such as Eminem’s, but I am grateful that Tim has taken a stand to at least address a deeply distressing trend in music and did so without resorting to a call for censorship.

Kathryn Schenker
 Kathryn Schenker Associates
 New York

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

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

• THE BILLBOARD 200 • ★ FANMAIL • TLC • LAFACE	102
BLUES ★ WANDER THIS WORLD • JONNY LANG • A&M	56
CONTEMPORARY CHRISTIAN ★ THE NU NATION PROJECT KIRK FRANKLIN • GOSPO CENTRIC / INTERSCOPE	54
COUNTRY ★ COME ON OVER • SHANIA TWAIN • MERCURY	50
GOSPEL ★ THE NU NATION PROJECT • KIRK FRANKLIN • GOSPO CENTRIC	53
HEATSEEKERS ★ WWW.THUG.COM • TRICK DADDY • SLIP-N-SLIDE / ATLANTIC	22
KID AUDIO ★ TODDLER TUNES • CEDARMOUNT KIDS CLASSICS • BENSON	78
THE BILLBOARD LATIN 50 ★ ALL MY HITS - TODO MIS EXITOS • SELENA • EMI LATIN	66
POP CATALOG ★ BAND ON THE RUN • PAUL MCCARTNEY & WINGS • MPL	79
R&B ★ BOSSALINIE • C-MURDER • NO LIMIT	27
REGGAE ★ PURE REGGAE • VARIOUS ARTISTS • POLYGRAM TV	56
WORLD MUSIC ★ ROMANZA • ANDREA BOCELLI • PHILIPS	56

• THE HOT 100 • ★ BELIEVE • CHER • WARNER BROS.	100
ADULT CONTEMPORARY ★ ANGEL • SARAH MCLACHLAN • WARNER SUNSET	90
ADULT TOP 40 ★ SLIDE • GOO GOO DOLLS • WARNER BROS.	90
COUNTRY ★ HOW FOREVER FEELS • KENNY CHESNEY • BNA	52
DANCE / CLUB PLAY ★ JACKIE'S STRENGTH • TORI AMOS • ATLANTIC	47
DANCE / MAXI-SINGLES SALES ★ BELIEVE • CHER • WARNER BROS.	47
HOT LATIN TRACKS ★ NO PUEDO OLVIDAR • MDO • SONY DISCOS	64
R&B ★ HEARTBREAK HOTEL WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE • ARISTA	29
RAP ★ WHAT'S IT GONNA BE? BUSTA RHYMES FEATURING JANET • FLIPMODE / ELEKTRA	30
ROCK / MAINSTREAM ROCK TRACKS ★ HEAVY • COLLECTIVE SOUL • ATLANTIC	91
ROCK / MODERN ROCK TRACKS ★ EVERY MORNING • SUGAR RAY • LAVA	91
TOP 40 TRACKS ★ BELIEVE • CHER • WARNER BROS.	92

• TOP VIDEO SALES • ★ EVER AFTER: A CINDERELLA STORY • FOXVIDEO	82
DVD SALES ★ RUSH HOUR • NEW LINE HOME VIDEO	82
HEALTH & FITNESS ★ BILLY BLANKS: TAE-BO WORKOUT • VENTURA DISTRIBUTION	85
MUSIC VIDEO SALES ★ 'N THE MIX WITH 'N SYNC • 'N SYNC • BMG VIDEO	84
RECREATIONAL SPORTS ★ WWF: AUSTIN 3:16 UNCENSORED WORLD WRESTLING FEDERATION HOME VIDEO	85
RENTALS ★ THERE'S SOMETHING ABOUT MARY • FOXVIDEO	84

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

CLASSICAL ★ ARIA - THE OPERA ALBUM • ANDREA BOCELLI • PHILIPS	
CLASSICAL CROSSOVER ★ TIME TO SAY GOODBYE SARAH BRIGHTMAN & LONDON SYMPHONY ORCH. • NEMO STUDIO / ANGEL	
JAZZ ★ JAZZ FOR WHEN YOU'RE ALONE • VARIOUS ARTISTS • 32 JAZZ	
JAZZ / CONTEMPORARY ★ BODY LANGUAGE • BONEY JAMES • WARNER BROS.	
NEW AGE ★ DESTINY • JIM BRICKMAN • WINDHAM HILL	

TOP OF THE NEWS

6 The merger of CDnow and N2K is finalized, and the competition heats up.

ARTISTS & MUSIC

8 Executive Turntable: Sony Music Entertainment names Thomas C. Tyrrell senior VP/general counsel/secretary.

14 Christian Gibbs brings years of music-industry experience to his debut album, "29 Over Me."

14 The Beat: Several record company executives make moves to other labels.

16 Boxscore: The Rolling Stones gross nearly \$4 million at the MCI Center in Washington, D.C.

18 Soundtracks and Film Score News: The Hollywood Records soundtrack to Eddie Murphy's series "The PJs" is just the latest in a string of TV-inspired sets.



18 Classical/Keeping Score: William Christie's Les Arts Florissants celebrate their 20th anniversary with an ambitious slate of appearances.

22 Popular Uprisings: British rock band 3 Colours Red aims to



THE DAMNATIONZ TX: P. 23

make a splash in the U.S.

23 Reviews & Previews: New releases from Hounddog, Beth Orton, and the Damnationz TX share the spotlight.

26 R&B: L.A.-based hip-hop trio Ugly Duckling champions old-school vibes on its eight-song EP, "Fresh Mode."

30 The Rhythm Section: TLC's "No Scrubs" sets a new audience record by hitting the 55.3 million mark.

46 Dance Trax: Deborah Cox's well-received remixes have made her clubland's reigning queen.

48 Country: James Prosser brings traditional country to his debut WB set, "Life Goes On."

53 In The Spirit: Helen Baylor says recent personal storms have enhanced her Verity debut, "Live."

54 Higher Ground: Michelle Fink leaves Reunion Records for Blanton/Harrell Management.

56 Jazz/Blue Notes: Indigenous People blend jazz with African, Caribbean, and South American sounds on "Captured Live In Brazil."

62 Pro Audio: Scott Hull's departure is the latest in a series of changes of New York's Masterdisk.

64 Latin Notas: Billboard's Latin Music Awards will be broadcast by the U.S. Spanish-lan-

guage network Telemundo.

67 Songwriters & Publishers: A New York federal judge issues an injunction against Simitar for its "Slammin'" compilation.

INTERNATIONAL

68 With his latest worldwide release, Andrea Bocelli continues his foray into the pop mainstream.

70 Hits of the World: Madonna matters in Spain as "Nothing Really Matters" bows at No. 1.

71 Global Music Pulse: The Stereophonics capture the top slot on the U.K. chart with "Performance And Cocktails."

MERCHANTS & MARKETING

73 The future of music DVDs looks encouraging for labels and retailers.

76 Retail Track: Sony Music Distribution revamps its developing-artist and debut-artist incentive programs.

77 Declarations of Independents: The excess of Las Vegas provides a sharp contrast to the intimacy of the indie world.

78 Child's Play: Music for Little People plans a wide range of releases for this year.

81 Home Video: Fitness videos may be ready for a return trip to retail's front lines.

A BILLBOARD EXPANDED SECTION

NEW AGE

BEGINS ON PAGE 57

82 Shelf Talk: A recent West Coast survey says circulars that advertise new videos can boost rentals.

PROGRAMMING

89 Two well-received research projects are unveiled at the 30th Country Radio Seminar.

91 The Modern Age: Citizen King vocalist Matt Sims is enjoying the group's "Better Days."

92 AirWaves: "The Animal Song" from Savage Garden steps up the act's momentum at radio.

A 10TH ANNIVERSARY SALUTE

RUFF HOUSE RECORDS

BEGINS ON PAGE 31

93 Music Video: The DIVA channel aspires to be the ultimate source for music TV.

FEATURES

86 Classified

88 Update/Lifelines: The Sony Music Black College Tour '99 will showcase new acts and raise money for scholarships.

104 Between the Bullets: TLC's "Fanmail" continues to deliver at the No. 1 spot.

105 This Week's Billboard Online

106 Chart Beat: Busta Rhymes and Janet Jackson take a flying leap to No. 1 on Hot Rap Singles.

106 Market Watch

106 Homefront: Billboard is honored at the NARM Convention.

Violinist/Conductor Yehudi Menuhin, 82, Dies

BY BRADLEY BAMBARGER and MARK SOLOMONS

LONDON—Although Lord Yehudi Menuhin started his long life in the spotlight as a violinist, he was ultimately to stand for far more than just a starry career in music. At his passing March 12 at age 82, Menuhin was an icon of humanitarian concern, an artist who used his stature as a musician to promote peace and cross-cultural understanding in a world often more attuned to profit and conflict.

Born April 22, 1916, in New York to Russian-Jewish parents, Menuhin was one of the 20th century's most famous child prodigies, debuting in concert at age 7 and making his first record four years later. He went on to pack concert halls the world over and make hundreds of recordings, but the implications of his accelerated upbringing never left him. Keenly concerned about the development of young people, he founded the Yehudi Menuhin school for musically gifted children in 1962 in England.

One of the Menuhin school's most celebrated alumni is British violin star Kennedy, for whom Menuhin waived the fees out of enthusiasm for the boy's talent and sympathy for his financial hardship. Although the relationship between Menuhin and Kennedy experienced its growing pains, the younger artist idolizes his mentor—for his qualities as a man, as much as for his accomplishments as a musician.



MENUHIN

"More than learning how to play through Menuhin, I learned how to be humane in my being," Kennedy says. "His standard in that way is something to strive for." Kennedy adds that he will dedicate his next two albums—"Kiss The Sky" on Sony Classical and "Classic Kennedy" on EMI Classics—to Menuhin and his other mentor, the late jazz fiddler Stephane Grappelli.

Grappelli was one of those kindred spirits with whom Menuhin bridged the divide of genre—a far wider chasm in those days. In addition to concerts and recordings of jazz standards with Grappelli, Menuhin made pioneering East-meets-West albums with sitarist Ravi Shankar in the '60s.

Menuhin gleaned an appreciation for musical risk-taking from his key teacher, Romanian composer/violinist Georges Enesco. Enesco introduced him to the musico-spiritual value of folk music, as well as the bold, Gypsy-inflected compositions of Hungarian master Béla Bartók. Menuhin championed Bartók's music throughout his prime, commissioning the Sonata for Solo Violin in 1944 and making the premiere recording of the Violin Concerto No. 2 for RCA Victor in 1946.

Menuhin had begun his recording career with Victor in the U.S. in 1928, before moving to Europe (to eventually settle in England). Once there, he signed a con-

(Continued on page 19)

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Rod Smallwood
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'New' CDnow Emerges

BY BRETT ATWOOD

LOS ANGELES—Competition among Internet music retailers is heating up, following the finalization of the merger between leading music retailers CDnow and N2K.

The two companies formally combined March 17 to become CDnow (*BillboardBulletin*, March 17). The New York-based music retailer will be headed by CDnow president/CEO Jason Olim, who will expand CDnow's online music offerings to include DVD Video, full-length digitally downloadable albums, and portable digital music devices.

CDnow's expanded retail selection comes as competing online retailer Amazon.com prepares to expand its offerings to include digitally distributed music (*BillboardBulletin*, March 18).

N2K CEO Jon Diamond has been named chairman of CDnow's board of directors, while CDnow CFO Joel Sussman remains in that position. Musicland director

of marketing Tracie Reed joins CDnow as VP of merchandising. N2K chairman Larry Rosen and vice chairman Dave Grusin remain on the board.

CDnow will keep major operations in Fort Washington, Pa., but about 20% of the N2K and CDnow work force has been reduced as a result of the merger, including N2K CFO Bruce Johnson. Many of the layoffs came from staff cuts at the N2K label last August.

"A number of redundant positions were reduced, but we do plan to hire new positions where appropriate," says Olim.

Olim expects the CDnow staff to consist of about 450 people by the end of the year.

N2K's retail site Music Boulevard will cease to exist May 17, as will N2K's genre-specific Web sites Rocktropolis, Jazz Central Station, and Classical Insites. Select editorial features and content from those sites will be integrated into the new CDnow site,

(Continued on page 95)

MGM Buys Its Freedom

Pays Warner Vid To End Distrib Deal

BY SETH GOLDSTEIN

NEW YORK—Independence has its price. For MGM, the cost is \$225 million to free itself from an agreement that required the studio's VHS and DVD titles be distributed by Warner Home Video through 2002. By this time next year, MGM Home Entertainment will have taken full control of its 5,000-feature library, saving millions of dollars in fees.

"We can safely say we'll be more profitable," says MGM Home Entertainment president David Bishop. "We'll be starting immediately to enact plans" for the Feb. 1, 2000, takeover, including a bigger staff that will focus on direct sales to mass merchants. Until now, Warner has been the middleman. MGM's 1998 sales are estimated at \$400 million, or about 4.3% of the home video market (*Billboard*, Feb. 6).

Warner has already begun to exploit the demise of the 1990 deal that had its origins in Ted Turner's 1986 purchase of MGM. To help finance the acquisition, Turner leased back to MGM the video rights to all the studio's movies and the pre-1948 Warner titles it owned.

The so-called Turner Entertainment library of some 1,000 titles, among them "Casablanca," "Gone With The Wind," "Singin' In The Rain," and became Warner's retroactive to Jan. 1, 1999, 18 months early. Warner says the returning releases would have hiked its 1998 sell-through market share, as measured by VideoScan, to 17.2% from 14.9%. DVD and cassette revenue last year totaled \$1.1 billion, excluding MGM and New Line Home Video and HBO Home Video, the two Time Warner labels distributed by Warner Home Video.

Predictably, each side of the end-tie agreement describes it as a

"win/win," and in fact cash-starved MGM is now free to pursue suitors that might have been spooked by the lack of catalog control. But to some, the studio was too generous.

"It looks like MGM gave the house away," says Wall Street entertainment analyst Dennis McAlpine. "The original deal was hugely in favor of Warner, and it's only gotten better." MGM, which has paid out \$112.5 million, is expected to finance the balance, due Sept. 1, using existing credit lines.

In addition, majority owner Kirk Kerkorian probably will consider selling all or part of MGM and buying it back later at a profit, McAlpine adds: "Kirk has always won on these." Kerkorian considered taking MGM public last year but pulled back when it became apparent the offering price was well above what investors would pay.

MGM, meanwhile, acquired the Orion and Goldwyn libraries in an effort to boost its market clout. The studio considered those titles outside the Warner deal and decided to distribute the videos on its own. Warner disagreed, setting the stage for a legal confrontation.

Free at last, MGM will have to find a replacement for Warner in Europe. The options include joining with Paramount at London-based CIC Video or with PolyGram Video International, now a Universal Studio unit. "We're looking at all possibilities," says Bishop.

NEWSMAKERS

Stars Shine At First RIAA Diamond Awards

SEE PAGE 80

EU Music Issues In Limbo

European Commission Members Quit

BY JEFF CLARK-MEADS

LONDON—European political meltdown has left the music industry here with no idea where it stands over three issues vital to its future.

All 20 European Commission members resigned March 15 under pressure from the European Parliament over accusations of corruption and nepotism.

What this means for the draft Copyright Directive, the draft Electronic Commerce (E-Commerce) Directive, and the prospect of parallel imports being allowed into the European Union is, says one lobbyist in Brussels, "anybody's guess."

The Brussels offices of the various music-industry organizations are waiting for dust to settle on the issue before speaking publicly about it. At press time, the ex-commissioners were still turning up for work with no suggestion about which of them would eventually be replaced or when.

However, one scenario that has begun to emerge has profound implications for the parallel-imports issue. Before the March 15 resignations, the Commission was considering a report into the effects on a number of industries of lifting current restrictions on parallel imports. Though the report says the retail price of music would be reduced only marginally if parallels were allowed into the European Union, there is considerable political pressure for the report's contents to be ignored and for barriers to be lifted (*Billboard*, March 13).

One of the men known to be in favor of removing existing protections is

Mario Monti, until March 15 the commissioner responsible for the DG15 internal market department. Monti is now being touted as a likely—if temporary—replacement for Commission president Jacques Santer.

If appointed president, Monti would have the power to push forward legislation lifting current barriers.

In addition, the presidency of the EU—which rotates around the 15 member states—will move from

(Continued on page 101)



Show And Tell. Tommy Boy Records founder/CEO Tom Silverman offered a visual demonstration of his feelings about online retailing March 11 at the National Assn. of Recording Merchandisers (NARM) Convention in Las Vegas. "I really believe in brick and mortar," he said. For more news from NARM, see Retail Track, page 76. (Photo: Ken Schlager)

Intermedia Net Acquires Ailing Indie Label Ichiban

BY CHRIS MORRIS

LOS ANGELES—In an apparent 11th-hour deal to stay in business, the financially distressed Atlanta-based indie label Ichiban Records has been acquired by Intermedia Net, a publicly traded information and Internet-development company based in Smithtown, N.Y. (*BillboardBulletin*, March 15). Terms of the purchase were not disclosed.

Ichiban will be merged with the holdings of Fortune Entertainment, another Intermedia acquisition that is based in New York. Dennis Oppenheimer, former head of Citizen X Records and a veteran manager who has worked at such firms as Abandon Entertainment and the Performance Group, has been named president of the Fortune Music Group.

Bruce Dugan, president of Fortune Entertainment, says, "We're excited about the potential of the company. We'll be announcing our plans for the company in the next couple of weeks."

The purchase of Ichiban, which many in the indie sector believed was ready to close its doors, climaxes a roller-coaster period for the 14-year-old R&B and hip-hop label, which numbers MC Breed, Alexander

O'Neal, the A-Town Players, Millie Jackson, and Ashford & Simpson among its acts.

In January 1998, the label laid off close to half of its 30 staffers (*Billboard*, Jan. 24, 1998). Two months later, Ichiban president John Abbey bought back the 50% of the company that had been sold by his ex-wife and former partner Nina Easton in 1996 to Port Washington, N.Y.-based Koch International.

Abbey shifted primary distribution of the label from Koch to Intersound Distribution, a subsidiary of Downers Grove, Ill.-based Platinum Entertainment (Declarations of Independents, *Billboard*, May 23, 1998).

While Ichiban's deals with Koch and Intersound provided operational capital for a time, the firm has experienced a cash crunch. Sources say that most of the label's employees stopped reporting for work in recent weeks after the company was unable to meet payroll.

Abbey acknowledges that "it's been a very difficult two or three months" at Ichiban.

He adds that the Intermedia purchase "gets Ichiban off the floor once" (Continued on page 101)

WMI Shifts Continue In Asia, Oz

This story was prepared by Christie Eliezer in Melbourne and Adam White in London.

The rhythm of change at Warner Music International (WMI) shows no sign of slowing. The latest developments include an extended jurisdiction for the company's Asian regional chief, Lachlan "Lachie" Rutherford, in tandem with an unexpectedly rapid change at the top in Australia. All this happened in the space of one week.

Rutherford was named on March 16 president of Warner Music Asia-Pacific, a new post, reporting to WMI president Stephen Shrimpton (*BillboardBulletin*, March 17). With immediate effect, he was given responsibility for WMI's Australian and New Zealand affiliates, alongside his existing portfolio of Asian subsidiaries, which includes those in Taiwan, Hong Kong, Malaysia, Singapore, and Indonesia.

Shrimpton had hired Rutherford less than a year earlier as senior VP of Warner Music South East Asia, following a 19-year career at EMI in the Pacific zone. He was charged with revitalizing the major's Asian business outside Japan, which had lost market share and stature over several years in the mid-'90s, despite

(Continued on page 96)

Higdon To Run Universal's N'ville Pub.

BY CHET FLIPPO

NASHVILLE—Independent music publishing veteran Pat Higdon will direct the merged operations here of MCA Music Publishing and PolyGram Music Publishing (*BillboardBulletin*, March 15).

Higdon, who formed Patrick Joseph Music in 1989 here, has been named senior VP/GM of the recently formed Nashville division of Universal Music Publishing. The appointment was made by Universal Music Publishing worldwide president David Renzer, who lauded Higdon as a music executive who can "balance great business acumen with a wonderful sense of creativity" and as "the right person to guide the integration of these two great companies."

Higdon says his first priority will be to assess and evaluate the needs of the merged operations. The company will be headquartered in the current MCA Music offices at 12 Music Circle S. Mercury Nashville is expected to occupy the current PolyGram Music office space at 54 Music Square E.

MCA Music president Jody Williams left the company after Higdon's appointment was made, as did

(Continued on page 96)

'Fake' Groups Decried

New Bill Could Restrict Knockoff Acts

BY BILL HOLLAND

WASHINGTON, D.C.—Two federal lawmakers have reintroduced a bill in the U.S. House of Representatives that would make it easier for legitimate heritage musical groups to challenge alleged "knockoff" or imposter groups and aid the original members in filing false-advertising and consumer-fraud lawsuits (*Billboard Bulletin*, March 17).

Reps. Dennis J. Kucinich, D-Ohio, and Charlie Norwood, R-Ga., introduced the bill, H.R. 1125—dubbed the "Truth in Rock Act"—on March 16. They have received assurances from Rep. Howard Coble, R-N.C., chairman of the House Intellectual Property Subcommittee, that he will try to schedule a hearing on the bill this spring. No date has yet been set.

With the names of some famous rock'n'roll and R&B groups now owned by third parties, original

members of many of those groups have long complained that their touring livelihoods have been hurt by knockoff acts who pass themselves off as the original groups, even though they're made up of performers who never recorded or toured with those groups at the time of their hits. The original performers also believe that the public is being duped.

Twenty-five members of legendary groups—including Mary Wilson of the Supremes, Carl Gardner of the Coasters, and Beverly Lee of the Shirelles—visited the offices of members of Congress on March 16 to drum up bipartisan support.

Largely because of pressing copyright issues last year, such as the endless debate on the World Intellectual Property Organisation enabling legislation, last year's version of the "imposter groups" bill did not get out of subcommittee.

AFTRA Suit Heads Toward Trial

BY BILL HOLLAND

The U.S. District Court in Atlanta has moved closer to trial in a 6-year-old pending lawsuit by 16 veteran '60s artists against the major-label record companies and administrators of the American Federation of Television and Radio Artists (AFTRA) pension plan.

Judge Clarence Cooper granted on Feb. 10 the artists' motion to proceed with the discovery phase of the case, allowing the artist plaintiffs to examine all relevant documents in the case. The suit, Samuel D. Moore (of Sam & Dave) vs. American Federation of Television and Radio Artists, et al., alleges that administrators in charge of AFTRA Employee Retirement Income Security Program Funds at record companies underpaid or intentionally neglected to report and pay retirement and health funds over the past 40 years (*Billboard*, Dec. 16, 1995).

By law, record companies are obligated to make contributions to

the AFTRA fund, based on sales, under a collective bargaining agreement called the Phono Code. They also have to administer the fund.

The civil lawsuit, filed in 1993, also alleges wire-fraud and mail-fraud violations, which would trigger the federal RICO anti-racketeering law. Cooper ruled two years ago that there was enough evidence for the lawsuit to proceed (*Billboard*, Aug. 30, 1997). At that time, the artist plaintiffs told the court that they had exhausted all administrative remedies that the defendants had called for; and the court agreed.

The court still must decide whether to allow the case to broaden into a class-action suit involving other performers of that era. If it becomes a class-action lawsuit, the plaintiffs would ask for \$7 billion in civil damages. In either event, the case could also set a precedent for future lawsuits dealing with the pension funds of present-day vocal per-

(Continued on page 95)

Hastings Posts Mixed Fiscal Yr.

BY DON JEFFREY

NEW YORK—Hastings Entertainment, the operator of 129 superstores, reports record revenue for the last fiscal year but losses in the fourth quarter because of accounting changes related to its video rental business.

Analysts and the company, however, say that the change will not have any further negative effect on earnings.

Sales from stores open at least a year were up 5.5% in the fiscal year that ended Jan. 31 from the previous year. In addition to renting videocassettes, Hastings sells music, books, computer software, and video. By comparison, same-store sales for a similar retail chain, Borders Books & Music, rose 3.5% last year.

For the fourth quarter, though, Hastings' comparable-store sales were just 2.3% above the corresponding period a year earlier. But executives and analysts who follow the company point out that there was a difficult comparison with the fourth quarter the year before, in which comp store-sales rose 11%.

Though Hastings does not break out sales by product category, chairman/CEO John Marmaduke says, "We think music sales compared favorably with the other companies that have reported them."

Total sales for the Amarillo, Texas-based retailer rose 11.4% in the 12 months that ended Jan. 31 to \$398.6 million from \$357.7 million the year before. In the fourth quarter, sales increased 8% to \$126.5 million from \$117.2 million.

Net profit, however, declined to \$465,000 in the fiscal year from \$8.6 million the year before, and there was a net loss of \$3.95 million in the fourth quarter, compared with a net profit of \$6.3 million in the same period a year earlier (*Billboard Bulletin*, March 17).

The big declines were due to a \$18.5 million nonrecurring charge in the fourth quarter related to a change in the way the retailer amortizes rental videotapes. Hastings CFO Dennis McGill says the charge reflects the shift in the video rental business toward revenue sharing with studios. Through this business model, video retailers

are able to order more copies of hit titles.

"We're raising the level of customer satisfaction," says McGill, "but we're shortening the economic life of the tape," which requires faster amortization than before.

Video rental revenue was flat in the fourth quarter, at \$22.1 million. McGill says that was because of the shift to the revenue-sharing model: "We wanted to cut real good deals with the studios, and the deals just got done in the fourth quarter." He characterized it as a "transition period."

Disregarding that charge and another nonrecurring item (a gain), Hastings showed solid increases in net profitability: up 35.7% to \$11 million for the year and 15% to \$6.7 million in the quarter.

Analysts say that Hastings met or exceeded earnings expectations for those periods.

Hastings posted a nonrecurring gain of \$1.45 million in the fourth quarter, which represented the reversal of accrued expenses the company booked several years ago.



Back Stage Pass. Billboard sister publication Back Stage honored the cabaret community March 1 with the 14th annual Bistro Awards, held at the Supper Club in New York. The ceremony featured performances by winning cabaret acts. Shown, from left, are Roy Sander, Back Stage cabaret columnist; performer Liliane Montevecchi, winner of the Bob Harrington Lifetime Achievement Award; Sherry Eaker, Back Stage editor in chief; and John Hoglund, Back Stage cabaret columnist.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Sony Music Entertainment in New York names **Thomas C. Tyrrell** senior VP/general counsel/secretary. He was executive VP of administration of Sony Music International.

Universal Records in New York names **Lewis Tucker** VP of promotion, black music. He was VP of Uptown Records.

Epic Records in Boston promotes **Paul Jarosik** to director of sales. He was regional sales director.

Capricorn Records in Atlanta names **Michelle Roche** VP of publicity. She was VP of media relations at Restless Records.

Arista Records in New York appoints **Marlynn Snyder** director of publicity. He was director of publicity at Gee Street Records.



TYRRELL



TUCKER



JAROSIK



ROCHE



SNYDER



BLACKSTONE



ROBERTS



BLAKE

Kid Rhino in Los Angeles names **Phil Baron** director of A&R. He was an entertainment consultant at Disneyland Creative Development.

N-Coded Music in New York names **Adam Levy** president, **Bud Katzel** GM, and **Carl Griffin** senior VP of A&R. Levy remains president and owner of Warlock Records; Katzel was senior VP of sales/distrib-

ution at GRP Records; and Griffin was VP of A&R at GRP Records.

PUBLISHERS. **Richard Blackstone** is promoted to senior VP of business affairs/creative operations at Zomba Enterprises/Zomba Songs Inc. in New York. He was senior VP of business affairs.

Brian Roberts is promoted to

senior VP of finance/commercial operations at Zomba Music Publishing in New York. He was senior VP of finance/administration.

Guy Blake is promoted to VP of legal and business affairs at Warner/Chappell Music in Los Angeles. He was senior director of legal and business affairs.

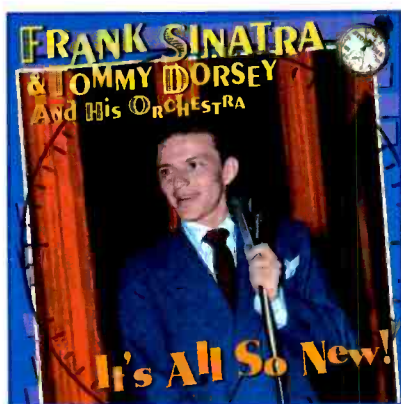
BMI in New York promotes **Rob-**

ert J. Barone to senior VP of operations and information technology. He was VP of operations and information technology.

RELATED FIELDS. **Kristin McNamara** is named development and acquisitions manager at Lyric Studios in Dallas. She was part of the original-programming department at HBO.



Everything is Buddhaful

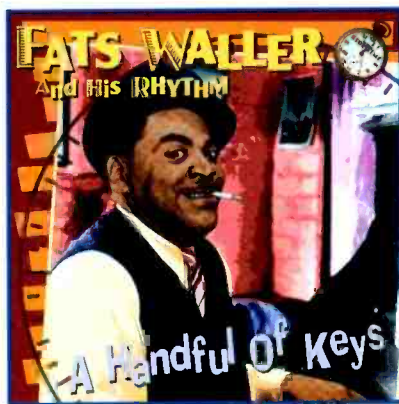


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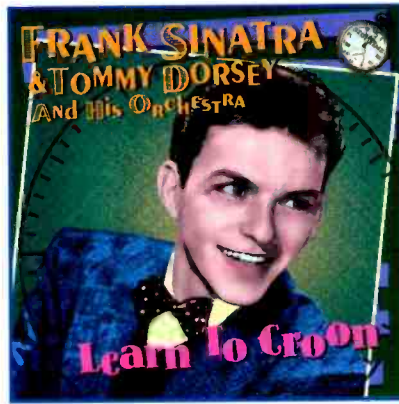


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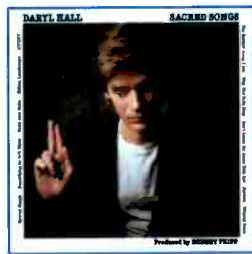
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- ★ Includes bonus tracks from Fripp's *Exposure*



Captain Beefheart

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Graham Parker

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- ★ Scathing new liner notes by Graham himself



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Godsmack Makes An Impact

Republic/Universal Band Scores Breakthrough With Debut

BY CARLA HAY

NEW YORK—It's safe to say that Godsmack has beaten the odds.

In today's music climate, new hard rock/heavy metal bands rarely find their debut albums cracking The Billboard 200. But Godsmack's self-titled bow on Republic/Universal Records has not only broken through on that chart; it has also been steadily climbing, having reached Heatseekers Impact status in the March 20 issue.

Industry observers are crediting Godsmack's recent success to constant touring and radio exposure for the band's single "Whatever."

"Godsmack," released in August 1998, first appeared on the Heatseekers chart in November at No. 49. Over the next several months, the album was a mainstay on the Heatseekers chart and eventually ascended to its peak position of No. 2 in the March 13 issue. This issue, "Godsmack" stands at No. 88 on The Billboard 200. Heatseekers Impact status is attained when a Heatseeker album enters the top half of the Billboard 200.

"Whatever" has climbed to the top 10 of Mainstream Rock Tracks, where it stands this issue at No. 8.

National attention for Godsmack may have grown in recent months, but the band has been a familiar name for more than two years in its hometown of Boston.

Mainstream rock WAAF Boston played "Whatever" even before Godsmack signed with Republic/Universal. The group had also self-released an early version of "Godsmack" under the title "All Wound Up," which had been selling in local retail outlets.

Godsmack lead singer Sully Erna says, "I prefer that this band grew from a street level instead of being an overnight sensation. When you grow a band from club level, people

embrace you more because the same fans who saw you in the clubs tend to stick with you."

Godsmack—whose lineup includes guitarist Tony Rombola, bassist Robbie Merrill, and drummer Tommy Stewart—is headlining a U.S. tour of large clubs. In June and July, the band will play amphitheaters when it joins Ozzfest for a bill that includes Black Sabbath, Rob



GODSMACK

Zombie, Slayer, and Deftones. Godsmack is booked by John Branigan of the William Morris Agency.

LOCAL RADIO EXPOSURE

Republic GM Avery Lipman recalls how he first heard of Godsmack: "We found out about the band by driving to Boston, and we heard WAAF playing their music. Radio and touring have been the main reasons why this band is breaking, and WAAF was there from the beginning."

WAAF PD Dave Douglas says, "Back in 1997, Rocko, who was our nighttime DJ at the time, asked if he could play the Godsmack CD on his show. I said yes, and the listener response has grown ever since. You'd think that since we've been playing the Godsmack record so much that people would get tired of it, but we've noticed that listener requests are up and Godsmack's fan base continues

to grow."

Lipman continues, "People are still coming out to see Godsmack. I predict that Godsmack will get to the same level of sales as Korn, Rob Zombie, or Limp Bizkit. Persistence has paid off for this band. There's really no secret. Their live show is what makes this band stand out."

Universal VP of marketing and artist development (U.S.) Kim Garner adds, "Our goal was not to be solely dependent on radio to break this band. We wanted to build a base from touring and have the fans remain loyal."

Garner adds that video exposure and retail support have also contributed to the band's success. "We did a [low-budget] live-performance video for 'Whatever' because Godsmack is a great band live, and we wanted to capture the band's rawness. Local shows and independent retailers have been very supportive of this video."

Bob Varchow, senior music buyer for the North Canton, Ohio-based chain Camelot Music, makes this observation: "We put the album in our cutting-edge program, which spotlights six artists that are on their way up. But ['Godsmack'] is a mainstream record now. Universal's track record is very good. When they say they're going to break an artist, they usually do."

Boston-based retail chain Newbury Comics was an early supporter of Godsmack. Newbury Comics VP of music Beth Dube adds, "Godsmack came to us in April 1997, before they had a label deal, and we took their album on consignment. There was just this incredible buzz

(Continued on page 96)



Jazz Fetes Mitchell On Arkadia Album

BY BRADLEY BAMBARGER

NEW YORK—Joni Mitchell has a renowned feel for the sense and spirit of jazz, as she has penned paeans to bass hero Charles Mingus and tapped such world-class improvising talents as Jaco Pastorius, Pat Metheny, and Michael Brecker. Now jazzers are paying tribute to her.

The latest and most elaborate of these tributes is "Jazz Takes On Joni Mitchell," from composer/pianist David Lahm. Due April 13 in the U.S. and Europe from Arkadia Jazz, the album features Lahm's arrangements of such classic Mitchell songs as "Blue Motel Room" and "Shadows And Light," with such players as trumpeter Randy Brecker, tenor saxophonist Lew Tabackin, violinist Mark Feldman, drummer Ron Vincent, and the late alto saxist Thomas Chapin.

Although not a fan of '60s-era rock or pop per se, Lahm says Mitchell's music has always seemed special. "From the day I heard the 'Clouds' album in '69 or '70, I felt this real connection to Joni's music," Lahm says. "The tunes captivated me to the point where I played them on the piano. I even started playing them live when I was the intermission pianist at the Village Gate in between sets by Bill Evans or Ahmad Jamal.

"Joni's harmonies are so origi-

nal," Lahm continues. "Her chord progressions seemed so new to me then, yet they made perfect sense. And she is an extraordinary lyricist who goes places no one else would go. But I confess I was also attracted to her voice, which seemed confessional and a bit promiscuous at the same time. So there was some lust in my attraction to her music."

While all the players Lahm recruited for his Mitchell project were familiar with her as an icon, few of them were truly conversant with her work. "But during the sessions, I gave the guys cues to their jazz world," Lahm says. "I wanted to be the director, with the players as the actors in these stories—Joni's songs. So for a track like 'Edith & The Kingpin,' I told Randy Brecker to think of it as a Miles Davis ballad. It was the obvious treatment for the song, and that's all he needed."

Brecker, who has known Lahm since their college days, thinks the self-taught arranger is a good match for Mitchell. "I know he has never met Joni, but they would probably hit it off," he says. "The way Dave hears things in his head is really unique. He is coming out of bebop, but he has spent a lot of time backing up singers and is open to a lot of different sounds."

Founded in 1997, Arkadia has hit a hot streak of late, with three

(Continued on page 105)



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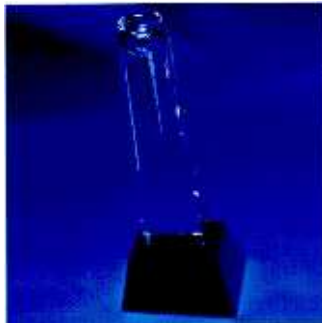


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C Gibbs Well-Prepared For '29'

Years Of Solo And Band Work Preceded Atlantic Debut

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—The smoky vocals and sage aura that permeate the C Gibbs Group's Atlantic debut, "29 Over Me," belie the fact that artist Christian Gibbs is only 27 years old.

Then again, Gibbs has already lived several musical lives, including a touring stint with Modern English in the early '90s and various projects both on his own and with bands including the C Gibbs Review and the Morning Glories.

"Christian has already had the luxury to work out a lot of things most bands go through when they are making their first record," says Pat Creed, Atlantic senior director of product development. "He has spent many years performing live and perfecting his songwriting skills, so he was able to deliver a fully realized record."

It was a listen to the independently released C Gibbs Review album that caught the ear of Craig Kallman, Atlantic executive VP, who says Gibbs' songwriting is even more profound on "29 Over Me."

"Rarely do you hear albums that track to track are this deep, this profound," he says. "We are looking at this as a true artist-development project, which is how we approached Jewel and Duncan Sheik."

In fact, Atlantic is so keen on Gibbs that it will release "29 Over Me" April 20 at \$11.94 list, a price the label reserves for only a few debut projects per year. "We want to ensure people will take a chance on this," Creed says. "This is a price we use for developing artists we know we really need to make a commitment to and do whatever it takes to get it into people's hands."

Those who do take a chance on the album will find an enveloping tapestry of musical introspection stained with themes of betrayal and abandonment. The album and title track are named for a former girlfriend who lived 29 streets uptown



GIBBS

from Gibbs' Lower East Side apartment in Manhattan.

First single "Animals Criminals," which begins with an indelible falsetto hook, is being shipped to modern rock and triple-A stations. Atlantic will service the entire album to college outlets soon after.

"My music is a pretty cathartic way for me to get stuff off my chest. And betrayal, mostly with the female species, is a common theme in my life," Gibbs says without a hint of self-pity. "I've been getting a
(Continued on page 18)



Dogdrill At Play. Mantra/Beggars Banquet band Groop Dogdrill chilled backstage at Brownies in New York after a recent gig. The U.K.-based act is on its first club trek across the U.S. in support of its current album, "Half Nelson." Pictured, from left, are band member Damo Fowkes, Beggars Banquet executive VP Leslie Bleakley, publicist Lisa Gottheil, band member Hug Kelly, Beggars Banquet retail and sales director Matt Harmon, and band member Pete Spiby.

Tal Bachman Joins The Family Business With Columbia Debut

BY BRIAN O'CONNOR

With the release of his self-titled Columbia Records debut on April 13, Tal Bachman joins a growing cadre of artists who have followed the path of their pop-music pedigree. Unlike Jakob Dylan, Rufus Wainwright, and Adam Cohen, however, Bachman—son of ex-member and Bachman Turner Overdrive founder Randy Bachman—says a rock'n'roll upbringing initially dissuaded him from pursuing the lifestyle.



BACHMAN

"I guess I had some issues with my father," says Bachman. "I lived, slept, breathed, and ate music for my whole life, so I associated him with the world of popular music. By the time I was 18, I had become disgusted with it, and I thought, 'Maybe this isn't for me.'"

To distance himself from the hand that fate had dealt him, Bachman enrolled at a small university in northern Utah to study philosophy, where an encounter with Plato changed his life's course.

"Once I read Plato's 'The Republic,' I understood how music can matter so much in a culture," says Bachman. "But when I was growing up, all these music-industry types, friends of

my father's, were telling me that what they did [for a living] had no meaning, no consequence whatsoever. But I realized that it can mean something; in some ways, music can be like a surrogate religion. And I realized I was a musician trying to masquerade as something else—and if I did have something to say, it wouldn't be from the halls of academia but from music."

So Bachman dropped out of college and returned to his dad's house in British Columbia, which turned out to be a school of a different sort. There, for nearly three years, Bachman lived, slept, breathed, and ate music, subsisting on a diet of bands as diverse as the Beatles, the Kinks, ELO, Queen, Radiohead, and Oasis. He studied the craft of songwriting and recorded rough demos in his father's studio on guitar and piano.

After writing 150 songs and getting 50 label rejections, Columbia Records jumped at "If You Sleep," the first song in which Bachman felt he had found his "voice."

"With a lot of these songwriters, particularly [ELO's] Jeff Lynne and Queen, there's a certain shamelessness to it, it's unabashed," Bachman says. "It was as if Freddie Mercury was saying, 'Yes, this is a crazy gushy, romantic, Rachmaninoff progression, and I just don't care. This is a song I wrote, and I'm filling in
(Continued on page 21)

Label-Hopping Execs; Tour Talent Lined Up; Phil Collins Previews 'Tarzan' Songs

COMING TO A LABEL NEAR YOU: Former Warner Bros. president **Steven Baker** has joined DreamWorks Records. The Los Angeles-based company does not give its executives titles, but sources say Baker is overseeing the marketing and creative services divisions . . . **Julie Swidler** leaves her post as senior VP of business and legal affairs for Island Def Jam on Friday (26) and starts at Arista Records in the same position April 8 . . . Look for **Dawn Bridges**, former head of corporate communications at PolyGram, to join EMI Group North America as senior VP of corporate communications. She will also handle investor relations. Bridges, who will be based in New York, also handled publicity for a number of artists at PolyGram, including **Jon Bon Jovi**, **Vanessa Williams**, and **John Mellencamp**.

ON THE ROAD: Look for **Baaba Maal** and his band **Daande Lenol** to headline this year's Africa Fete, which kicks off Aug. 13 in the U.S. Cities and venues for the 18-city North American tour are still being set, but other confirmed acts include **Kulanjan**, a collaboration between Malian singer/songwriter **Toumani Diabate** and **Taj Mahal**; and Zimbabwean singer **Oliver Mtukudzi**. On the slate is an Aug. 14 date at Summer Stage in New York's Central Park. Additionally, look for a compilation CD to be released on Palm Pictures later this year.

This year's Vans Warped tour starts June 25 in either Austin, Texas, or San Antonio. Acts on the bill (some of whom are only playing a few dates) include tentative headliner **Cypress Hill**, **Suicidal Tendencies**, **Buck O Nine**, **Blink 182**, **Sevendust**, **Black Eyed Peas**, **Pennywise**, **Less Than Jake**, **Bouncing Souls**, **Dropkick Murphys**, **Lunachicks**, and **Jimmy Eat World**.

Sugar Ray and **Orgy** will appear on MTV's Campus Invasion tour. The 20-date outing kicks off April 2 at the University of California, San Diego. Each event will also feature an interactive festival. MasterCard, Best Buy, and Neutrogena are sponsors of the tour.

The **Black Crowes** and **Lenny Kravitz** start a five-week amphitheater tour April 23. Also appearing on the bill will be **Everlast** and **Cree Summer** . . . **Elton John** and **Tina Turner** will co-headline an arena tour this fall (*Billboard Bulletin*, March 17).

COLLINS CALLING: Phil Collins wowed the National Assn. of Recording Merchandisers Convention audience at a luncheon March 10 when he performed three songs he wrote for this spring's "Tarzan" animated feature.

For Collins, penning songs for a movie, or "writing to order," as he puts it, is "easier in some respects [than writing for yourself] because you have something to aim for." It marks his second effort writing for film. His first was the Oscar-nominated "Against All Odds (Take A Look At Me Now)," for the movie "Against All Odds."

Collins wrote five songs for the new movie, four of which he sings in the film. The fifth is performed by **Rosie O'Donnell** in the movie, although Collins recorded a version with 'N Sync that will appear on the soundtrack as well.

"They were great to work with. 'N Sync is my youngest daughter's favorite band. I knew of them through her," says Collins. "It turns out that the first album ['N Sync's] **Chris [Kirkpatrick]** bought was 'No Jacket Required.'"

The first single from the project is "You'll Be In My Heart," which goes to radio April 5.

The track comes at a time when Collins has scored his first radio hit in a while with "True Colors," a remake of the **Cyndi Lauper** song featured on Collins' ". . . Hits" album. The song has spent more than six months near the top of the Adult Contemporary chart.

The slowdown at radio hasn't come as a surprise, Collins says. "I couldn't possibly keep up that level of popularity and interest from other people. Up to [1989's] 'But Seriously,' I was everywhere."

Then came "Both Sides," a dark record that Collins still calls his favorite. It confused many of his listeners. And even though studio follow-up "Dance Into The Light" saw Collins returning to his sunnier side, radio still shied away. "I toured after 'Dance Into The Light' came out, and every gig sold out. It was just radio that stayed away," he says. "And now they're back."

Next up for him is the release of "A Hot Night In Paris," a live album of Collins with his big band.

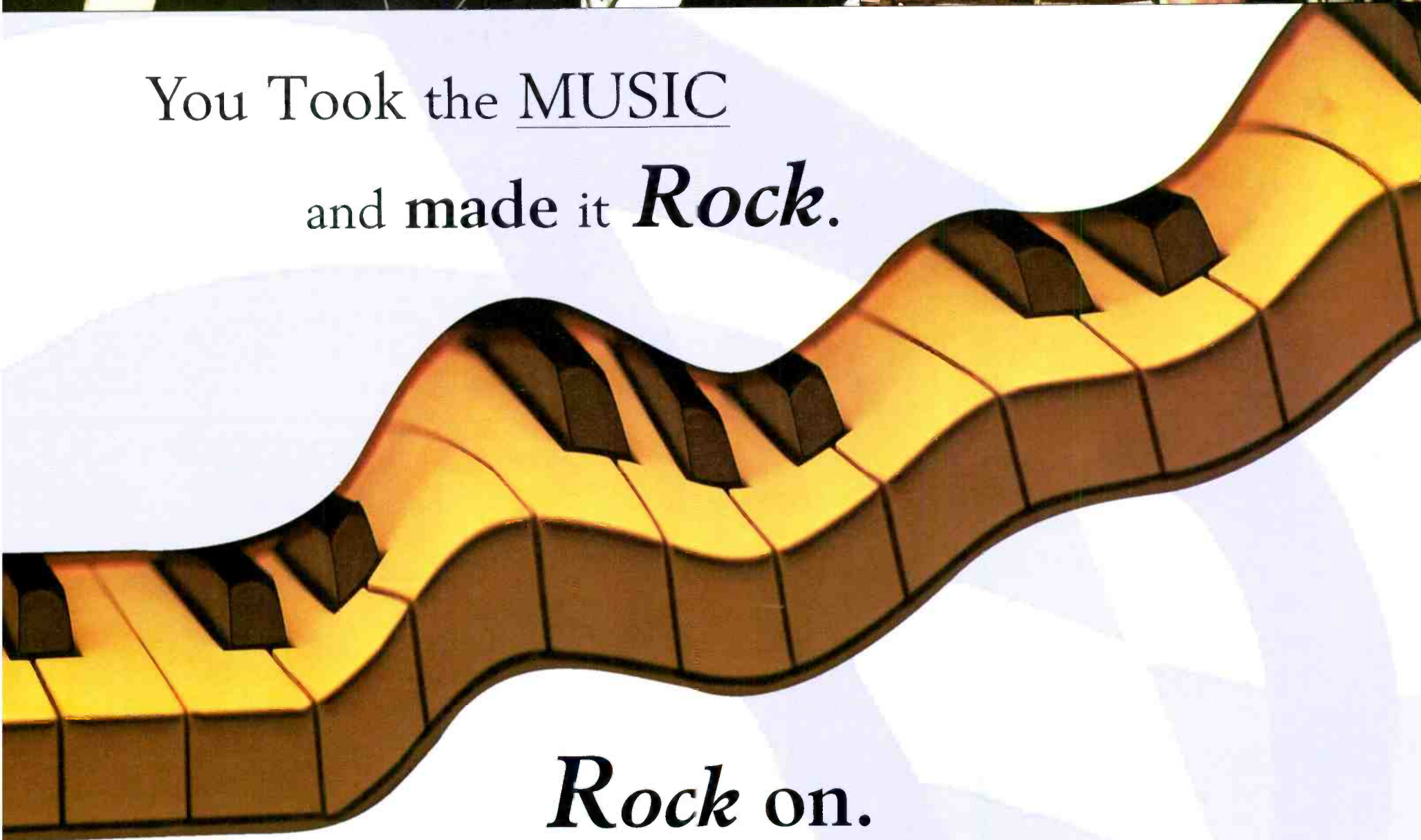
STUFF: **Cher** has joined the lineup for VH1's "Divas Live," which will take place April 13 at New York's Beacon Theatre. She will be joined by previously announced performers **Whitney Houston** and **Tina Turner** . . . The Rainforest Foundation's annual benefit concert will take place April 17 at New York's Carnegie Hall. The event will feature co-organizer **Sting**, **Elton John**, **James Taylor**, **Billy Joel**, **Charles Aznavour**, **Tony Bennett**, **Don Henley**, and **Ricky Martin**. The evening will salute music made famous by **Frank Sinatra** . . . **Rick Springfield**, the subject of our Jan. 23 column, has signed a deal with Platinum Entertainment. His album "Karma" will be released April 13.



by Melinda Newman



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Punk-Rock Veteran Penelope Houston Lets Loose 'Tongue' On Reprise

BY JIM BESSMAN

NEW YORK—On the cover of Penelope Houston's previous album, "Cut You," she was shown clutching a rather exotic-looking switchblade.

On the new "Tongue," which Reprise will issue April 20, the former leader of San Francisco's seminal punk band the Avengers is pictured seductively pointing a microphone as if it were a handgun.

"It's really just a cool old mike that's bent [like a gun]," says Houston. "I like the idea of a microphone being my weapon of choice, shooting out my words to the world."

Nevertheless, "Tongue" is full of aggressive lyrics that belie her off-record personality and hark back to the days when Houston was more of a spiky-haired punk loudmouth than a *femme fatale*.

"She's soft-spoken and quiet and elegant when you speak with her—and then you hear the record, and you wouldn't want to piss her off," says Warner Bros. and Reprise Records VP of artist development Gary Briggs.

For example, the first radio single, "Scum," is described by Houston as a "sing-along hate song," in which she hopes listeners will substitute their own most-hated personages for her abom-

inable subject. Other cuts are not as hard-edged, like "The Ballad Of Happy Friday & Tiger Woods," which was inspired by a visit to



HOUSTON

her father, a stroke victim, rather than the stroke play of the golfer.

Sonically, "Tongue," which was produced by Houston and Jeffrey Wood, is a bit different from

its 1996 predecessor. "After 'Cut You' came out, I toured for half a year in Europe

and the U.S. and then Europe again. When I got back, I decided that I wanted to go in a new direction," says Houston, who lives in Oakland, Calif., and has toured extensively in Europe regularly since 1993.

"I don't know why, but I got a lot of support in Germany and the surrounding countries," she continues. "They called me the queen of the San Francisco neo-folk scene. I had nothing to do with it being a big hype, but I knew all those bands—the Bedlam Rovers, Subtle Plague, the Walkabouts—and I was doing an acoustic thing before 'Cut You.'"

Returning to the U.S., Houston diverged from the "organic" sound of her 8-year-old band when she began working on "Tongue," which was released Jan. 25 by WEA in Germany.

"I was burned out and a little

frustrated," she continues, "because ['Cut You'] hadn't done that well here—and I'd hurt my knee and my dad had the stroke. So I fired my band and went to my friend Pat Johnson and wrote [lead track] 'Grand Prix.'"

Johnson, who collaborated on several album cuts, had used a drum machine on the "Grand Prix" demo, "which I really loved and made me think I could work with programmed beats," notes Houston. She then enlisted beat-programmer Jaime Lemoine for half the album and put a band together—the Prison Brides—for the rest.

Other key collaborators included longtime friends Charlotte Caffey and Jane Wiedlin of the Go-Go's, who co-wrote the title track and "Things" with Houston, and Green Day's Billie Joe Arm-

(Continued on page 20)

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THE ROLLING STONES THE CORRS	Pittsburgh Civic Arena Pittsburgh	March 11	\$1,780,667 \$250/\$39.50	16,717 sellout	TNA USA/DiCesare-Engler
ROD STEWART	Continental Airlines Arena East Rutherford, N.J.	March 6	\$802,940 \$100.25/\$75.25/ \$50.25/\$25.25	15,256 sellout	Delsener-Slater Enterprises
BILLY JOEL	First Union Center Philadelphia	March 1	\$773,963 \$39.50	19,594 sellout	Electric Factory Concerts
ELTON JOHN	Carver Hawkeye Arena Iowa City, Iowa	March 6	\$663,727 \$47.50/\$37.50/ \$34.50	15,462 sellout	Cellar Door
'N SYNC B*WITCHED TATYANA ALI	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	March 12	\$480,954 \$38.50/\$28.50	15,937 sellout	SFX Touring
LAURYN HILL OUTKAST	Fox Theatre Atlanta	March 13-14	\$440,307 \$50.50/\$45.50	9,004 9,356	Haymon Entertainment
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MARILYN MANSON HOLE MONSTER MAGNET	Arrowhead Pond Anaheim, Calif.	March 13	\$394,450 \$35	11,270 sellout	Niederlander
'N SYNC B*WITCHED TATYANA ALI	Pittsburgh Civic Arena Pittsburgh	March 8	\$392,981 \$28.50	13,802 sellout	Electric Factory Concerts

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Birdman's Skip Spence Tribute Will Aid Troubled Songwriter

BY DANIEL DURCHHOLZ
ST. LOUIS—Fractured genius Skip Spence—who co-founded Jefferson Airplane and Moby Grape in the mid-'60s only to see his life and career come crashing down several years later due to his mental illness—will be paid tribute, and perhaps some much-needed royalties, when Birdman Records releases "More Oar: A Tribute To The Alexander 'Skip' Spence Album" on April 18.

"Oar," Spence's little-known and currently out-of-print 1969 solo album, which he recorded by himself in a Nashville studio in a single day, is regarded by the small coterie of fans and musicians who know it as something of a classic.

"That record is one of the great crazy-genius-type records out there—one of my all-time favorites," says Steve Turner of Mudhoney, which performs "War In Peace."

The tribute also features Robert Plant, Beck, Tom Waits, Robyn Hitchcock, Greg Dulli of Afghan Whigs, Mark Lanegan, Son Volt's Jay Farrar, the Minus Five, and others.

The album is a project that executive producer Bill Bentley has spent several years trying to put together. A fan of "Oar" since the '60s, Bentley heard that Spence was in dire

condition and wanted to do something to help. Spence had been diagnosed as a paranoid schizophrenic in 1968, and he ended up in New York's Bellevue Hospital after an incident in which he went after Moby Grape drummer Don Stevenson with an ax. After years of tribulation, Spence is a ward of California's Santa Cruz County and lives outside of San Jose, Calif., in a trailer home.

In producing "More Oar," Bentley is in familiar territory. In 1990, he put together the acclaimed "Where The Pyramid Meets The Eye" compilation, a tribute to another unstable musician in need of help, Roky Erickson.

"Guys like this have made great contributions to rock'n'roll, and through some of their own fault, and somewhat through other things, they've had serious problems," Bentley says. "Unfortunately, society regards them as expendables. I watched that with Roky. And it's like, once you make your mark on music, it's real easy to fall by the

wayside and have people not so much forget about you but not even care at all."

To counteract that in Spence's case, Bentley asked all of the artists involved with "More Oar" to contribute their royalties for the record to a county-run financial fund for Spence. Birdman is donating its proceeds to the fund as well.

Bentley says he hopes the project will also bring Spence some long-overdue acclaim for his work. "Sometimes that means more than the money," he says. "If you can just turn the spotlight back to them a little bit, you never know what's going to happen. My dream would be for Skip—who still writes songs—to maybe record something again. If you give them a chance, you're helping to extend their lives, I believe."

David Katznelson, Birdman's CEO, says he gave the album the green light immediately. "Bill has a heart of gold when it comes to his loyalties to the music that he was influenced by, and he's been wanting to do this for a long time," he says. "His Roky Erickson tribute was amazing, so I thought it would be a great project, something I could not pass up."

Because Birdman is a small label,

Katznelson hopes to rely on publicity, word-of-mouth, and radio to get the word out about the record. There is no emphasis single, but Katznelson says he hopes radio stations will take to certain tracks on their own.

John Goddard of Village Music in Mill Valley, Calif., admits he doesn't see huge commercial potential for the album but says it will fill a certain niche. "Fans of the San Francisco scene of the 1960s would certainly be interested in it, and fans of some of the artists on it would be real

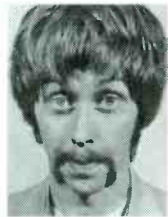
interested in it," he says. "There are certain artists, like Tom Waits, that people will buy every time they open their mouth." "The bottom line is, you do tribute albums for two reasons," Goddard continues. "One is to make money, where you would do a John Lennon or whatever; and the other is that it's a labor of love. I think by any stretch of the imagination, Skip Spence would be a labor of love. Like the stuff [tribute producer] Hal Willner does. They're not real com-

mercial, but he pours his heart and soul into them, and it really shows up."

The album was indeed a labor of love for Bentley, who by day is VP of media relations for Reprise Records. But it was much the same for the artists, some of whom have longed for an opportunity to express their admiration for Spence.

Son Volt's Farrar, who performs "Weighted Down" on the album, says, "Some of the things I've always found interesting about Skip, and that song particularly, is that he uses low-tuned guitars, which I don't know that many people had done up to that point, and he always seems to have a good melodic sense. And in general, the feeling you get from listening to it is that he's kind of out there on the edge, which is a good place for music to be."

"This album is really for people who love esoteric music," Bentley says. "Hopefully, people will love this and then go find 'Oar.' That's the way I'm trying to present this. This is a great album, and these songs by each artist speak for themselves. But if there's any way we can also bring people to listen to Skip's versions, and really see the accomplishment of this man, that's my dream."



SPENCE



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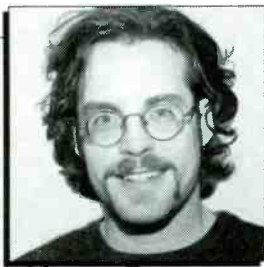
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Classical KEEPING SCORE



by Bradley Bambarger

AN AMERICAN IN PARIS: This year marks the 20th anniversary of **Les Arts Florissants**, the Paris-based ensemble directed by **William Christie** that has been one of the prime movers in the acceptance of early music beyond a clique of connoisseurs. "Moving from the age of innocence to the age of experience" is how Christie characterizes his group's milestone.



CHRISTIE

Yet, as ever, freshness is the key to Les Arts Florissants' wide appeal, with Christie recruiting a pool of eager, excellent young musicians to embody music that, despite its age, is often new to our world. "It is a paradox, but this early repertoire is new music, often to us and certainly to the audience," he says.

"There were as many masterpieces written in the 17th and 18th centuries as in the 19th and 20th centuries, and they are waiting to be rediscovered."

One of the world's leading specialists in the French Baroque, Christie has helped reanimate masterworks by such totems of the times as **Lully**, **Rameau**, and, particularly, **Marc-Antoine Charpentier**. (Les Arts Florissants are even named after a Charpentier work.) The grave beauties of this highly stylized era are far from hermetic in the hands of Christie and his charges: Their 1995 Erato take on Charpentier's "Medée" is one of the greatest of all opera recordings, early music or not. And fluent in many languages beyond French, Les Arts Florissants have also made acclaimed forays into **Monteverdi**, **Purcell**, **Handel**, and **Mozart**. The group's ambitious anniversary year sees it putting on a different program each month, from Purcell odes at such homes-away-from-home as New York's Brooklyn Academy of Music to a culminating round of December concerts in Europe that feature a contemporary work: **Betsy Jolas'** "Motet III: Hunc Igitur Terrorem."

In their first decade, Les Arts Florissants made some 40 albums with Harmonia Mundi, including **DeLalande** sacred music and **Gesualdo** madrigals, Lully operas and Rameau ballets, Handel's "Messiah" and concerti grossi, a heart-rending rendition of Purcell's "Dido And Aeneas," and a glorious set of Charpentier's *Te Deum* and other sacred music (which was reissued last year in the

label's deluxe 40th-anniversary series). In 1994, the group signed a five-year exclusive deal with Paris-based Erato Disques, which it has just extended for another five years. With plans for three recordings per year, Les Arts Florissants are poised to make the most of what has been a special partnership, according to Christie and Erato president **Didier Durand-Bancel**.

"I consider the people at Erato to be friends," Christie says. "They take a long-term view of the relationship, which allows us to accomplish some good things. And although they make suggestions, they leave to me the final say over which repertoire I record and which artists I use. More than anything, our work together is a conversation." Durand-Bancel adds, "In these troubled times for the industry, our new five-year contract is the best sign we can give of how much Bill and Les Arts Florissants mean to us. That not only means we have the greatest faith in the artistic quality of the productions but their commercial viability—and the increasing popularity of Les Arts Florissants internationally."

Beyond the epochal "Medée," Les Arts Florissants' rich Erato discography includes a definitive version of that other pearl of French Baroque opera, Rameau's "Hippolyte Et Aricie." The group's Erato backlist is also highlighted by a haunting take on **Couperin's** "Leçons De Ténèbres," as well as Rameau's "Les Grands Motets" and Purcell's "King Arthur." Les Arts Florissants' turn on Mozart's "The Magic Flute" was nominated for a '96 Grammy, and their rendition of Rameau's "Les Fêtes D'Hébé" won the '98 Gramophone Award in the early opera category.

Recent releases include a set of **Mondonville's** dramatic "Les Grands Motets" (which was a dark-horse classical hit with the French FNAC retail chain), as well as lauded discs of **D'India** madrigals, Charpentier's "Divertissements, Airs Et Concerts," and Monteverdi's "Vespro Della Beata Vergine." Mozart's *singspiel* "The Abduction From The Seraglio" is out in Europe and due in the U.S. later this year. Mozart's C Minor Mass is also on the way. The Mozart C Minor Mass figures into Les Arts Florissants' live presentations this year, as do the Purcell odes, Rameau's "Les Indes Galantes," Lully's "Psyché," sacred music by Monteverdi and **Henri Desmarest**, and a new ballet by **Jiri Kylian** set to 17th-century madrigals.

Mirroring their concert programs, Les Arts Florissants' recordings will entail three areas: the French Baroque, as always, including Lully and Rameau operas; more Purcell, Handel, and Mozart; and the three great Monteverdi operas. One of Les Arts Florissants' issues for 2000 promises to be one of the year's most anticipated operatic sets: Handel's "Alcina." That will be recorded this summer at the Paris Opéra with a celestial trio

(Continued on page 53)



C GIBBS GROUP

(Continued from page 14)

heavy dose of it from an early age on. I don't really get motivated to write nice songs about people. They are usually pretty melancholy."

Gibbs also got an early introduction to music. Both of his parents played instruments recreationally—Mom piano and Dad guitar—and Gibbs could confidently play his share of material ranging from Kiss to Fleetwood Mac to Olivia Newton-John on the guitar by age 12.

"I got all this stuff from songbooks. It's nothing I would proudly call an influence today. But that's what was around the house," he says.

In a move to free himself from suburban San Diego, Gibbs participated in a college exchange program to London. Soon after he unpacked his bags, he ditched school, answered an ad in the newspaper, and found himself playing lead guitar for Modern English on two tours.

"I was 20 years old, and it was great to be in such a rock'n'roll lifestyle at such a young age," he says. "It solidified my desire not to return to school."

Touring with an already-established outfit also solidified Gibbs' desire to pursue his own musical path. When the band concluded its U.S. jaunt, he jumped off in New York. "I decided even if I had to do menial jobs, I would write and perform my own music," he says.

Gibbs places his early music in the "Dylan-influenced singer/songwriter" ilk. He then segued into a more full-bodied rock band sound with the Morning Glories.

Given the pockets of support that already exist for Gibbs, Atlantic will generate awareness for "29 Over Me" primarily via grass-roots promotions spiraling out from San Diego, Los Angeles, and New York.

The campaign initially will concentrate on independent retailers and small chains.

"We are being selective about where we showcase the album at retail, with an emphasis on in-store play," Creed says.

The William Morris Agency is finalizing tour plans that will include an April 21 performance at New York's Mercury Lounge. Creed says Atlantic is seeking placement of Gibbs' music on sampler CDs and in TV shows and films.

Gibbs is managed by Los Angeles-based Revolver, and his *Eat Your Own Music* is published through BMI.

"The album is in the hands of all appropriate music supervisors," he says. "Now it is a matter of people living with the record long enough and finding the right match."

SOUNDTRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

MUSIC 'N THE HOOD: The animated land of street smarts and wise-cracks that **Eddie Murphy** created for Fox-TV's "The PJs" may be only a few months old, but on today's musical calendar, that's enough time to warrant a soundtrack.

Hollywood Records on March 30 will release a companion to "The PJs" that packs R&B and hip-hop music primarily inspired by the prime-time series.

The first single is the infectious "It's Nothing" by **Jermaine Dupri & Da Brat** and featuring new rapper **R.O.C.** The first video is "Get Involved," by **Raphael Saadiq** and **Q-Tip**, which is currently in rotation on BET, the Box, and MTV. Other contributors to the project include **Bizzy Bone**; **Destiny's Child**; **Earth, Wind & Fire**; **Goodie Mob**; and new Hollywood artists **O** and **Sy Smith**.

Hollywood will inaugurate yet another television newcomer—the WB's hot teen-spirited "Felicity"—with a soundtrack in May. Less sexy but certainly not less substantive is Hollywood's March 2 release of "Spirit: A Journey In Dance, Drums And Song," a provocative blend of contemporary stylings and exotic American Indian chants that **Peter Buffett** compiled to complement the PBS broadcast of the live show "Spirit."

Meanwhile, Fox Music is putting finishing touches on a "Buffy The Vampire Slayer" soundtrack, whichTVT Records is slated to release in September; and is also working on a soundtrack to "King Of The Hill" that Elektra will release. The television studio is also planning a second album of music from "Ally McBeal." The first album of **Vonda Shepard** music reached No. 7 on The Billboard 200.

Geoff Bywater, executive VP of Fox Music, says 550 Records, which released the first "Ally" soundtrack, has first negotiating rights to the second album.

Bywater adds he hopes to ride the "Ally" wave to as many albums as possible. "I'd love to do an 'Ally McBeal' Christmas album and maybe even another one with even more Vonda," he says.

PASS THE SUNSCREEN: Who can forget the "Sunscreen Speech"—the most famous commencement address **Kurt Vonnegut** never wrote—that went around the Internet and back again in '97? Film director **Baz Luhrmann** incorporated Chicago Tribune columnist **Mary Schmich's** words of wisdom into a seven-minute song he included on the compilation "Something For Everybody" (Soundtracks & Film Score News, Billboard, March 7). Capitol released the album last April to lukewarm success, but a pared-down version of the single is now catching fire at modern rock and top 40 radio across the country, including trendsetters KROQ Los Angeles, WHPT Tampa, Fla., and WBMX Boston.

The spark ignited in February in the Pacific Northwest when DJs at KNRK Portland, Ore., and KNDD Seattle edited the song themselves and put it on the air. Other stations around the country immediately began taking interest, and Capitol shipped three versions of the song to radio Feb. 22 and released a commercial single in the Portland and Seattle markets. According to the label, sales of the album—which also includes selections from Luhrmann's "Romeo + Juliet," "Strictly Ballroom," and "La Bohème," among others—were up 148% as of March 12.

In light of the single's newfound popularity, Luhrmann has pegged **Bill Barminski** to film a video for "Everybody's Free (To Wear Sunscreen)," which is due out later this month. Capitol is also putting finishing touches on redesigned album cover art that highlights the fact that the single is included.

PRODUCTION NOTES: In the better late than never category, Virgin Records on March 30 will release Italian composer **Nicola Piovani's** score to "Life Is Beautiful." The score is nominated for an Academy Award.

Capitol Records' April 6 soundtrack to the Fox film "Never Been Kissed" features one song apiece from two developing Capitol acts: **the Moffatts'** "Until You Loved Me" and **Jimmy Eat World's** "Lucky Denver Mint."

Look for a duet featuring **Shudder To Think's Nathan Larson** and **the Cardigans' Nina Persson** on the "Desert Blue" soundtrack, due June 1 on Velvel's ReelSounds imprint.

Maverick's March 30 soundtrack to futuristic thriller "The Matrix" packs two new songs that industrial rock fans will want to take note of. The album contains "Bad Blood," a new track from **Ministry**, and "Dragula," a previously unavailable **Hot Rod Herman** remix from **Rob Zombie**. It also features **Rage Against The Machine**, **the Prodigy**, **Monster Magnet**, and **Marilyn Manson**.

MENUHIN*(Continued from page 4)*

tract with HMV/EMI, which led to one of the most famous classical recordings of all time: the 16-year-old Menuhin's take on Edward Elgar's Violin Concerto in 1932, with the 75-year-old composer conducting. From 78 to LP to CD, the record has never been out of EMI's catalog.

Menuhin's relationship with EMI spanned some 70 years, the longest such association in music business history. Even though he was on record as loathing the recording process, he recorded more than 300 pieces for EMI as violinist and conductor, from the bulk of the standard violin repertoire to his collaborations with Grappelli and Shankar. Beyond his early Elgar recording, the highlights of Menuhin's discography include best-selling accounts of the Mendelssohn and Bruch concertos.

In the postwar years, Menuhin began to draw criticism for a faltering of his violin technique, which gradually descended below the super-virtuoso level of a Jascha Heifetz. But at his best, he evinced an inner élan that enabled him to communicate great music to the masses. A recently issued BBC archive recording from 1943 shows him in rapt communion with conductor Sir Adrian Boult in the Brahms Violin Concerto. And a 1947 recording of the Beethoven Violin Concerto with Wilhelm Furtwängler perhaps shows him at his most inspiring.

Reissued on Testament in 1997, the Beethoven disc with Furtwängler has become famous for an anecdote: Menuhin once heard a performance on the radio of the Beethoven concerto that he said he only wished he could equal. To his astonishment, he was informed that it was his recording with Furtwängler that was being broadcast.

Furtwängler also comes up in another defining moment in Menuhin's life. He took a staunch and very lonely stand defending the German conductor against charges of collusion with the Nazis. Hindsight proves his dedication to pitting "conviction against received opinion" was more often right than not.

In a venture that foretold his indefatigable wanderlust, Menuhin undertook his first world tour in 1935, performing in 73 cities in 13 countries. During World War II, he gave more than 500 concerts for the Allied troops. After the war, he took British composer Benjamin Britten with him to perform for the just-liberated victims of the Nazi concentration camps. Despite such efforts, Menuhin's association with Furtwängler earned him death threats during a subsequent visit to Israel. Yet he never relented in his support of the senior artist, and he continued to play benefit concerts for Palestinian refugees.

A tireless worker for humanitarian and educational causes, Menuhin was always keen to see the practical fruits of such labors. In addition to his boarding school for gifted youngsters in England, he set up the International Menuhin Academy for string players in Gstaad, Switzerland, where

(Continued on page 21)

“ 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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HOUSTON

(Continued from page 16)

strong, who played on "New Day" and co-wrote "The Angel & The Jerk," a non-album cut recently heard on an episode of the sitcom "Friends."

The result of such collaboration shows the self-published writer (via BMI-affiliated Doctor P.P. Music) mixing rock, electronica, pop, and ballads—an expansion beyond the pop/folk of "Cut You," not to mention the punk of the Avengers.

"She's not so much reinventing herself but remembering herself," says Briggs. "She's doing what she does best: rocking with this uncaged vengeance."

"Scum" was hand-delivered with special cards to modern rock radio on Valentine's Day, says Briggs, "hopefully to catch the attention of morning shows and reintroduce her to that format—

'She's doing what she does best: rocking with this uncaged vengeance'

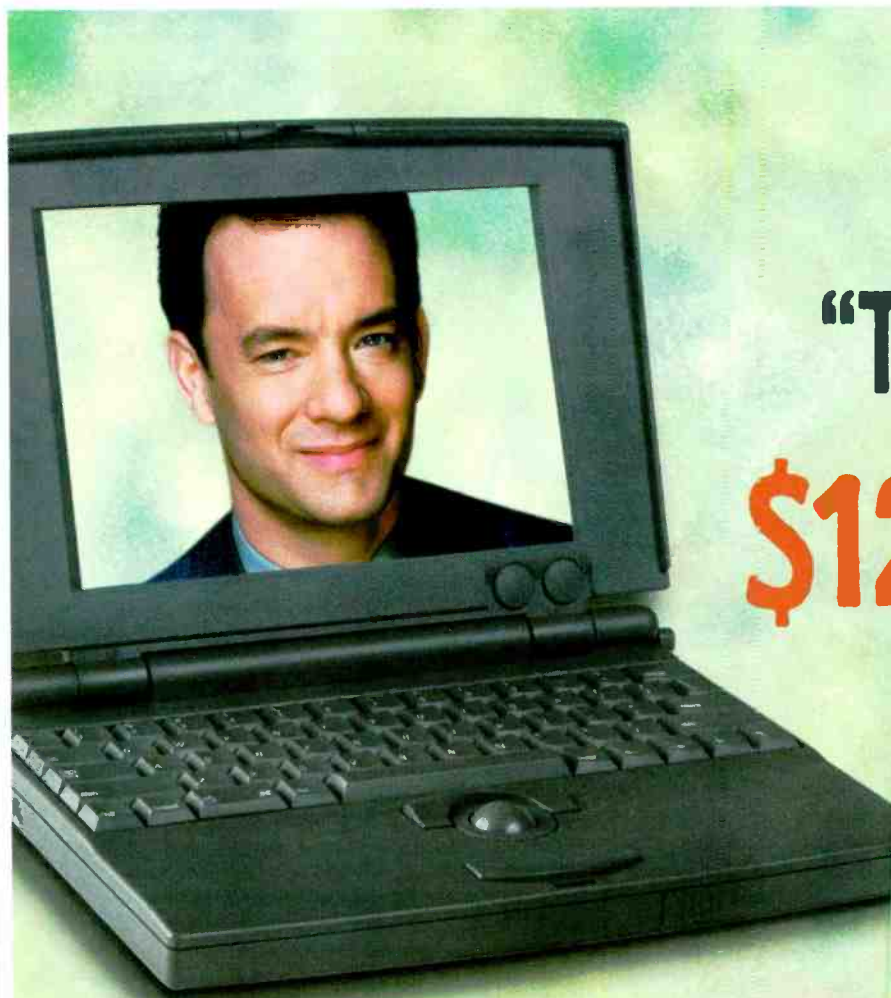
it's been a long time since she's been there. The last record was folk-alternative, and as brilliant as it was, it wasn't for the format at that time. Also, the triple-A format was just gearing up, so it fell between the cracks."

Following a live listening party for press and retail in April in San Francisco, Reprise will focus on the strong Houston/Avengers sales markets of San Francisco, Los Angeles, New York, and Boston, says Briggs. "With artists like this, you've got to break your own back yard first. The ripple-in-the-pond effect is critical, so we can turn it into waves."

Henry Wimmer, owner of San Francisco's Open Mind Music, an indie retailer, is excited about the "different approaches" evident on "Tongue." "I think it will appeal to Breeders fans and people who are into Alanis Morissette and Debbie Harry," he says. "She's a great songwriter with a lot of vision, and this is the culmination of what she's been doing with her folk records and 'Cut You.' It's true to previous works—and it's even better than 'Cut You.'"

Touring will follow airplay, says Briggs. Houston, who is managed by Victor Ratto and without a domestic booking agent (Target Concerts represented her on her last European tour), says that if the label succeeds with a single from "Tongue," she'll "do whatever they want."

Otherwise she'd prefer to work only her coastal strongholds. "I've been so spoiled by Europe, because audiences there know all the songs, and the clubs treat you great," she says. "Someone even put my initials and birthday on his license plate."



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As Good As It Gets	20	23



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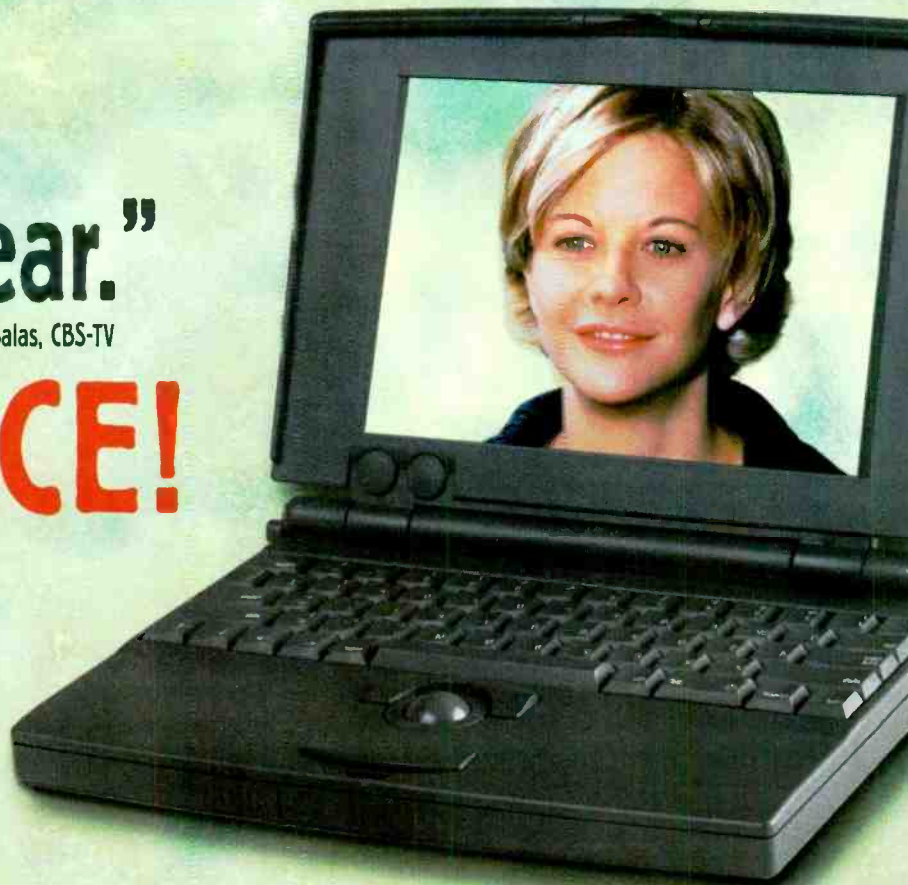
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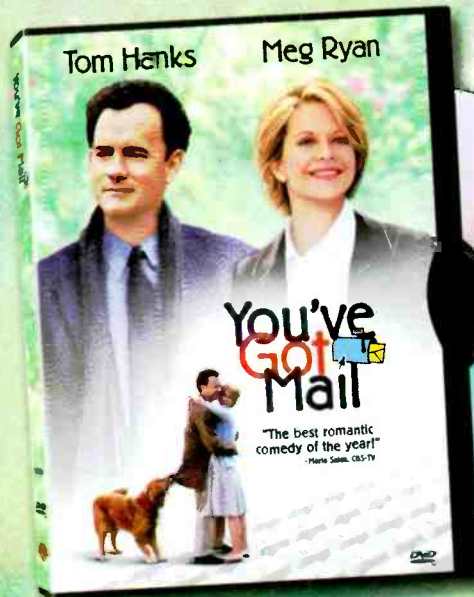


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BACHMAN

(Continued from page 14)

128 tracks with monkey noises and kazoo solos because that's what this original musical idea was about.' " Bachman's songs are published by EMI Publishing.

Bachman wrote all of the 12 songs on his album, and he also handled all vocals, lead and rhythm guitars, and piano. The album was co-produced by Bob Rock.

According to Columbia senior VP of marketing Tom Corson, the key to Bachman's appeal lies in this unabashed approach. "Here's this really talented songwriter whose songs are honest and direct," he says. "In this day and age, he's a unique artist. He can live in both the alternative and the pop worlds and be accessible. That's the beauty of Tal."

To further promote the album, Bachman will tour this summer. The label, however, doesn't plan to highlight Bachman's lineage in its marketing plans.

With the set due for release in Bachman's native Canada April 13, the artist will spend a large portion of the spring visiting retailers and radio stations there.

The set's first U.S. single, "She's So High," a slice of orchestrated power pop polished by Rock, was released to alternative radio Feb. 13 and to triple-A formats a week later. The track went to Canadian stations that same day. The song was also featured on a fall episode of Fox's "Dawson's Creek."

"Obviously, we'd like to create familiarity and later on down the road go to top 40," says Corson. "And we feel if we present him in the most direct and honest way, the songs and Tal will speak for themselves."

And how does Tal's father feel about the record?

"That's funny," says Bachman, chuckling. "I should really ask him."

MENUHIN

(Continued from page 19)

he earlier launched a music festival.

In addition to myriad international honors, Menuhin was knighted in 1987 and became a life peer in 1993 as Lord Menuhin of Stoke d'Abernon—only the second musician to receive a life peerage after Britten.

Having taken up the baton late in his career, Menuhin became known for his warm interpretations of Elgar, Vaughan-Williams, and Mozart. The president of the Royal Philharmonic Orchestra at the time of his death, Menuhin made several recordings with the group; discs of Elgar and Tchaikovsky were recently released in Tring/Intersound's Royal Philharmonic collection (see Keeping Score, page 53).

Ever active, Menuhin made his last recording in January, when he conducted soloist François-René Duchable and the Sinfonia Varsovia in Beethoven piano concertos. Menuhin was in Berlin when he died of heart failure.

In a statement following Menuhin's death, EMI chairman Sir Colin Southgate summed up the life of a man for whom the appellation "great violinist/conductor/philanthropist" seems ungenerous: "Few artists have touched so many people."

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			MARCH 27, 1999	
1	1	25	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98)	WWW.THUG.COM
2	NEW		BETH ORTON HEAVENLY/DECONSTRUCTION 19038*/ARISTA (10.98/16.98)	CENTRAL RESERVATION
3	3	10	SIXPENCE NONE THE RICHER SQUINT 7032* (10.98/15.98)	SIXPENCE NONE THE RICHER
4	29	2	BAZ LUHRMANN CAPITOL 57636 (16.98 CD)	SOMETHING FOR EVERYBODY
5	6	19	KID ROCK LAVA/ATLANTIC 83119/AG (7.98/11.98)	DEVIL WITHOUT A CAUSE
6	2	20	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
7	9	5	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98)	NUUESTRO AMOR
8	12	35	FIVE ARISTA 19003 (10.98/16.98)	FIVE
9	4	29	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
10	5	20	DIVINE PENDULUM 12325/RED ANT (10.98/16.98)	FAIRY TALES
11	17	9	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98)	PRINCESSES NUBIENNES
12	8	35	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
13	48	10	THE CORRS 143/LAVA 83164/AG (10.98/16.98)	TALK ON CORNERS (SPECIAL EDITION)
14	10	3	LIT RCA 67775 (9.98/13.98)	A PLACE IN THE SUN
15	11	25	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
16	13	3	PRINCE PAUL TOMMY BOY 1210* (11.98/16.98)	A PRINCE AMONG THIEVES
17	14	48	ELVIS CRESPO ● SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
18	7	31	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
19	19	25	SHAKIRA ● SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
20	15	7	ROY D. MERCER VIRGIN (NASHVILLE) 46854 (9.98/15.98)	HOW BIG A BOY ARE YA? VOLUME 5
21	24	62	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
22	27	3	NOELIA FONOVISA 6080 (8.98/12.98)	NOELIA
23	23	27	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/MERCURY (10.98 EQ/16.98)	JUST WON'T BURN
24	25	7	MARCO ANTONIO SOLIS FONOVISA 0516 (10.98/16.98)	TROZOS DE MI ALMA
25	21	7	MARVELOUS 3 HIF/ELEKTRA 62375/EEG (10.98/16.98)	HEY!ALBUM

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	18	18	TQ CLOCKWORK 69431*/EPIC (11.98 EQ/16.98)	THEY NEVER SAW ME COMING
27	26	3	KELLY WILLIS RYKODISC 10458 (6.98/11.98)	WHAT I DESERVE
28	31	14	FFH ESSENTIAL 10498 (10.98/16.98)	I WANT TO BE LIKE YOU
29	16	3	SLEATER-KINNEY KILL ROCK STARS 312* (10.98 CD)	THE HOT ROCK
30	22	3	BUILT TO SPILL WARNER BROS. 46952 (16.98 CD)	KEEP IT LIKE A SECRET
31	36	2	TITO ROJAS M.P. 56250/SONY DISCOS (9.98 EQ/14.98)	ALEGRÍAS Y PENAS
32	38	31	THE W'S 5 MINUTE WALK 25204/SARABELLUM (10.98/16.98)	FOURTH FROM THE LAST
33	30	9	VICENTE FERNANDEZ SONY DISCOS 82713 (8.98 EQ/14.98)	ENTRE EL AMOR Y YO
34	20	18	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98)	ON DA GRIND
35	34	13	JENNIFER KNAPP GOTE 3832 (9.98/11.98)	KANSAS
36	47	2	SONICFLOOD GOTE 2802 (15.98 CD)	SONICFLOOD
37	37	2	LOS TEMERARIOS FONOVISA 6078 (8.98/12.98)	15 EXITOS PARA SIEMPRE
38	32	10	JERRY RIVERA SONY DISCOS 82862 (8.98 EQ/14.98)	DE OTRA MANERA
39	33	18	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC (10.98 EQ/16.98)	LIVE FROM THE POTTER'S HOUSE
40	NEW		CITIZEN KING WARNER BROS. 47023 (10.98/16.98)	MOBILE ESTATES
41	35	63	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
42	28	5	THE OTHER ONES GRATEFUL DEAD 14062/ARISTA (20.98 CD)	THE STRANGE REMAIN
43	NEW		ANDRE RIEU PHILIPS 557914 (10.98/16.98)	ROMANTIC MOMENTS
44	42	29	TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98)	KISS THE SKY
45	RE-ENTRY		BURLAP TO CASHMERE SQUINT/A&M 541013/INTERSCOPE (8.98 EQ/12.98)	ANYBODY OUT THERE?
46	46	18	REBECCA ST. JAMES FOREFRONT 25189 (10.98/15.98)	PRAY
47	RE-ENTRY		CHAYANNE SONY DISCOS 82869 (8.98 EQ/13.98)	ATADO A TU AMOR
48	RE-ENTRY		TIM WILSON CAPITOL (NASHVILLE) 98889 (7.98/16.98)	IT'S A SORRY WORLD
49	44	24	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE (10.98 EQ/16.98)	PLEASURES OF THE NIGHT
50	49	11	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98)	HOW YOU LUV THAT? VOL. 2

POPULAR UPRIISINGS

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

COLOUR CROSSOVER: British modern rock band **3 Colours Red** saw its second album, "Revolt" (Epic), enter the top 20 on the U.K. album charts. Now the band is hoping to make a breakthrough in the U.S.



Reel R&B. Reel Tight is an R&B group whose debut album, "Back To The Real," is due May 18 on G-Funk/Restless Records. The video for the first single, "(Do You) Wanna Ride," has already received exposure on BET and the Box. Reel Tight completed a promo tour in mid-March, and the next single, "I Want You," has already been released.

On March 15, 3 Colours Red embarked on its first U.S. tour, which includes headlining club dates and a few dates as the opening act for Silverchair.

Although 3 Colours Red may be rock musicians from England, don't compare them to Oasis.

3 Colours Red lead singer **Pete Vuckovic** says, "After Oasis made it big, all these record companies started signing bands that sound like Oasis, but now all those bands are starting to get dropped because their albums sales didn't meet the record companies' expectations."

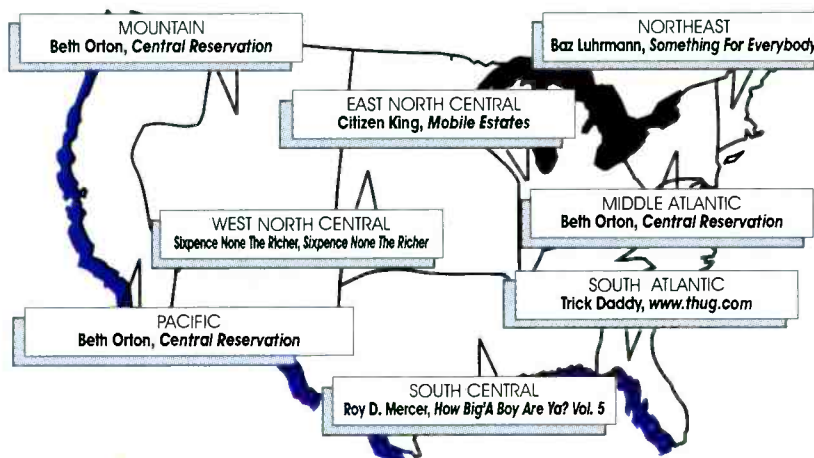
Vuckovic adds, "I think rock bands are generally treated better in America than in England. Rock bands like **Metallica** can get big much more often in America."

He says that regardless of a band's origin, the music industry has become "much more high-pressure than it used to be. Bands deserve a couple of albums to find their sound. All the best bands to me were at their best by their fourth or fifth album. Everyone in the industry is looking for the next big thing, and bands aren't given enough time to



Residents Return. Quirky, mysterious underground band the Residents have enjoyed a cult following for more than 20 years. The San Francisco-based act will embark on a U.S. tour in support of its latest album, "Wormwood" (East Side Digital). The tour kicks off April 1 in Boston.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Beth Orton <i>Central Reservation</i>	1. Baz Luhrmann <i>Something For Everybody</i>
2. Lit <i>A Place In The Sun</i>	2. Kid Rock <i>Devil Without A Cause</i>
3. Built To Spill <i>Keep It Like A Secret</i>	3. Beth Orton <i>Central Reservation</i>
4. Lee Ann <i>Womack Some Things I Know</i>	4. The Corrs <i>Talk On Corners</i>
5. Sixpence None The Richer <i>Sixpence None The Richer</i>	5. Susan <i>Tedeschi Just Won't Burn</i>
6. The <i>Wilkinsons Nothing But Love</i>	6. Andre <i>Rieu Romantic Moments</i>
7. Baz <i>Luhrmann Something For Everybody</i>	7. Five <i>Five</i>
8. The <i>Flys Holiday Man</i>	8. Sixpence <i>None The Richer Sixpence None The Richer</i>
9. Sara <i>Evans No Place That Far</i>	9. Youth <i>Edition Anything Is Possible</i>
10. Susan <i>Tedeschi Just Won't Burn</i>	10. Prince <i>Paul Prince Of Thieves</i>

develop."

MOCOSOS ON THE ROAD: Latin music group **Los Mocosos** are on tour in support of their latest album, "Mocos Locos" (Aztlan Records). The ska-influenced single "Brown And Proud" has already racked up spins at several stations in Texas, including Spanish outlet KEDA San Antonio, triple-A KBZD Amarillo, and Spanish KQLM Odessa.

DOMINIQUE'S DOMAIN: Jazz vocalist **Dominique Eade's** second album for RCA Victor, "The Long Way Home," features performances from noted musicians **Dave Holland** and **Victor Lewis**. The album, due April 13, was co-produced by Eade and **Bob Belden**, who's known as a producer of Miles Davis reissues.

PUSHING FOR STARDOM: The **Push Stars** have won three Boston Music Awards, including outstanding rock band in 1998. The Boston trio's song "Everything Shines" was featured on the soundtrack

to "There's Something About Mary." The **Push Stars** are on tour in advance of the release of their Capitol Records album "After The Party," due May 4.

ALBUM UPDATE: The release date of **INOJ's** debut album, "Ready For The World," on So So Def/Columbia (Popular



Vegas 'Bombshell.' The debut album of Grand Rapids, Mich.-based band Papa Vegas, "Vertigo" (due April 27 on Sid Flips/RCA Records), was produced by Don Gilmore, who's also worked with X and Eve 6. "Bombshell," the first single, goes to rock radio Tuesday (23), and tour plans are in the works.

Uprisings, Billboard, March 20), has been postponed from Tuesday (23) to July 27.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

► VAN MORRISON

Back On Top
PRODUCER: Van Morrison
Pointblank 47148

The latest release from veteran Irish singer/songwriter Van Morrison is a characteristically bluesy excursion whose songs often sound like well-worn classics, even though they're all newly penned by Morrison. Leading a core band of bass, drums, guitar, and organ—augmented by the occasional string or horn section—Morrison floats his soulful voice and harmonica over a clutch of tunes addressing themes he's kicked around for his more than 30 years in the business: love, heartache, spirituality. Highlights include the heartfelt "The Philosopher's Stone"; the organ-soaked, doo-wop-flavored "In The Midnight"; the bouncy title track; the aching "When The Leaves Come Falling Down"; the embittered but thought-provoking "New Biography"; and the lithe "Precious Time." An album that reflects the wisdom that can only be gleaned from a lifetime of service to a craft.

R & B

► SHANICE

PRODUCERS: various
LaFace 26058
Although she hasn't recorded an album in the five years since she left Motown, young R&B singer/songwriter Shanice has continued to hone her vocal and writing skills on Broadway, in films, and on other artists' projects. Her latest release reflects a still-youthful but more mature approach than she exhibited on her commercial breakthrough, the gold-certified 1992 album "Inner Child," which yielded the R&B chart-topper "I Love Your Smile." Produced by a team of studio stars that includes Kenneth "Babyface" Edmonds, Dallas Austin, and Jazz The Man, "Shanice" features the lush, dramatic ballad "When I Close My Eyes," which has made a moderate impact on the Hot R&B Singles & Tracks chart; the catchy, insistent "Don't Fight It"; and the melodically charged, vocally rich "You Need A Man." Despite the lack of a clear hit to set up the album, "Shanice" will benefit from a high-visibility campaign and other possibilities for singles.

CONTEMPORARY CHRISTIAN

VARIOUS ARTISTS
Listen To Our Hearts, Vol. 2
PRODUCER: Brown Bannister
Sparrow 1692

In recent years, the Christian music community has witnessed the selling power of multi-artist compilations, from "My Utmost To His Highest" to "WOW" to the "Songs 4 Life" series. This two-CD collection, however, does more than string together great songs; it features some of Christian music's top male artists sharing their thoughts and testimonies. (This is the second in a series, a follow-up to last fall's first collection, which featured EMI's female artists.) Christian consumers will enjoy the spoken moments and devotional offerings as much as the wonderful music. Every song on the project has tremendous merit, but among the highlights are Steven Curtis Chapman's "Listen To Our Hearts" and Steve Green's reverent rendition of the Margaret Becker/Charlie Peacock tune "Say The Name," as well as Phillips, Craig & Dean's "Mighty God," Layton Howerton's "Rushing Wind," and

SPOTLIGHT



HOUNDDOG

PRODUCER: David Hidalgo
Columbia/Legacy 65861
The latest in a series of Los Lobos-associated side projects—the others being titles by the Latin Playboys, Cesar Rosas, and Los Super Seven—"Hounddog" is by an adventurous blues duo made up of Lobos front man David Hidalgo and Canned Heat/John Mayall's Bluesbreakers veteran Mike Halby. With their heads screwed on crooked and their hearts in the right place, Hidalgo and Halby burn through eight deeply soulful originals evocative of the haunted vibe of Tom Waits and the trance-like Fat Possum sound. Recorded in Halby's house, the album sounds as homespun as it should, its guitars, harmonicas, drums, and vocals blending into a rich stew. Highlights include the hypnotic "No Chance," the chugging "I Brought The Rain," the instrumental "Eddie's Gone," and the lone cover: Junior Parker's Memphis blues tune "I'll Change My Style," which was once done by Canned Heat. Anyone who complains of a lack of "good music out there" need look no further than "Hounddog."

Darwin Hobbs' "Come Worship The Lord." A project that entertains the ears and enriches the soul, this collection is destined to be a staple in any Christian music fan's library.

RAP

BAD AZZ

Word On The Streets
PRODUCERS: various
Priority 50741
Plunging deep into the outlaw boogie zone of the '70s, this West Coast lyricist brings

SPOTLIGHT



BETH ORTON

Central Reservation
PRODUCERS: various
Arista 19038
London-based singer/songwriter with well-placed stakes in the contemporary folk and electronica camps delivers her second album, a feast of wonderfully accomplished, diverse songwriting destined to further her budding career and land her on many critics' top 10 polls. With a sweet, seductive voice that flickers between potency and vulnerability, Beth Orton sings of heartbreak on such irresistible tracks as the string-drenched "Sweetest Decline"; the catchy, trip-hop-inspired "Couldn't Cause Me Harm"; the first single, the propulsive "Stolen Car"; and the folksy, novelistic title track, rendered in "original" and "then-again" versions—the latter a trip-hop treatment. Album includes a guest vocal by Terry Callier and instrumental contributions from folk/rock musician Ben Harper and pianist Dr. John—a diverse cast that reflects Orton's widespread fan base. (The Chemical Brothers used Orton's voice to animate tracks on "Exit Planet Dust" and "Dig Your Own Hole.") A bold step forward from an artist on the rise.

da slow-mo, sticky funk up to slick, post-Mothership speed. All the better to bounce shifting rhymes and kick bodies all over dancefloors, with assistance from guest MCs Snoop Dogg, the Outlawz, the Lowlifes, Lil' Beau, Trey Dee, the Comrads (who join forces for "Addicted To Crime's" blunt truths), and Kurupt (for the equally astute "Money, Houses, And Cars"). Bad Azz does evoke the late Tupac Shakur, not the least in the schizoid nature

SPOTLIGHT



THE DAMNNATIONS TX

Half Mad Moon
PRODUCERS: John Croslin, Damnnations TX
Sire 31031
Sister act Damnnations TX—Amy Boone and Deborah Kelly—leads a rootsy, alt-country band that shines for its smart writing, tight harmonies, and colorful arrangements. The Austin, Texas-based outfit has been kicking around for several years, honing its act the way all live acts ought to: by playing incessantly. Accordingly, "Half Mad Moon"—despite being a debut album—reflects a seasoned, mature approach to the recording craft. Highlights include the bouncy title track, which describes love as "one of those unstable chemicals"; the equally clever "Black Widow," an ode to an amplifier; the banjo-driven "Spit And Tears" and "Kansas"; the rocking shuffler "Things I Once Adored"; and the imagery-rich rocker "Unholy Train," which is based on a dream of Kelly's. Best suited for triple-A, alternative country, and college formats, "Half Mad Moon" should provide the foundation for a solid career.

of his word salad. Rough and cantankerous when dwelling in the dark side of ghetto runnings, he turns almost relaxed and sunny when it's party time.

COUNTRY

KELLY WILLIS

What I Deserve
PRODUCER: Dave McNair
Rykodisc 10458
Like Iris DeMent and a few other brave souls, Kelly Willis has carved out a special homeland for herself somewhere out on country music's seldom-trod frontiers. In Willis' case, it is a brittle, lonely land-

VITAL REISSUES

DEEP PURPLE

Shades: 1968-1998
COMPILATION PRODUCERS: David McLees, Simon Robinson
Warner Archives/Rhino 75566
Forever etched into the rock'n'roll lexicon with the three chords that open the classic "Smoke On The Water," Deep Purple has lived and will die by that song. Beyond "Smoke" and such other rock-radio staples as "Hush" and "Woman From Tokyo," though, Purple should be recognized as the band that made the bed that generations of metalheads proceeded to lie in. This four-CD boxed set chronicles the British rockers' 30-year career, from the group's psychedelic origins on the 1968 debut "Shades Of Deep Purple" through its 1972 pinnacle, "Machine Head," right up to the present day. With more personnel changes in its history than the notes in a Ritchie Blackmore solo, it's hard to keep track of just how many shades of Purple

there have been, but the liner notes do a good job in establishing a time line for Mark I through Mark VII. (For the record, the Purple dinosaur is still active, defying extinction in arenas and stadiums across the world.) Besides material from the band's albums, "Shades" includes previously unavailable tracks. A must for fans and a good overview for younger listeners who need to be indoctrinated into the school of "Durh, durh, durh!"

VARIOUS ARTISTS

The Disco Box
COMPILATION PRODUCERS: David McLees, Brian Chin
Rhino 75595
With all the disco compilations that have appeared over the past few years—including some fine ones from Rhino—does the world need another retrospective of the genre that filled and nearly broke the industry's piggy bank 20 years ago? Probably not. Why then, is the

prospect of "The Disco Box"—a four-CD set packaged in a reflective silver box—so irresistible? Because Rhino, even when it repeats itself, has a knack for picking just the right tracks, augmenting them with lighthearted but insightful liner notes, and presenting them in a way wholly consistent with the nature of the material. "The Disco Box" is a perfect example of the label's skill in nailing down the zeitgeist of a genre, an era, or—in this case—both. With information-rich essays by former Billboard dance editor Brian Chin and others, this set appeals to both scholars and party hosts who want to be able to load four discs into a CD player and hit "start." With all the usual suspects on board—including Gloria Gaynor, KC & the Sunshine Band, Vicki Sue Robinson, Wild Cherry, Donna Summer, the Village People, Chic, Sister Sledge, Kool & the Gang—"The Disco Box" is guaranteed to please.

scape, where beauty is all the more valuable because of its bleak and fleeting nature. That consciousness makes for extremely interesting, if occasionally uneven, music. This is not exactly Young Country. Besides her own well-wrought songs, Willis calls on such like-minded, introspective songwriters as her husband, Bruce Robison; co-writer Gary Louris; and Paul Westerberg, John Leventhal, Dan Penn, and the late Nick Drake. The latter's "Time Has Told Me," especially, opens a window to Willis' sensibility. Robison's "Wrapped" is a tender and revelatory tale.

JESSICA ANDREWS

Heart Shaped World
PRODUCER: Byron Gallimore
DreamWorks Nashville 50104
The overwhelming impression of this debut by country teen sensation Jessica Andrews is that she's got vocal chops to spare. This is a big, durable, vibrant voice that should be around for a long time. The second consideration is that—like any artist her age—Andrews has not yet found or settled into what could be considered her own style. This album is, in a sense, a sampler of everything that she's capable of: a five-minute-plus soliloquy on first love discovered by a river ("The Riverside"); a Bobbie Gentry-ish white-trash saga ("Hungry Love"); an inspired-by-a-movie-star-ditty ("James Dean In Tennessee"); a sort of giddy "Happiest Girl In The Whole U.S.A."-ish tune about the joys of domestic love (the title cut), and so on. To glimpse what Andrews' future might portend, check out "Ruby Shoes," a big, brassy number that she handles with grace and style.

LATIN

★ EMILIO

10^o Aniversario
PRODUCERS: José Luis Ayala, Raúl Navaira
EMI Latin 99190
This fiery interpreter of both country and Tejano material commemorates his 10th anniversary in the Spanish-language biz with a bountiful, 15-song package that should rejuvenate his presence in the Tejano world and—possibly—the regional Mexican arena. Among the album's many lovesick narratives is the radio-ripe single "Mi Primer Amor," a loping *cumbia* lament about a first love that spotlights Emilio's still-muscular baritone. Though Tejano radio likely will rotate any track from this disc, the best entries to secure airplay on the more numerous regional Mexican stations are the plaintive *ranchera* ballad "Cuando Me Iré!" or the countrified polka stomp "No Mereces."

GOSPEL

► FAIREST HILL

Full Circle
PRODUCERS: Dana Davis, Billy Meadows, Ben Tankard, Fairest Hill
InSync 4055
On his sophomore effort, Fairest Hill stretches the smooth, jazzy AC/R&B of his debut to include aggressive, power-packed hip-hop ("He Puts His Hands On Me"); slamin', in-your-face funk ("Raise The Roof"); gorgeous ballads ("Full Circle"); and hooks-a-million pop/R&B ("Keep Lookin' Up"). While such a diverse musical menu would choke a lesser artist, Hill—who wrote or co-wrote all 10 of the album's uniformly excellent songs—emerges triumphant at every turn. More than simply credible in whatever milieu he chooses to explore, Hill shows the marks of a true master, and the album's production perfection ties it all together into a seamless, exquisite, rocking, soul-stirring whole. This could easily be the sleeping giant of 1999, ready and waiting to wake up and roar. Contact: 202-986-0693.

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 (JM): 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).

Reviews & Previews

SINGLES

EDITED BY CHUCK TAYLOR

POP

► SWIRL 360 *Candy In The Sun* (4:05)

PRODUCERS: Mike Mangini, Mark Hudson

WRITER: not listed

PUBLISHER: not listed

Mercury 463 (cassette single)

Some tunes are immediate. They pop out of the speakers and demand attention. Such is the case with this deliciously sweet pop gem, which doubles as the second single from Swirl 360's underrated debut, "Ask Anybody," and as the first offering from the soundtrack to "Never Been Kissed."

Although radio programmers haven't had a chance to bang this future-smash yet, you've no doubt heard it countless times in the ads for the film. Beyond its bigger-than-life, sing-along chorus, the track crackles with a wildly infectious skittle beat, '60s-styled guitar scratching, and the sibling act's pitch-perfect harmonies. This is the kind of single that sounds best cranked to maximum volume while speeding down the highway on a warm, sunny day—just make sure you're not busted shrieking along at the tollbooth.

► THE OFFSPRING *Why Don't You Get A Job?*

(2:52)

PRODUCER: Dave Jerden

WRITERS: The Offspring

PUBLISHER: not listed

Columbia 41780 (CD promo)

As Offspring's "Pretty Fly (For A White Guy)" continues its explosive mainstream success overseas after scoring top five airplay at modern and mainstream rock radio in the States, "Why Don't You Get A Job?" is in the midst of a top 10 run at modern/mainstream rock radio in the U.S. Now, Columbia is preparing for the track's next journey as it sends forth a charge for top 40 acceptance. There are a number of ear-catching acts out there redefining the rules for rock-leaning radio—1000 Clowns, Fatboy Slim, and the like—and "Job" fits ably in that category as well. Musically, we're treated to a fairly straightforward blend of organic instruments, spiced sweetly by a celebratory steel drum, while the lyric cleverly takes us places we don't expect: It's about a girlfriend who does nothing all day but sit on the sofa and wait for cash handouts from her man: "Well my friend you gotta say/I won't pay, I won't pay ya, no way/Why don't you get a job?" sings lead vocalist Dexter Holland. It's all pretty much a load of laughs. This sort of stuff absolutely electrifies the airwaves. Just say yes.

★ TAYLOR DAYNE *Naked Without You* (no timing listed)

PRODUCERS: Taylor Dayne, Robbie Nevil, Jez Colin

WRITERS: A. Roachford, R. Nowels, B. Steinberg

PUBLISHERS: PolyGram International/EMI April/Future

Furniture/Jerk Awake, ASCAP

River North/Neptune 4709 (CD promo)

"Naked Without You," the second single from Taylor Dayne's current River North/Neptune album, hits you like a blowtorch. Dramatic and heart-wrenching, the lovesick ballad showcases Dayne at her diva-esque best, as she reaches effortlessly for high notes and pumps them full of emotion and intensity. Lyrically, she tells of how she did her man wrong. Now she can't bear the pain of missing him: "What have I done/I broke the vow/But I'm the one/Who's crying now." In a just world, this track would be the one to open doors again for this limitlessly talented songbird. Top 40 and AC, why not give the people a chance to fall in love with Dayne all over again?

R & B

► BRANDY *Love Doesn't Count* (3:37)

PRODUCERS: Fred Jenkins III, Guy Roche

WRITERS: S. Peiken, G. Roche

PUBLISHERS: Sushi Too Much/Hidden Pun, BMI; Manulli, ASCAP

Atlantic 8854 (CD promo)

Perhaps her career is still a bit young for such a description, but if there's such a thing as "vintage" Brandy, you're holding it here. Breezy, sensual, straightforward, and drenched with those gorgeous harmonies that are recognizable in an instant, Miss Norwood serves up a tasty slow jam about letting go of love. While the single is a certain bull's-eye at mainstream R&B radio—where it'll first be worked—top 40 will undoubtedly be waiting in the wings, liking its chops. It's amazing to think just how far this radiant songbird has come since first gracing the airwaves with her R&B No. 1 "I Wanna Be Down"—almost five years ago. Mercy, our girl is all grown-up. From the delectable "Never S-a-y Never."

► MAXWELL *Fortunate* (3:56)

PRODUCER: R. Kelly

WRITER: R. Kelly

PUBLISHERS: Zomba Songs/R. Kelly Publishing, BMI

Rock Land/Interscope/Columbia 41973 (CD promo)

Life always seems a little more relaxed when Maxwell is around to butter the bread of your soul. And mmm, is this fresh new track good. Sensual and swaying, the sexy performer assures his partner that she's the only one and tells of how lucky he is to have her: "Just as sure as the sky is blue/I bless the day that I found you." Written and produced by the do-no-wrong R. Kelly, "Fortunate" sounds consistent with what we've come to expect from Maxwell—a cool and groovy musical backdrop that doesn't take from the Maxman's vocal/lyrical focus. People, this is going to send those female R&B listeners right to their radios, looking dreamily at the speakers and wanting to hear this delectable, heartwarming track again and again. We're talking a smash hit here. Taken from the motion picture soundtrack to "Life," with Eddie Murphy and Martin Lawrence.

COUNTRY

► TIM MCGRAW *Please Remember Me* (4:29)

PRODUCERS: Byron Gallimore, James Stroud, Tim McGraw

WRITERS: R. Crowell, W. Jennings

PUBLISHERS: Sony/ATV Tunes LLC, ASCAP; Blue Sky

Rider Songs, BMI

Curb PRCD-8786 (CD promo)

In past years, McGraw has usually launched his new albums with a big, frisky party tune—like "Indian Outlaw" from his "Not A Moment Too Soon" album and "I Like It, I Love It" from "All I Want"—but this time out, he's introducing his May 4 release with a lush and lovely ballad. It's a little more on the pop side than some of McGraw's previous efforts. He's really at his best with traditional material, where he can unleash that affecting country-boy phrasing that makes you want to buy him a beer he can cry into, but it must be said that he's surprisingly effective on this poignant Rodney Crowell/Will Jennings tune. McGraw seems to exhibit a newfound vocal maturity that should easily bond with programmers and whet appetites for that new album.

► JOE DIFFIE *A Night To Remember* (3:24)

PRODUCERS: Don Cook, Lonnie Cook

WRITERS: Max T. Barnes, T.W. Hale

PUBLISHERS: Curb Songs/Kinetic Diamond II/Songs of

Peer Ltd./Grammy Music Publishing, ASCAP

Epic ESK 41907 (CD promo)

One or two too many novelty singles may have caused people to forget just what an incredible vocalist Diffie is when he gets hold of the right material. This fine single should remind them. Penned by Max T. Barnes and T.W. Hale, the song tells the story of a man who gives in to the pain of remembering what he's lost. Diffie's affecting voice is awash in vulnerability and regret, but he conveys an element of hope among the ashes of a relationship that makes this the song of a survivor. The verses swell nicely into the soaring chorus, and

the production perfectly enhances Diffie's performance. It's a record that should make programmers and audiences alike look forward to his latest album, due in May.

► THE WILKINSONS *Boy Oh Boy* (3:02)

PRODUCERS: Tony Haselden, Russ Zavitson, Doug Johnson

WRITERS: S. Wilkinson, A. Wilkinson

PUBLISHERS: Golden Phoenix Music/Kiyasongs/Amanda

songs, SOCAN; Chunk-It-Music, ASCAP

Giant 9687 (CD promo)

What a feel-good tune. Like previous Wilkinson singles, this little sonic gem is marked by sweet family harmonies, a catchy melody, and an overall radio-friendly feel that has made this family trio one of the few breakthrough acts of the past year. The lyric isn't a deep philosophical treatise, just lighthearted fun. Daughter Amanda's appealing lead vocals make this highly listenable.

AC

PETER, PAUL & MARY *Don't Laugh At Me* (3:13)

PRODUCER: David Kahne

WRITERS: S. Seskin, A. Shamblin

PUBLISHER: not listed

Warner Bros. 9663 (CD promo)

This recently recorded track from enduring folk music veterans Peter, Paul & Mary will carry fans of the 38-years-and-going-strong ensemble right back to those seemingly purer days of simple messages and good intentions: "Don't laugh at me/Don't call me names/Don't get your pleasure from my pain" is the message here. Could it be any more earnest? The trio has reportedly garnered strong reaction to this song at its live appearances, and the track—which peaked at No. 2 on Hot Country Singles & Tracks last year in a version by Mark Wills—is being released to radio to support the

NEW & NOTEWORTHY

BAZ LUHRMANN *Everybody's Free (To Wear Sunscreen)* (5:00)

PRODUCERS: Baz Luhrmann, Anton Monsted

WRITER: Quindon Tarver

PUBLISHER: not listed

Capitol 13560 (CD promo)

A year or so ago, a Massachusetts Institute of Technology commencement address allegedly made by Kurt Vonnegut made exhaustive rounds on the Internet—but then the wise and inspiring words turned out to have been written by Chicago Tribune columnist Mary Schmich (a hoax-happy student posted the fictional credit on the Net). This track simply presents that speech, spoken by actor Lee Perry, layered over the instrumental track "Everybody's Free" (think Enigma), which originally appeared on the soundtrack to "William Shakespeare's Romeo + Juliet." Luhrmann—best-known as the director of "Romeo" and "Strictly Ballroom"—is, in fact, the conceptual force behind it and masterminded the project for his album. "Something For Everybody." Already, this wildly creative novelty is striking a chord with major-market radio programmers, as their youthful demos head for the high school or college graduation stage. Listening to the practical, random words of advice, however, gives us all something to think about when going about our daily lives and leaves one feeling inspired and fortunate: "Do one thing every day that scares you/Floss/Don't waste your time on jealousy/The race is long, in the end it's only with yourself/Do not read beauty magazines, they will only make you feel ugly/Stretch." It goes on like that. This well-meaning song is already raising brows at top 40 and rock and has huge potential to be one of the true left-of-center success stories of the year. It may burn fast, but boy, are these 15 minutes going to be scorching.

release of "Songs Of Conscience And Concern," a retrospective of the group's lesser-known favorites due Tuesday (23). This could work well at AC or on oldies specialty shows, where an innocent throwback fits the mood just right.

ROCK TRACKS

► JOHN MELLENCAMP *I'm Not Running Anymore* (3:25)

PRODUCER: John Mellencamp

WRITER: J. Mellencamp

PUBLISHER: Little B. Publishing

Columbia 41742 (CD promo)

Mellencamp hits us with another shot from his current must-have, self-titled album, proving yet again that this is an artist with plenty of props left in his bag of tricks. This toe-tapping, relaxed rocker takes on a country-meets-Latin flavor, with a burst of bongos (and other percussive treats), a flurry of crisp guitars, and a feisty fiddle—and wait until you hear the center breakdown, which for just a moment actually flirts with a disco vibe; what a surprise that is. We've all seen the videogenic Mellencamp dance a little two-step from time to time. "I'm Not Running Anymore" will have us all on our feet. Fine, fine work and beautifully suited to triple-As and adult top 40s with a built-in fan base.

► MARILYN MANSON *Rock Is Dead* (3:10)

PRODUCERS: Michael Beinhorn, Marilyn Manson

WRITERS: M. Manson, T. Ramirez, M. Gacy

PUBLISHERS: Dinger & Ollie/Blood Heavy/DCLXVI, BMI

Maverick 9709 (CD promo)

Just when you convince yourself that Marilyn Manson's 15 minutes are about to run their course, the beloved freak show of straight-ahead rock'n'roll proves again that there's more than meets that red eye of his. The memorable "Rock Is Dead" (also the name of the band's current tour) pulls out all the stops, with every requisite rock instrument smashed against the wall; passionate, raw-throated vocals that mean (big) business; and a melody that is just plain catchy. It all works, bud. "Dead" can be found on Manson's current "Mechanical Animals," as well as on the forthcoming Maverick soundtrack to "The Matrix."

► BUILT TO SPILL *Center Of The Universe* (2:43)

PRODUCERS: Phil Ek, Doug Martsch

WRITER: not listed

PUBLISHERS: BMG Songs Inc./All Smiles, ASCAP

Warner Bros. 9628 (CD promo)

"Center Of The Universe" is much like a three-ring circus. At times cacophonous, at other times endearingly melodic, this rock song sports action on so many planes at once, it's hard to keep track. And ringmaster Doug Martsch doesn't let major-label status impede his experimental indie synapses, so this song's got its share of sideshow weirdness as well. A simple guitar progression that Cracker or Pavement would approve of is layered with a fits-and-starts rhythm section straight out of the indie-rock hotbed of the Northwest, à la Modest Mouse and Blonde Redhead. Crane your neck and squint to pick up the verses—these lyrics are cryptically delivered but universally lovable: "I heard what I said to you/And it was so out of sync/With the way I wanted to/Make myself out to seem." Whining, looping guitar solos soar overhead, but this song's triumph is its surging depth. More modern rock should be as ambitious.

★ DAR WILLIAMS *Play The Greed* (3:09)

PRODUCERS: Dar Williams, Scud Mountain Boys

WRITER: D. Williams

PUBLISHER: not listed

Capricorn 2022 (CD promo)

Blossoming newcomer Dar Williams is one of the more convincing old-fashioned folk singer/songwriters out there these days, and this first single from "Hempilation 2—freethweed" couldn't be more earthy in nature: It illustrates the environmental benefits of the hemp plant. With the down-home backing of the Scud Mountain Boys, this track, directed toward triple-A radio, is simply irresistible. It frolics along with an inviting mix of itchy guitars, bass, and steel guitar that truly invigorates the

soul and perks up the ears. Williams' vocal is a bull's-eye, full, inspired, and replete with optimism. There's no doubt this is a hit record—as long as radio is there to fuel the fire. An absolute joy.

★ GIGOLO AUNTS *The Big Lie* (3:29)

PRODUCER: not listed

WRITERS: Gibbs, Hurley, Basset

PUBLISHERS: Mean Medve Music/Songs of PolyGram

International Inc., BMI; DreamWorks Songs/Royal Swirl,

ASCAP

E Pluribus Unum Recordings 1029 (CD promo)

The way the Gigolo Aunts attack the lyric and spirited guitar riffs of "The Big Lie," it seems likely that they'll launch into "Jessie's Girl" at the first chorus. Instead, they stick to their own unpretentious style, as accessible and endearing as the garage-band hopefuls next door. While the lyric verges on over-ingenuousness ("I could talk a zebra from its stripes/Convince today to turn into tonight"), the song is energetically performed, and the music is well-written; the chorus' sing-along melody is especially worthy. The spacey organ effects—a nod to the '90s—seem a little out of place in the earnest, retro '80s pop/rock feel of the rest of the song, but by the end, even that musical line has the listener bobbing.

NEVE *It's Over Now* (3:50)

PRODUCER: Matt Serletic

WRITER: J. Stephens

PUBLISHER: Eskimo Girlfriend Music, ASCAP

Columbia/Sony Music Soundtrax 41917 (CD promo)

If you subscribe to the "singer makes it happen" school of song analysis, Neve is destined for greatness. The group's front man has raw, angst-boy tone and an impressive range that is pleasantly unlike the grittier, more strained rock vocalists making inroads now. We'll even forgive his West Coast diction and the lyric "She won't stop trippin' on the daytime vibe" if he'll keep singing so earnestly. The song itself, unfortunately, is as generic as a Toad The Wet Sprocket B-side. The lyric is unimaginative, the guitar solo is technically proficient but just plain boring, and the production is clear, high-quality, and devoid of character. With this kind of talent and tightness, Neve could afford to push the envelope. Give us an unconventional structure or a little attitude—we'll still like you, really.

RAP

► JERMAINE DUPRI & DA BRAT FEATURING R.O.C. *It's Nothing* (3:40)

PRODUCER: Jermaine Dupri

WRITERS: J. Dupri, S. Harris, R. Griffin, J. Butler, M.

Yancy

PUBLISHERS: So So Def/EMI April/Throwin Tantrums/Air

Control/NWK/Ramohak, BMI; Chappel & Co./Butler,

ASCAP

Hollywood 11070 (CD promo)

The first single from the forthcoming soundtrack to Eddie Murphy's Claymation TV show "The PJs" brings together producer/writer/rapper Jermaine Dupri with two protégés, Da Brat and R.O.C. Granted, the track is nothing groundbreaking, but Dupri demonstrates that he has an ear for a good beat and untapped talent. With "It's Nothing," he has produced a slick, hypnotic track that screams, "Spring is coming," which will no doubt pack the floors of hip-hop clubs and blast from car stereos in the months to come. Da Brat continues her streak as a credible and memorable female force on the rap scene with a signature voice that will leave pundits wondering when we might expect her next solo project. All in all, this collaboration marks another notch in the bedposts of all three artists' careers.

FOR THE RECORD

"The Prayer," recorded by Celine Dion and Andrea Bocelli and reviewed in the March 20 issue, was written by Carole Bayer Sager, David Foster, Alberto Testa, and Tony Renis.

The remix of Will Smith's "Miami" was incorrectly listed in a review in the March 20 issue. It is Jason Nevins.

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

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPLEFELD OLSON

JAZZ CASUAL: JOHN COLTRANE

Rhino Home Video
30 minutes, \$14.98
Available for the first time in 25 years, this rare video of the John Coltrane quartet is indeed cause for celebration. Taken from syndicated music writer Ralph J. Gleason's 28-episode, revolutionary television series "Jazz Casual," this episode originally aired in December 1963. Here Coltrane takes to the saxophones on four compositions (including the original "Alabama" and 14-minute "Impressions"), with McCoy Tyner on piano, Jimmy Garrison on bass, and Elvin Jones on drums. The series not only covers a breadth of jazz musicians, including Count Basie, Carmen McRae, Mel Tormé, and Dizzy Gillespie, among others; it also educates viewers about how to listen to jazz.

MYSTERIOUS BRITAIN

Acorn Home Media
76 minutes, \$19.95
Britain has a whole lot more to offer than royal comings and goings, and this tape reveals a host of attractions that comes under the category of "mysterious." The tape is divided into three segments, and the first part turns over the mysteries of the extraordinary stone structures that dot the British countryside. The middle section looks for "ghosts" and other purported hauntings of some private and public buildings, and the finale examines Britain's most infamous mystery of all—the Loch Ness monster. "Mysterious Britain" presents an interesting potpourri of scientific research, eyewitness testimony, and bits and pieces of ancient legends combined with some excellent film footage and archival photos and drawings. It offers a lesson in both history and culture that will be enjoyed by those with a casual interest in Britain as well as true Anglophiles. Contact: 800-474-2277.

PRESCRIPTIONS FOR PRACTICAL HAIRCUTTING

Post Industrial Hair
30 minutes, \$29.95
A veteran hairdresser and salon owner invites the camera into her parlor so fellow professionals can benefit from her most reliable tricks of the trade in this special-interest offering. The first of three volumes, subtitled "Reducing The Differential," tape one tackles the problem of thinning and uneven hair. Rather than jumping from guinea pig to guinea pig, our host focuses on one male customer throughout the entire program as she demonstrates practical hair-cutting techniques as well as other important methods, such as assessing the skull shape and hair growth patterns and checking for "hidden" scars and moles. The program's creator clearly believes there is no such thing as too much information, and her targeted audience will likely appreciate that. Contact: 888-533-7291.

GETTING STARTED WITH ROSES

AGCOM International
28 minutes, \$19.95
While the rose is commonly thought of as the most beautiful flower, it also has a reputation for being among the most difficult to grow. Here, practical advice

about the climate and conditions that best suit some of the rose's many varieties is intermingled with information about the role roses have played in world history, culture, and mythology. There's also some gorgeous footage of bloom after bloom filmed at the Tyler Rose Garden in Tyler, Texas, and the American Rose Center in Shreveport, La., that will make viewers want to get started with roses right away. Contact: 800-593-3372.

FUTURE FANTASTIC

BBC Video/CBS Fox Video
250 minutes, \$29.98
Gillian Anderson of "The X-Files" is a fitting host for this two-volume examination of science fiction phenomena that may well become fact during the next century. From alien visitations to high-tech means of travel, from the creation of advanced robots to the prospect of immortality, the tapes feature a broad array of astonishments for the new millennium. Scientists and others in the know debrief viewers about real situations that not long ago were deemed preposterous. The presentation of possibilities is mind-boggling even for the most enthusiastic sci-fi believer, but it makes for great mind-bending programming just the same. Retailers who are maximizing con-

sumers' quest for anything 21st century will likely score big with this one.

AMERICA'S FUNNIEST HOME VIDEOS UNCENSORED

Real Entertainment
50 minutes, \$19.99
It had to come out sometime. Fans of TV's "America's Funniest Home Videos" must have known there was a stash of R-rated footage waiting for retail release, and those dicey moments make up Real Entertainment's latest reality offering. The video is both a candid camera free-for-all and a statement about the pathetic ends some people will go to to get their 15 minutes (or seconds) of fame. For example, there's a whole section of bare breasts, a section of profane language that escapes the bleeper, a section of really disturbing accidents and mishaps, etc., all augmented by a sarcastic running commentary like the TV show. There are apparently a lot of people who think this kind of stuff is funny, and sales should be brisk. Also new from Real are "Animal Antics" and "Family Follies" home-video collections.

PAT THE BUNNY: SING WITH ME

Golden Books Family Entertainment Home Video
30 minutes, \$9.98
The time-honored "can-do" book for

preschoolers hops to video with a rainbow of original songs and a live-action format. In the "Pat The Bunny" book, siblings Paul and Judy engage in a variety of activities, such as playing peek-a-boo, smelling flowers, and eating a snack, that busy little fingers can play along with, too. In the "Pat The Bunny" video, each activity is the starting point for a song that's delivered by a group of older brother and sister types in colorful settings. There's an ode to a favorite soft blanket, a song about spending time with loved ones, and, of course, a visit to a petting zoo where the children get their fill of floppy-eared friends. Golden is also releasing a companion CD/cassette.

ENTER*ACTIVE

BY BRETT ATWOOD

SID MEIER'S ALPHA CENTUARI

Firaxis Games/Electronic Arts
PC CD-ROM
Determining the future of mankind is no small task, and in this latest strategy game from Sid Meier, players essentially act as God for a nearby planet.

Meier, who is one of the few marquee names in computer gaming, has joined with "Civilization II" co-creator Brian Reynolds to create this fascinating, turn-based strategy game. "Alpha Centauri" puts players on a mission to colonize a planet, but before the ship arrives, the crew members decide to go seven separate ways. Each crew member aims to influence the new world according to his or her own philosophical view. As with "Civilization II," players explore the unknown territory, ultimately set up new colonies, and must carefully monitor the competing factions, each of which places a priority on different community policies, such as economy, environment, religion, or knowledge. Conquering competing colonies will result in a win, but gamers can also pursue other, less obvious strategies for victory. Strategy gamers who like a challenge will drool over this one.

TUNES.COM

www.tunes.com
Rolling Stone Network is the latest high-profile music Web company to get a cosmetic and strategic revamp. The newly named Tunes site serves as a central hub for entertainment content from established music brands Rolling Stone, Downbeat Jazz, and the Source. In addition to editorial news content, this site places a heavy emphasis on Webcast and digital-download offerings. More than 1 million sound clips and 1,000 videoclips can be previewed on the site. Tunes also invites community feedback through Internet-submitted reviews and bulletin boards. The strong branding power of Rolling Stone should help Tunes build a quick audience, but it is the depth of the content that will help this site stay afloat in the ever-crowded arena of new-music hub sites.

AUDIOBOOKS

BY TRUDI MILLER ROSENBLUM

ON MYSTIC LAKE

By Kristin Hannah
Read by Susan Ericksen
Nova Audiobooks (an imprint of Brilliance Corp.)
3 hours (abridged), \$17.95
ISBN 1-56740-826-5
Susan Ericksen gives a sensitive, compassionate reading of this tale of loss and redemption. Tearfully sending her daughter off to college, Anne Colwater is dealt an unexpected second blow when her husband tells her he wants a divorce after 20 years of marriage. Lost and confused, Anne returns to her hometown, where she reunites with her old friend Nick. Nick's wife committed suicide six months earlier, and his daughter is emotionally damaged from the trauma. Offering her emotional support to both, Anne falls in love with Nick and has a second chance at happiness.

CLIVE BARKER'S THE HISTORY OF THE DEVIL

By Clive Barker
Performed by the Sci-Fi Channel's Seeing Ear Theatre
Dove Audio
3 hours (unabridged), \$18
ISBN 0-7871-1886-9
This second installment of a series of original audio dramatizations lives up to the promise set by the first. In this intriguing tale, the Devil wishes to return to heaven and insists on a trial to prove that he is innocent of the crimes attributed to him. Humanity's history is displayed and reinterpreted through the contrasting perspective of the Devil and that of the prosecuting attorney. The troupe of Seeing Ear Theatre actors is talented and enthusiastic, making this an enjoyable and thought-provoking outing for sci-fi/horror fans.

IN PRINT

CARELESS LOVE: THE UNMAKING OF ELVIS PRESLEY

By Peter Guralnick
Little, Brown & Co.
767 pages; \$27.95

The concluding volume of Peter Guralnick's exhaustive two-tome biography of Elvis Presley begins on Oct. 1, 1958, when the newly drafted rock-'n'-roller arrived in Bremerhaven, West Germany, to join the 32nd Tank Battalion of the U.S. Army's Third Armored Division.

Presley soon got permission to live off-base, and he and his extended family took over the top floor of a hotel in Bad Nauheim. His beloved mother, Gladys, had recently passed away, but Presley brought along his father, Vernon, and his grandmother, Dodger, as well as two of his posse of pals (the "Memphis Mafia"): Red West and Lamar Fike.

If Presley had hoped for a life of normalcy, it wasn't to be, as less-than-positive patterns from his past re-established themselves. The Presley camp was soon evicted from the hotel after West set fire to Elvis' room—with Elvis in it—as a prank. West and Fike were drinking heavily and getting into fights with the locals, as well as with Vernon, who was drinking and having an affair with an Army wife.

Everyone in the entourage was arguing about money. Presley soon located a beautiful

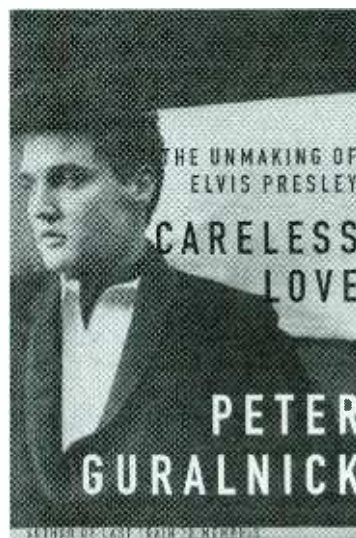
teenager who moved in with them as his "secretary." He was soon amassing a fleet of cars and experiencing the world of amphetamines. And this was even before his bride-to-be, Priscilla, came on the scene as a precocious child.

Presley seems to have been almost preordained to live out his life and career the way he did. So nothing is really surprising about this book—we've long known almost all the details. But Guralnick, a tireless researcher and sympathetic biographer, recounts Presley's decline and fall with a thoroughness that drives it all back home: bad movie after bad movie, bad soundtrack after bad soundtrack, his failed attempts

at establishing some semblance of a family life, his increasing Howard Hughes-like isolation, and, finally, his slide into a drug-saturated existence.

Guralnick's major deviation from prior Presley works is his attempt to at least partially rehabilitate the image of Elvis' all-powerful manager, Colonel Tom Parker. He establishes that Parker did make a lot of money for Presley (although the manager made more) and that, in the end, Presley agreed with the career decisions Parker had made for him. (However, Elvis never toured internationally because Parker—as an illegal Dutch alien—was afraid to leave the U.S., which Presley apparently didn't know.) Ultimately, though, the book's argument is that Elvis the Artist disappeared in the clouds of smoke and mirrors that the Colonel conjured up in the interest of "getting the money now."

One of many indications of Parker's contempt for what Elvis came to represent was the album "Having Fun With Elvis On Stage." Some three years before the failing singer's death, Parker took tapes of Presley's between-song "banter," which was often rambling and incoherent, and issued it on his own Boxcar label. In the end, as Guralnick shows, Presley was truly all alone in this world. And Parker was one of the many people making money off a sick man. **CHET FLIPPO**



1500 Cultivates An Ugly Duckling

L.A. Hip-Hop Trio Looks To Build Fan Base With 'Fresh' EP

BY CARRIE BELL

LOS ANGELES—1500 Records thinks it has found a swan in the Long Beach hip-hop act Ugly Duckling, whose eight-song EP "Fresh Mode" bows April 20.

"When I first heard Ugly Duckling, I knew I was dealing with something special," says Van Riker, GM of Interscope imprint 1500 Records. "These boys have a general knack for putting flavor into things and championing old-school vibes. It's about fun and celebration, not gangstas and guns."

Which is pretty much why Dizzy, Andycaat, and Young Einstein joined

first exhibition of the act's talent was the homemade 12-inch "Fresh Mode," which sold more than 3,000 copies, according to the label, and impressed mix-show DJs worldwide.

"Ugly Duckling is a great local band with the potential to blow up," says E-man, music director/air personality for KPWR (Power 106), a Los Angeles R&B station. "There's a new era of old-school rap, like Styles Of Beyond, Ugly Duckling, and Jurassic 5, who are getting a lot of support from mix shows like 'Friday Night Flavors' with the Baka Boyz. That's how the Black Eyed Peas started. Listeners are saturated with the big names, and they'll be looking for something new."

To meet the demand, 1500/Interscope will supply the EP to R&B, college, crossover, and possibly modern rock formats by the end of March.

"The EP is like Ugly Duckling 101, and we aren't pushing one track in particular," Riker says, adding that the label aims to set up a full-length Ugly Duckling album, scheduled for release this summer. "If something jumps out on its own and everybody wants to play it, we'll gladly oblige and rework our marketing strategy. But for a hip-hop act to have a career, it needs to gain credibility in urban markets first."

Other elements of the marketing and promotion plan include preaching to the converted. The label will utilize its street team to hand out 20,000 samplers and stickers to prospective fans, talk hip-hop clubs into spinning Ugly Duckling, and work other tastemakers and lifestyle accounts in 20 markets.

The thrust of the campaign will take place on the West Coast since Ugly Duckling already has a loyal following and hip-hop in general does well in that area. Target markets include L.A., San Diego, and San Francisco. The group will also do a short Southern California tour with Peanut Butter Wolf.

"We want the band to grow in steps. We aren't going for the quick

hit, and we won't drop them if they don't get it. It won't be like you see 500,000 units the first week," Riker says. "This sound is burgeoning, and the market will respond at a growing rate. The band realizes you have to start somewhere and are willing to build a career slowly and put in the work."

"Fresh Mode" has been licensed to Wall of Sound in the U.K. and will probably see release there two weeks prior to the U.S. bow. Riker says, "We expect it to do better in
(Continued on page 30)



The Total Package. Bad Boy recording act Total relaxes on the set of the video for its latest single, "Sittin' Home." The song is from the group's sophomore album, "Keisha, Kima And Pam." Shown, from left, are Bad Boy Entertainment consultant Andre Harrell, Total's Pam Long and Kima Dyson, video director Little X, Bad Boy Entertainment VP of visual services Matt X, Total's Keisha Spivey, and Bad Boy Entertainment VP of A&R Harve Pierre.



UGLY DUCKLING

forces as Ugly Duckling five years ago. "We want to be a traditional rap group making our sounds with the instruments of hip-hop-like voices, turntables, and samples while paying homage to hip-hop artists we grew up with, like De La Soul, Jungle Brothers, Biz Markie, Rakim, or Main Source," Andycaat says. "We aren't flashy. We won't be brandishing firearms or driving tanks like Master P. We won't be taking our shirts off like LL Cool J. We're goofy white kids who aim to take hip-hop to a new audience who can't relate to those guys. Plus, we probably couldn't pull it off. If we took ourselves seriously, everybody would laugh at us."

Not that these guys are as soft or silly as some of their predecessors. Ugly Duckling blazes upbeat danceable joints with catchy party rhymes and employs smart scratching. The



An MCA Moment. MCA artist Chanté Moore joins up with labelmate JoJo to record a track for her upcoming album, "This Moment Is Mine." Shown, from left, are Moore and JoJo.

Dru Hill's Woody To Exit; Faith Evans And Total's Dyson Talk About Hitting The Road

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

TOUR TIME: **Woody**, aka **James Green**, of Island recording act **Dru Hill** has announced he will leave the group to pursue a solo career in gospel music. Green says his decision is based on his renewed relationship with God. "My decision to leave Dru Hill was laid upon my heart by the Lord," he says. "I value my experiences as a member of Dru Hill. **Sisqo**, **Nokio**, and **Jazz** will always be my brothers."

There are no plans to replace him. Despite Green's departure, the group will embark on its U.S. tour without him. The tour, which is scheduled to kick off April 4 in Richmond, Va., will also feature Bad Boy's **Faith Evans** and **Total**.

"I've never done a tour on a consistent level until now," says Evans. "This is my first real tour; I've always just done spot dates in the past. With this one, we'll be on tour at least two months. Anytime I have to perform, it's pressure. I get a little nervous before each show."

With a 40-minute set each night, Evans says her biggest concern is her vocal chords. "I have to constantly condition my voice. What I try to do is not talk too much. I'm also a very quiet-spoken person, which helps to ease the strain that talking could put on my vocal chords. People always ask me why I'm so quiet. Well, it's because I'm saving my voice for singing."

Even though the tour will take the artists across the country to some of the largest cities, Evans says she doesn't plan on much leisure time. "I'll be hitting radio and retail while on the road. I always try to tie in to the local scene wherever we are. I'm always promoting my records."

Total member **Kima Raynor Dyson** says the group has much the same plan. "Over the past few months, we haven't been able to get out to radio and retail to promote the album due to [a group member's] illness. She's better now, and we plan to get out while we're doing this tour, to hit as much as we can to meet the fans," Dyson says.

While they are rehearsing seven days a week, from 11 a.m. to 7 p.m., Dyson says the show they are preparing may be short (only a 20-minute set), but it will be energized and more sophisticated than fans might expect. "We have a vocal coach and a choreographer. We're going to be dancing more than we ever

have in the past. We did the Bad Boy tour a few years back, so we're more used to the daily grind of a tour.

"We're hoping to create a big enough buzz about Total so that we can get on another tour after this one, maybe the **R. Kelly** tour," adds Dyson. "We also have offers to go to Africa, Europe, and Japan."

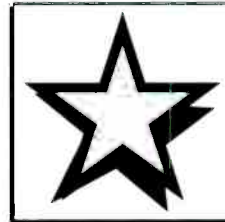
Among the stops on the tour are Washington, D.C., Atlanta, Los Angeles, Chicago, Dallas, Houston, Baltimore, and Philadelphia, with more to come.

MARKETING MADNESS: RCA's **Tyrese** is truly a marketing-savvy artist. Add to his modeling work, acting, and MTV hosting duties a new Visa USA print campaign. The ads, which debuted in such magazines as Rolling Stone, Entertainment Weekly, Details, Spin, Vibe, Men's Fitness, Maxim, and the Source, is geared toward a Generation X audience. It's an extension of BMG Entertainment's strategic partnership with Visa USA, which introduced the BMG credit card last September.

In a similar marketing move, RCA labelmate and newcomer **Cherokee** teams up with Polo Jeans for the Shades of White tour to promote her new album, "I Love You, Me," as well as the spring line of Polo Jeans. The singer/songwriter/producer will perform at department stores across the country, hitting New York, Atlanta, Miami, Los Angeles, San Francisco, Chicago, Detroit, Philadelphia, and Washington, D.C.

SPRING RELEASES: Jive is set to release the debut album by R&B crooner **Marc Dorsey**. Dorsey, best-known for his cover of the **Stylistics'** classic "People Make The World Go Round," which is featured on the soundtrack to the **Spike Lee** movie "Crooklyn," is a familiar voice on many radio and television commercials, including ones for Coca-Cola, the Army, and Kodak. Dorsey's Jive album, "Crave," is scheduled to drop this summer, with the first single, "If You Really Wanna Know," due in April.

Another blast from the past comes from former child star and one-time recording artist **Raven-Symoné**. Symoné is best-known as **Bill Cosby's** granddaughter Olivia on "The Cosby Show" and then as Nicole on "Hangin' With Mr. Cooper." At one time signed to MCA Records as a children's artist, Symoné is now signed to Private I/Mercury/Street Pride Records. Her album, "Undeniable," comes out in April.



Billboard TOP R&B ALBUMS


MARCH 27, 1999

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1/Greatest Gainer ▶						
1	95	—	2	C-MURDER NO LIMIT 50035*/PRIORITY (11.98/17.98) 1 week at No. 1	BOSSALINIE	1
2	1	1	3	TLC LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
3	2	3	3	EMINEM WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
4	3	4	29	LAURYN HILL ▲ ⁵ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
◀ Hot Shot Debut ▶						
5	NEW	1	1	MASE PRESENTS HARLEM WORLD ALL OUT/SD SO DEF 69503*/COLUMBIA (11.98 EQ/17.98)	THE MOVEMENT	5
6	5	5	19	JUVENILE ● CASH MONEY 53162*/UNIVERSAL (10.98/16.98)	400 DEGREEZ	4
7	6	6	13	DMX ▲ ² RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98 EQ/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
8	4	2	3	THE ROOTS MCA 11948* (10.98/16.98)	THINGS FALL APART	2
9	NEW	1	1	SOUNDTRACK JIVE 41671 (11.98/17.98)	THE CORRUPTOR	9
10	7	7	18	R. KELLY ▲ ⁴ JIVE 41625* (19.98/24.98)	R.	1
11	8	9	24	TYRESE ● RCA 66901* (9.98/13.98) HS	TYRESE	6
12	18	25	18	112 ● BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
13	11	12	20	DRU HILL ▲ UNIVERSITY/ISLAND 524542*/MERCURY (10.98 EQ/17.98)	ENTER THE DRU	2
14	10	13	25	JAY-Z ▲ ³ ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
15	NEW	1	1	SHANICE LAFACE 26058*/ARISTA (10.98/16.98)	SHANICE	15
16	9	14	9	SILKK THE SHOCKER NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	1
17	15	22	16	JESSE POWELL SILAS 11789/MCA (10.98/16.98) HS	'BOUT IT	15
18	16	17	13	BUSTA RHYMES ▲ E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)		2
19	12	11	8	FOXY BROWN VIOLATOR/DEF JAM 558933*/MERCURY (10.98 EQ/16.98)	CHYNA DOLL	1
20	NEW	1	1	C-BO AWOL/NOO TRYBE/VIRGIN 47206 (10.98/15.98)	THE FINAL CHAPTER	20
21	14	15	16	2PAC ▲ ⁵ AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
22	17	16	43	DMX ▲ ³ RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98 EQ/17.98)	IT'S DARK AND HELL IS HOT	1
23	13	8	3	YUKMOUTH RAP-A-LOT 46720/VIRGIN (11.98/19.98)	THUGGED OUT THE ALBULATION	8
24	19	19	25	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
25	22	24	13	VARIOUS ARTISTS ● ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98 EQ/16.98)	DJ CLUE? THE PROFESSIONAL	3
26	23	21	17	WHITNEY HOUSTON ▲ ⁴ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
27	21	18	14	MYSTIKAL ▲ NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	1
28	24	23	24	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
29	28	26	25	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	26
30	25	27	14	REDMAN ▲ DEF JAM 558945*/MERCURY (10.98 EQ/16.98)	DOC'S DA NAME 2000	1
31	26	28	40	BRANDY ▲ ⁴ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
32	32	41	19	TOTAL BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	9
33	27	20	6	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYNDALAZDAYZ	4
34	35	35	17	MARIAH CAREY ▲ ³ COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	6
35	29	29	20	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
36	30	30	30	THE TEMPTATIONS ● MOTOWN 530937*/UNIVERSAL (10.98 EQ/16.98)	PHOENIX RISING	8
37	33	37	35	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
38	31	34	18	METHOD MAN ▲ DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	1
39	20	10	4	MR. SERVON NO LIMIT 50045*/PRIORITY (10.98/16.98)	DA NEXT LEVEL	1
40	34	36	68	WILL SMITH ▲ ⁶ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
41	39	32	3	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	32
42	37	31	3	TEVIN CAMPBELL QWEST 47008/WARNER BROS. (10.98/16.98)	TEVIN CAMPBELL	31
43	36	38	31	KELLY PRICE ● T-NECK/ISLAND 524516*/MERCURY (10.98 EQ/16.98)	SOUL OF A WOMAN	2
44	40	39	24	DEBORAH COX ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
45	38	40	25	KEITH SWEAT ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	2
46	41	43	16	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	13
47	46	48	11	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	46
48	45	42	5	QUINCY JONES QWEST 46490/WARNER BROS. (24.98/29.98)	FROM Q WITH LOVE	31
49	48	51	35	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20

50	42	44	34	GERALD LEVERT ● EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	2
51	44	47	17	ICE CUBE ▲ PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. 1 (THE WAR DISC)	2
52	47	55	21	KENNY LATTIMORE COLUMBIA 68854 (10.98 EQ/16.98)	FROM THE SOUL OF MAN	15
53	56	63	20	98 DEGREES ● MOTOWN 530956*/UNIVERSAL (10.98 EQ/16.98)	98 DEGREES AND RISING	41
54	50	54	44	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
55	53	33	20	TELA RAP-A-LOT 46588/VIRGIN (10.98/16.98)	NOW OR NEVER	13
56	55	46	3	PRINCE PAUL TOMMY BOY 1210* (11.98/16.98) HS	A PRINCE AMONG THIEVES	46
57	51	52	26	SOUNDTRACK ▲ DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	2
58	43	45	21	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98) HS	ON DA GRIND	34
◀ Pacesetter ▶						
59	81	84	5	GLENN JONES SAR 1001 (11.98/15.98)	IT'S TIME	59
60	62	49	10	CHAKA KHAN NPG 9281 (14.98 CD)	COME 2 MY HOUSE	49
61	49	53	14	VARIOUS ARTISTS PRIORITY 50724* (10.98/17.98)	NO LIMIT SOLDIER COMPILATION — WE CAN'T BE STOPPED	2
62	54	50	5	VARIOUS ARTISTS GRAMMY/ELEKTRA 62380*/EEG (11.98/17.98)	1999 GRAMMY RAP NOMINEES	47
63	68	68	8	THE COUP POLEMIC 4600/DOGDAY (10.98/14.98)	STEAL THIS ALBUM	51
64	58	60	16	BONE THUGS-N-HARMONY ● RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	12
65	69	90	37	MAXWELL ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
66	52	57	17	GETO BOYS RAP-A-LOT 46780*/VIRGIN (11.98/17.98)	DA GOOD DA BAD & DA UGLY	5
67	NEW	1	1	C-NOTE BIG SHOT 5003 (11.98/15.98)	THIRD COAST BORN	67
68	76	82	47	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	13
69	63	72	20	DIVINE PENDULUM 12325/RED ANT (10.98/16.98) HS	FAIRY TALES	40
70	59	62	16	TIMBALAND BLACKGROUND/ATLANTIC 92813*/AG (10.98/16.98)	TIM'S BIO: LIFE FROM DA BASSMENT	11
71	82	97	90	THE NOTORIOUS B.I.G. ▲ ⁶ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
72	57	65	33	SNOOP DOGG ▲ ² NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
73	61	69	29	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	42
74	66	80	16	BIG TYMERS CASH MONEY 53170*/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2	17
75	70	79	24	WILL DOWNING & GERALD ALBRIGHT VERVE *FORECAST 557613*/VERVE (10.98 EQ/16.98) HS	PLEASURES OF THE NIGHT	36
76	71	66	18	VARIOUS ARTISTS ● THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2 POLYGRAM TV/DEF JAM 565668*/MERCURY (10.98 EQ/17.98)		29
77	60	70	81	MASTER P ▲ ² NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
78	89	87	16	RZA AS BOBBY DIGITAL ● GEE STREET 32521*/V2 (11.98/17.98)	RZA AS BOBBY DIGITAL IN STEREO	3
79	96	88	15	DJ DMD AND THE INNER SOUL CLIQUE INNER SOUL 6622 (11.98/14.98) HS	TWENTY-TWO: P.A. WORLD WIDE	28
80	73	77	24	GANGSTA BOO HYPNOTIZE MINDS 1685/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	15
81	74	73	31	LUTHER VANDROSS ● VIRGIN 46089 (11.98/17.98)	I KNOW	9
82	67	74	42	MASTER P ▲ ⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
83	NEW	1	1	VARIOUS ARTISTS PLATINUM 9539 (10.98/16.98)	THE UNION PRESENTS: ORGANIZED RHYMES	83
84	72	61	35	JERMAINE DUPRI ▲ JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)		1
85	64	58	7	SHAE JONES M3 53232*/UNIVERSAL (10.98/16.98) HS	TALK SHOW	43
86	77	92	64	JAY-Z ▲ ³ ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
87	83	75	30	SOUNDTRACK ● FLYTE TYME 1.806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	3
88	85	95	74	USHER ▲ ⁵ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
89	65	67	9	KEITH MURRAY JIVE 41646* (10.98/16.98)	IT'S A BEAUTIFUL THING	9
90	84	89	90	K-CI & JOJO ▲ ⁴ MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
91	86	—	56	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
92	91	91	19	SOUNDTRACK ● DEF JAM 558925*/MERCURY (11.98 EQ/17.98)	BELLY	2
93	78	78	56	JAGGED EDGE ● SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
94	79	96	22	HOT BOYS CASH MONEY 9614 (10.98/17.98) HS	GET IT HOW U LIVE!!	37
95	NEW	1	1	KINGPIN SKINNY PIMP LEGAL KEYZ 1200 (11.98/16.98)	2000 RAPDOPE GAME	95
96	80	71	18	TQ CLOCKWORK 69431*/EPIC (11.98 EQ/16.98) HS	THEY NEVER SAW ME COMING	28
97	RE-ENTRY	5	5	BIG GANK FADE ENTERTAINMENT 70769 (5.98/6.98)	WEIGHT OF THE WORLD (EP)	75
98	RE-ENTRY	50	50	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
99	92	83	75	JANET ▲ ³ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
100	94	94	19	FAT JOE ● MYSTIC/ATLANTIC 92805*/AG (10.98/16.98)	DON CARTAGENA	2

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



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VOLUME 1
1988-1998

FEATURING: ICE CUBE • EAZY-E • DR. DRE • MC REN • YELLA

AND THEIR LEGACY: DA LENCH MOB • MACK 10 • WESTSIDE CONNECTION
SNOOP DOGG • THA DOGG POUND • THE D.O.C. • 2 PAC

**26 TRACKS
OVER 2 HOURS**

IN STORES NOW

PRIORITY RECORDS

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'NO SCRUBS', 'EX-FACTOR', 'HEARTBREAK HOTEL'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'SECRET LOVE', 'ROSA PARKS', 'LEAN ON ME'.

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

R&B SINGLES A-Z

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'ALL NIGHT LONG', 'ANGEL IN DISGUISE', 'ANGEL OF MINE'.

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

Hot R&B Singles Sales

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'ON DEADLY GROUND', 'ANOTHER WAY', 'I WILL GET THERE'.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'SILLY HO', 'SITTING HOME', 'TWO TURNTABLES & A MIC'.

10TH ANNIVERSARY



A BILLBOARD SALUTE



CHRIS SCHWARTZ

THE BILLBOARD INTERVIEW

Philly's little label that could has, in a way that continues to surpass all expectations.

BY AMY LINDEN

There aren't many millionaire music moguls who will pick you up at the train station. But then again, it's safe to say that Chris Schwartz isn't your run-of-the-mill millionaire music mogul. For one thing, the 37-year-old Schwartz, who is the CEO of Ruffhouse Records, lives and works in the decidedly non-moguly locale of Conshohocken, Penn. Actually, Ruffhouse is situated in Conshohocken; Schwartz, his wife and several dogs lay their heads in nearby Gladwynn, in a sprawling, comfortable home that is understated and rustic and refreshingly normal.

In fact, the only indication that its occupants might be "someone" is the huge SUV parked outside, but even with the mackadocious wheels, Schwartz is the Anti Puffy; a slightly ruffled, genial, regular guy who, despite his clout, is barely known outside the hip-hop community.

Inside that community, it's a different deal. What Schwartz lacks in glamour he more than makes up for in success. Ruffhouse Records is the little label that could, home to a small but power-packed roster that includes Kris Kross, Cypress Hill and the Fugees, as well as each member of the latter group's solo projects, most notably the chart-topping "The Miseducation Of Lauryn Hill."

In addition to running Ruffhouse with partner Joe "The Butcher" Nicolo (who also does duty as an in-demand producer), Schwartz presides over Ovum Recordings (a dance label founded by Josh Wink), Roc-A-Bloc (a more hard-edged hip-hop imprint) and a newly formed liaison with EMI Publishing.

Schwartz is a Pennsylvania native who grew up in love with bluegrass and folk music. By 1980, he had begun playing in electronic bands, and the fascination with acts like Kraftwerk and Tangerine Dream led Schwartz directly into the world of break beats and beat boxes.

After several stops and starts in the industry, Schwartz found himself managing then-controversial gangsta rapper Schooly D and worked with Schooly D on the "PSK" EP.

After working as an indie hip-hop street promoter, Schwartz met Nicolo. In 1987, the two of them embarked upon their mutual dream: the creation of a full-service label that would provide production, A&R, recording, mixing, mastering, promotion and marketing services. After a brief deal with Enigma Records, Ruffhouse in 1989 joined forces with Columbia Records and entered into a co-venture deal.

The rest, as the saying goes, is history. From the multiple-platinum hits of Cypress Hill to the breakthrough crossover rap of Kris Kross, to the alternative-hip hop of the Goats to the phenomenon that is the Fugees, Ruffhouse's first decade has been marked by triumphant artistic and commercial achievement.

We braved a blustery winter day to head out to Gladwynn to talk with Chris Schwartz about the love of rhythm, the power of hip-hop and Ruffhouse's next 10 years.



The public profile of Ruffhouse Records is very low. Is that a deliberate thing, or is it something that happened that you are now trying to change?

We've been in existence for 10 years, and, when I see a lot of new emerging labels, they go out and do this big publicity bonanza. I always thought, "Well, we have big records, so people in the hip-hop community, in the business, they know who we are." I don't think label brand-recognition really matters much to the artists. At the end of the day, kids are going to buy Lauryn Hill whether she's on Ruffhouse/Columbia or Def Jam/Sony. Now, I could be



saying something really stupid right now, but I think this holds true. But I think the label recognition matters within the actual music business itself—when you want to sign potential artists. I was meeting with KRS-One a few months ago, and we were talking about labels, and he said, "I'm going to tell you how Ruffhouse is perceived on the street." He said, "In the hip-hop community RH is perceived as the hardest label to get signed to because we're very low-key. It's considered the hardest to get signed to, but people in the music community know that if you get a deal on RH it's like the greatest thing. Because you know that the label will do at least two albums, they'll do videos for every song and what we've done over the years is what we've said. The first Fugees record, "Blunted On Reality," we worked that record for over two and half years. We really made a commitment to make the [record] happen. Cypress Hill stayed dead in the water for like nine, 10 or 11 months, and we stayed. We're just very very committed to our acts. We only have like seven or eight things on the roster.

Then that's a deliberate decision.

Easily, because, number one: artists like Lauryn Hill and Cypress and the Fugees and Wyclef and Pras, they don't grow on trees. Here's what we've done. We did this Roc-a-Bloc deal because we definitely admitted to ourselves that Ruffhouse needed a more street-oriented label. And [producer] Ski is partners with Darrien Dash and Steve Henderson, and that was a good bet for us. I have very great expectations for Sporty Thievs, and we have this Pace Won record, which I think is gonna be huge. We have a new Kris Kross record. We have Ski's solo record, and it's a good solid entity and something to build from. We have Refugee Camp Records, which is Pras and Wyclef's label. We have Ovum Recordings, which is Josh Wink and King Britt. So what we are now into doing is developing self-contained entities, which are producer-driven labels. That's how I see expanding Ruffhouse, besides having a core of roster-based talent. We do have things we are signing. We're working with this girl named Liz from Major Coins and Amil from Major Coins, and, yes, we're conscious that maybe Ruffhouse needs to raise its profile to do this. But I think we're more concerned about the artists and the records that we put out.

The music industry doesn't look to Philadelphia as a center of activity. So what's it like, operating a hip-hop label out of Philly?

I have nothing to compare it to, 'cause I've never run a hip-hop label anywhere else. I don't know what it's like to run a hip-hop label out of New York. All I know is that I wouldn't really be interested in doing it. Because, the great thing about where we are—in Conshohocken—is that we don't have a Warner Bros. across the street. We don't have a RCA/BMG on the corner or a Def Jam two doors down. We have a bridal shop, a beer distributorship; we're not caught up. When we have records that blow up, which happens very often, we just get the SoundScan numbers, and it doesn't affect our day-to-day thing. We know that 100,000 kids across the country are just buying our records. We're not New York. We're not walking down Broadway and looking at Tower Records and seeing these

Continued on page 42

Ruff Draft: The 'house Has Been Home To Cutting-Edge Hip-Hop For A Decade

It all started with an artist who wasn't there. Now the label is an undisputed major presence the world over.

BY DAVID NATHAN

While the specific accomplishments that Ruffhouse Records has racked up in its first decade may be extremely impressive, the story of the label's very existence is equally remarkable. A passionate enthusiasm for rap and hip-hop, coupled with a keen sense of the workings of the music business—developed through direct, street-level promotion work—brought partners Chris Schwartz and Joe "The Butcher" Nicolo together in the mid-'80s to form the label. A native of Devon, Penn., Schwartz developed his interest in rap as a young musician: when his band was doing a show at a local shopping mall, he recalls, "These kids asked us if we would do drum programs for them."

Intrigued by the promotional aspects of the music industry, Schwartz responded to a want-ad from a local Philadelphia label (Nice Town Records) in 1986 and soon found himself managing pioneering rap act Schooly D., who just happened to be using Studio 4, owned by brothers Joe and Phil Nicolo. Joe—whose nickname "The Butcher" reflected his father's occupation and his own work in "chopping up tapes in the studio"—had been working as an engineer at the family-owned facility since 1980. Future stars Jazzy Jeff & The Fresh Prince, Biz Markie and Salt 'n' Pepa had used the studio consistently; when Schooly D did some early sessions at Studio 4, Schwartz and Nicolo met and decided to start their own venture.

As Nicolo recalls, "To start off, Chris handled the promotion side of things, I handled the production, and we got our first deal for Ruffhouse in 1986 with Enigma Records, which was then distributed through CEMA." Nicolo explains that the label derived its name "from a demo tape by a rock band. We felt it had a good 'rap' feel to it and that it could mean a lot of different things to people..." Articulating Ruffhouse's initial mission statement, Nicolo continues, "We were two white guys from the suburbs who were firmly entrenched in what credible rap was about, and we wanted to bring rap to the masses. Our mission was to try to expand the horizons for rap to a non-hardcore audience who might say, 'I don't listen to rap, but I like this.' It was about bringing a pop sensibility to what we had already been doing."

Early acts on Ruffhouse included Blackmail and Mack Money, neither of which scored any significant attention. However, once the label's deal with Enigma was up in 1988, it was then-Columbia A&R executive Rick Chertoff—who had worked with different acts at Nicolo's Studio 4—introduced the company's principals to Don Ienner, newly arrived from Arista Records, who became Columbia's president in 1989. A pressing-and-distribution deal for Ruffhouse with Columbia followed.

"Basically, it was on the strength of my work with Jazzy Jeff And The Fresh Prince on their first two albums, and Chris' work

Continued on page 38



Joe Nicolo

Ten years of
rebel music,
smash hits and
career artists.

CONGRATULATIONS
RUFFHOUSE
FROM ALL OF US AT

COLUMBIA

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RECORDS

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SONY IN THE 'HOUSE

The Label's Decisive Decade Has Been Marked By A Productive Relationship With Columbia Records

BY TERRY BARNES

It's hard to imagine two labels more different than Columbia, a pillar of the music business for more than a century, and Ruffhouse, whose 6 employees had, until a decade ago, zero experience in the record business. But in one decade, Columbia has pulled 80 million units of Ruffhouse product through its pipeline. And this year, Ruffhouse talent accounted for 12 of the Columbia Group's 39 Grammy nominations—and, thanks to Lauryn Hill, four of the record group's six wins. Hill also won best R&B song for writing "Doo Wop (That Thing)."

"I think we were one of [Columbia Records president] Donnie Ienner's first distribution deals," Ruffhouse CEO Chris Schwartz reminisces. "We signed with him the second day he was at Columbia in 1989. And we've been with him ever since."

The relationship has grown tighter by the year. In 1996, after three platinum records from Cypress Hill, and a 7-million seller from Kris Kross, Columbia upgraded its distribution deal with Ruffhouse to a 50/50 joint venture. No one could have predicted that the just-released Fugees album would explode into the biggest-selling rap album by any group in history. Ruffhouse would have been pleased with a gold certification, considering the less-than-universal acceptance of the Fugees' 1994 album. But "The Score" surpassed 13 million units and landed two Grammy awards.

BREAKING THE BANK

The Fugees' solo careers may prove even more astounding. Wydef Jean's 1997 album, "The Carnival," achieved 2 million units and a Grammy nomination, and Pras' "Ghetto Superstar" was nominated for a Grammy. But Lauryn Hill broke the bank. Her self-produced '98 album, "The Miseducation Of Lauryn Hill," was certified six-times-platinum, nominated for 10 Grammy awards (winning both album of the year and best R&B album) and became the first album by a female to enter the Billboard Top 200 album chart at No. 1.

"Some people were skeptical that I wanted to produce the whole thing," Lauryn recalls. "Everybody had ideas of Babyface and that approach. But Chris said, 'I'm going to stay out of your way.'"

Conventional thinking would have had Hill surrounded by a million dollars' worth of producers. Instead, Ruffhouse and Columbia let her pull off the miracle herself. The year it



Bank-breaker: Lauryn Hill

took to finish the album was a test of patience for both labels, but the rewards greatly outweighed the angst.

NOBODY DOES IT BETTER

Schwartz mentions the stacks of gold and platinum Lauryn Hill records he's received from around the world. "Sony may be a big, monolithic corporate giant, but nobody has worldwide seamless distribution like they do," he explains. "If you want to sell millions of records, nobody's better."

"When the public needs product in droves, Columbia can get it out quick," adds Keven Glickman, Ruffhouse's senior VP/general counsel. "I think what's most valuable to them is our A&R skills." Demmette Guidry, Columbia's Sr. VP of black music, agrees. "I think of Ruffhouse as our modern-day 'Philly weapon.' They've played a major role in our success these past 10 years. Beyond the great artists, they've contributed greatly to our market share as a division. Chris and Joe [Nicolo, Ruffhouse co-founder] were the first to bridge the gap between hip-hop and alternative music, with Cypress Hill and the Fugees."

BUILT FROM THE STREET UP

Jerry Blair, Columbia's senior VP of radio promotion, has known Schwartz and Nicolo since the day they arrived at Columbia. "They're like family," Blair says. "They start the project at the street level, and then we have the opportunity to incorporate the highest levels of marketing and promotion into the campaign."

The upcoming Roadside Prophets album represents a genuine coming-together of Ruffhouse and Columbia in the spirit of rock 'n' roll.

"We signed the group over two years ago," says Ruffhouse VP/GM Robert Dippold. "But, when we found out that John Kalodner—the legendary A&R mind behind Aerosmith, Foreigner and a host of superstars—heard the music and was excited by it, we wanted to get him involved."

Now, with the Sony Music Group, Kalodner hopped aboard the Roadside Prophets project, lining up producer Ron Nevison [Led Zeppelin, Rolling Stones].

"We had to have the best songs we could get," says Dippold. "And we ended up with 45 to choose from. What's great about being with Columbia is the same people who work Bob Dylan and Bruce Springsteen will also be working our record. It's a perfect partnership." ■

It's a tremendous tribute to Ruffhouse that, in its 10th year, the company is having a spectacular year. The label's street-sharp sensibilities led to the discovery and development of such seminal artists as Cypress Hill, Kris Kross, Nas and the Fugees, both collectively and individually, all of whom have gone on to become very successful.

Chris Schwartz and Joe Nicolo are two of the most intensely creative people I know, and with Ruffhouse they bridged the gap between rap, pop and rock music to create a powerhouse company that reaches audiences from many different cultures.

—Thomas D. Mottola
Sony Music Entertainment

My relationship with Chris and Joe goes back to the very beginning of Ruffhouse, when I met two very talented and tenacious young men who had a vision for what they wanted to accomplish in the music business. To say they've succeeded is an understatement. I'm very proud that Ruffhouse and Columbia have shared in the success of so many great artists and projects, including the Fugees, Cypress Hill and Kris Kross, as well as the solo albums from Wyclef, Lauryn and Pras. Chris and Joe have built a proven and consistent track record, and I look forward to sharing success with Ruffhouse for many more years. Congratulations to them both on the 10th anniversary of Ruffhouse Records.

—Don Ienner, Columbia Records

Chris Schwartz is an artist's executive. He understands the artist's perspective. A lot of these executives don't give a two-cent fuck about you if you're not selling millions of records. He's more for the career of the artist. Even when the Fugees came out with a second album, he was the one that fought for us to go to Jamaica. Some of the money came out of his pocket. That kind of nurturing doesn't exist anymore. I love and respect Chris dearly. He's finally getting the recognition due to him.

—Pras Michel, the Fugees

Testimonial quotes compiled by
Debbie Galarate Block

International Action

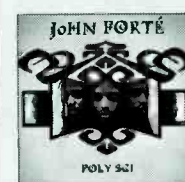
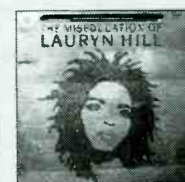
Away From Home, Sony Marketing Efforts Pump Up The Score

BY THOM DUFFY

NEW YORK—The international success of "The Miseducation Of Lauryn Hill" is only the latest example of the global partnership between Ruffhouse Records and Sony Music.

Through its deal with Columbia Records, Ruffhouse enjoys the same level of global clout for its artists as do Sony acts worldwide. Lauryn Hill's acclaimed solo release has sold more than 8 million albums worldwide, according to Julie Borchard, VP, international, for Columbia Records in the U.S.

"My experience with Ruffhouse is that it starts with the artist, of course, but, if you step back, it also starts with the management of the company, the partnership of Chris Schwartz and Keven Glickman, their vision and how they share that with us," says Borchard. She notes that international marketing is part of the initial setup for every Ruffhouse album. "I personally have always been included in the plans and asked my opinion," she says.



CROSSES AND CARNIVALS

To date, this international partnership has resulted in more than 12 million in worldwide sales for "The Score" from the Fugees; more than 10 million in cumulative album sales for the releases of Cypress Hill, including 4 million for "Black Sunday"; nearly 8 million in sales for the albums of Kris Kross, including some 6 million alone for "Totally Krossed Out"; and some 2 million in sales for Wyclef Jean's album "The Carnival."

Albums such as "Ghetto Superstar" from Pras, "Herehear" from Josh Wink, "When The Funk Hits The Fan" from Sylk 130, "Street Cinema" from Sporty Thievs and "Poly Sci" from John Forte each have made an impact outside Ruffhouse's home market in the U.S.

"The setup of Lauryn Hill internationally was quite different than what was happening in the U.S.," says Borchard. "We knew we had something really special and could therefore take our time and set this up properly."

DELAYED RELEASE

While support for Hill at American radio was widespread before the U.S. release of her album last Aug. 25, label executives took the unusual step of delaying the international release of "Miseducation" for two weeks to avoid the traditional late-summer doldrums in Europe.

"Then the American album story was so gigantic that the world's media took notice," says Borchard, recalling Hill's debut at No. 1 on the Billboard 200. "When we came out with the album internationally in September, it just flew out of the shops and has maintained great chart and sales visibility since that time." As expected, those markets where the Fugees made the strongest impact—including Japan, the U.K., Germany, France and Scandinavia—have also embraced "The Miseducation Of Lauryn Hill." Japan is Hill's strongest market, in part due to cooperative marketing efforts between Sony Records (Japan) and Sony Corp. Months before the release of Hill's album, a Sony Records product manager arranged for a commercial tie-in to feature Hill's songs "Ex Factor" and "To Zion" in Sony MiniDisc TV ads. Since the release of "Miseducation" in Japan in late September, sales have exceeded 1 million units.

The view of Ruffhouse Records, Columbia Records and Sony Music, says Borchard, "is that music is colorless, music travels, music is about emotion. You have to orient yourself around these basic principles and take great songs and bring them to the world." ■

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Ruffhouse's Greatest Hits

May 1999

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SCHWARTZ: THE BILLBOARD INTERVIEW

Continued from page 32

big displays and all that. There's two sides of it. The one good side of it is not being in N.Y. or L.A. or Atlanta or any other hub, is that it's not affecting our decision-making process. Because we don't care about what other people are doing out there.

But you're not oblivious to what others are doing, either.

No, I hope not. I'd be a total moron if I was! The second part of it is, if you go over to Europe, Ruffhouse is a huge brand-name label among the industry and the consumers, because our acts over there are some of the biggest acts in Europe. They are big touring acts. In November [of 1998], we had three of the top 10 records in France, with Pras, Lauryn Hill and Cypress Hill. No other label of our size and stature has ever done that.

Over in the four biggest markets—the Netherlands, Germany, France and the U.K.— we sell more records than anybody.

Yes, so even though we have some of the biggest records in the United States, the perception of our label is that we are very low-key. Would I like to change that at some point? If I knew how to? Yeah, I would. But, at the end of the day, the thing that is most important is that we keep doing good records.

Well, you could always dance in your videos...

You know what? I thought about that, but I need to lose a couple of pounds and learn some moves... We're more about self-contained acts that have their own vision and that know how to dress themselves and write their own songs and all that. That's the true satisfaction. Having people like Muggs and Wyclef and Lauryn to be able to facilitate their vision and break these projects.

How did you find the Fugees, or how did they find you?

Rose Mann, who works for us and she's been our head of retail marketing and Rose was bugging me about this tape by this group called Rap Translators.

This went on for, like, two months, every day, every day. There was something going on at the time, and I wasn't listening to music. Oh! I remember what it was. I was sick of hip-hop for a little while there 'cause it was really incredi-

bly boring. So I was thinking about where my aesthetic was going at the time, if I was going to hang out in this game. So Rose had this tape, and I listened to it, and it was packed with energy, but my only problem with it was that it kinda sounded like dancehall, but not really. It had a little more of an alternative thing to it. I was worried, because if [the group] was, in fact just another dancehall group, then I was, like, "I don't know." Because I sat there and watched all these labels sink millions of dollars into dancehall just because of Shabba Ranks, and all these records failed. So I had reservations when I went to see the Translator crew.

When they auditioned, they came out, Wyclef had this beat box, and he started playing guitar and more and people started to get up and join this presentation. It was this whole theatrical thing; it was unbelievable. We decided, everything else is so boring, let's do it. At the time, they had been passed on by every major label. That was back in the day when Ruffhouse is where you went when you had been passed on by everybody else.

Since they're a Philly act, how come the Roots aren't on Ruffhouse?

The Roots were interns [at Ruffhouse]. The only reason [I didn't sign them] is, I guess, because I had the Fugees. I love Amir [of the Roots] and those guys. They are wonderful, sweet people. I paid for their first video. But I knew that the Fugees was going to be such a tough climb, and, with that, I kind of looked at the Roots and went, "Oh

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Schwartz and Fugees

"In the hip-hop community, RH is perceived as the hardest label to get signed to because we're very low-key. It's considered the hardest to get signed to, but people know that, if you get a deal on RH, we'll do at least two albums, do videos for every song, and what we've done over the years is what we've said."

man. I've done the live hip-hop thing with the Fugees and the Goats...so I didn't know from a commitment standpoint, from a financial standpoint, whether it would have made sense for me to get involved with a group like the Roots. Although it seems like the Roots would be a likely candidate to be on Ruffhouse.

Which brings to mind the question, what kind of group would you not sign? Can we say that Ruffhouse is a dedicated hip-hop/R&B and rhythm-oriented label?

Yeah. We have a rock act, Zen Dakota. We try rock acts, but it's not our main thrust, but I listen to rock. I don't know one kid involved in hip-hop who doesn't have all the Led Zeppelin records.

How big is your staff?

Six people.

Is there an equivalent at Ruffhouse to Bad Boy's Hitmen? Are there staff producers?

No. We don't sign acts that we have to write and produce songs for.

So, all the acts come to you self-contained.

Yeah. You know what I've never understood? A lot of times, we have someone that we're looking at, and they're like, "Well, you know, man, I'd like to leave you a tape, but I'm afraid." And I'm like, "Let me tell you something: If I had to steal your material to give to an artist, I wouldn't want that artist on my label." We sign artists who can do all their own stuff. That's what an artist is: somebody who can write, produce, perform and do their own material. This is not to say that people on other labels aren't artists, just 'cause somebody produces and writes for them.

Because of that philosophy, is it safe to say that there's no "Ruffhouse sound"?

I'd say there probably isn't, 'cause I don't know how you can compare the Fugees to Cypress Hill. They are nothing alike.

Which means Ruffhouse is not a label/factory in the mode of Motown, Stax or Bad Boy?

Exactly. That's exactly what we are not. I think the reason that we ended up with Columbia is because when Donnie Ienner came there in 1989, the first thing he did was drop all these horrible hair bands that I hated. And he wanted to turn it back into the Columbia Records of yesteryear, which was an artist-oriented label. That's why I think our marriage has been so successful, because Donnie was only interested in artist-oriented acts.

Continued on page 44

Congratulations to Chris Schwartz, Joe "The Butcher" Nicolo and

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-LAURYN HILL & SEVEN DAYS ENTERTAINMENT



SCHWARTZ: THE BILLBOARD INTERVIEW

Continued from page 42

When the Fugees' "The Score" came out, did you realize how big it was going to be?

No. We thought it was going to be—at the very best and with a lot of hard work—a platinum record. We thought we were developing a group, still. So we did a video for "Fu Gee La," and the single went gold, and then the radio started playing "Killing Me Softly," and obviously

that was the thrust as to why this record was such a huge thing. But it's not a bad thing, because it turned a lot of fans on, worldwide, to what I think is one of the greatest bodies of work in hip-hop music, ever.

When "The Score" really started to blow up, did it make you crazy that most folks thought the Fugees were on Columbia Records, not Ruffhouse?

There's always going to be that [confusion], and it's kind of hard to deal with. Maybe we weren't as diligent in making sure. Yeah, it was a little disheartening to go to Germany and see the Fugees on Sony Music. Not even Columbia. [Ultimately] the people that we feel that it's important for them to know, they know.

What is your deal with Sony and Columbia?

We're a co-venture partner. I don't really know how to describe it. We are distributed by Columbia. We share in marketing and promotion. They do a lot of the radio stuff...

The across-the-board response and acclaim that the Lauryn Hill CD has gotten is incredible. Are you at all surprised?

No. Because KMEL in San Francisco took "Can't Take My Eyes Off Of You" [off "Conspiracy Theory"], and they put it out on CD, and it was huge. We put out "Lost Ones"; it was huge. Big. I told everybody that the Lauryn Hill album was going to be like a freight train. No stopping it.

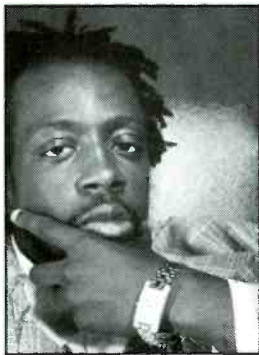
And the \$64,000 question: a new Fugees Record in 1999?

I don't know. Yeah, I would think. I don't know when it's gonna happen, but I gotta think maybe the summer-time.

The 10-year marks are a good occasion for



Sporty Thievez



Wyclef Jean

reflection. How would you sum up the label's first decade?

As compared to what? We're a record company; we were successful.

Are you surprised at how successful you've been?

How could we not be? We started from meager beginnings. No, I'm very, very surprised.

That you've been able to do it?

With grace and dignity. But I would be lying if I told you that we're just in this to bring great music, because there is a business side to it that I'm very sensitive to. I know when to quit. I know when spending doesn't make sense and when it does. We're a very prudent company. It's always been about music for us and nothing else.

It's an unfair question, but would you say you are the proudest of the success the Fugees have achieved?

Yeah. Them and Cypress.

What else is in the works?

We have a co-venture with EMI Publishing. We have a film company. We've actually just done our first deal: a project called "Snipes." It's about street teams; it's really cool.

When does the deal come up for renegotiation with Sony?

This July.

If there's something you can emphatically reinforce to the public, about Ruffhouse, what would that be?

That all we care about is the artists. Nothing more. We put the artists above ourselves, above everybody. The artists who can make records are the lifeblood of our gig. The Fugees, Cypress, Lauryn Hill and Wyclef—what they want, they get. Because, without them, there would be no us. We're not the stars; they are. ■

RUFF DRAFT

Continued from page 38

"Rose Mann in our office had received a tape from this group called the Rap Translators. She talked us into seeing them in an office in New York," says Schwartz. "They had a cassette player and a guitar...and we signed them. There was a conflict over the name because some other group had it, so they wanted to be called The Refugee."

The Fugees, as they became known, did only moderately well with their 1994 debut, but the Ruffhouse principals were committed to the team of Wyclef Jean, Pras Michel and Lauryn Hill. In 1996, the label released "The Score," which became the best-selling album in rap history, with total global sales of 17 million units, spurred on by a massive hit cover of Roberta Flack's "Killing Me Softly With His Song."

"It was a total surprise," observes Schwartz. "We thought we had a platinum album on our hands, because their first record had set us up with sales of about 300,000. 'Killing Me Softly' went across-the-board. It put the album in the hands of consumers who might not have bought 'The Score' otherwise."

Ruffhouse's success rate had been established, thanks to the response to Cypress Hill (whose third album, "Temples of Boom," had gone platinum) and Kris Kross (whose 1995 third set, "Young, Rich And Dangerous," sold close to a million copies). The response to the Fugees' sophomore set allowed the label, according to Schwartz, "to go into real partnership with Sony Music with a new deal." Since then, Ruffhouse has gone from strength to strength: the fourth Cypress Hill set ("Cypress Hill IV") sold over a million; Wyclef Jean's solo debut has racked up more than 3 million sales worldwide; Lauryn Hill's debut ("The Miseducation Of Lauryn Hill") has sold a total of 7 million (including 4 million in domestic sales); while the third member of the Fugees, Pras Michel, has a platinum album with "Ghetto Superstar" and both a book and a film in the works.

RUFF IMPRINTS

The next milestone for Ruffhouse, says Schwartz, is establishing new imprints under the Ruffhouse banner. To that end, the company has deals with Roc-a-Bloc (working with premier hip-hop producer Ski); with best-selling techno artist Josh Wink and his partner King Brit for their Ovum label; and with Jean and Michel for Refugee Camp Entertainment. A continuing global impact is the name of the game for Schwartz and Nicolo, whose label ends its first decade a major player in contemporary music. ■

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Deborah Cox Issues Latest Batch Of Mixes With 'Over'

PORTRAIT OF A DIVA: Whether she intended to or not, R&B songstress **Deborah Cox** has become the reigning queen of clubland. Remixes of her earlier Arista songs—"Things Just Ain't The Same," "Who Do U Love," and "Sentimental"—remain dancefloor (and radio) staples, while her latest single, "Nobody's Supposed To Be Here," continues to astound with its gospel-infused shadings. The song remains a hot commodity on The Billboard Hot 100 and, according to SoundScan, has sold 1.8 million copies.

"All her remixes got their start in the clubs and then crossed over to radio stations," says **Hosh Gureli**, senior director of A&R at Arista. "This truly shows the clout that club exposure carries."

Says **Frankie Blue**, PD of rhythmic/mainstream top 40 WKTU New York, "Thank God for Deborah Cox. She delivered the No. 1 most played and requested song [of 1998] for 'KTU with 'Things Just Ain't The Same.' And right now, 'Nobody's Supposed To Be Here' is in power rotation and increasing by the day. I expect it to be as successful."

"She is such an important artist for the dance community," Blue continues. "She singlehandedly helped us out this year, both with her club performances and bringing dance music to the mass-appeal level."

Well, guess what, the best is yet to come.

On March 19, Arista was scheduled to issue a 12-inch promo of the club remixes of Cox's "It's Over Now," yet another gem from her essential soul-soaked "One Wish" album.

Once again, the label has called upon **Hex Hector** to restructure the song for massive club exposure. In signature tribal-infused fashion, Hector has increased the tempo to create a peak-hour anthem. What separates this production from his past work, though, are the hauntingly beautiful trance-like synth patterns that prevail throughout but become more dominant after the track's breakdown. This is pure pandemonium, folks.

As sublime as Hector's beats are, the real star—and rightly so—is Cox, whose mahogany voice, both pleading and power-packed, perfectly conveys the song's tale of a love gone wrong. No scrubs for Ms. Cox, thank you very much!

Trust us when we say that people who've been with Cox for the duration of her clubland journey will immediately "get" this record. According to Gureli, a commercial release date for the single hasn't (sigh) been decided yet.

But when it is, we hope it'll include an alternative mix also done by Hector. Tentatively dubbed the Retro-Future Vocal mix, it unites Philly-era disco rhythms and 21st-century rubbery house beats. This is indeed a career-defining mix—and quite unlike anything Hector has done in the past. We anxiously await its arrival.



by Michael Paoletta

CHICAGO HOPE: On April 13, much-revered Chicago-based Guidance Recordings will issue two singles that ya need to know about.

"Callin' U" by Toronto-based **A:xus Featuring Naomi** is an incredibly lush remake of **Jevetta Steele's** melancholic ballad "Calling You" (from the film "Baghdad Café"). Awash with breezy percussion and jazzy keyboards, the just-under-12-minute Extended Vocal mix is perfect for late-night/early-morning play. By the by, A:xus is a moniker for producer **Austin Bascom**, who often records under another alias: **Abacus**.

The Helsinki-based **Nu Spirit Helsinki Featuring Kasio** is responsible for "Take It Back," a funky percussive workout sure to please fans of **Larry Levan** and **Larry Heard**. In another time and place, this would've appeared on Prelude Records. These days, leave it to Guidance to make the discovery.

Also out of Chicago is the at-long-last debut album from house music maverick **Glenn Underground**, a pioneering member of the **Strictly Jaz Unit** who has released numerous singles on such esteemed labels as **Peacefrog**, **Cajual**, and **Guidance**.

Sure to please aficionados of disco, jazz, and house, "A Story Of Deepness" brings together live instrumentation and soulful vocals. Bearing the **Nite Life Collective/Dust Traxx** imprint, "Deepness" is scheduled for release Friday (26). While it's certainly available on CD, vinyl junkies will be pleased to learn that a double-pack vinyl set will also be available.

On April 20, Chicago-based **Poi Dog Pondering** issues its much-anticipated sixth studio album, "Natural Thing," on its own label, **Platetectonic**, through a distribution alliance with **Tommy Boy** (Billboard, March 20).

Throughout its 12 years of making colorful soundscapes, the 11-member collective has continually erased musical borders. Genre-specific music, fortunately, has never fit into founding member **Frank Orrall's** scheme of things. And on "Natural Thing," this expansive musical exploration continues.

Combining elements of acid jazz, house, funk, pop/rock, and '60s soul, the 11-song joyous collection swishes and sways with a lush summery vibe. Club enthusiasts will especially want to investigate the band's fine remake of **Ten City's** "That's The Way Love Is," the strings/vibra-

phone-embellished "Spend My Life," and "Hard Sometime," which was a club hit for **Frankie Knuckles** earlier this decade.

BODY & SOUL: Late last year, the **Masters At Work** remixes of **Kenny Lattimore's** "Days Like This" became an anthem on the more discerning dancefloors of New York, London, and Paris. Punters and pundits alike were amazed (and impressed) at how natural the R&B crooner's vocals sounded atop the **Nuyorican Soul**-splashed production. It was a picture-perfect match.

For the singer's follow-up, "If I Lose My Woman," Columbia decided to not fix what wasn't broken. That said, **Masters At Work**—"**Little**" **Louie Vega** and **Kenny "Dope" Gonzalez**—once again take the vocalist down a musical path that he probably wouldn't dare go down

alone. Unfortunately, the remixes are available only as a promotional 12-inch.

Glen Scott is a British nu-soul artist whose debut album, "Without Vertigo," is slated for release April 20 (Billboard, March 6). On the album, Scott lovingly recalls such legendary singers as **Al Green** and **Marvin Gaye**, while also capturing a few contemporary nuances from hip soulsters like **Maxwell** and **Seal**.

Although signed to **550 Music**, **Giant Step Records**—a member of the Sony family—was called upon to issue the club mixes of Scott's "Heaven." On Feb. 2, the label sent club DJs a double-pack vinyl set of remixes by **Sylk 130** and **4 Hero**; two weeks later, **Giant Step** mailed out remixes by DJ/producer **Joe Claussell**. On March 15, the various remixes were made commercially available. Highly recommended.

Tomoyuki Tanaka Revels In Plastic 'Luxury'

BY ANDY SHIH

NEW YORK—There is a humorous photo of Japanese producer **Tomoyuki Tanaka**—aka **Fantastic Plastic Machine**—in the CD insert of his latest album, "Luxury." In the picture, a cigar-chomping Tanaka, one eyebrow raised, looks up from his newspaper like a distracted CEO.

The image perfectly captures the subtle tongue-in-cheek quality of Tanaka's sound, in which exotic vibes like bossa nova collide with '60s pop clichés and '90s hip-hop and electronica posturing.

Scheduled for release April 27 on Los Angeles-based independent **Emperor Norton**, "Luxury" features songs that are stylistically diverse—from the electro disco of "Lotto" to the trancey lounge pop cover of **Eurythmics'** "There Must Be An Angel (Playing With My Heart)"—yet they all convey the same sense of retro-cool spiced with humor and infectious optimism.

A Renaissance man who dabbles in everything from cult graphic design to DJ'ing, Tanaka made his first foray into music as a bassist for the Kyoto-based, late-'80s retro-pop combo **Margarine Strikes Back**.

While nothing commercially notable resulted from the venture, his increasing interest in the art of the DJ and encouragement from fellow DJs like **Yasuharu Konishi** and **Towa Tei** (of **Deee-Lite**) soon gave birth to **Fantastic Plastic Machine**.

With early compilation appearances on such revered U.K. labels as **Bungalow** ("Sushi 3003") and **Pussyfoot** ("Fish Smell Like Cat"), followed by contributions to compatriot **Pizzicato Five's** ***** (Readymade) Records, **Fantastic Plastic Machine** quickly garnered international attention as one of the shining lights of Tokyo's **Shibuya** music scene.

The cutting-edge cultural and artistic district of Tokyo, **Shibuya** has nourished the rise of such musical mavericks as **Pizzicato Five** and **Cornelius**.

"Shibuya is a mecca of Japanese culture, not only for music but everything," says Tanaka, who is signed to **Nippon Columbia Japan**, which owns the publishing to all songs by **Fantastic Plastic Machine**. "You could find amazing amounts of materials and information from every period of history and every nation. Therefore, I think it's normal and natural that people who hang out in **Shibuya** tend to make interesting music."

Yet Tanaka cautions against labeling his or other **Shibuya** artists' music as any one genre, specifically "loungecore," as many in the Western media tend to favor.

"I make pop and dance music," he stresses. "I don't know about a 'loungecore' scene in Tokyo. It may or may not exist."

Regardless of classification, Tanaka's music is undeniably fun. Its kitchen-sink approach to sampling and clever use of cultural allusions can be dizzyingly complex at times, yet its musical influences are obviously celebrated and unabashedly adored in each and every song.

"I should say my all-time favorite composers are the three B's: **Bach**, **Bacharach**, and the **Beatles**," states the artist.

Tanaka works as a DJ approximately 120 times throughout the year. His dedication to the DJ's art is keenly felt in his production, espe-

cially on "Luxury," in which a DJ's sensibility permeates everything from the choice of samples to the way these sound bites are woven into new pop fabrics.

"I would choose some melody and piece of sample that fit my own sense or feeling in the beginning and then add more flavors to them as if I was playing a game," Tanaka notes.

"I would say it is very much like an improvisation, which is different from the first album, where I had a definite concept or theme. Since I would never know how each track would sound in the end, this whole process was very exciting to me."

Emperor Norton hopes to translate the result of this exciting creative process into wider recognition for Tanaka.

"His music is international pop," states label head **Steve Pross**. "While it may appeal to those into DJ culture, our initial target audience, it also has the potential to gain some crossover interest."

Fantastic Plastic Machine is managed by **Youji Takaishi** of Tokyo-based **Jetset Co. Ltd.** The act's North American bookings are handled by **Emperor Norton**, while **Takaishi** handles bookings in all other territories.

In addition to three forthcoming DJ appearances, a vinyl EP containing remixes of "There Must Be An Angel," "Honolulu, Calcutta," "Electric Ladyland," and "You Must Learn All Night Long" is slated for a May release.

A street-level push is also being planned for major North American markets like **New York**, **Los Angeles**, **Toronto**, and **Austin, Texas**.

"Luxury" was released in Japan last October and will be issued in the U.K. March 29 on **Bungalow Records**.



FANTASTIC PLASTIC MACHINE

Billboard. Dance HOT Breakouts

MARCH 27, 1999

CLUB PLAY

1. GOT TO DANCE DISCO H.O.G. PRESENTS GROOVELINES GROOVILICIOUS
2. MAMA SWEET DA HOOL LOGIC 3000
3. MUTUAL DAUBY WHIRLING
4. CUMMIN' MY WAY ARTICULATE FEAT. TAKA BOOM DEEP END
5. I WANT YOUR LOVE DA BUDDAH BANGAZ REDDLINE

MAXI-SINGLES SALES

1. TURN ME ON DANNY TENAGLIA TWISTED
2. ZOO BE ZOO BE ZOO SOPHIA LOREN CAPITOL
3. ENTER THE MACHINE D-MACHINE TOMMY BOY SILVER LABEL
4. STOMP TO MY BEAT JS-16 PLAYLAND
5. GET UP KROME AVENUE HARLEQUIN

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

CLUB PLAY					
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
▶ No. 1 ◀					
1	2	5	6	JACKIE'S STRENGTH ATLANTIC 84442 1 week at No. 1	◆ TORI AMOS
2	3	4	6	HEARTBREAK HOTEL ARISTA 13613	◆ WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
3	1	1	7	NOTHING REALLY MATTERS MAVERICK 44613/WARNER BROS.	◆ MADONNA
4	8	15	5	I STILL BELIEVE COLUMBIA 79104	◆ MARIAH CAREY
5	6	8	7	ECSTASY (TAKE YOUR SHIRTS OFF) GROOVILICIOUS 064/STRICTLY RHYTHM	JOHNNY VICIOUS FEAT. LULA
6	5	6	9	WE LIKE TO PARTY! GROOVILICIOUS 061/STRICTLY RHYTHM	◆ VENGABOYS
7	10	16	6	BODY TWISTED 55528/MCA	◆ FUNKY GREEN DOGS
8	9	11	8	JOY DEFINITY 004	KATHY BROWN
9	14	19	5	BABY WANTS TO RIDE GROOVILICIOUS 067/STRICTLY RHYTHM	HANI
10	7	3	10	(YOU GOT ME) BURNIN' UP TOMMY BOY SILVER LABEL 348/TOMMY BOY	◆ CEVIN FISHER
11	4	2	11	SOMEONE TO HOLD H.O.L.A. 341082	VERONICA
12	16	22	9	YOU DON'T KNOW ME ARMED 002	◆ ARMAND VAN HELDEN FEATURING DUANE HARDEN
13	13	14	9	THE LOVER THAT YOU ARE (REMIX 2000) JELLYBEAN 2547	PULSE FEAT. ANTOINETTE ROBERSON
14	11	9	9	99 ASTRALWERKS PROMO/CAROLINE	◆ CASSIUS
15	22	35	3	DARKNESS INC IMPORT/SONY	SATOSHI TOMIIE FEAT. ROBERT OWENS & CEVIN FISHER
16	12	7	11	SKIN NERVOUS 20356	◆ CHARLOTTE
17	18	25	6	FOOL FOR LOVE MAXI 2075	SOUL STATION
18	19	27	6	MAMA KONDA EPIDROME PROMO/EPIC	ORINOKO
19	17	17	9	ETERNAL FLAMES TOMMY BOY SILVER LABEL 340/TOMMY BOY	HYPERTROPHY
20	15	10	11	TAKE THE LONG WAY HOME CHEEKY PROMO/ARISTA	◆ FAITHLESS
21	23	33	4	STRANDED EPIC PROMO	LUTRICIA MCNEAL
22	24	32	4	DO YOU LOVE ME TOMMY BOY SILVER LABEL 349/TOMMY BOY	A GIFT OF LOVE FEAT. DEMI MOORE
▶ POWER PICK ◀					
23	32	38	3	THE MUSIK NERVOUS DOG 20353/NERVOUS	ORANG'E
24	29	34	5	TAINTED LOVE TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
25	20	12	12	SPECIAL ALMO SOUNDS PROMO/INTERSCOPE	◆ GARBAGE
26	37	43	3	STRUCK BY LOVE EIGHTBALL 132	LECTROLUV FEATURING ALVAUGHN JACKSON
27	35	42	3	GIRLS ON FILM (REMIX) EMI IMPORT	DURAN DURAN
28	34	37	4	THE NO. 1 SONG IN HEAVEN OGLIO 85003	◆ SPARKS
29	42	—	2	RIDE THE TRIP JELLYBEAN 2545	PLASMIC HONEY
30	26	23	10	SOMEONE PERFECTO/KINETIC PROMO/REPRISE	ASCENSION
31	43	—	2	RIGHT BEFORE MY EYES 4 PLAY 1022	NN'G FEATURING KALLAGHAN
32	40	47	3	CAN'T TAKE MY EYES OFF OF YOU AM 0100	JEANIE TRACY
33	28	24	11	FLOWER DUET '99 GLASSNOTE 5006	JONATHAN PETERS PRESENTS LUMINAIRE
34	27	26	7	POPCORN VIRGIN IMPORT	THE BOOMTANG BOYS
35	36	36	4	SUPER SONIC KINETIC 44604	MUSIC INSTRUCTOR (FEAT. FLYING STEPS)
36	48	—	2	FEEL WHAT YOU KNOW SNAPT 2076/MAXI	BIG MUFF
▶ HOT SHOT DEBUT ◀					
37	NEW ▶	1	1	STRONG ENOUGH WARNER BROS. PROMO	CHER
38	46	—	2	THE LATIN THEME MOONSHINE 88456	◆ CARL COX
39	25	21	12	GODSPEED MUSICNOW 19	BT
40	45	—	2	NERVOUS BREAKDOWN GROOVILICIOUS 068/STRICTLY RHYTHM	THE SHRINK
41	33	29	10	OBSESSION 4 PLAY 1020	FUZZY LOGIC
42	38	31	8	HAPPY AFTERHOURS 350/UC	DONNA BLAKELY
43	21	13	14	I'M BEAUTIFUL WARNER BROS. 44586	◆ BETTE MIDLER
44	NEW ▶	1	1	MARILYN 2000 DREAM BEAT IMPORT	JUSTINE
45	41	28	14	IT'S NOT RIGHT BUT IT'S OKAY ARISTA 13613	WHITNEY HOUSTON
46	39	30	12	ACTIVATE EMPIRE STATE 0621/EIGHTBALL	THAT KID CHRIS & DJ MADA PRES. HARDFEELINGS
47	NEW ▶	1	1	WHEN I GROW UP MUSHROOM IMPORT	GARBAGE
48	44	46	4	BODY MOVIN' CAPITOL IMPORT	◆ BEASTIE BOYS
49	30	18	14	TAKE ME TO THE TOP JELLYBEAN 2545	PLASMIC HONEY
50	NEW ▶	1	1	THAT MAN OF MINE REDZONE 1998	SUGARSHOP FEATURING CINDY MIZELLE

○ 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.

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	18	BELIEVE (T) (X) WARNER BROS. 44576 17 weeks at No. 1	◆ CHER
2	2	2	6	BLUE MONDAY (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS.	◆ ORGY
3	3	3	8	HEARTBREAK HOTEL/IT'S NOT RIGHT BUT IT'S OKAY (T) (X) ARISTA 13613	◆ WHITNEY HOUSTON
4	6	6	15	WE LIKE TO PARTY! (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM	◆ VENGABOYS
5	4	4	6	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104	◆ MARIAH CAREY
6	5	7	3	PRAISE YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE	◆ FATBOY SLIM
7	7	5	3	JACKIE'S STRENGTH (T) (X) ATLANTIC 84442/AG	◆ TORI AMOS
8	8	8	25	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN	◆ STARDUST
9	9	9	34	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE	◆ FATBOY SLIM
▶ GREATEST GAINER ◀					
10	21	10	5	MIAMI (X) TWIN SOUNDS/DOMINION 4251/K-TEL	SLICK
11	10	14	5	PRETTY FLY (FOR A WHITE GUY) (X) TWIN SOUNDS/DOMINION 4261/K-TEL	THE OBSCURE
12	14	21	29	SUAVEMENTE (T) (X) SONY DISCOS 82795	◆ ELVIS CRESPO
13	11	11	8	ALL I HAVE TO GIVE (T) (X) JIVE 42563	◆ BACKSTREET BOYS
14	18	13	44	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG	◆ BRANDY & MONICA
15	13	15	8	TAINTED LOVE (T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
16	12	12	25	NOBODY'S SUPPOSED TO BE HERE (T) (X) ARISTA 13551	◆ DEBORAH COX
17	15	16	8	I'M BEAUTIFUL (T) (X) WARNER BROS. 44586	◆ BETTE MIDLER
18	16	18	16	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM	◆ VENGABOYS
19	17	19	43	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
20	20	24	42	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
21	19	17	4	BODY (T) (X) TWISTED 55528/MCA	◆ FUNKY GREEN DOGS
22	30	32	10	C'EST LA VIE (T) (X) EPIC 79085	◆ B*WITCHED
23	22	22	39	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
24	24	20	9	TAKING EVERYTHING (T) (X) EASTWEST 63779/EEG	◆ GERALD LEVERT
25	25	26	47	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
26	23	25	6	WHEN I'M GONE (T) (X) ROBBINS 72034	ROCKELL
27	40	—	6	THIS JOY (T) (X) WELCOME WAX/GROOVILICIOUS 073/STRICTLY RHYTHM	VERNESSA MITCHELL
28	26	34	26	ONLY WHEN I LOSE MYSELF (T) (X) MUTE/REPRISE 44562/WARNER BROS.	◆ DEPECHE MODE
29	31	23	14	HORNY (T) (X) AMERICAN 79065/COLUMBIA	◆ MOUSSE T. VS. HOT 'N' JUICY
30	RE-ENTRY	32	32	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
31	28	28	8	SOMEONE TO HOLD (T) (X) H.O.L.A. 341082	VERONICA
32	34	33	12	SKIN (T) (X) NERVOUS 20356	◆ CHARLOTTE
33	27	27	16	WOULD YOU...? (T) (X) OVAL 27556/V2	◆ TOUCH AND GO
34	46	44	62	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758 EPIC	◆ JAYDEE
35	35	29	9	X '99 (T) (X) TWISTED 55489/MCA	JUNIOR VASQUEZ
36	33	30	50	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515	◆ BACKSTREET BOYS
37	32	31	14	FIND ANOTHER WOMAN (T) (X) GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
38	38	37	21	JUMP AROUND (2000 MIX) (T) (X) TOMMY BOY 463	HOUSE OF PAIN
39	48	42	25	LET ME GO...RELEASE ME (T) (X) H.O.L.A. 341070	VERONICA
40	36	35	53	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
41	29	—	2	NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS.	◆ MADONNA
42	39	39	4	THE MUSIK (T) (X) NERVOUS DOG 20353/NERVOUS	ORANG'E
43	41	40	8	FRIEND OF MINE (T) (X) T-NECK/ISLAND 572331 MERCURY	◆ KELLY PRICE
44	43	38	3	CAN'T GET ENOUGH (T) (X) MOTOWN 860848/UNIVERSAL	◆ WILLIE MAX FEAT. RAPHAEL SAAIDIQ
45	44	45	59	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
46	47	41	9	(YOU GOT ME) BURNIN' UP (T) (X) TOMMY BOY SILVER LABEL 348 TOMMY BOY	◆ CEVIN FISHER
47	45	36	19	DON'T LET THIS MOMENT END/OYE (T) (X) EPIC 79059	◆ GLORIA ESTEFAN
48	RE-ENTRY	4	4	BEACHBALL (T) ULTRA 016	◆ NALIN & KANE
49	RE-ENTRY	48	48	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
50	49	—	2	IF I LOSE MY WOMAN (T) COLUMBIA 79120	◆ KENNY LATTIMORE

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Warner Touts The Traditional 'Life' Of James Prosser

BY DEBORAH EVANS PRICE

NASHVILLE—James Prosser isn't likely to forget his first Country Radio Seminar (CRS). The new artist premiered music from his debut album, "Life Goes On," due April 27, to a packed house at Warner Bros.' show at the Ryman Auditorium. Afterward, WSM Nashville morning man Bill Cody and show producer Ami Harper greeted him with a birthday cake and a commemorative Ryman poster.

"The band played 'Happy Birthday,' and everybody sang," says



PROSSER

Prosser. "I had tears in my eyes. It was great."

His memorable CRS experience is the latest page in a Cinderella story that began when his fiancée sent a tape to Warner Bros. in February 1994. The Mound Valley, Kan., native had been performing nightly at the Pine Mountain Jamboree in Eureka Springs, Ark., when he met his future wife, Mindee, whose parents established the Jamboree 25 years ago.

Much to his surprise, Prosser got a call from Warner Bros. Records expressing interest in him. He first thought it was a prank, as getting signed by mailing in a tape is pretty much unheard-of these days.

"We have the dubious distinction, I

think, of being the only label in town that listens to every new artist package that comes in the door," says Warner VP of A&R Paige Levy. "That wonderful job falls to our A&R assistants. Fourteen years ago I was the A&R assistant who heard the tape from four girls from north Georgia and thought it was cool, went to see them, and eventually signed them. We had a great run with them in the '80s," she says of the Forester Sisters.

"Three years ago Lisa Bradley was the A&R assistant who sat outside my door and drove me crazy listening to all these awful tapes. In one of our weekly meetings she said, 'You guys, I actually heard something I like.'"

Bradley played Prosser's tape, and the room was in agreement that she had found a keeper. "We all agreed it was an incredible voice," Levy recalls. "And it was genuine. He didn't sound like anybody else."

Levy says Prosser also filled a void

at Warner. "In looking at our roster, we really didn't have a traditional act," she says. "He was obviously much more traditional than the contemporary-sounding artists we were working with at the time."

Doug Grau, then A&R director, went to see Prosser, returned with a glowing review, and spent a year in development with him. Eighteen months ago, Prosser began recording with producers Mark Bright and Kyle Lehning. Prosser says he used to emulate other artists at the tourist-oriented Jamboree show, but experimenting with different styles showed him that traditional music was his obvious direction. "It's not a real honky-tonk album," he says. "In a nutshell, it's just me growing up. It's the way everybody has grown up in small towns."

Prosser says the first single, "Life Goes On," holds special significance to him because, even though he

didn't write it, much of his life is reflected in it. "I'm really proud of this single," he says. "When I heard the song, it took me back to when I was a kid."

WSM's Cody predicts a bright future for Prosser. "When he opens his mouth and starts to sing, he answers all questions about his ability," says Cody. "And there's a refreshing, traditional country side to him. He has that kind of George Strait 'av shucks' quality. He has that genuineness and warmth."

Warner Bros. senior VP Bob Saporiti agrees. "He reminds me a lot of when I first met Randy Travis," says Saporiti. "He's got that quality of just a pure country singer. What appeals to me about him is [that] he is so pure in his personality."

Saporiti says a simple campaign for Prosser is planned. "We'll just be straight-ahead and keep putting rec- (Continued on page 51)

Great Divide Is Talking About 'Revolutions' On Atlantic Set

BY JIM BESSMAN

NASHVILLE—The Great Divide's first Atlantic album, "Break In The Storm," was a rerelease of the Oklahoma country group's second indie recording, which had done so well at the grass-roots level that Atlantic was inspired to pick it up. The new follow-up, "Revolutions," which Atlantic issues April 20, has the benefits of big-label production values and marketing commitment.

"We actually had a budget this time!" says Mike McClure, Great Divide's lead vocalist, guitarist, and chief songwriter. "We went down to Willie Nelson's studio in Austin [Texas] and cut it, and it sounds very different than what's coming out of Nashville."

"Revolutions," in fact, effectively "defines our sound," notes McClure of the disc, which features guest appearances by Nelson's sister, the pianist Bobbie Nelson; Austin Lounge Lizards string player Richard Bowden; Texas songwriter/vocalist Ray Wylie Hubbard; and steel player Lloyd Maines, who produced the set



THE GREAT DIVIDE

and the group's indie recordings.

"We started out on the college circuit," continues McClure, "playing rock'n'roll with a little bite to it—like John Mellencamp or Steve Earle—and old country music like Willie and Merle Haggard. Where that music meets is where we stand—which is why we picked the name: We played all kinds of music, from the Doors to Bob Wills, and 11 points in between. So our band stands right in the middle somewhere. It's edgier than what's considered mainstream country, but we're finding on the road that a lot of people are screaming for a new sound, and we hope this album stands up to the plate."

Hailing from Stillwater, Okla., the (Continued on page 51)

Bill Anderson Experiences Writing Rebound On The Charts; Radio Attendance Up At CRS

CHECKING IN WITH: Bill Anderson has now been on the country charts as a songwriter for 41 years and seems to be getting better with time. This issue, three



ANDERSON

of his co-written songs are on Hot Country Singles & Tracks: Mark Wills' "Wish You Were Here" (No. 10), Steve Wariner's "Two Teardrops" (No. 25), and Jon Randall's "Cold Coffee Morning" (No. 78). "Wish You Were Here" is also on The Billboard Hot 100.

So, how does he do it? "I've still got the fire in my belly," Anderson tells Nashville Scene. "Add a few years'

experience to that, and I guess that's it."

Anderson says that there was a period when he wasn't sure he'd continue to work in country. "I quit writing for a while in the '80s. I got very confused about the music," he says. "The music took on a pop flavor, and I wasn't sure that I was welcome anymore. I remember in '82 pitching

a song to a producer I knew. I said, 'I've got a great song to pitch to female artists.' And the producer said, 'Who do you want me to pitch it to? Kitty Wells?' I said, 'Pitch it to nobody,' and I walked out."

What woke him up, he says, was when Warner recorded Anderson's "The Tips Of My Fingers" in 1992. "That hit me on the head and told me to wise up. Then," he says, "starting all over again was one of the hardest things I ever did. Everybody I knew in the business was gone. I had to go out and start knocking on doors again."

Anderson says that, at least in terms of songs, country is as good today as he remembers it ever being. "What bothers me though," he says, "is that I'll go out and buy a country CD and take it home and listen to it. Of the 11 songs on there, eight of them may be really, really good songs. Then, the other three songs are the ones that you hear on the radio. There are some great songs being written. As an industry, we're underesti-

ating the intelligence of our audience. We're feeding them candy, and we don't have to."

ON THE ROW: The 30th annual Country Radio Seminar (CRS) drew 2,180 registrants to town. That figure is down 6% from last year, but overall radio registration was up 1%.

At CRS, Reba McEntire received the Country Radio Broadcasters' (CRB) Artist Humanitarian of the Year Award.

New CRB board members are Sony Music Nashville senior VP of country promotion Jack Lameier, MCA Nashville VP of national promotion David Haley,

KCYY San Antonio PD R.J. Curtis, and WOW Omaha, Neb., VP/GM Ken Fearnow. Westwood One president of programming Ed Salamon was re-elected president; Reprise senior VP/GM Bill Mayne is VP; AMFM VP of programming, music, and entertainment Gary Krantz is secretary; and Ariston-

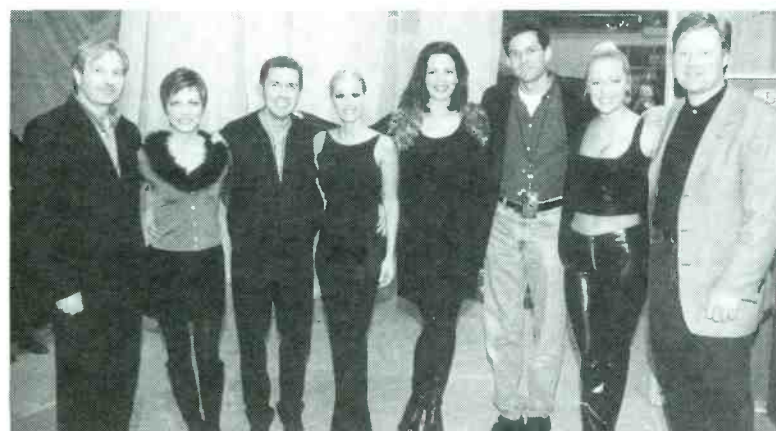


Media president Jeff Walker is treasurer.

PEOPLE: Kix Brooks will chair the advisory board for Hands Across the Row. The Country Music Hall of Fame pilot educational program, which has received a \$10,000 grant from the Chet Atkins Music Education Fund, will connect the Nashville music community with area public schools. Pilot programs this spring will involve students in music lesson plans and in performing and recording under the tutelage of Music Row professionals... The Nitty Gritty Dirt Band's "Bang Bang Bang" DreamWorks Nashville album has been moved to a May 4 release... Paul Williams, Graham Nash, and Peter Yarrow will headline Tin Pan South's Legendary Songwriters Acoustic Concert April 13 at the Ryman Auditorium. The show is the featured event of the Tin Pan South Festival, held April 12-17 at various venues here.



by Chet Flippo



Girls On CMT. BNA and RCA artists teamed up for a live "Girls Night Out" show on CMT on March 3. Shown, from left, are RCA Label Group (RLG) senior VP/GM Butch Waugh, Martina McBride, RLG chairman Joe Galante, Lorrie Morgan, Sara Evans, BMG Entertainment president/CEO Strauss Zelnick, Mindy McReady, and BMG Entertainment Worldwide marketing senior VP Kevin Conroy.

Jo Dee Messina

Makes History!

Whatta Girl...

Whatta Year...

3 ACADEMY of COUNTRY
MUSIC NOMINATIONS

Album of the Year
Female Vocalist
Top New Female Vocalist

THE FIRST WOMAN to
HAVE 3 CONSECUTIVE
MULTIPLE WEEK #1s

"Bye Bye" 2 weeks
"I'm Alright" 3 weeks
"Stand Beside Me" 3 weeks

THE ONLY ARTIST with
2 of 1998'S TOP 5 SONGS

"Bye Bye" #2
"I'm Alright" #4

SET & TIED THE
RECORD for LONGEST
TOP 30 RUN

"Bye Bye" & "I'm Alright"
35 weeks

ONE of ONLY FOUR
GOLD SINGLES IN 1998

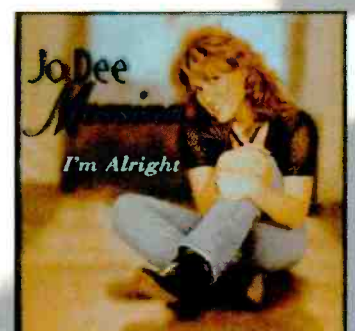
"I'm Alright" nearing platinum

See Her On the TV... "The Tonight Show" 3/11, CMT March Artist of the Month,

"Nash Bridges" 4/30, "Donnie & Marie" 5/3, "CBS This Morning" 5/5, performing on the ACM Awards!

On the Cover... Country Weekly 3/16 and Music City News (April)

On the Road... George Strait Festival Stadium Tour



RMF
REFUGEE MANAGEMENT INTERNATIONAL

CURB
RECORDS

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	71	SHANIA TWAIN ▲ ⁸ MERCURY 536003 (10.98 EQ/17.98) 24 weeks at No. 1	COME ON OVER	1
2	3	1	59	DIXIE CHICKS ▲ ⁴ MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	1
3	2	—	2	GEORGE STRAIT MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
4	4	3	17	GARTH BROOKS ▲ ¹² CAPITOL 97424 (10.98/26.98)	DOUBLE LIVE	1
▶ GREATEST GAINER ◀						
5	9	9	18	SOUNDTRACK ▲ ⁵⁵⁰ MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
6	5	—	2	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
7	8	6	47	FAITH HILL ▲ ² WARNER BROS. 46790 (10.98/16.98)	FAITH	2
8	7	4	5	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	4
9	6	5	3	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	5
10	11	8	52	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
11	10	—	2	SAWYER BROWN CURB 77902 (10.98/16.98)	DRIVE ME WILD	10
12	20	14	93	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	1
13	15	11	43	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
14	14	12	20	SARA EVANS RCA 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	11
15	16	17	45	MARK WILLS ● MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	8
16	13	7	31	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
17	12	10	5	MARK CHESNUTT DECCA 70035/MCA NASHVILLE (10.98/16.98)	I DON'T WANT TO MISS A THING	6
18	21	13	81	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
19	18	15	29	ALABAMA ▲ ² RCA 67633/RLG (10.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
20	17	16	33	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
21	22	18	78	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
22	19	—	2	STEVE EARLE AND THE DEL MCCOURY BAND E-SQUARED 1064 (10.98/16.98)	THE MOUNTAIN	19
23	26	23	25	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
24	23	20	28	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
25	24	19	31	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	16
26	25	21	21	TOBY KEITH ● MERCURY 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	5
27	28	26	23	AARON TIPPIN LYRIC STREET 65003/HOLLYWOOD (10.98/16.98)	WHAT THIS COUNTRY NEEDS	26
28	29	24	7	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 5	13
29	27	22	41	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
30	34	—	2	SARA EVANS/MARTINA MCBRIDE/MINDY MCCREARY/LORRIE MORGAN BNA 67791/RLG (10.98/16.98)	CMT ALL ACCESS — GIRLS NIGHT OUT	30
31	33	—	2	KELLY WILLIS RYKODISC 10458 (6.98/11.98) HS	WHAT I DESERVE	31
32	31	25	81	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
33	32	28	21	DEANA CARTER ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
34	30	27	45	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
35	38	32	43	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
36	39	38	40	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
37	37	34	79	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1

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	36	33	45	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
39	45	35	35	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
40	35	31	47	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
41	40	29	68	GARTH BROOKS ▲ ⁹ CAPITOL 56599 (10.98/16.98)	SEVENS	1
42	42	40	19	BILLY RAY CYRUS MERCURY 558347 (10.98 EQ/16.98)	SHOT FULL OF LOVE	32
43	46	37	22	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
44	43	36	41	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
45	47	30	35	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
46	41	41	74	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
47	59	48	5	TIM WILSON CAPITOL 98889 (7.98/16.98) HS	IT'S A SORRY WORLD	44
▶ PACESETTER ◀						
48	72	43	38	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
49	52	50	28	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
50	69	69	7	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
51	44	39	8	NEAL MCCOY ATLANTIC 83170/AG (10.98/16.98)	THE LIFE OF THE PARTY	24
52	54	52	81	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
53	48	45	87	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
54	51	46	71	SAMMY KESHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
55	50	51	45	GARTH BROOKS CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
56	49	53	99	GEORGE STRAIT ▲ ³ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
57	61	58	35	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
58	58	49	47	STEVE WARINER ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
59	62	55	31	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	48
60	55	54	47	ROY D. MERCER VIRGIN 94301 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
61	57	44	17	SOUNDTRACK ● DREAMWORKS 50045/INTERSCOPE (10.98/16.98)	THE PRINCE OF EGYPT—NASHVILLE	8
62	53	47	22	TRAVIS TRITT WARNER BROS. 47097 (10.98/16.98)	NO MORE LOOKING OVER MY SHOULDER	15
63	56	57	73	ROY D. MERCER VIRGIN 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
64	67	56	25	LYLE LOVETT CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	9
65	64	59	47	RANDY TRAVIS DREAMWORKS 50034/INTERSCOPE (10.98/16.98)	YOU AND YOU ALONE	7
66	70	62	43	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
67	65	60	24	BLACKHAWK ARISTA NASHVILLE 18872 (10.98/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT	25
68	60	63	20	T. GRAHAM BROWN INTERSOUND 9346/PLATINUM (10.98/16.98) HS	WINE INTO WATER	47
69	63	61	7	RICKY SKAGGS SKAGGS FAMILY 1001 (9.98/15.98)	ANCIENT TONES	53
70	RE-ENTRY	3	CHAD BROCK WARNER BROS. 47071 (10.98/16.98)	CHAD BROCK	65	
71	74	70	7	MERLE HAGGARD EPIC 69321/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	69
72	RE-ENTRY	27	WILLIE NELSON ISLAND 524548 (10.98 EQ/16.98)	TEATRO	17	
73	71	67	87	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
▶ HOT SHOT DEBUT ◀						
74	NEW ▶	1	1	SOUTH SIXTY FIVE ATLANTIC 83124/AG (10.98/16.98)	SOUTH SIXTY FIVE	74
75	73	74	42	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22

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

Billboard Top Country Catalog Albums

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

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 53 weeks at No. 1	THE WOMAN IN ME	214
2	2	GARTH BROOKS ▲ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	186
3	3	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	177
4	4	HANK WILLIAMS, JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	249
5	5	SHANIA TWAIN ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	124
6	7	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	259
7	10	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	625
8	9	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	175
9	11	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	217
10	16	DEANA CARTER ▲ ⁴ CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	132
11	15	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	236
12	18	ROY D. MERCER VIRGIN 54781 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	97
13	8	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	239

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	6	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	74
15	—	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	69
16	22	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	390
17	17	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	334
18	13	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	155
19	14	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	479
20	12	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	140
21	—	PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	14
22	23	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	570
23	—	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	144
24	19	ROY D. MERCER VIRGIN 54782 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 2	92
25	25	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	218

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.

COUNTRY CORNER



by Wade Jessen

THAT'S COUNTRY: Up 204 plays, Kenny Chesney's "How Forever Feels" (BNA) rises 2-1 on Hot Country Singles & Tracks, his second chart-topper. Chesney peaked at No. 1 with "She's Got It All" in the Aug. 30, 1997, issue.

"How Forever Feels" is heard on each of our 162 monitored stations, and the airplay leaders this issue include WGRL Indianapolis, with 61 spins, and KIKK Houston, with 56, while WSTH Columbus, Ga., finishes with 55.

Meanwhile, Chesney's song dips 1-3 on Top Country Singles Sales following a two-week reign, giving the green light to the Wilkinsons' "Fly (The Angel Song)" (Giant), which moves up 2-1. So far, the Canadian family trio has performed exceptionally well on the sales list with its first two titles. The group's debut disc, "26 Cents," peaked at No. 2 on Top Country Singles Sales in the Oct. 10, 1998, issue.

On Hot Country Singles & Tracks, "Boy Oh Boy" bows at No. 72 with 64 plays, and airplay is detected at 33 stations.

HILLBILLY HEART: Up an astonishing 1,490 spins with new airplay detected at 71 stations, Tim McGraw's "Please Remember Me" (Curb) swipes the issue's biggest increase and the most new stations on Hot Country Singles & Tracks, where it rockets 51-27. The song is playing on 119 country stations, including heavy airplay (more than 35 plays) at KIKF Anaheim, Calif., KKAT Salt Lake City, and KUPL Portland, Ore.

"Please Remember Me," written and previously recorded by Rodney Crowell, is the first single from McGraw's forthcoming "A Place In The Sun," due in stores May 4. Crowell's version of the song rose to No. 69 in the June 3, 1995, Billboard.

PEACE IN THE VALLEY: Greatest Gainer honors on Top Country Albums are handed to "Touched By An Angel: The Album" (550 Music/Epic), which gains more than 7,000 units and rises 9-5.

Watch for another increase next issue following a March 15 performance of "Somebody's Out There Watching" by the Kinleys on "Donny & Marie." That track is the lead single from the multi-artist set that includes songs by Amanda Marshall, Deana Carter, and Wynonna.

On The Billboard 200, "Touched By An Angel: The Album" rises 91-75. Meanwhile, the country list's Pacesetter roses go to "The Best Of John Denver" (Madacy) for a 65% hike.

DON'T STOP THE MUSIC: As country legend George Jones remains in critical but stable condition at Vanderbilt University's medical center following a near-fatal car wreck March 6 near Nashville, many country stations have aired Jones' 1980 classic "He Stopped Loving Her Today." According to Broadcast Data Systems, for the seven-day period prior to the mishap, 40 of our monitored stations aired the song, which is widely considered to be the genre's most important. From March 7-13, the song picked up airplay at 69 stations. On Top Country Albums, Jones' "16 Biggest Hits" (Epic) scans 2,500 units, up 1,000 (69-50).

GREAT DIVIDE IS TALKING ABOUT 'REVOLUTIONS' ON ATLANTIC SET

(Continued from page 48)

Great Divide has been whole since 1992, when McClure teamed with rodeo-riding musicians Kelley Green, who plays bass, and brothers Scotte and J.J. Lester, guitarist/vocalist and drummer, respectively. Together, they helped pioneer the lyric-driven "red dirt sound" of Stillwater/Oklahoma City, which has been linked to the Austin-centered "outlaw" movement of the '70s, but with a more rock and pop bent.

"We're going more for a high-energy sound, with more attention on lyrics," continues McClure, whose songs are published by the group's

BMI-affiliated Cowboys and Sailors publishing company. One new album track, "College Days," for instance, is "an anthem to what life's like in college—hanging out indoors and eating ramen noodles—five for a dollar! Nothing is contrived about this band; all the songs are from personal experience, about our lives growing up in the Midwest. Maybe that's why we're so strong there."

Having played together for more than six years, the Great Divide has built its fan base town by town, mainly in the Midwest. Atlantic sales and marketing VP Bob Heatherly says

that the label will now "take a page out of Robert Earl Keen's book" in generating awareness of the group at the grass-roots level.

Heatherly notes that Keen, like the Great Divide, is "a bit left-of-center" for country radio perhaps, but with a big college following, and was thereby able to sell product via a heavy retail push, particularly at colleges in his Southwestern market strongholds.

"Normally in country, the racks are the first to get the sales," Heatherly continues, "but a band like this appeals to the college market. They've done [National Assn. of College Activities] conventions, and we've experienced sales at Hastings and Tower and stores like that [in college markets]. We'll set up positioning and awareness campaigns as airplay and CMT play develops [for the just-shipped first single "San Isabella"] and basically continue with college shows and club dates after they play the 'New Faces' show at [Country Radio Seminar]."

One key market will be Lincoln, Neb., a Midwestern college town where radio and sales success for the indie pressing of "Break In The Storm" initially piqued Atlantic's interest. Two performances are scheduled in Lincoln for the Agency for the Performing Arts-booked, Pacific Music-managed band, one set for two days after "Revolutions" street date.

Heatherly considers "San Isabella" to be "very radio-friendly," and Dave Steele, PD at WBYT South Bend, Ind., concurs. "There's no testing period for these guys anymore," says Steele, who jumped on "Break In The Storm" two years ago when he was stationed in Lincoln. "This is a groundbreaking album for them, with a lot more depth musically. With dobro and steel guitar instrumentation, it's not as rocky as the last one and more palatable for country stations—without losing their edge."

Steele adds, "The Great Divide now looks to Atlantic to drive it into new markets in its 150-dates-yearly tour schedule. They're one of the most underrated new bands to come out of Nashville—an enormous act waiting to happen."

JAMES PROSSER

(Continued from page 48)

ords out until one of them catches on," he says. "Traditional country music always comes back. When times start getting rough, it's usually what saves our industry. I think we're about to have a revival of real country music, and I think James is going to be one of the leaders."

Saporiti says country music's current sluggishness is partly due to labels pushing lackluster talent via glitzy showcases and promotions. "There's no substance. It's all sizzle. There's no steak," he says. "James is the steak."

Saporiti champions the simple approach. "We went out with Chad

Brock with nothing," he says. "We just went out with a record. We had no setup. He didn't even go to a radio station, and we are now the first [record label this year] to go top 10 with a new record by a new act."

Saporiti calls for an end to artist hype. "I think those days are over of hyping stuff," he says. "People see right through that. I think people need to get the records and listen to them. That's my only appeal to radio—listen to the music."

Prosser is negotiating management, booking, and publishing contracts. He continues to perform at the Pine Mountain Jamboree.



Grandpa's Gift. Grandpa Jones' widow, Ramona Jones, recently donated the late entertainer's entire stage costume to the Country Music Hall of Fame and Museum. Shown at the ceremony, from left, are Chet Atkins, Hall of Fame director Kyle Young, and Jones' brother Dr. Eugene Jones.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
73 AMONG THE MISSING (Among The Missing, SESAC)	65 GOOD IDEA TOMORROW (BMG Songs, ASCAP)
18 ANYONE ELSE (PolyGram International, ASCAP/St. Julien, ASCAP) HL	19 HANDS OF A WORKING MAN (Warner-Tamerlane, BMI/Sugar Bend, BMI) WBM
63 BABY AIN'T ROCKING ME RIGHT (Glitterfish, BMI/Music Corp. Of America, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM	69 HAPPY EVER AFTER (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP) HL
67 BARLIGHT (Warner-Tamerlane, BMI) WBM	58 HELLO L.O.V.E. (Windswept Pacific, BMI/My Life's Work, BMI/Irving, BMI)
75 BEHIND CLOSED DOORS (Warner House of Music, BMI) WBM	26 HILLBILLY SHOES (Sixteen Stars, BMI) HL
32 BETTER MAN (Sony/ATV Tree, BMI/Gary Nicholson, ASCAP/MRBI, ASCAP) HL	21 HOLD ON TO ME (Reynolds, BMI/Bayou Boy, BMI) HL
72 BOY OH BOY (Golden Phoenix, SOCAN/Kiyasongs, SOCAN/Amandasongs, SOCAN/Chunk-It, ASCAP)	60 HORSE TO MEXICO (Mike Curb, BMI/Rose Blue, BMI/Millhouse, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM
3 BUSY MAN (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Tenor Up, BMI) HL/WBM	1 HOW FOREVER FEELS (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
22 CAN'T GET ENOUGH (Reynolds, BMI/Kentucky Girl, BMI/Bayou Boy, BMI/Careers-BMG, BMI/A Hard Day's Write, BMI) HL	8 I CAN'T GET OVER YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
28 DON'T COME CRYING TO ME (Viny Mae, BMI/English-town, BMI) WBM	9 I DON'T WANT TO MISS A THING (Realsongs, ASCAP) WBM
16 DRIVE ME WILD (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Cal IV, ASCAP/Cooler Moe, ASCAP)	50 IF A MAN ANSWERS (Songs Of PolyGram Int'l, BMI/Tokeo Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL
20 EVERYTIME I CRY (BMG, ASCAP/Sierra Home, ASCAP/Warner-Tamerlane, BMI) HL/WBM	74 I KNOW HOW THE RIVER FEELS (Famous, ASCAP/Island Bound, ASCAP/Powers That Be, ASCAP)
70 FAITH OF THE HEART (Realsongs, ASCAP/MCA, ASCAP) HL/WBM	5 I'LL THINK OF A REASON LATER (Hamstein Cumberland, BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM
71 FREE ME (Rick Hall, ASCAP) WBM	23 I'M LEAVING (O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/MCA, ASCAP) HL
14 GONE CRAZY (WB, ASCAP/Tea Haw, ASCAP) WBM	

53 IT'S ABOUT TIME (MCA, ASCAP/Soda Creek, ASCAP/Careers-BMG, BMI/Music Hill, BMI) HL	7 TAMELIER (Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
56 IT'S YOUR SONG (Goody, BMI/Pan For Gold, BMI/Copyright Management, BMI) CLM/WBM	11 NO PLACE THAT FAR (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM
39 I WAS (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL	51 ONE HONEST HEART (Starstruck Angel, BMI/Malloy's Toys, BMI/Dixie Stars, ASCAP/Zomba, ASCAP/Swear By The Music, ASCAP)
40 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	7 ORDINARY LIFE (Magnolia Hill, ASCAP)
15 KEEPIN' UP (Maypop, BMI/Wildcountry, BMI/Route Six, BMI) WBM	27 PLEASE REMEMBER ME (Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Irving, BMI)
59 LET'S START LIVIN' (Dreaming In Public, SOCAN/South Beach, ASCAP)	6 POWERFUL THING (Mighty Nice, BMI/Andersongs, BMI/MCA, ASCAP/Fire Feather, ASCAP) HL
61 LIFE GOES ON (Island Bound, ASCAP/Famous, ASCAP) HL	68 SATURDAY NIGHT (Wacissa River, BMI/Irving, BMI/Missy, BMI) WBM
44 LITTLE GOOD-BYES (Without Anna, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Colonel Rebel, ASCAP/Kentucky Thunder, ASCAP/CG, ASCAP/Sony/ATV Tree, BMI/Kent Breen, BMI) HL	43 SAY ANYTHING (Mike Curb, BMI/CurbSongs, ASCAP) WBM
17 LOVE AIN'T LIKE THAT (LaLuna, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL	35 SHE'S ALWAYS RIGHT (Sony/ATV Tree, BMI/Suffer In Silence, BMI/Careers-BMG, BMI/Music Hill, BMI/Hope-N-Cal, BMI/Fire Cowboys, BMI/Cal IV, BMI) HL
36 MAN! I FEEL LIKE A WOMAN! (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM	64 SINGLE WHITE FEMALE (Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM
34 MAYBE NOT TONIGHT (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/If Dreams Had Wings, BMI)	57 SLAVE TO THE HABIT (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Tokeo Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL
4 MEANWHILE (J. Fred Knobloch, ASCAP/Waysong, ASCAP/Lebrun, ASCAP/Ingram, ASCAP)	54 SOMETHIN' 'BOUT A SUNDAY (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM
45 A NIGHT TO REMEMBER (Curb, ASCAP/Kinetic Diamond II, ASCAP/Rob 'N Riley, ASCAP/Song Of Peer, ASCAP/Grammy, ASCAP) HL/WBM	13 STAND BESIDE ME (Hamstein Cumberland, BMI) WBM
66 NO EASY GOODBYE (Mike Curb, BMI/That's A Smash, BMI/Sounds Of Boudreaux, BMI) WBM	38 STRANGER IN MY MIRROR (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM
52 NO MORE LOOKING OVER MY SHOULDER (Warner-	62 SUNDOWN + MOOSE, SOCAN)
	30 THAT DON'T IMPRESS ME MUCH (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
	25 TWO TEARDROPS (Mr. Bubba, BMI/Sony/ATV Tree,

BMI/Steve Wariner, BMI) HL/WBM
12 UNBELIEVABLE (Mighty Nice, BMI/Al Andersongs, BMI/Windswept Pacific, BMI/My Life's Work, BMI) HL/WBM
46 WHAT ABOUT YOU (WB, ASCAP/Platinum Plow, ASCAP/Songs Of PolyGram Int'l, BMI/Tony Tolver, BMI) HL/WBM
37 WHATEVER YOU SAY (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI/Music Hill, BMI) WBM
41 WHAT'S THE MATTER WITH YOU BABY (Almo, ASCAP) WBM
48 WHEN MAMA AIN'T HAPPY (EMI Blackwood, BMI/Ty Land, BMI/Careers-BMG, BMI/Sontanner, BMI/Quantum, BMI) HL
49 WHO NEEDS PICTURES (EMI April, ASCAP/Plaid Paisley, ASCAP/Catle Call, ASCAP/Sea Gayle, ASCAP) HL
10 WISH YOU WERE HERE (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mc Bubba, BMI/Belton Uncle, BMI) HL/WBM
31 WITH YOU (WB, ASCAP/Dreamin' Upstream, ASCAP/Big Red Tractor, ASCAP) WBM
55 WRITE THIS DOWN (Neon Sky, ASCAP/Irving, BMI/Cotler Bay, BMI) WBM
42 WRONG NIGHT (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM
29 YOU DON'T NEED ME NOW (Blackened, BMI) WBM
33 YOUR OWN LITTLE CORNER OF MY HEART (EMI April, ASCAP/Waltz Time, ASCAP/Rick Hall, ASCAP) HL/WBM
47 YOU STILL SHAKE ME (EMI Blackwood, BMI/Song Island, BMI/Mission Valley, ASCAP) HL
2 YOU WERE MINE (Woolly Puddin', BMI/Bug, BMI) HL
24 YOU WON'T EVER BE LONELY (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL

Billboard HOT COUNTRY SINGLES & TRACKS

MARCH 27, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1		
1	2	5	16	HOW FOREVER FEELS B.CANNON,N.WILSON (W.MOBLEY,T.MULLINS)	◆ KENNY CHESNEY (C) (D) (V) BNA 65666	1
2	1	1	16	YOU WERE MINE P.WORLEY,B.CHANCEY (E.ERWIN,M.SEIDEL)	◆ DIXIE CHICKS MONUMENT ALBUM CUT	1
3	3	3	22	BUSY MAN J.KELTON,K.STEGALL (B.REGAN,G.TEREN)	◆ BILLY RAY CYRUS (V) MERCURY 566582	3
4	5	8	12	MEANWHILE T.BROWN,G.STRAIT (J.F.KNOBLOCH,W.HOLYFIELD)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72084	4
5	8	11	14	I'LL THINK OF A REASON LATER M.WRIGHT (T.MARTIN,T.NICHOLS)	LEE ANN WOMACK (V) DECCA 72076/MCA NASHVILLE	5
6	7	9	18	POWERFUL THING T.BROWN,T.YEARWOOD (A.ANDERSON,S.VAUGHN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72082	6
7	11	13	21	ORDINARY LIFE N.WILSON,B.CANNON (B.BAKER,C.HARRINGTON)	◆ CHAD BROCK (C) (D) (V) WARNER BROS. 17136	7
8	9	12	11	I CAN'T GET OVER YOU D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13152	8
9	4	2	19	I DON'T WANT TO MISS A THING M.WRIGHT (D.WARREN)	MARK CHESNUTT (C) (D) (V) DECCA 72078/MCA NASHVILLE	1
10	13	16	10	WISH YOU WERE HERE C.CHAMBERLAIN (S.EWING,B.ANDERSON,D.MOORE)	MARK WILLIS (V) MERCURY 566764	10
11	6	4	26	NO PLACE THAT FAR N.WILSON,B.CANNON (S.EVANS,T.SHAPIRO,T.MARTIN)	◆ SARA EVANS (C) (D) (V) RCA 65584	1
12	10	6	22	UNBELIEVABLE M.D.CLUTE,DIAMOND RIO (A.ANDERSON,J.STEELE)	◆ DIAMOND RIO (V) ARISTA NASHVILLE 13138	2
13	12	10	25	STAND BESIDE ME B.GALLIMORE,T.MCGRAW (S.A.DAVIS)	◆ JO DEE MESSINA CURB ALBUM CUT	1
14	16	18	8	GONE CRAZY K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13155	14
15	14	14	17	KEEPIN' UP D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER,R.ROGERS)	ALABAMA RCA ALBUM CUT	14
16	17	20	20	DRIVE ME WILD M.A.MILLER,M.MCANALLY (M.A.MILLER,G.HUBBARD,M.LAWLER)	◆ SAWYER BROWN (C) (D) (V) CURB 73075	16
17	18	17	11	LOVE AIN'T LIKE THAT B.GALLIMORE,F.HILL (T.GAETANO,A.J.MASTERS)	FAITH HILL WARNER BROS. ALBUM CUT	17
18	19	22	9	ANYONE ELSE P.WORLEY,B.J.WALKER, JR., C.RAYE (R.FOSTER)	◆ COLLIN RAYE EPIC ALBUM CUT	18
19	21	24	14	HANDS OF A WORKING MAN B.GALLIMORE (D.V.WILLIAMS,JIM COLLINS)	◆ TY HERNDON EPIC ALBUM CUT	19
20	23	29	8	EVERYTIME I CRY K.STEGALL (B.REGAN,K.STALEY)	◆ TERRI CLARK (V) MERCURY 566848	20
21	15	7	25	HOLD ON TO ME C.PETOCZ,J.M.MONTGOMERY (B.DALY,W.RAMBEAUX)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84197	4
22	22	27	11	CAN'T GET ENOUGH E.GORDY, JR. (B.DALY,W.RAMBEAUX,K.BLAZY)	◆ PATTY LOVELESS EPIC ALBUM CUT	22
23	26	26	9	I'M LEAVING P.MCMAKIN,A.TIPPIN (A.BARKER,R.HARBIN,L.D.LEWIS)	AARON TIPPIN LYRIC STREET ALBUM CUT	23
24	24	28	16	YOU WON'T EVER BE LONELY D.MALLOY,J.G.SMITH (A.GRIGGS,B.JONES)	◆ ANDY GRIGGS (C) (D) RCA 65646	24
25	30	35	6	TWO TEARDROPS S.WARINER (B.ANDERSON,S.WARINER)	◆ STEVE WARINER CAPITOL ALBUM CUT	25
26	28	31	7	HILLBILLY SHOES J.SCAIFE (M.GEIGER,W.MULLIS,B.TAYLOR)	◆ MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79115	26
27	51	—	2	PLEASE REMEMBER ME B.GALLIMORE,J.STROUD,T.MCGRAW (R.CROWELL,W.JENNINGS)	◆ TIM MCGRAW CURB ALBUM CUT	27
28	29	30	10	DON'T COME CRYING TO ME T.BROWN (V.GILL,R.NIELSEN)	VINCE GILL (V) MCA NASHVILLE 72085	28
29	31	34	9	YOU DON'T NEED ME NOW C.BLACK,J.STROUD (C.BLACK,S.RUSSELL)	CLINT BLACK RCA ALBUM CUT	29
30	27	15	16	THAT DON'T IMPRESS ME MUCH R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (V) MERCURY 566220	8
31	33	39	9	WITH YOU M.SPIRO (M.HENDRIX,R.L.BRUCE)	◆ LILA MCCANN (C) (D) ASYLUM 64052	31
32	32	36	11	BETTER MAN C.FARRER (B.WARREN,B.WARREN,G.NICHOLSON)	◆ THE WARREN BROTHERS (C) (D) (V) BNA 65670	32
33	34	38	8	YOUR OWN LITTLE CORNER OF MY HEART M.BRIGHT,T.DUBOIS (W.ALDRIE,B.CRISLER)	BLACKHAWK (V) ARISTA NASHVILLE 13158	33
34	35	41	5	MAYBE NOT TONIGHT K.STEGALL (K.STEGALL,D.HILL)	◆ SAMMY KERSHAW & LORRIE MORGAN BNA/MERCURY ALBUM CUT	34
35	38	46	6	SHE'S ALWAYS RIGHT D.JOHNSON,C.WALKER (P.BARNHART,E.HILL,R.MCDONALD)	CLAY WALKER GIANT ALBUM CUT/REPRISE	35
36	48	53	4	MAN! I FEEL LIKE A WOMAN! R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN MERCURY ALBUM CUT	36
37	43	55	4	WHATEVER YOU SAY P.WORLEY,M.MCBRIDE (T.MARTIN,E.HILL)	◆ MARTINA MCBRIDE (V) RCA 65730	37
38	46	48	4	STRANGER IN MY MIRROR J.STROUD,B.GALLIMORE,R.TRAVIS (S.EWING,K.WILLIAMS)	RANDY TRAVIS DREAMWORKS ALBUM CUT	38
39	40	45	7	I WAS K.LEHNING (C.BLACK,P.VASSAR)	◆ NEAL MCCOY (C) (D) (V) ATLANTIC 84456	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
40	42	47	8	I WILL BE THERE FOR YOU B.GALLIMORE (R.BOWLES,J.LEO,T.SHAPIRO)	◆ JESSICA ANDREWS (C) (D) (V) DREAMWORKS 59021	40
41	45	43	11	WHAT'S THE MATTER WITH YOU BABY R.CROWELL (B.N.CHAPMAN,A.ROBOFF)	◆ CLAUDIA CHURCH (C) (D) (V) REPRISE 17112	41
42	36	33	20	WRONG NIGHT D.MALLOY,R.MCINTIRE (J.LEO,R.BOWLES)	REBA (V) MCA NASHVILLE 72075	6
43	41	42	10	SAY ANYTHING R.HERRING,M.BRIGHT (S.MCANALLY,R.HERRING)	◆ SHANE MCANALLY MCG/CURB ALBUM CUT/CURB	41
44	49	49	5	LITTLE GOOD-BYES D.HUFF (K.OSBORN,J.DEERE,K.GREENBERG)	◆ SHEDAISSY LYRIC STREET ALBUM CUT	44
45	52	59	3	A NIGHT TO REMEMBER D.COOK,L.WILSON (M.T.BARNES,T.W.HALE)	JOE DIFFIE EPIC ALBUM CUT	45
46	50	50	6	WHAT ABOUT YOU T.MCGRAW,B.GALLIMORE,J.STROUD (T.MULLINS,T.TOLIVER)	◆ SONS OF THE DESERT (C) (D) EPIC 79116	46
47	37	37	10	YOU STILL SHAKE ME D.CARTER,C.FARREN (L.SATCHER,T.ROUILLIER)	◆ DEANA CARTER CAPITOL ALBUM CUT	36
48	39	32	15	WHEN MAMA AIN'T HAPPY T.BROWN (R.GILES,G.GODARD,T.NICHOLS)	TRACY BYRD (C) (D) (V) MCA NASHVILLE 72083	31
49	53	54	7	WHO NEEDS PICTURES F.ROGERS (B.PAISLEY,C.DUBOIS,F.ROGERS)	◆ BRAD PAISLEY (C) (D) (V) ARISTA NASHVILLE 13156	49
50	47	44	6	IF A MAN ANSWERS J.STROUD,T.KEITH (T.KEITH,C.CANNON)	TOBY KEITH (V) MERCURY 566912	44
51	65	—	2	ONE HONEST HEART D.MALLOY,R.MCINTIRE (D.MALLOY,F.J.MYERS,G.BAKER)	REBA (V) MCA NASHVILLE 72094	51
52	44	40	13	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
53	56	63	4	IT'S ABOUT TIME S.HENDRICKS,T.BRUCE (M.D.SANDERS,E.HILL)	◆ JULIE REEVES VIRGIN ALBUM CUT	53
54	58	64	3	SOMETHIN' 'BOUT A SUNDAY R.E.ORRALL,J.LEO (C.WISEMAN,T.NICHOLS)	MICHAEL PETERSON (C) (D) (V) REPRISE 16995	54
55	55	57	3	WRITE THIS DOWN T.BROWN,G.STRAIT (D.HUNT,K.M.ROBBINS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	55
56	54	51	20	IT'S YOUR SONG A.REYNOLDS (B.HILL,P.WOLFE)	◆ GARTH BROOKS CAPITOL ALBUM CUT	9
57	69	—	3	SLAVE TO THE HABIT D.HUFF (KOSTAS,T.KEITH,C.CANNON)	◆ SHANE MINOR MERCURY ALBUM CUT	57
Hot Shot Debut						
58	NEW	—	1	HELLO L.O.V.E. G.FUNDIS (J.STEELE,D.WELLS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	58
59	59	58	7	LET'S START LIVIN' B.HILL (G.GRAND,S.RICE)	GIL GRAND MONUMENT ALBUM CUT	55
60	63	61	9	HORSE TO MEXICO C.HOWARD,A.SMITH (P.SEBERT,J.MCELROY)	TRINI TRIGGS (C) (D) (V) MCG/CURB 73066/CURB	53
61	60	60	5	LIFE GOES ON M.BRIGHT (S.D.JONES)	◆ JAMES PROSSER (C) (D) (V) WARNER BROS. 17111	59
62	68	—	4	SUNDOWN C.YOUNG,B.CHANCEY (G.LIGHTFOOT)	DERYL DODD COLUMBIA PROMO SINGLE	62
63	64	62	3	BABY AIN'T ROCKING ME RIGHT J.CRUTCHFIELD,K.LEHNING (M.NESLER,T.MARTIN)	MARK NESLER ASYLUM ALBUM CUT	62
64	61	66	3	SINGLE WHITE FEMALE T.BROWN,B.CANNON,N.WILSON (S.SMITH,C.D.JOHNSON)	◆ CHELY WRIGHT MCA NASHVILLE ALBUM CUT	61
65	NEW	—	1	GOOD IDEA TOMORROW C.YOUNG,B.CHANCEY (D.DODD)	DERYL DODD COLUMBIA ALBUM CUT	65
66	67	71	4	NO EASY GOODBYE DELIOUS,A.SMITH (J.HOLLAND)	◆ SOUTH SIXTY FIVE (C) (D) (V) ATLANTIC 84457	56
67	70	67	11	BARLIGHT L.MAINES,C.ROBISON (C.ROBISON)	◆ CHARLIE ROBISON (C) (D) LUCKY DOG 79061/COLUMBIA	60
68	62	56	8	SATURDAY NIGHT D.HUFF (C.CANNON,J.STEWART)	LONESTAR (C) (D) BNA 65694	47
69	73	72	5	HAPPY EVER AFTER G.NICHOLSON,T.GRAHAM BROWN (G.NICHOLSON,K.WELCH)	◆ T. GRAHAM BROWN INTERSOUND ALBUM CUT	68
70	57	52	9	FAITH OF THE HEART E.GORDY, JR. (D.WARREN)	◆ SUSAN ASHTON (C) (D) (V) CAPITOL 58757	51
71	66	70	4	FREE ME B.BECKETT (W.ALDRIE)	WAYNE TOUPS BTM ALBUM CUT	66
72	NEW	—	1	BOY OH BOY T.HASELDEN,R.ZAVITSON,D.JOHNSON (S.WILKINSON,A.WILKINSON)	THE WILKINSONS GIANT ALBUM CUT/REPRISE	72
73	NEW	—	1	AMONG THE MISSING G.PACZOSA,P.MCCANN (P.MCCANN)	MICHAEL MCDONALD & KATHY MATTEA (C) (D) BNA 65645	73
74	NEW	—	1	I KNOW HOW THE RIVER FEELS M.D.CLUTE,DIAMOND RIO (S.D.JONES,A.POWERS)	DIAMOND RIO (V) ARISTA NASHVILLE 13153/ARISTA	74
75	RE-ENTRY	—	9	BEHIND CLOSED DOORS J.SLATE,J.DIFFIE (K.O'DELL)	JOE DIFFIE EPIC ALBUM CUT	64

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 27, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	2	3	19	FLY (THE ANGEL SONG) GIANT 17131/WARNER BROS.	THE WILKINSONS
2	3	2	15	I DON'T WANT TO MISS A THING DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
3	1	1	8	HOW FOREVER FEELS BNA 65666/RLG	KENNY CHESNEY
4	9	12	4	WITH YOU ASYLUM 64052/EEG	LILA MCCANN
5	4	4	10	MEANWHILE/YOU HAVEN'T LEFT ME YET MCA NASHVILLE 72084	GEORGE STRAIT
6	5	5	13	SOMEBODY'S OUT THERE WATCHING EPIC 79064/SONY	THE KINLEYS
7	6	6	21	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
8	7	9	8	ORDINARY LIFE WARNER BROS. 17136	CHAD BROCK
9	7	8	6	DRIVE ME WILD CURB 73075	SAWYER BROWN
10	12	15	4	YOU WON'T EVER BE LONELY RCA 65646/RLG	ANDY GRIGGS
11	10	10	5	I WILL BE THERE FOR YOU DREAMWORKS 59021/INTERSCOPE	JESSICA ANDREWS
12	11	7	54	THIS KISS WARNER BROS. 17247	FAITH HILL
13	13	11	26	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	15	14	93	HOW DO I LIVE ▲ ³ CURB 73022	LEANN RIMES
15	25	—	2	HILLBILLY SHOES COLUMBIA 79115/SONY	MONTGOMERY GENTRY
16	14	13	19	NO PLACE THAT FAR RCA 65584/RLG	SARA EVANS
17	16	17	4	AMONG THE MISSING BNA 65645/RLG	MICHAEL MCDONALD & KATHY MATTEA
18	17	16	55	I'M ALRIGHT/BYE BYE ● CURB 73034	JO DEE MESSINA
19	18	18	27	SOMEONE YOU USED TO KNOW EPIC 79011/SONY	COLLIN RAYE
20	RE-ENTRY	—	13	HORSE TO MEXICO/STRAIGHT TEQUILA CURB 73066	TRINI TRIGGS
21	19	19	8	NO MORE LOOKING OVER MY SHOULDER WARNER BROS. 17108	TRAVIS TRITT
22	NEW	—	1	WHAT'S THE MATTER WITH YOU BABY WARNER BROS. 17112	CLAUDIA CHURCH
23	20	22	19	ROCKY TOP '96 DECCA 55274/MCA NASHVILLE	THE OSBORNE BROTHERS
24	RE-ENTRY	—	48	COMMITMENT ● CURB 73055	LEANN RIMES
25	23	21	23	THERE YOU HAVE IT ARISTA NASHVILLE 13134	BLACKHAWK

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.



by Lisa Collins

MAKING THE GRADE: Helen Baylor says that coming through some recent personal storms has enhanced her singing as she embraces a new time in her life. "I've been tested, and I've passed the test," says the fortysomething vocalist, known for her powerful and moving vocal testimonies. "When you see the video or hear the album, you'll know this is someone who's gone through some things, but she's making it. She's come out on the other side."

Her Verity debut project, "Live," which is due Tuesday (23), is out to prove just that. "There's an easiness as well as an intensity," she notes, "a freedom in just straight singing to the Lord. That's what makes this album so different. So much so that I don't worry whether or not people will buy it."

That is something Baylor, once dubbed the "queen of contemporary gospel," will leave to her label to determine. And label execs are sparing nothing to restore

her to what they feel is her rightful throne, including a 10-date promo tour that kicked off March 18 in Little Rock, Ark., at the Gospel Music Workshop of America board meeting (March 15-19) and ends Friday (26) in New York. Helping to fuel the project's momentum is Word Records' recent release of "Helen Baylor: Greatest Hits." Still, Baylor will get some pretty stiff competition from five-time Stellar Award winner **Dottie Peoples**, whose newest project—"God Can & God Will"—also sports a Tuesday (23) street date. Peoples' live project, which was recorded last year at the New Birth Missionary Baptist Church in Atlanta, is also being made available on video.

"We're putting emphasis on the fact that this is her first live recording in three years, and it contains all-new material," says Atlanta International Records (AIR) CEO **Alan Freeman**. "We went back to the nucleus of writers and creative people that worked her first two albums—which had been the most successful—to recapture the live church sound and spirit that she had become known for. Additionally, we included a live version of 'Testify' to round it out."

COMING ON STRONG: The question is, Can the much-talked-up release of **Five Young Men's** debut project, "5 For 1" from Loud Records, live up to the almost-yearlong buzz surrounding the Atlanta-based newcomers? Early response to advance copies of the *(Continued on next page)*

CLASSICAL KEEPING SCORE

(Continued from page 18)

of voices—**Renée Fleming**, **Susan Graham**, and **Natalie Dessay**. To be broadcast on Radio France, Les Arts Florissants' 20th-birthday concerts will feature Charpentier's *Te Deum* alongside Jolas' "Motet III." Charpentier's *Te Deum* was on the first record ever released by Erato, and Les Arts Florissants' newest version will be issued in 2002 to mark the label's 50th anniversary.

Born in Buffalo, N.Y., and educated at Harvard and Yale, the 54-year-old Christie has lived in France since 1971, acquiring French citizenship soon after the government inducted him into the Legion d'Honneur for his services to French culture in 1993. "Bill knows more about French culture than 99.9% of the native French," Durand-Bancel says. "And Bill is a master in the classic sense, in the way that he is transmitting all he knows to a younger generation."

Christie taught at the Paris Conservatoire for years, tapping the talent there for Les Arts Florissants. The ensemble's up-and-coming alumni include harpsichordist/conductor **Christophe Rousset** (who is a Decca star) and soprano **Véronique Gens** (who just debuted on Virgin with a fine Mozart recital). Although Christie says he himself has improved with age ("I have at least gotten better at starting and stopping them"), the ensemble's most vital element remains its youth. "Les Arts Florissants has always been a group in which a young musician can evolve as a performer—going from choir singer to soloist, say. They can stay with us for five years, go on their own way, and then perhaps return as guests, as **Patricia Petibon** is doing."

In two decades with Les Arts Florissants (and in earlier work as a keyboardist with the **Five Centuries Ensemble** and **Concerto Vocale**), Christie has seen not only the matu-

ration of early-music performers but the evolution of the early-music audience. "I love our audiences—and there are more of them all the time, from Paris to New York to South America, where we go every couple of years," Christie says. "We're still not loved in every quarter, of course. Particularly in the realm of Mozart, we are competing with a strong modern performing tradition and the expectations that come with that. But I like competition—it's healthy."

The one aspect of Les Arts Florissants' existence that has grown tiresome with the years is the group's lack of a dedicated rehearsal and performance space. "Paris has really opened up in recent years—the reception for Baroque music is much warmer," Christie says. "But I don't have anything like the pull of someone like **Pierre Boulez**. We are one of the most popular groups in Europe and contribute quite a bit to keeping France's incredible cultural patrimony alive, yet we still don't have a home of our own. Perhaps the government will see fit to help us in the future, but I'm not holding my breath."

Still, vigor and optimism are Christie's bywords. "It really does seem as if 1979 was just the day before yesterday," he says. "Although we have gained confidence with our experience, the group still feels so young and full of hope and enthusiasm. And there is so much more to do. Hopefully, we'll have the time to do it all."

REQUIEM AETERNAM: At his passing March 12 at the age of 82, **Lord Yehudi Menuhin** was still fervently using music as a platform for greater good. One of this century's signature artists, Menuhin was perhaps the finest example of a former child prodigy going on to lead an exemplary life in music and beyond. First as a beloved violinist and then

as a respected conductor, he sold out concert halls across eight decades and made scores of wonderful recordings. But he also served as a true cross-cultural communicator and one of the great humanitarians in the world of the arts, as well as generous mentor to hundreds of young musicians (see story, page 4).

Menuhin rose to world fame through such recordings as his disc of **Elgar's Violin Concerto** (cut in 1932, with the composer as conductor), one of the first efforts in what came to be a peerless 70-year association with EMI. Some of his classic albums for the label include a glowing take on the **Beethoven Violin Concerto** with his friend **Wilhelm Furtwängler** from 1947 (reissued in '97 by Testament), as well as best-selling LPs of the **Mendelssohn** and **Bruch** concertos. In latter years, Menuhin's conducting was usually heard via various independent labels. Tring/Intersound recently issued discs of Elgar and **Tchaikovsky** with Menuhin leading the **Royal Philharmonic Orchestra**, of which he was president.

Menuhin was not only a muse for some of the century's greatest classical composers (commissioning **Bartók's Sonata for Solo Violin** in 1944, among many other pieces) but one of the earliest, and most sincere, of cross-over artists. Menuhin recorded revolutionary albums with sitar icon **Ravi Shankar** in the '60s, and he also paired with jazz fiddle virtuoso **Stephane Grappelli**. Performing was often the least of Menuhin's activities, as he was a tireless proselytizer for peace and an inveterate booster of charities. And through such venues as his boarding school for gifted young musicians in England, Menuhin helped foster world-class talents like violin star **Kennedy**. Simply put, Menuhin achieved his oft-stated goal: to help make the world a better place.

Top Gospel Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	24	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE	NO. 1 THE NU NATION PROJECT
2	2	3	VARIOUS ARTISTS VERITY 43125	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
3	3	35	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE	TRIN-I-TEE 5:7
4	4	17	SOUNDTRACK DREAMWORKS 50050/INTERSCOPE	THE PRINCE OF EGYPT—INSPIRATIONAL
5	5	47	FRED HAMMOND & RADICAL FOR CHRIST ● VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
6	7	8	VARIOUS ARTISTS MALACO 1002	HERITAGE OF GOSPEL
7	9	51	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
8	6	95	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
9	8	18	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC	LIVE FROM THE POTTER'S HOUSE
10	10	3	VARIOUS ARTISTS EMI GOSPEL 20209	GREAT WOMAN OF GOSPEL VOLUME II
11	13	5	REV. JACKIE MCCULLOUGH GOSPO CENTRIC 90174/INTERSCOPE	THIS IS FOR YOU LORD
12	11	59	VARIOUS ARTISTS ▲ VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
13	15	13	JUANITA BYNUM SHEKINAH INTERNATIONAL 11659	MORNING GLORY VOLUME ONE: PEACE
14	14	7	MEN OF STANDARD MUSCLE SHOALS SOUND 8015/MALACO	FEELS LIKE RAIN
15	16	26	YOLANDA ADAMS VERITY 43123	SONGS FROM THE HEART
16	17	71	KAREN CLARK-SHEARD ISLAND 524397/MERCURY	FINALLY KAREN
17	12	6	VARIOUS ARTISTS INTERSOUND 5315/PLATINUM	RAISIN' THE ROOF
18	19	29	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 90176/INTERSCOPE	BOW DOWN AND WORSHIP HIM
19	18	22	VICTORY IN PRAISE MUSIC AND ARTS SEMINAR MASS CHOIR TYSCOT/NEW LIFE 43117/VERITY	ANY DAY
20	23	21	KIM BURRELL TOMMY BOY GOSPEL 1249/TOMMY BOY	EVERLASTING LIFE
21	22	8	WANDA NERO BUTLER NINE 227/SOUND OF GOSPEL	FAMILY PRAYER
22	21	33	PASTOR HEZEKIAH WALKER PRESENTS THE LFT CHURCH CHOIR VERITY 43116	LIVE AT LOVE FELLOWSHIP TABERNACLE
23	28	9	JAMES BIGNON & THE DELIVERANCE MASS CHOIR ATLANTA INT'L 10243	ON THE OTHER SIDE OF THROUGH
24	20	90	VICKIE WINANS CGI 161279	LIVE IN DETROIT
25	25	29	DAWKINS & DAWKINS HARMONY 1696	FOCUS
26	NEW▶		NEW DIRECTION MYRRH/WORD 69310/EPIC	NEW DIRECTION
27	33	72	BEBE WINANS ATLANTIC 83041/AG	BEBE WINANS
28	30	98	SHIRLEY CAESAR WORD 68003/EPIC	A MIRACLE IN HARLEM
29	24	3	HELEN BAYLOR WORD 69793/EPIC	GREATEST HITS
30	27	37	WALTER HAWKINS AND THE LOVE CENTER CHOIR GOSPO CENTRIC 90172/INTERSCOPE	LOVE ALIVE V: 25TH ANNIVERSARY REUNION
31	26	73	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NEW LIFE 43108/VERITY	STRENGTH
32	35	86	THE CANTON SPIRITUALS VERITY 43021	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
33	37	22	KIRK WHALUM FEATURING GEORGE DUKE & PAUL JACKSON, JR. WARNER GOSPEL 47113/WARNER BROS.	THE GOSPEL ACCORDING TO JAZZ
34	34	8	ANGELLA CHRISTIE ATLANTA INT'L 10242	HYMN & I
35	32	20	TAKE 6 REPRISE 46795/WARNER BROS.	SO COOL
36	29	3	COMMISSIONED VERITY 43126	VERITY PRESENTS THE NEW GOSPEL
37	36	14	KEITH JOHNSON & THE SPIRITUAL VOICES WORLD WIDE 2609	THROUGH THE STORM
38	31	17	LOIS SNEAD BORN AGAIN 1020/DIAMANTE	SOMEBODY (MUST BE THE LORD) LIVE IN BUFFALO, NY
39	NEW▶		DOROTHY NORWOOD MALACO 4500	THE LORD IS A WONDER
40	38	8	LEE WILLIAMS & THE SPIRITUAL QC'S MAJESTIC 7004	LOVE WILL GO ALL THE WAY

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HIGHER GROUND



by Deborah Evans Price

FINK EXITS: Michelle Fink, VP of artist development at Reunion Records, has departed the label to assume a position at Blanton/Harrell Management, starting March 22. Fink had been with the label for 7½ years. She's the second Reunion staffer to exit in recent weeks. **Ronn Tabb** left the label to take the sales director job at Atlantic's new Christian division.

TESH'S NEW WORLD: One of the most interesting new offerings out this spring is John Tesh's "One World." Familiar to Christian audiences as co-host of last year's Dove Awards and through appearances at the Gospel Music Assn. and Christian Booksellers Assn. (CBA) conventions, Tesh released his "Grand Passion" album to Christian consumers last year via his own GTSP Records and a Christian market distribution deal with Word. Now he's back with a new album and is solo host of this year's Doves, which takes place Wednesday (24) at the Nashville Arena.

On "One World" Tesh takes listeners on a musical journey featuring a variety of sounds, including American Indian, Irish, Italian, and Spanish music. The mostly instrumental album also features vocals on two songs. **Point Of Grace** performs with Tesh on "Who Am I?," and **James Ingram** contributes vocals on "Forever More (I'll Be The One)."

The project is accompanied by a 90-minute PBS special airing this month that treats viewers to the sights and sounds of Tesh traveling to various locales to record with local musicians and dancers. "Canta Domine" is set at the Pantheon in Rome. "Sonata Di Roma" also takes place in Rome at the Coliseum. "Emerald Bay" features Danguaire Castle, near Galway, Ireland. Tesh says "Valley Of Dreams" was the most difficult to shoot, as it takes place on a mesa in Monument Valley, Utah, where his piano and all the equipment had to be flown in by helicopter. "Valley Of Dreams" is one of my favorite cuts on "One World," as it features the talents of American Indian musician/dancer/poet **Robert Mirabal**. (I first saw Mirabal perform at one of **Michael Martin Murphey's** annual West Fest western gatherings in Copper Mountain, Colo., and was mesmerized by his gifts as a poet, dancer, and flute player. What an absolute treat to discover him prominently featured on this project.)

Tesh says he had originally planned on filming the special at Nashville's Ryman Auditorium, but through discussions with director/producer **Jon Small**, the project evolved into a global mission. "I've spent a good deal of my life traveling the world," Tesh says. "And what I've found is there is a whole different sound out there that we haven't really explored as American musicians."

He says he and Small decided to tackle a broad range of music in a variety of locales. "We wanted to make the project totally authentic by collaborating with the musicians on their own turf," he says. "That's where the idea came from to actually go to Ireland, Austria, Italy, and the Native Southwest in America."

Family Christian Stores senior music buyer **Bob Rush** thinks the album will have appeal for CBA consumers. "I like the blend of styles," says Rush. "He goes from the Celtic to the African. There are a lot of great sounds, a lot of ethereal sounds . . . There are people around the office who normally would not be listening to John Tesh who have loved this particular project. So we're looking forward to his Christmas album."

NEW DISTRIBUTION DEALS: Cadence Communications (home of Grammy winner **Ashley Cleveland**) and New Haven Records have signed distribution agreements with Provident Music Distribution. Provident will officially begin solicitation and fulfillment of orders for product from the two labels March 29. To ensure a smooth transition, all current-product order numbers will remain the same. New Haven president **Ken Harding** and Cadence Communications Group president/CEO **Stephen Clifford** both say they are happy to be part of the Provident system. New releases by Cleveland, **Erin O'Donnell**, and **Shaded Red** are among the upcoming projects to be released under the new deals. New Haven's release schedule includes the launch of two new series, "Gospel According To Chicago" and "Southern Gospel Greats Of The 80's," due June 1. Also look for the highly anticipated final project from the late **J.D. Sumner** with the **Stamps Quartet**, set for release June 29, as well as summer releases from **Glen Campbell**, the **Greenes**, and "The Singing News Top 10 1999."

In other distribution news, Maranatha Music has inked a deal with Portland, Ore.-based Pamplin Distribution, which will substantially boost Pamplin's sales. Maranatha had been distributed by Word for the past 4½ years. Corinthian Group president/CEO **Tom Vegg** says the move is an attempt to regain the market Maranatha had back in 1989.

GAITHER IN THE CAPITAL: Look for "Kennedy Center Homecoming" to air this month on TNN. The latest in the popular "Homecoming Series" by **Bill Gaither** and his friends, the show was taped in Washington, D.C.'s famed Kennedy Center and features such Gaither regulars as **Jessy Dixon**, **Ivan Parker**, **Mark Lowry**, and **Vestal Goodman**, as well as performances by **Sandi Patty**, **Andraé Crouch**, and **Larnelle Harris**. In addition to the staple diet of gospel classics Gaither fans have come to expect, this special serves up some patriotic tunes, such as Harris' rendition of "America The Beautiful," the **Gaither Vocal Band's** rendition of "The Star-Spangled Banner," and Goodman's rousing "God Bless America."

Gaither fans can also look forward to "So Glad!," a Gaither special slated to premiere on TNN May 15 that will feature performances by **Larry Gatlin**, **Janet Paschal**, **Kelly Nelon Thompson**, **Sue Dodge**, **Rex Nelon**, pianist **Anthony Burger**, **Sonya Isaacs**



THE GAITHER VOCAL BAND

Surrett, and the late **J.D. Sumner**. Among the show's highlights are Gatlin performing "The Old Song" and the classic gospel tune "My Savior First Of All," which will feature a solo by the **Speer Family's Mary Tom Speer**.

While on the subject of Gaither, I have to mention the March 14 appearance by **Lowry** on **Gary Chapman's** "Sam's Place" radio show at the Ryman. **Lowry** was joined by fellow Gaither Vocal Band members **Guy Penrod** and **David Phelps** (whom he referred to that night as "the Gaither-less Vocal Band") as he performed "Bein' Happy" and "House Of Gold" from his current album, "But Seriously." His setup prior to "Mary Did You Know?" was absolutely hilarious. No one person should be that talented to write a song as powerful as "Mary," to be able to sing it beautifully, and to keep the audiences in hysterics between numbers. It was a tour de force in an evening of fine performances that included **Maura O'Connell**, **Billy Dean**, and a wonderful set from **NewSong**, not to men-

(Continued on next page)

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	24	KIRK FRANKLIN ● GOSPO CENTRIC/INTERSCOPE 90241/WORD	NO. 1 14 weeks at No. 1 THE NU NATION PROJECT
2	2	19	SOUNDTRACK ▲ 550 MUSIC/MYRRH 5772/WORD	TOUCHED BY AN ANGEL: THE ALBUM
3	3	21	VARIOUS ARTISTS ▲ SPARROW 1686/CHORDANT	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
4	5	13	SIXPENCE NONE THE RICHER SQUINT 7032/WORD	SIXPENCE NONE THE RICHER
5	4	3	THE SUPERTONES BEC 7415/CHORDANT	CHASE THE SUN
6	6	25	DC TALK ● VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
7	7	17	SOUNDTRACK ▲ DREAMWORKS 50041/PROVIDENT	THE PRINCE OF EGYPT
8	12	25	VARIOUS ARTISTS TIME LIFE 80401/MADACY	SONGS 4 LIFE — FEEL THE POWER!
9	9	32	POINT OF GRACE ● WORD 5444	STEADY ON
10	8	35	TRIN-I-TEE 5:7 B-RITE 0072/WORD	TRIN-I-TEE 5:7
11	11	11	VARIOUS ARTISTS HOSANNA/INTEGRITY 1424/WORD	SHOUT TO THE LORD 2000
12	13	63	AVALON SPARROW 1639/CHORDANT	A MAZE OF GRACE
13	10	17	SOUNDTRACK ● DREAMWORKS 50050/PROVIDENT	THE PRINCE OF EGYPT—INSPIRATIONAL
14	14	37	NEWSBOYS STAR SONG 0169/CHORDANT	STEP UP TO THE MICROPHONE
15	15	16	FFH ESSENTIAL 10498/PROVIDENT	I WANT TO BE LIKE YOU
16	20	41	JACI VELASQUEZ MYRRH 7026/WORD	JACI VELASQUEZ
17	32	17	VARIOUS ARTISTS TIME LIFE 80403/MADACY	SONGS 4 LIFE — EMBRACE HIS GRACE!
18	17	48	CECE WINANS PIONEER/SPARROW 1628/CHORDANT	EVERLASTING LOVE
19	24	33	THE W'S 5 MINUTE WALK/SARBELLUM 5204/CHORDANT	FOURTH FROM THE LAST
20	19	54	JENNIFER KNAPP GOTEE 3832/WORD	KANSAS
21	27	3	SONICFLOOD GOTEE 2802/CHORDANT	SONICFLOOD
22	16	18	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY 1319/WORD	LIVE FROM THE POTTER'S HOUSE
23	18	79	LEANN RIMES ▲ CURB 77885/WCD	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
24	23	46	MICHAEL W. SMITH REUNION 10007/PROVIDENT	LIVE THE LIFE
25	25	16	MXPX TOOTH & NAIL 1122/CHORDANT	LET IT HAPPEN
26	33	21	BURLAP TO CASHMERE SQUINT/A&M 5562/WORD	ANYBODY OUT THERE?
27	26	21	REBECCA ST. JAMES FOREFRONT 5189/CHORDANT	PRAY
28	21	3	VARIOUS ARTISTS SPRING HOUSE 0810/CHORDANT	FAVORITE HYMNS FROM THE HOMECOMING FRIENDS
29	22	5	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HILL 2214/CHORDANT	SINGIN' IN MY SOUL
30	30	73	STEVEN CURTIS CHAPMAN ● SPARROW 1630/CHORDANT	GREATEST HITS
31	31	5	VARIOUS ARTISTS BRENTWOOD 0495/PROVIDENT	ACOUSTIC WORSHIP — VOLUME 2
32	34	36	VARIOUS ARTISTS BRENTWOOD 83061/PROVIDENT	ACOUSTIC WORSHIP
33	35	3	REV. JACKIE MCCULLOUGH GOSPO CENTRIC/INTERSCOPE 5692/WORD	THIS IS FOR YOU LORD
34	40	21	KATHY TROCCOLI REUNION 10007/PROVIDENT	CORNER OF EDEN
35	29	17	SOUNDTRACK ● DREAMWORKS (NASHVILLE) 50045/PROVIDENT	THE PRINCE OF EGYPT—NASHVILLE
36	RE-ENTRY		CHRIS RICE ROCKETTOWN 5310/WORD	PAST THE EDGES
37	RE-ENTRY		DELIRIOUS? FURIOUS/SPARROW 1622/CHORDANT	CUTTING EDGE
38	RE-ENTRY		WATERMARK ROCKETTOWN 5542/WORD	WATERMARK
39	36	35	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH 7034/WORD	THE JESUS RECORD
40	RE-ENTRY		PHILLIPS, CRAIG AND DEAN STAR SONG/SPARROW 0210/CHORDANT	FAVORITE SONGS OF ALL

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IN THE SPIRIT

(Continued from preceding page)

project (due in stores on Tuesday [23]), as well as live performances from the group, comprising **Carroll Braddy**, **Gregory Kirkland**, **Bradford McWhorter**, **Roman Tarplin**, and **Bruce Mayhew** (ages 12-17), is impressive. The talented teens were handpicked by producer **Maurice Starr** from an audition of 250 aspirants. Christian market distribution on the project is being handled by Central South.

BRIEFLY: Other new releases

include EMI Gospel's "Great Women Of Gospel . . . Volume 2," featuring **CeCe Winans**, **Tramaine Hawkins**, **Sandra Crouch**, the **Clark Sisters**, **Dottie Peoples**, **Yolanda Adams**, and **Inner City's** "Let's Make It Better" (from Tyscot Records) featuring the vocals of **Deitrick Haddon**, as well as the choir's celebrated founder, **John P. Kee** . . . Finally, AIR is set to record "Rev. Gerald Thompson: Live In Chicago" on Friday (26). The album is tentatively scheduled for release in August.

congratulates its artists & writers on their DOVE AWARD NOMINATIONS

Bob Carlisle « STORIES FROM THE HEART



3 Dove Awards . 5 Dove Award Nominations
Grammy Award Winner . American Music Award Nomination
Country Music Association Award Nomination

BUTTERFLY KISSES & BEDTIME PRAYERS
volume one



Dove Award Nomination

ACOUSTIC WORSHIP « volume one



Dove Award Nomination

30 DOVE AWARDS
THIRTY YEARS

Check your local listings for
broadcast dates and times or visit
www.doveawards.com.

Michael W. Smith « LIVE THE LIFE



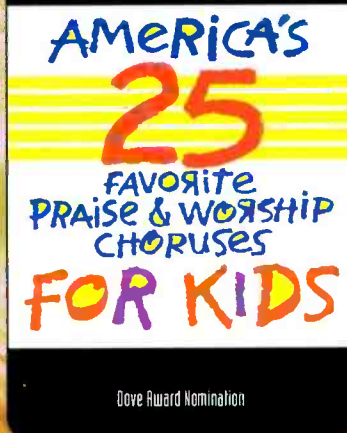
15 Dove Awards . 10 Dove Award Nominations for 1999
2 Grammy Awards . American Music Award Winner

All Star United « INTERNATIONAL ANTHEMS
FOR A HUMAN RACE



2 Dove Award Nominations . Grammy Award Nomination

AMERICA'S 25 FAVORITE
PRAISE & WORSHIP CHORUSES FOR KIDS



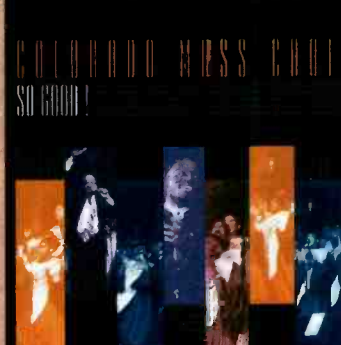
Dove Award Nomination

John P. Kee & N.L.C.C. « STRENGTH



4 Dove Award Nominations . 3 Grammy Award
Nominations . 7 Stellar Awards . 2 Billboard Awards

Colorado Mass Choir « SO GOOD



2 Dove Award Nominations
Stellar Award Nominations . Stellar Award Winner

Yolanda Adams « SONGS FROM THE HEART



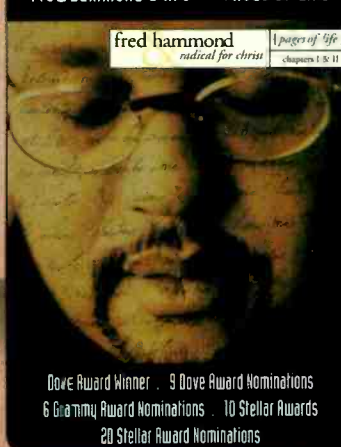
Dove Award Winner . 4 Dove Award Nominations
2 Grammy Award Nominations . 6 Stellar Awards

Kathy Troccoli « CORNER OF EDEN



Dove Award Winner . 4 Dove Award Nominations for 1999
2 Grammy Award Nominations

Fred Hammond & AFC « PAGES OF LIFE



Dove Award Winner . 9 Dove Award Nominations
6 Grammy Award Nominations . 10 Stellar Awards
20 Stellar Award Nominations

PREACH THE GOSPEL TO ALL THE WORLD AND IF NECESSARY USE WORDS. ~ SAINT FRANCIS OF ASSISI



Indigenous People Meld World Music, Jazz

BACK TO THE ROOTS: After recording several highly regarded albums under his own name, pianist **Marc Cary** decided to return to his roots. "The seeds of this project were planted way back in the early 1980s," he says. "I grew up in Washington, D.C. Every neighborhood had a band, and [flutist/percussionist] **Yarbrough Charles Laws** and I played in rival bands. We met up again several years ago and decided it was time to work together."

Their youthful competition put aside, Cary and Laws began exploring the music that originally inspired them. The result is the band **Indigenous People**, whose debut, "Captured Live In Brazil," will be released Tuesday (23) on the Jazzateria label. "These

rhythms, these melodies, are all part of the cultural climate in Washington, D.C.," says Cary of the group's blend of African, Caribbean, and South American music with jazz.

"It's a way for us to explore the music we've been exposed to in our lives and to identify with our own roots. We represent people from all of these different cultures."



by Steve Graybow

Recorded live in São Paulo, Brazil, during October of last year, "Captured Live" finds the group (Cary, Laws, bassist **Tarus Mateen**, percussionist **Daniel Moreno**, and drummer **Johan Rucker**) performing a set of percussive, often meditative originals that challenge the parameters of conventional categorization. Equal parts early **Weather Report** and electric **Herbie Hancock**, Indigenous People's cross-cultural amalgam includes a healthy dose of both world music-influenced grooves and soothing melody. It is also heavy on improvisation, while

referencing late-'70s and early-'80s pop music, as befits Cary's unique jazz vision.

"A lot of the rhythms we play actually come from go-go music," says Cary, who played in go-go bands as a youth. "For me, go-go is an art form, and it is totally indigenous to Washington, D.C."

The 32-year-old Cary, who went on to play with **Betty Carter**, **Jackie McLean**, and **Dizzy Gillespie**, notes that "world music is a fairly broad term, and it includes jazz. At the same time, improvisation has transcended into a lot of other forms of music. But it all comes out of the foundation of jazz, in terms of the music being spontaneous."

Cary started playing the drums while still in grade school and credits his family with nurturing his musical talent. "My great-grandmother was a concert pianist; she used to play along with the silent movies. She lived to be 101," he says, adding that "when I started playing around on the piano, she immediately recognized that I had a certain touch, a feel for it."

Cary recorded two acclaimed albums for Arabesque, including last year's "The Antidote," which featured Laws on percussion. The pianist is featured prominently on **Abbey Lincoln's** exquisite "Wholly Earth" (Verve, Feb. 16) and continues to tour with the vocalist.

Indigenous People will perform several shows in the Northeast to support "Captured Live," including a week at New York's Sweet Basil beginning March 30. Not content to rest on his laurels, Cary is already composing material for the group's next release. "This is not a one-off thing," he says. "This is a family. We live, eat, and sleep this music, together."

PARTNERS: Heads Up International and the Manchester Craftsmen's Guild have entered into a partnership to benefit the guild's Jazz Program, which teaches inner-city high school students about jazz through interaction with jazz musicians. Heads Up will release a series of live albums recorded at the guild's concert hall in Pittsburgh. The first, "Ivan Lins Live At MCG," will be in stores Tuesday (23); two subsequent discs will be released this year, with more to follow.

AND: Bell Atlantic will be the title sponsor for the annual New York Jazz Festival, produced by KnitMedia. Now in its 10th year, the festival will be renamed the Bell Atlantic Jazz Festival and will be expanded to include venues in Boston, Philadelphia, and Washington, D.C. These cities will host a weekend festival in the weeks leading up to the major New York-based event, to be held June 3-13. In addition, KnitMedia will produce an 11-week series of long-distance learning programs, called **J@zzschool**, which will be delivered live to schools in eight East Coast cities via multiple ISDN lines.

HIGHER GROUND

(Continued from preceding page)

tion host Chapman. "Sam's Place" continues at the Ryman the second Sunday of every month through November. Upcoming guests include **Chris Rodriguez**, **Lari White**, **John Berry**, **Clay Crosse**, **Ray Stevens**, and **Jaci Velasquez**.

NEWS NOTES: **Bonnie Keen**, a founding member of **First Call**, has signed with **Spring Hill Music Group**. Her label and solo debut, "Marked For Life," is due June 15. Keen co-wrote all 10 cuts with collaborators **Lowell Alexander**, **Cheryl Rogers**, **Scott Brasher**, and **Kevin Stokes**. The project is being produced by Keen's husband, **Brent King**. . . The Music Channel, at crosswalk.com, will be the exclusive online broadcast partner for the Dove Awards. The Music Channel

will Webcast the Wednesday (24) Dove Awards simultaneously in RealAudio and RealVideo formats, adding chatrooms to the festivities. The event will also be rebroadcast over the following 24 hours . . . **Rick Heil** has departed **Big Tent Revival** to join praise and worship group **Sonic Flood**. Former **Reality Check** bassist **Steve Dale** joins the Big Tent lineup . . . **Musicforce.com** and **Essential Records** have teamed up to offer an online concert by **Caedmon's Call** April 17 in conjunction with the launch of the group's new album, "Forty Acres." The concert will take place at the band's home church, Second Baptist Church of Houston. Interested fans worldwide will be able to log onto www.musicforce.com to catch Caedmon's Call live and unedited.

IMPORT & EXPORT

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TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	21	WANDER THIS WORLD A&M 540984	JONNY LANG
◀ NO. 1 ▶				
2	3	45	JUST WON'T BURN TONE-COOL/ROUNDER 471164/MERCURY [CS]	SUSAN TEDESCHI
3	2	75	TROUBLE IS...▲ REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
4	5	10	BLUES BLUES BLUES ATLANTIC 83148	THE JIMMY ROGERS ALL-STARS
5	4	21	BLUES ON THE BAYOU MCA 11879	B.B. KING
6	6	29	SLOW DOWN OKEH/550 MUSIC 69376/EPIC [CS]	KEB' MO'
7	8	21	BEST OF FRIENDS VIRGIN 46424	JOHN LEE HOOKER
8	7	71	DEUCES WILD ● MCA 11711	B.B. KING
9	9	29	GREATEST HITS MCA 11746	B.B. KING
10	RE-ENTRY		BLUES COLLECTION MADACY 1332	VARIOUS ARTISTS
11	11	8	COME ON IN FAT POSSUM 80317/EPITAPH	R.L. BURNSIDE
12	10	85	LIVE AT CARNEGIE HALL EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
13	14	21	HER BEST CHESS 9367/MCA	ETTA JAMES
14	13	58	BLUES BROTHERS 2000 ● UNIVERSAL 53116	SOUNDTRACK
15	RE-ENTRY		RIGHT AS RAIN BLIND PIG 5051	TOMMY CASTRO

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	35	PURE REGGAE POLYGRAM TV 565122/ISLAND	VARIOUS ARTISTS
◀ NO. 1 ▶				
2	2	43	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
3	3	18	STRICTLY THE BEST 21 VP 1539*	VARIOUS ARTISTS
4	12	65	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
5	4	37	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
6	5	20	NEXT MILLENNIUM BLUNT 6370*/TVT [CS]	BOUNTY KILLER
7	6	65	MANY MOODS OF MOSES SHOCKING VIBES 1513*/VP [CS]	BEENIE MAN
8	NEW▶		PLANET REGGAE VP 1550	VARIOUS ARTISTS
9	10	6	TEMPLE YARD GOTEE 72800	TEMPLE YARD
10	7	7	ISLAND 40 TH ANNIVERSARY VOLUME 5 — REGGAE ROOTS ISLAND 572486	VARIOUS ARTISTS
11	9	68	INNA HEIGHTS GERMAIN 2068*/VP [CS]	BUJU BANTON
12	11	5	SWEEP OVER MY SOUL VP 1546*	LUCIANO
13	8	9	DRUM & BASS STRIP TO THE BONE BY HOWIE B PALM PICTURES 2004/RKODISC	SLY AND ROBBIE
14	15	4	SHABBA RANKS AND FRIENDS EPIC 67712	SHABBA RANKS
15	13	26	DANCEHALL XPLOSION '98 — MEGAMIX JAM DOWN 40001	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	77	ROMANZA▲ PHILIPS 539207 [CS]	ANDREA BOCELLI
◀ NO. 1 ▶				
2	2	3	TEARS OF STONE RCA VICTOR 68968	THE CHIEFTAINS
3	3	76	THE BOOK OF SECRETS▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENNIITT
4	NEW▶		IRISH TENORS MASTERTONE 8552	MCDERMOTT/KEARNS/TYNAN
5	4	7	ROMANZA (WITH SPANISH TRACKS) POLYGRAM LATINO 539638	ANDREA BOCELLI
6	5	78	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG [CS]	BUENA VISTA SOCIAL CLUB
7	6	3	THE ULTIMATE ST. PATRICK'S DAY CELEBRATION LEGACY 65217/COLUMBIA	VARIOUS ARTISTS
8	13	7	IRELAND IN SONG RCA VICTOR 63420	FRANK PATTERSON
9	7	5	WORDS THAT REMAIN SHANACHIE 78023	SOLAS
10	RE-ENTRY		GAELIC STORM OMTOWN/HIGHER OCTAVE 46112/VIRGIN [CS]	GAELIC STORM
11	9	42	LEAHY NARADA 42955/VIRGIN [CS]	LEAHY
12	RE-ENTRY		CROSSING THE BRIDGE SONY CLASSICAL 60746	EILEEN IVERS
13	RE-ENTRY		MICHAEL FLATLEY'S FEET OF FLAMES PHILIPS 505595	RONAN HARDIMAN
14	15	36	CELTIC PRIDE RETRO 0090 [CS]	COLUMN MACOIREACHTAIGH & THE IRISH CELLI BAND
15	11	25	RETURN TO PRIDE ROCK—SONGS INSPIRED BY DISNEY'S THE LION KING II WALT DISNEY 60639	VARIOUS ARTISTS

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

A Major Market

The Major Labels Show New Interest In New Age By Acquiring Indies And Signing Artists, Proof Of The Genre's Coming Of Age

BY RICHARD HENDERSON

The new age genre has long outgrown its 'hippie' image and has proved sufficiently lucrative to incite major-label attention. In 1997 and 1998, Virgin acquired both Narada and Higher Octave, respectively, two of the larger players traditionally associated with the contemplative-music market. A purchase of such significance raises a number of questions: Does a major's interest reflect a genuine commitment to a specialized musical genre, or does it man-



STEPHEN HILL, HEARTS OF SPACE

date an inevitable change in the character of the purchased label? Are smaller, free-standing labels threatened by the financial firepower of a larger entity entering their arena? The comments made by each of the parties involved in this transaction reveal much about the current state of new age, as do the words of long-term independent labels still active in the field.

A key figure in the Virgin acquisition was Ken Pedersen, executive VP of Virgin Records. His take on the attractiveness of new age centers on the existing capabilities of the labels bought by Virgin. "Both Higher Octave and Narada had been in business for more than 10 years," notes Pedersen. "Both had built up their business from being very small independents to the largest indies in the field, and they were extremely well-run and profitable. Both had developed a good catalog-marketing strategy and had developed alternative means of selling—especially Narada with alternative distribution through its Music Design distribution arm. Both of them had a brand name, with the public having reasonable expectations as to what one of their new releases would sound like. Both companies are, for the most part, U.S.-oriented companies; for new age music, the American

market is the most mature of the Western economies. Both get to take advantage of the clout of a larger label, including quality distribution through EMD. There are the benefits of being with a major without the hassles of changing the way that they do business.

"So there's big potential for international exploitation," maintains Pedersen, focusing on the advantages of access to Virgin's marketing machinery. "Because, outside of America, it's very much mom-and-pop, small distribution, with loose confederations of distributors from country to country. There hasn't been the investment in getting this to the broadest possible reach. Doing deals separately with distributors in several territories, it's difficult to have cohesive marketing on a key artist. We saw opportunities both domestically and internationally. We've made a significant investment already, with Yanni, and have a history of being involved with new age and world music."

"We had interest from a number of companies when we put the company up for sale," notes Wesley Van Linda, president and CEO of the Narada Group. Van Linda was impressed by the fact that Virgin was conversant in new age music; the latter's first release, after all, was Mike Oldfield's "Tubular Bells," which prefigured much in the genre. "[Virgin] came in with a plan and an understanding of the market, and the potential of that market," says Van Linda. "They had made a commitment to this area, having had some success with some of the records that they had put out, such as 'Sacred Spirits' and the 'Pure Moods' compilation, which sold nearly 2 million copies."

REAL GROWTH

Van Linda points to the increased audience in his market. "When you see the strides made by artists like Enya or Yanni or [Windham Hill's] Jim Brickman, the potential for this market is self-evident," he says. "Besides the artists whose popularity has enabled them to be considered as pop acts and besides albums like 'Pure Moods,' if you look at the incredible number of labels in the genre that have started during the past 10 or 15 years, you begin to see the real growth. The breakout artists are undeniably significant, but the new age audience supports all these labels. They're buying the music, a lot which happens below SoundScan's radar, as the music is sold at gift shops or bookstores or nature stores."

Higher Octave COO Joe Rakauskas adds, "New age will always have

its significance in the marketplace, but adults are simply listening to more varied types of music today than they were 10 years ago. Look at the world section in Tower Records' Sunset Strip location: you've got more records in the Brazilian bins alone than you do in the entire new age section. There's definitely been a



PETER KATER, EARTHSEA RECORDS

shift in the listening tastes of our demographic."

Rakauskas sees Virgin's involvement as "a big help to us, in being able to reach out to new audiences in multiple formats. When we were an independent label, we, like most companies, were constrained by finances; we worked a record to one format only, by necessity. Now, I see with Virgin the ability to develop a record in one format and cross it over to the next. An example would be 'Princesses Nubiennes,' our new release from Les Nubiens from France, which we worked into the urban AC market; we hadn't worked a record there before. Virgin advised that we've gone as far as we could go with the record in that format, and now we should start to work it in urban mainstream. We have a very exciting record here, one that fits the historic demographic of the Higher Octave listener, yet, it's a record that appeals to the world-music buyer, as well as exerting appeal for an urban buyer."

MODEL OF EVOLUTION

The obvious model for a major's involvement in the new age realm is the purchase of Windham Hill by BMG. Steve Vining, president of Windham Hill, describes the acquisition as having occurred in two stages: the first in 1989 and early 1990, when BMG bought half the interest in Windham Hill, then in 1995, when it purchased the other

Continued on page 60

Scanning The Retail Situation

Specialty Stores Target A Specialized Audience And Move Large Numbers Of New Age

BY BETTE TIMM

Though it has sought recognition for 20 years, like the industry's illegitimate child, the music classified as new age is selling in record volumes. New age music has established a firm presence in chain bookstores and traditional music-retail outlets, as well as in the new-age specialty bookstores and other independent retailers where it first gained a foothold. Yet, while it is finding new and more conventional retail venues, this category of music is maintaining its unique character. Even in the more mainstream outlets, creative marketing ideas appear to be the hallmark of new age's success.

With an estimated 7,000 to 10,000 retail stores selling new age music outside of the traditional trade arena, actual sales figures of this music are hard to track. Many labels have survived and even thrived for years almost exclusively through alternative marketing approaches, making sales figures tallied at mainstream stores misleading. Of the labels surveyed for this article, sales figures outside of the traditional venues account for anywhere from 20% to 90% of overall sales.

HEALING MUSIC

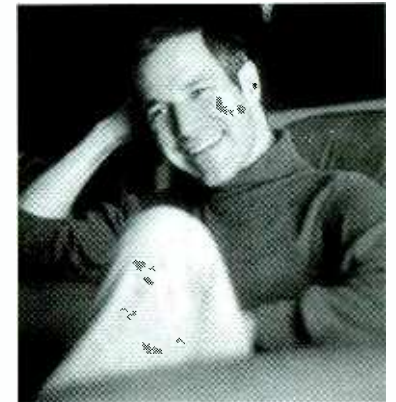
In addition to wider distribution, the variety of new age music finding its way to fans keeps expanding. New artists are blazing fresh paths, while the familiar names that we most often associate with this genre continue to hold strong. Beth Lazaga, assistant music buyer for the Nature Company and Discovery stores, both now owned by the Discovery Channel, notes a surge in music related to the healing arts, meditation and yoga. She cites Andrew Weil's "Music For Healing" titles, produced by Joshua Leeds and Richard Lawrence, and Windham Hill's new "Yoga Zone" series as examples. Consequently, Lazaga is putting a strong buying emphasis on anything geared toward healing, while maintaining her focus on such tried-and-true sellers as Yanni, Enigma, Enya and John Tesh.

Like Lazaga, Alan Wang, music buyer for the catalog company One Spirit, reports strong sales in music geared toward meditation and healing. Chants, sacred drumming and other world-music titles are also doing well. "Women In Chants," from Sounds True, for instance, is flying out of inventory. Wang hopes to have equal success with "Tea" on Wind Records, a meditative mix of Chinese and Western instrumentation.

One Spirit follows a marketing approach that is typical of new-age music retailers. Says Wang, "One

Spirit does sell the popular artists, but we want to go one step further. We want to appeal to as many people as possible but also present titles that are not readily available. The One Spirit catalog presents a wealth of products to suit customer needs by cross-marketing the music with books and sidelines."

The Hastings Entertainment chain of books, music and video stores has also picked up on the cross-marketing idea with its new, experimental, boutique-style stores. Says Hastings' music buyer Danny Smith, "We've taken books, music and sidelines and put them all in one area of the store." Although it's still in an experimental stage, Smith says, "At last analysis, the music sells much better in these devoted sections than in the regular music department."



JIM BRICKMAN

Of Hastings' 129 stores, 25 now have dedicated new age spotlight areas, an idea that came from customer requests. Les Mound of Vision Distributors, Hastings' primary new age supplier, says, "Hastings has a willingness to keep a pulse on the customer base." She says the company seeks both to satisfy customer needs and educate customers about unusual offerings.

Satisfying a broad customer base helped fuel the huge success of the Borders Books & Music chain. Explaining why new age music comprises up to 7% of the company's music sales, Borders' new age music buyer Brian McClemens states, "A lot of customers are shy about shopping for new age in traditional record stores, and some feel uncomfortable in a new age shop. We offer a more comfortable experience to shop for this music."

Regarding current trends, McClemens has noticed that the larger labels are shifting away from compilations toward single-artist recordings, with particular focus on familiar names. "Artists like Yanni, John Tesh

Continued on page 58

SCANNING THE RETAIL SITUATION

Continued from page 57

and Jim Brickman have created more of a superstar mindset that I find very interesting," says McClemens. In addition to the aforementioned superstars, Secret Garden, Third Force, Steven Halpern, Tim Wheatler, Steve Roach and Roger Eno have comprised a solid portion of Borders' sales. "And Blue Chip Orchestra, Lori Line and 'Sacred Treasures: Choral Master-



STEVEN HALPERN

works From Russia' just keep selling and selling," adds McClemens.

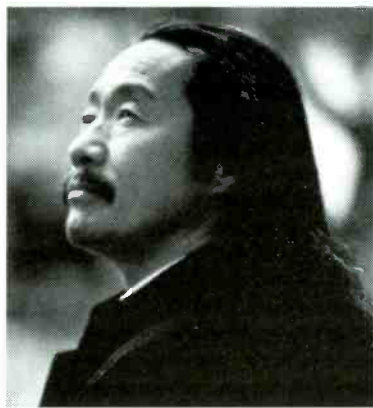
Blue Chip Orchestra is also among the top-sellers at Hastings. Other hot titles for Hastings include "Paul Winters' Greatest Hits," "Conversations With God Two," "Ancient Powers

and Narada's "Gypsy Soul" compilation.

MOVING INTO MAINSTREAM

Mainstream music dealers are keeping pace with the unique marketing approaches followed by Hastings, Borders and other unconventional music retailers. The Tower Records store in Vienna, Va., recently moved its new age section into the classical listening room. The response was strikingly positive. Ted Cox, the store's new age buyer, reports sales substantially above industry norm. Best-sellers include Yanni, Tesh, Enya, Brickman and Kitaro. The titles featured on listening posts are also doing extremely well, like those by Tom Barabas, Benedetti And Svoboda, La Esperanza, and Lara and Reyes.

Cox expects to see millennium-oriented releases and continued interest in compilations. Currently, however, he's noticed an industry trend toward crossovers and genre bending—new age artists doing classical music and classical labels adding new age elements. "New Age is very strongly crossing over into world music because of the continued cultural diversity," he says. He also emphasizes that the scientific evidence pointing to the healing power of music is having a substantial public impact. The success of "The



KITARO

Mozart Effect," Andrew Weil's "Music For Healing" and titles from Steven Halpern spring to mind.

Sales of music geared toward healing are also exploding at independent music stores like Hears Music in Tucson, Ariz. For years, Hears owner Britton Dornquist has been committed to promoting independent labels in new age, world music, jazz and other categories. New age/world hybrids are Hears' fastest-growing category, followed closely by what Dornquist calls "ambient music"—a sound "beyond space music that is a little heavier with a more mysterious element." Artists selling well in the ambient direction include Steve

Roach, Vidna Obmana and Patrick O'Hearn.

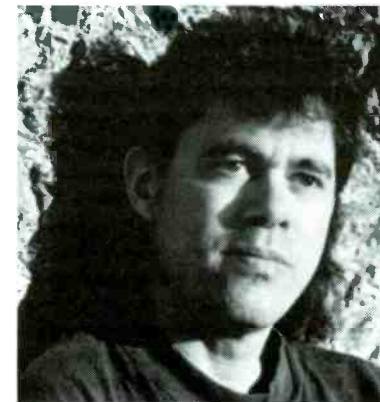
SELLING STEADY

Howard Givens, owner of the independent label Spotted Peccary, feels that sales data from independent stores such as Hears and specialty stores like the Nature Company are the industry's barometer. Indeed, the independent labels that first became well-established in the alternative arena are those now enjoying the greatest success in larger retail outlets. For example, "Spectrum Suite" and other Steven Halpern titles, which sold steadily for 25 years in alternative bookstores, are now selling well in Borders and Best Buy. Says Halpern, "Through persistence and a track record, sales have finally reached critical mass."

Halpern says that, while his titles remain strong and consistent sellers in the alternative market, sales through mainstream stores have increased dramatically. Soundings Of The Planet cites a similar shift over the last year. Terence Yallop, CEO of Real Music, further confirms this pattern. Yallop says that "I Ching Symphony" and 2002's "Land Of Forever" both began with strong sales at the alternative level before sales crossed over into mainstream.

"Some titles obviously have a strong connection with the alternative market, but millions of people want to be exposed, for example, to the ancient wisdom of the I Ching. So it has appeal in the mass market, also," says Yallop.

Overall, Real Music sales are about 50/50 in alternative and mainstream markets. Other labels estimate similar percentages. Higher Octave, a



STEVE ROACH

leader in the industry, reports about 20% of its sales coming from alternative outlets, but some artists, such as Cusco, sell closer to 50%. At the other extreme, Shining Star, home of Bruce BecVar, reports alternative sales close to 90%.

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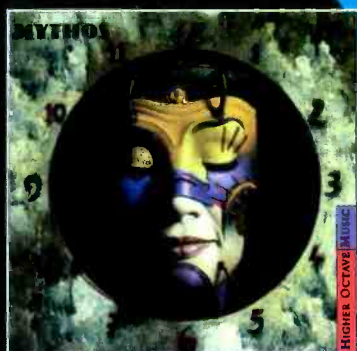
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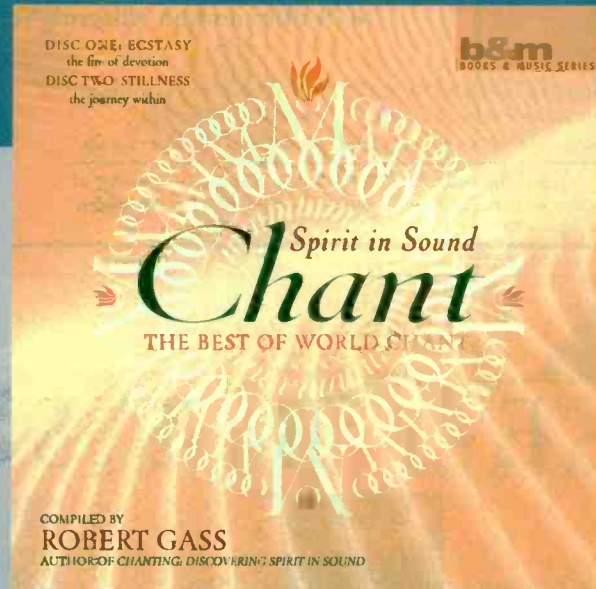
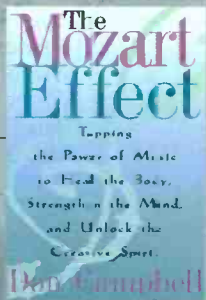
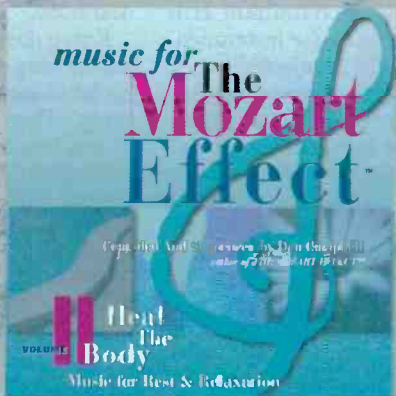
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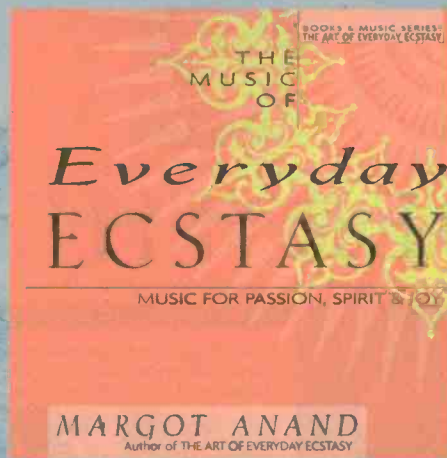
CHANTING: DISCOVERING SPIRIT IN SOUND
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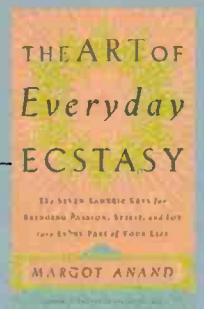
• a new "best of" culled from Don Campbell's long out-of-print pioneer ambient recordings. Features a new vocal from ex-ANONYMOUS 4 member Ruth Cunningham.



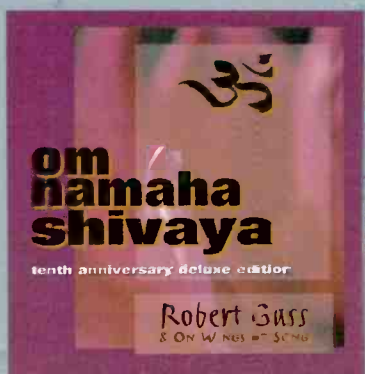
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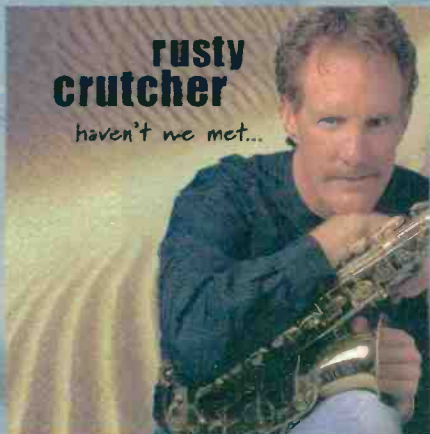
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Virgin France Preps Set By Quebec's Parent

BY LARRY LeBLANC

TORONTO—With his sophomore folk-styled album, "Grand Parleur Petit Faiseur" (Big Talker Little Doer), being released May 18 in France by Virgin France, Quebec superstar Kevin Parent is intent on seeking a greater presence outside the province.

"It's time for me to spread my wings," says the French-language singer/songwriter.

"Grand Parleur," released last June in Canada by Quebec indie Tacca Musique and nationally distributed by Distribution Select, was No. 97 in Canada on SoundScan's Top Retail Albums chart for the week ending March 7. On its release, it entered the SoundScan chart at No. 2—an extraordinary feat for a French-language recording selling primarily in Quebec, where Sound-

Scan does not cover all major retailers.

According to Tacca Musique director of production and promotion René LeBlanc, "Grand Parleur" has sold 280,400 units to date in Canada, while Parent's 1995 Tacca debut, "Pigeon D'Argile" (Clay Pigeon), has sold 356,000 units.

"Kevin is the biggest superstar in our market—English or French—which is funny, because he's such an anti-star," says André Lallier, music director of AC CKMF Montreal. "The reason he's done so well is that his lyrics are so honest that people relate to him."



PARENT

"When Kevin sings, he strikes a responsive chord with people of all ages," says Shelly Stein-Sacks, director of special projects at Archambault Music Group, which operates nine stores in Quebec.

What's remarkable about Parent's accomplishment in Quebec's French-language world is that he was raised in an English-language household on the Gaspé Peninsula on the far eastern point of Quebec.

Of French and Irish heritage, Parent attended local French-language schools. At 13, he began playing guitar and listening to Metallica and Helloween. He dropped out of school in the 10th grade and began doing solo acoustic sets at local bars.

"I didn't listen too much to French music," says Parent about his formative years. "However, there was [acoustic-styled] music played at parties, which was interesting. My father and my uncle were into country and folk, including Kris Kristofferson, Neil Young, Tom Waits, Leonard Cohen, Bob Dylan, and Willie Nelson. I also liked Cat Stevens' melodies."

When Parent began songwriting in his late teens, he first wrote in English; he recorded two English songs on his debut.

"I'm an Anglo, but I'm accepted in Quebec's [French] culture, which is great," Parent says.

According to Virgin France director Laurent Chapeau, Parent's debut has only sold 15,000 units to date since being released in France in 1996. Chapeau, however, has greater hopes for its follow-up. "We expect much more on this album," he says, "because Kevin won many friends among the media and among promoters and retailers with his first album."

To set up "Grand Parleur" in France in advance of its release date, Virgin France is flying key media representatives to a March 28 show in Quebec City, Quebec. From May 16-22, Parent will perform acoustic sets in Paris clubs, and the following week he is scheduled to do media and in-store promotion in the French cities of Lyon and Toulouse.

While Tacca executives emphatically say that Parent is considering

launching an English-language career, Parent himself says he has doubts about that. "Having an English background, translating my [lyrics] to French, and having a [Gaspé] accent, I'm different from the rest [of Quebec's French-language artists]," he says. "However, growing up, my [English] grammar and vocabulary were taken from 'The Simpsons' and 'The Flintstones.' So I'm very limited [lyrically] to what is original [in English]."

Parent acknowledges he's also uneasy about the possibility of increased stardom. "I would prefer to stay as I am now, to be able to travel and explore other cultures and be anonymous," he says.

Parent's first big break came in 1993, when he won Quebec-based radio chain Power Broadcasting Inc.'s annual songwriting contest. Parent sent in a tape with two songs, including "Nomade Sédentaire," later included on his debut album. As the contest's winner, Parent was able to record the track and then film a video of "Nomade Sédentaire" in France.

"When I first heard 'Nomade Sédentaire,' a chill went through my spine," recalls one of the contest's judges, Benoit Varnasse, director of music programming for the Quebec video channel MusiquePlus and its adult-oriented counterpart, MusiMax.

Following the contest, Tacca Musique singer France D'Amour spotted Parent performing in a Quebec club and told label executives about him.

"We believed in Kevin from the beginning," says Donald Tarleton, chairman of Dekeland-The Donald K. Donald Group, which operates Tacca Musique. "I think he will be as big an artist in the world as he wants to be."

While Tacca Musique executives were early believers in Parent, several of Montreal's top radio stations were not, partly due to his thick regional accent.

"Maybe I've got a stronger accent [in French] because I used to speak in English at home," reflects Parent. But my French buddies back home who don't talk English also have strong accents."

If Montreal radio programmers had difficulty with Parent's accent on his debut, it was, according to Chapeau, even more of a problem in France. At Chapeau's request, Parent met with noted Paris-based producer Mick Lanaro and rerecorded vocals and changed lyrics of two of the new album's key tracks—"Fréquentier L'Oubli" and "Maudite Jalousie"—to make them more understandable.

"The French public have a problem with accents," explains Chapeau.

Parent emphasizes, however, that he's not about to make himself over for the French market. "I'm not just going to France to sell my soul to the Frenchman," he says. "Don't forget that there's great wines and good food there. I'll do the best I can. If it doesn't work, it doesn't work."

MTV Asia And Channel V Feud

Music TV Outlets Debate Viewership Statistics

BY OWEN HUGHES

HONG KONG—The battle for viewers between Asian music TV service Channel V and MTV Asia has heated up after the former issued figures it claims affirm its position as the region's "most-watched music channel."

Channel V GM Steve Smith insists that it reaches more than 40 million viewers with its 24-hour service, compared with MTV's 20 million. However, MTV Asia president Frank Brown calls Channel V's figures "broad-brush distribution claims, rather than real, measured viewership ratings."

Smith says the 24-hour total is crucial because "it builds the business," adding that 98% of Channel V's revenue comes from markets taking the round-the-clock feed. Channel V claims that 126.58 million additional viewers see it on a syndicated basis,

compared with 85 million for MTV.

However, the latter figure, says Brown, includes MTV Asia's blocks of programming on terrestrial channels—on which the broadcaster has full rights to sell advertising—with a daily reach of 77 million homes, "almost twice Channel V's advertising opportunity." He adds, "Channel V

plays down the impact of our daily programming blocks on terrestrial TV by lumping those numbers in with syndication."

The largest component of Channel V's claimed daily reach is in China (21 million). Smith says this figure is arrived at by analyzing "nine different pieces of research." MTV, which claims nearly 38 million Chinese homes, says it can break down its figure by individual cable TV operators.



ANTI-PIRACY ACTION

(Continued from page 68)

dially issued an official statement commending the police action and requesting sustained action to eradicate music piracy in San Marino. The two organizations also say that investigations are in progress to identify connections between Italy and distributors in San Marino. "Despite the protests from retailers who claim that music piracy is not an issue, the reality is that many of them are surviving only on the sale of counterfeit music cassettes," says Mazza. "We will continue to lobby the San Marino government to improve and enforce their anti-piracy legislation."

In a separate development, tougher new laws against music piracy in Italy proposed by the Italian government have been approved by the Justice Commission. "We are waiting to see if the government will now push through the proposed law using the fast-track method, which will avoid further delays or proposed amendments in parliament, or whether they will return to parliament for approval," says Mazza, who adds that without further amendments, the laws could be ratified before the summer recess in early August.

HMV CANADA

(Continued from page 69)

usually in suburban locations, are "turning from convenience centers to powerful shopping centers."

He adds, "[In Ontario], we've had strip stores—in Oakville and in Waterloo—and they started to pick up [business] a few years ago."

Nine months ago, the chain opened a third Ontario strip store, in Woodbridge, which "took off like a train," Luckhurst says. "Strip centers are becoming more acceptable as shopping formats, but traditional music retailers aren't there. They work well for us. The product blend is different from mall [locations]—you still sell the chart [titles], but you do more catalog."

BOCELLI'S CROSSOVER CONTINUES

(Continued from page 68)

pearance is already giving Bocelli a U.S. sales lift, noting, "All of his three previous albums benefited strongly from it. The week after, they all charted [on The Billboard 200]. For countries outside of the U.S., it doesn't make that much difference, although it has surely created awareness for his new album."

"Sogno" is Bocelli's first original pop album with a simultaneous worldwide release, says Sugar Music president Caterina Caselli Sugar.

She explains that 1997's "Romanza" release (which the label says has sold 13 million copies globally, including 2.5 million in the U.S.) was a compilation of his first two albums, "Bocelli" and "Viaggio Italiano." "An enormous amount of preparation went into this album," she says. "We pored over 2,000 songs to get the right material, and nearly all of the songs on this album have a symphonic orchestral backing."

Caselli Sugar says the merger of PolyGram and Universal since Bocelli's last release has not affected Sugar Music's relationship with Polydor Holland, which began in 1994, or with Philips Classics, which handles Bocelli's classical releases.

Bocelli's potential was quickly recognized by former Polydor Holland A&R manager Jan Tekstra, who saw him perform at Italy's San Remo festival. Along with Albert van der Kroft, at the time GM at Polydor Holland, a licensing deal for the Benelux was secured. Two years later, Tekstra's and Van der Kroft's respective successors, current Universal Music Holland head of A&R Paul Zijlstra and Niel van Hoff, renegotiated the agreement into a worldwide deal. Tekstra has recently returned to his original position at Polydor.

Zijlstra says the deal involves Sugar dealing with the musical side of the releases. "However, we initiate artwork, photo shoots, and videos from Holland, which have to be OK'd by Sugar, Bocelli, and his management," he says. "Also, we suggest which tracks will be released as a single."

Says Caselli Sugar, "Prior to the takeover, we were already dealing with Universal, who distribute all of our releases in Italy, and I therefore already knew Jorgen Larsen [Universal Music International chairman/CEO]. Now we have renewed that relationship in an international context."

Polydor Holland product manager Bart Engel says it is now business as usual within the new Universal. "Everybody is eagerly jumping on ['Sogno'], as it is the first big album release under the new regime. People want to prove they can do it," he says.

Monica Dahl, international exploitation manager at Sugar, says "Sueño" will be released April 6, with three titles rerecorded in Spanish: the title track, "Canto Della Terra" (Song Of The Year), and a duet with the Portuguese singer Dulce Pontes, "O Mare E Tu" (The Sea And You).

Says Dahl, "There are at least five very pop- and radio-friendly tracks on this album. Except for France and Belgium, we had a problem getting mainstream airplay for Andrea, so we made sure that stronger pop crossover material was included on 'Sogno.'"

"Sueño" will be released across Latin America and in the Philippines. In Europe it will be released in Spain and Switzerland. In Italy, the leadoff single will be "Sogno." The leadoff single for the rest of the world, released March 1, is "Canto Della Terra."

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Music DVDs Expected To Take Off Format's Potential Encourages Labels And Retailers

BY SETH GOLDSTEIN

NEW YORK—Music and DVD is almost as good a marriage as DVD and movies, according to participants in a daylong symposium sponsored by the DVD Video Group (DVG), an industry trade association.

The March 2 forum, which drew 70-80 attendees to host Sony's headquarters in Manhattan, elicited strong responses—all positive—from Sony Music, Elektra Records, PolyGram Filmed Entertainment, and Rykodisc.

And it's not just label marketing executives who have fallen in love with the format. DVG gathered together producers and the presidents of three CD authoring and mastering houses to extol the virtues of DVD, including superior audio and a wider range of choices for the viewer.

"Clearly, the artists are interested in more opportunities to be creative," said Warner Bros. Records senior VP John Beug. The first results have been exhilarating, he added. "They've all drunk the punch, so to speak. DVD has breathed a breath of fresh air into the whole video business."

Everyone's on helium at this early stage in the DVD market. In his opening remarks, Sony Electronics senior marketing VP Mike Fidler, who is also DVG's CFO, put the number of DVD players in consumer hands at 1.3 million and the size of the disc library at more than 15 million.

In addition, retailers have sold 7 million PCs with DVD-ROM drives, which are taking on increased importance as program suppliers tie content to World Wide Web sites. "Mass-level"

acceptance is coming into view, Fidler said.

Because of the labels' caution, music has played a relatively small role in the DVD rollout. Fidler counts about 200 music titles among the approximately 2,500 that have been released. DVD now accounts for 12% of total music video revenue.

The figure should increase dramatically, provided record labels and retailers appreciate the format's viability. The industry in the past has been "inundated" by technical advances that rapidly became dead ends, Fidler noted. They

don't know whether to view DVD as "a threat or an opportunity. They're a little skittish."

Worse, DVD has to overcome VHS' diminished reputation at retail. Major labels are skeptical, with longform cassettes selling only 10,000-30,000 copies per release, Fidler said. However, DVD is beginning to turn some heads.

Initial sales of their first releases have been strong enough for Leslie Cohen, Sony Music business development VP, and Camille Hackney, Elektra multimedia, marketing, and business develop-

(Continued on page 75)

Don Van Cleave Keeps The Magic At His Platter

BY PATRICIA BATES

BIRMINGHAM, Ala.—As time goes by, the fundamental things about music still apply for Don Van Cleave.

National Assn. of Recording Merchandisers (NARM) Convention that he wanted to use the event to get back to basics by discussing with labels their artists and releases.



The owner of Magic Platter Compact Disc, an award-winning music store here, said before the recent



"I want to know what's coming out, who's in the studio, and to hear what's going on with the acts at NARM," said Van Cleave, who is also president of the Coalition of Independent Music Stores (CIMS). "I don't want to just listen to distributors go on about endcaps and shelf-talkers."

Van Cleave accomplished more than that at the convention, held earlier this month in Las Vegas. For the second year in a row, Magic Platter Compact Disc was named NARM's retailer of the year in the small division.

At Magic Platter, the talent is essential. "We adopt the bands, and we go out early with our predictions on them before the chains [do]," said Van Cleave, who recently brought acts like Train and Semisonic to his 1,500-square-foot location at the Centre at Riverchase. "Then we work on the marketing."

For the last four years, Magic Platter has drawn maximum-capacity crowds—150 to 200 people—for appearances by the Dave Matthews Band in 1995; Jimmie Vaughan and Storyville, both in 1996; and Sister Hazel and matchbox 20 in 1997.

The retailer features four in-store signings a month and has had to decline requests for more, according to Van Cleave. The events are usually held at 4 p.m. on weekdays and 2 p.m. on Saturday afternoons, because he wants to reach teenagers (Continued on next page)

Sony Distribution, Arista Top NARM Awards

LAS VEGAS—Sony Music Distribution and Arista Records have been named best large distributor and large-division label of the year, respectively, by the National Assn. of Recording Merchandisers (NARM).

NARM announced the winners of its merchandiser and supplier of the year awards at a March 11 ceremony during its 41st annual convention held here recently. NARM also announced the winners of its annual Advertising Awards competition during a luncheon March 10.

A listing of the merchandiser and supplier awards follows.

RETAILERS OF THE YEAR

Small division
Magic Platter Compact Disc, Birmingham, Ala.
Medium division
Compact Disc World, South Plain-

field, N.J.

Large division
Newbury Comics, Allston, Mass.

WHOLESALEERS OF THE YEAR

Small division
Super Discount CDs, Irvine, Calif.
Medium division
Fresh Picks, Glen Allen, Va.
Large division
Valley Media, Woodland, Calif.

DISTRIBUTORS OF THE YEAR

Small division
Big Easy Distribution Co., New Orleans
Medium division
Ryko Distribution Partners, Salem, Mass.
Large division
Sony Music Distribution, New York

ENTERTAINMENT SOFTWARE SUPPLIERS OF THE YEAR

Small division
Gospo Centric, Inglewood, Calif.

Medium division
Rykodisc USA, Salem, Mass.
Large division
Arista Records, New York

RELATED PRODUCTS AND SERVICES SUPPLIERS OF THE YEAR

Small division
Macey Lipman Marketing, Los Angeles
Medium division
Billboard magazine, New York
Large division
Case Logic, Longmont, Colo.

A listing of the advertising awards follows.

NEWSPAPER

Retailer: Virgin Entertainment, 'Tis the Season

MAGAZINE

Wholesaler: Sony Music Distribution, Falling in Love in 4/4 Time (consumer ad)

(Continued on page 77)



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BORDERS GROUP reports that net income rose 14.8% to \$92.1 million in the fiscal year that ended Jan. 24, from \$80.2 million in the same period a year ago. Total store sales increased 14.5% to \$2.59 billion from \$2.26 billion the year before. Sales from Borders Books & Music superstores open more than a year rose 3.5% in the year, and the company added 47 superstores for a total of 250. Same-store sales for the mall chain Waldenbooks declined 1%. Ann Arbor, Mich.-based Borders also reports that its gross profit margin increased to 28.3% of sales in the year, from 27.9% the year before. Sales for Borders.com, the retailer's online store, which debuted midyear, were \$4.6 million.

PARADISE MUSIC & ENTERTAINMENT and its recently formed Push/V2 Records label have forged an exclusive U.S. marketing and distribution deal with Trippin' 'N Rhythm Records. Acts on the new Chicago-based jazz label include Paul Hardcastle, D'Influence, and A One. The first release is "Jazz Masters III," featuring Hardcastle and other musicians, due in May. Titles will be marketed under Push/V2 and distributed by BMG (*Billboard* Bulletin, March 16).

SONY CORPORATION OF AMERICA says it is opening its new Sony Entertainment Center, called Metreon, on June 16 in San Francisco at Fourth and Mission streets. The 350,000-square-foot center will include a 15-screen movie theater, a Sony-IMAX theater, interactive activities, and restaurants.



BARNES & NOBLE reports that net profit rose 73.8% to \$92.3 million in the fiscal year that ended Jan. 30 from \$53.1 million. The profit figure included \$96.8 million in retail earnings, a \$42.1 million loss from the company's equity stake in barnesandnoble.com, and a net gain of \$37.6 million from Bertelsmann's 50% investment in the online business. Total sales for the year were \$3 billion, an increase of 8% from the year before. Sales from barnesandnoble.com, which is expected to begin selling music as well as books later this year, rose 381% in the fiscal year to \$70.2 million.

CAK UNIVERSAL CREDIT CORP., an entertainment-financing firm headed by industry veteran Charles Koppelman, says it has made a securitized loan to Barrett Strong, co-writer of such Motown-era hits as "I Heard It Through The Grapevine" and "Papa Was A Rolling Stone." The loan is securitized by licensing royalties from the songs.

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS has appointed its new slate of officers for the next year. Stan Goman, COO of Tower Records/Video/Books, is chairman. Terry Woodward, CEO of Wax-Works/VideoWorks/Disc Jockey, is chairman-elect. David Lang, CEO of Compact Disc World, is treasurer, and Peter Cline, president of Handelman Entertainment Resources, is secretary.

SFX ENTERTAINMENT, the concert production company, has signed a three-year sponsorship deal with Levi Strauss & Co. The deal will give Levi's a branded new-talent stage at SFX venues and a national radio program that will be syndicated through SFX's radio distribution unit.

ARTISTDIRECT, the online music merchandising company, says it has added Rob Zombie to its roster of artists whose merchandise is sold exclusively through sites created by ARTISTdirect. In addition to albums, the site, www.robzombiedirect.com, will sell tour merchandise, tickets, autographed products, sportswear, and memorabilia.

ONRADIO.COM, a network of Internet radio stations, and Vibe/Spin Ventures have launched Spin.com, the online unit of the music magazine. The venture allows OnRadio.com to distribute Spin's content to alternative-radio Web sites in its 575-affiliate network.

RENTRAK, the revenue-sharing videocassette distributor, has challenged comments made by video retailer Hollywood Entertainment about a \$160 million lawsuit filed by Rentrak against Hollywood. The companies are under court order prohibiting them from disclosing information about the case, according to Rentrak, which charges that Hollywood made "incorrect" and "misleading" remarks in a conference call to analysts. The Rentrak suit claims that Hollywood breached a long-term exclusive agreement in which Rentrak provided videocassettes to the retail chain and that Hollywood failed to report "hundreds of thousands" of transactions. Rentrak said it is seeking a trial date in October. Hollywood did not return a call for comment at press time.



DON VAN CLEAVE KEEPS THE MAGIC AT HIS PLATTER

(Continued from preceding page)

after school and before their part-time jobs. These teens can't always get into the nighttime shows at clubs.

"Birmingham is not a college town like Knoxville [with the University of Tennessee] or Auburn [with Auburn University]," said Van Cleave, whose Magic Platter is in its 11th year of operation, employing eight people. But there are smaller colleges here, like Samford University and Birmingham-Southern College, whose students have embraced



Pictured are staff members at award-winning store Magic Platter Compact Disc. Shown, from left, are Rob La Roche, music buyer; Rusty Wilkes, store manager; and Pete Williams, jazz buyer. (Photo: Patricia Bates)

new acts like Vertical Horizon, Jack-opierce, and Edwin McCain, according to Rusty Wilkes, who manages the Magic Platter store.

Birmingham is referred to as the "Magic City," hence the name Magic Platter. "It was the beginning of the CD revolution, so we did a study on the markets, and we decided to open in Birmingham," Wilkes said.

After graduating from the Georgia Institute of Technology, he had been with an engineering firm for six years that designed skyscrapers in Dallas. "We'd grown up in the South, and my wife, Elaine, and I wanted to get back here. I was pretty bored, and it wasn't what I wanted to do with my life," he admitted.

Today, Magic Platter has 14,000 titles in its inventory at Riverchase. It eliminated classical CDs last year due to lack of demand. But now its jazz and blues listening room is twice the size it was in 1997.

Magic Platter generates about 60% of its sales from rock, alternative, and pop titles; 20% from jazz; 10% from blues; and 10% from genres ranging from rap to world beat.

"We don't price-shop at the other retailers in Birmingham or think competitively," said Van Cleave. "We focus on what we do, which is to develop our relationships in the industry."

In the past year, Magic Platter has undertaken such improvements as switching to an "A-to-Z" method of organizing CDs, getting out of ticket sales, and enlarging the jazz and blues room.

Magic Platter files CDs alphabetically in racks by the name of the artist and then color-codes by the genre of music.

"I think our per-capita spending likely did go up after we did that," said Van Cleave. "The customers

can see more of the product now, because some of the acts weren't in the right genres. I'll have to say that I stole the idea of doing this from another independent, Waterloo Records, in Austin, Texas."

Magic Platter's sales increased 4% in 1998. But they rose by 30% in 1997, after Van Cleave consolidated his second location at Montevale Road into the main one at the Centre at Riverchase.

He'd like to move the existing Magic Platter to more spacious quarters within the next 18 months. "We had 2,000 square feet at Montevale Road, and it was a break-even prospect at most for us there in 1996. Besides, I needed to run the coalition then," said Van Cleave. "But we definitely need more room at Riverchase."

That extra room could be used for all the platinum and gold records that Magic Platter has on its walls for acts like Chemical Brothers, matchbox 20, Paula Cole, Radiohead, and Smashing Pumpkins. There are also autographed posters from Gregg Allman, Stevie Ray Vaughan, R.E.M., Sting, Van Morrison, and Santana.

Magic Platter fits well with Birmingham, a city that boasts many legendary native performers, including Lionel Hampton, Emmylou Harris, Nell Carter, Sun Ra, Erskine Hawkins, and Odetta. Nat "King" Cole was born about an hour away in Montgomery, which is also Hank Williams' final resting place.

While the Alabama Jazz Hall of Fame is a historic landmark at the Carver Theatre for the Performing Arts in downtown Birmingham, the



Magic Platter Compact Disc now has a separate room for jazz where customers can listen to albums. Although the city has no jazz radio station, it does have several nightclubs featuring the music. (Photo: Patricia Bates)

city, once renowned for its Tuxedo Junction nightclub in the 1920s and 1930s, doesn't even have a jazz radio station.

"I'd be a more contented retailer if we had one," said Van Cleave. "We just have to do a lot of in-store play." Magic Platter often has jazz albums available at its listening posts in the neon and glass back room, and it makes recommendations on classics like Hawkins' "The Original Tuxedo Junction."

"Year after year, the jazz selection increases, mostly because of Don, and it's probably one of the best in Alabama," said Wilkes. "He likes John Coltrane to Stevie Ray Vaughan to Miles Davis."

As for alternative rock, the local



Magic Platter Compact Disc is in its 11th year of operation in Birmingham, Ala. (Photo: Patricia Bates)

WRAX-FM expanded its frequency and wattage in 1998, and that has benefited the market. The station also bought an "ad with a listening booth" for more visibility at Magic Platter.

"We have seen a corresponding increase in sales of just about anything on the WRAX playlist," said Wilkes. "We also feel like we have excellent co-op programs with the major and independent labels."

Magic Platter's newsletter—Platter Chatter—lists the street dates of new albums; it goes out to 8,000 homes around Birmingham. In addition, Magic Platter frequently offers \$2 off all used \$5.99-and-up CDs on Wednesdays.

The retailer also supports local acts like Little Red Rocket, Flair, and Ringo Levio, whose albums are stocked in the store on a consignment basis. Other local bands also represented in the inventory include Verbena, Brother Cane, and Vallejo.

Magic Platter invites artists to come by while they are in town to perform at Birmingham's live venues, such as the mainstream-oriented Five Points Music Hall (1,200 capacity), the punk/alternative-slanted Nick (300 capacity), and the country to cajun-leaning Zydeco (500 capacity).

It also seeks exposure via such festivals as City Stages in June; Alabama Blues Lover's Festival in May; and the Caribbean & Reggae Festival in May. Montgomery hosts the Taste of Jazz in early May and Jubilee City Fest in late May, and nearby Gadsden has a Riverfest in May.

Even so, Magic Platter decided not to end its affiliation with Ticketlink during the last year. "We didn't want to sell admission to tractor pulls and circuses," said Van Cleave. "And if that's what you're doing, then you'd better re-examine why you're in this business."

Business issues were on the agenda when CIMS met during the week of March 15 in Austin, according to Van Cleave, who added that the 27 members of the coalition reported total revenue of \$93 million from 66 stores in 1998.

"We will talk about digital delivery, the Internet," he said. But then he returned to his principal concern as a music retailer—"how we can break alternative rock groups."

MUSIC DVDs

(Continued from page 73)

ment VP, to agree that VHS is being replaced. "I think it's a done deal," they said, practically in unison.

PolyGram Video sold 25,000 copies of its "Three Tenors" DVD before remixing the audio track for Dolby digital surround sound and selling a lot more. "Why would anybody buy VHS?" asked panelist Mark Wolfe, senior VP of PolyGram Filmed Entertainment.

The labels, though, do have to bear additional production costs, lengthening the break-even point. Beug estimated he could spend anywhere from \$20,000 to more than \$100,000 in order to take advantage of DVD capabilities. The current average, he said, is \$20,000-\$25,000.

Catalog material—jestingly labeled "dinosaur rock" by several panelists—is the least expensive because there isn't much to be done to significantly upgrade '60s and '70s sound quality.

'DVD has breathed a breath of fresh air into the whole video business'

There is also the problem of getting DVDs out on the same day as the CD and the videocassette. Because DVD is subject to endless tweaking, "we missed it for Metallica," Beug admitted. "We expect to get it right next time."

Thus far, music DVDs have been a willing stepchild of movies on disc. "We kind of look to go out there in lock step with the studios," Cohen added. "There is some halo effect."

But, while DVD and Hollywood are synonymous, the music side is showing signs of individuality. After spending "peanuts," Cohen noted, Sony labels "are starting to allocate funds" for DVD promotion.

Music's potential has attracted a video specialist, Image Entertainment. Marketing director Garrett Lee said Image has released 68 music titles, licensed from various sources, and acquired another 78 in two recent deals.

Image has focused on catalog thus far, but new releases are in the works, such as the Amnesty International concert, which will have nearly two hours of material not on VHS. It's due in May.

Increasingly, new releases will be tied to Web sites that hold the key to "hidden" DVD-ROM capabilities, according to Rykodisc president Don Rose. He also pushed for support of a Rykodisc innovation, the DVD single selling for under \$10.

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Merchants & Marketing

Sony Revamps Its Programs For Developing, Debut Acts

AT THE ANNUAL convention of the National Assn. of Recording Merchandisers, Sony Music Distribution rolled out refinements to its already-popular developing-artist and debut-artist programs.

For both programs, Sony is providing an extra 120 days' dating, giving accounts a total of six months to pay for purchases. Also, the company has waived its incentive/disincentive policy, so accounts don't have to worry about getting hit with returns penalties.

In the developing-artist program, CDs carry an \$11.98 list price and a \$6 wholesale cost, while cassettes carry a \$7.98 list price and a \$4 cost, giving accounts a 50% gross margin.

For the debut-artist program, CDs have a list price of \$13.98. The wholesale price on CDs for that program previously was \$8.40, although Sony often offered a 5% deal on titles in the program. With the new changes, Sony has incorporated the 5% discount into the wholesale price, so the new cost is \$8. The cassette list price and wholesale costs for that program remain the same.

Danny Yarbrough, chairman of Sony Music Distribution, says

that the changes were made "in response to what we hear from accounts and because of the length of time it takes to break artists." Yarbrough says he hopes that accounts respond to these changes by giving even more consideration to the artists in the Sony programs.

Yarbrough says an important factor in the programs is that there are a limited number of artists in them.

He says Columbia now has the Lo-Fidelity Allstars' "How To Operate With A Blown Mind," Dovetail Joint's "001," and System Of The Down's self-titled album in the debut-artist program and will place Tal Bachman's upcoming self-titled debut in the developing-artist program. Epic has three in the debut-artist program: Bare Jr.'s "Boo-tay," 3 Colours Red's "Revolt," and Honky Toast's "Whatcha Gonna Do Honky?"

CONVENTION THOUGHTS: While many enjoyed this year's convention of the National Assn. of Recording Merchandisers, some thought that the Las Vegas backdrop served as a distraction from the
(Continued on page 79)



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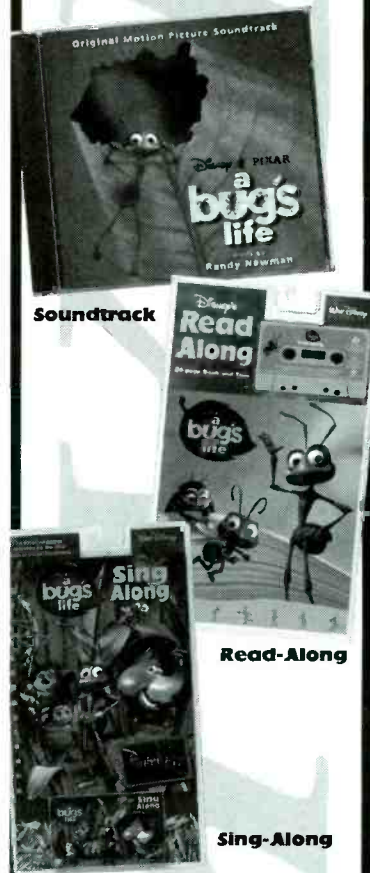
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In The Oversized Spectacle Of Vegas, Indies' Human Scale Offers Relief

LEAVING LAS VEGAS: On the indie side, the recent National Assn. of Recording Merchandisers (NARM) Convention in Las Vegas couldn't have been much quieter than it was.

At the March 8-11 confab at the Las Vegas Hilton, the indies present took wall-to-wall meetings, only rarely surfacing for (recirculated Nevada) air.

It proved difficult to reconnoiter in the hotel. In Vegas, profitability

is measured by the square foot, and everywhere that a couch should have been, a slot machine was in place. On-the-fly meetings and small talk took place in the overcrowded bars on the periphery of the casino.

Music, too, was in short supply, with label product presentations a thing of the past and only a smattering of acts on view in general convention sessions. In truth, even *talk* of music took a back seat to

discussions about Internet delivery systems and formats of the future.

Most of the indies present testified that NARM '99 was a meager and uneventful proposition. In the midst of covering this affair, we began to find that the city of Las Vegas was presenting itself as a suggestive metaphor for the state of the music industry at the turn of the millennium.

IN THE EVENINGS, we went out and about on the town, which we hadn't really explored to any great degree since our first conventioning days in the late '80s.

Our original perceptions of the desert playground were shaped by **Hunter S. Thompson's** hallucinatory 1971 book "Fear And Loathing In Las Vegas." While the "new" Las Vegas of the '90s is aimed at a very different audience than the one at play in the post-Altamont Sodom of that famous work, we believe that the good Dr. Thompson would find much to relate to in the gargantuan new hotels that have sprung up along the Strip.

Stuck in traffic in front of the Mirage, we wondered how many suckers would have to pour their savings into the hotel's casino to maintain the spray of "lava" that pours from the volcano at its gate 24 hours a day. We marveled at the sheer size of the new Mandalay Bay and gaped at a monumental statue of **Lenin**, of all people, at the door of one retail shop



by Chris Morris

(don't ask us what it was doing there). We looked in slack-jawed amazement at the Venetian, still under construction, with its elaborate replication of Venice, Italy, vaulting bridges, and desert-bound canals.

We reserved our awe for Caesars Palace's Forum Shops, a disquieting indoor mall with clouds on its arching ceiling. Controlled lighting takes the shopper from day through twilight and into night in the matter of an hour or two. The grandiosity of the place was shiver-inducing; we gawked at an immense horse at the door of the FAO Schwartz toy store and wondered if its size might not terrify a 5-year-old.

In front of the mall's vast Virgin Megastore, we took in a bit of the hourly "Raising Of Atlantis" show, a spectacle that combines pyrotechnics, animatronic figures, overpowering prerecorded sound, and huge TV screens. We noted with some jaundiced amusement that one of the creatures in the show resembled the lizard-headed critters created by artist **Ralph Steadman** in his "Fear And Loathing" illustrations.

THE SPECTACLE OF VEGAS was everywhere we looked, and it presented a frightening conception of millennial entertainment to this observer.

Las Vegas has never been a town ruled by the subtle gesture, but the city today is defined by an aesthetic of scale that makes one cower. The acres-of-neon approach has been replaced by architectural plans of such grandiosity that they would make the builders of the Great Pyramids hang their heads in shame.

Vegasphiles will forgive us, but we found the scene an alienating and enervating one. The city's notion of entertainment involves dwarfing the individual amid an assaultive environment that ultimately leaves the spectator lacking any response except a vague tingling sensation derived from the sheer size of it all.

We couldn't help thinking that many of the independents we know would have a hard time suppressing a shudder in the middle of all this excess.

Like many of my friends and colleagues in independent music, I got involved in the business because of an emotional attachment to music, because of the feeling of intimacy, the bond, between myself as a listener and the performer.

Vegas, I realized with a shiver during my NARM visit, exemplifies much of what is dismaying about the music business today. In its celebration of grotesquely artificial, stupefyingly large, and

(Continued on next page)

EXECUTIVE TURNTABLE

HOME VIDEO. National Geographic Television in Washington, D.C., promotes **Julie Bellonte** to VP of international home video. She was director of international home video.

DVD Express in Los Angeles names **Andy Crist** CFO/COO. He was VP of financial operations/mergers and acquisitions at Blockbuster Entertainment Group.

Tim Barkas is promoted to manager of communications and Web site services at the Video Software Dealers Assn. in Encino, Calif. He was manager of communications.

MUSIC VIDEO. Sabrina Silverberg is promoted to VP/deputy general counsel at MTV in Santa Monica, Calif. She was VP of law and business affairs.

MTV in New York promotes **Mary Frances Budig** to VP/deputy gener-

al counsel and **Lance McPherson** to counsel. They were, respectively, VP of law and business affairs and director of law and business affairs.

Tony DiSanto is named VP of production at MTV in New York. He was executive producer at MTV Production.

The Box Music Network in Miami Beach names **Sherijo Damico** director of affiliate sales and marketing, Southwest region, and promotes **Jesse Coleman** to director of broadcast operations. They were, respectively, regional manager of sales and marketing at the Golf Channel and GM of broadcast operations.



BELLONTE

NEW MEDIA. GoodNoise in Palo Alto, Calif., names **Spencer Leyton** VP of corporate development. He was senior VP of business development at Borland International.

NARM WINNERS

(Continued from page 73)

WHOLESALE

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Wholesaler: Alliance Entertainment Corp. One-Stop Group, Amped Weekly Mailer (trade ad)

POINT-OF-PURCHASE

Retailer: The Musiland Group, Frenzy

Wholesaler: Sony Music Distribution, Maxwell Embrya

SPECIAL MEDIA

Retailer: The Musiland Group, Frenzy

Wholesaler: Valley Media, Land of Ear Candy

RADIO

Retailer: Warehouse Entertainment, Talking Stalking—Dear Mom

TELEVISION

Retailer: Best Buy, Find 'Em First—Intro

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Music For Little People's '99 Releases Range From Poetry To Poe

CATCHING UP: Last month, we promised to include information on children's labels that we weren't able to fit into Billboard's Children's Entertainment Spotlight. As we noted then, we always have much more to say than space permits—which we consider a positive thing, since it indicates the health and diversity of the children's music business.

We couldn't give a summary then about upcoming audio projects from Music for Little People (MFLP), but we will now. MFLP—which is distributed by Kid Rhino but operates as an independent under founder **Leib Ostrow**—will see 16 releases in 1999.

First up is "A Child's Garden Of Songs," in which the poetry and prose of **Robert Louis Stevenson** are adapted into songs by artist **Ted Jacobs**. Among the subsequent releases are the bilingual "Lullabies Of Latin America" by **Maria Del Rey**; "Playtime Favorites," the sixth release in MFLP's toddler-targeted, budget "Favorite" series; "Toddlers Sing Playtime," the second title in the "Toddlers Sing" series; and "A Child's Celebration Of Classical Music," the 11th album in the label's long-running "A Child's Celebration" series. Plus, an album based on the works of **Edgar Allen Poe** is expected to street in August.

"We gear our marketing efforts to the educational market, soliciting many schools and libraries,"



by *Moira McCormick*

says MFLP spokeswoman **Su Lukasha**. She notes that in 1998, sales increased by 25%.

"We expect them to go up at least 10% more in '99," she says, "since we're doubling the number of releases." And she adds that sales growth in the company's Hispanic audience has risen 35% over last year.

Lukasha says that MFLP is "trying to help make up for music-education losses in schools [which have been cutting back music programs for several years now] by providing tools for parents in a variety of different genres—blues, reggae, classical, etc."

Meanwhile, classical music specialists the Children's Group, home of the groundbreaking series "Classical Kids," has noted an ever-increasing number of CDs sold—over the past year in particular.

"There's been an overall transition to CD," says company spokeswoman **Beth Davey**, who adds that the label's CD-to-cassette ratio used to be 30-to-70 but recently shifted to 60-to-40. She

attributes the transition to "families wanting to listen to classical music together, rather than leaving children to listen on their own."

The Children's Group's main customers are an upscale, well-schooled clientele, she says.

"Our sales figures are the highest in well-educated areas, where consumers go out of their way to get educational, beneficial products for their children," she notes. In addition, she says, "sales from retail chains like Barnes & Noble and Borders, as well as from rack accounts, are definitely up as well."

Consultant **Regina Kelland**, a children's industry veteran who previously ran A&M's kids' division, confirms that "there are less places for children's artists to go. Still, I'm seeing wonderful new independent product, and the independent spirit and creative energy has not been dampened."

One of Kelland's clients, the trio **Parachute Express** of Gymboree fame, is celebrating its 15th anniversary this year, with activities planned by its new label, Trio Lane Records. Numerous in-store appearances are scheduled. Kelland's video clients include independent Blackboard Entertainment, which is repackaging and rereleasing the educational series by the **New Zoo Revue** and is also distributing the animated **Dr. Seuss** video "My Many-Colored Days," which is narrated by actress **Holly Hunter** and features music by the **Minnesota Orchestra**.

Youngheart Music chief **Jim Recor** says the label has picked up child performer **Meeka**, whose four albums (previously self-released by her record-producer dad) were put out by the label in

February. The latest in the series is "Meeka: Island Girl." Flagship act **Greg & Steve**—acknowledged to be the biggest kids' group in the educational market, with combined unit sales in the millions—is expected to release a new album this year, "possibly before the fourth quarter," according to Recor.

He adds, "If our title 'Bach And Baby' continues to sell as well as it has been, a new one won't be released until the end of this year. Marketing for that title includes promotions on classical radio stations, which is something we're

working on, as well as listening posts and a new, self-designed spinner-rack merchandiser for retail stores."

Recor notes that the World Wide Web has "been a tool for us. People can come to our Web site to hear our songs, learn the history of our artists, and find out where they're playing and what stores their product is available in."

"This year we have 50 products, whereas three years ago, we had only 15," Recor adds. "Youngheart Music has become a presence."

Billboard®

MARCH 27, 1999

THIS WEEK			LAST WEEK			WKS. ON CHART			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED AND PROVIDED BY SoundScan®		
Top Kid Audio™						ARTIST/SERIES		TITLE			
						IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)					
No. 1						1		1		118	
						CEDARMONT KIDS CLASSICS ●		TODDLER TUNES			
						BENSON 84036 (3.98/5.98)					
						2		2		4	
						BLUE'S CLUES		BLUE'S BIG TREASURE			
						KID RHINO 75626/RHINO (9.98/13.98)					
						3		7		49	
						VEGGIE TUNES		VEGGIE TUNES			
						BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)					
						4		8		21	
						READ-ALONG		A BUG'S LIFE			
						WALT DISNEY 60289/UNIVERSAL (6.98 Cassette)					
						5		6		167	
						VARIOUS ARTISTS ▲³		DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1			
						WALT DISNEY 60605/UNIVERSAL (6.98/13.98)					
						6		5		125	
						CEDARMONT KIDS CLASSICS ●		SUNDAY SCHOOL SONGS			
						BENSON 82218 (3.98/5.98)					
						7		3		102	
						CEDARMONT KIDS CLASSICS ●		SILLY SONGS			
						BENSON 82220 (3.98/5.98)					
						8		19		5	
						VEGGIE TUNES		VEGGIE TUNES			
						LYRICK STUDIOS 9451 (6.98/10.98)					
						9		4		135	
						CEDARMONT KIDS CLASSICS ▲		ACTION BIBLE SONGS			
						BENSON 82217 (3.98/5.98)					
						10		NEW ▶		102	
						VEGGIE TUNES		DAVE AND THE GIANT PICKLE			
						BIG IDEA/EVERLAND 85318/WORD (13.98 CD)					
						11		9		41	
						READ-ALONG		MULAN			
						WALT DISNEY 60306/UNIVERSAL (6.98 Cassette)					
						12		NEW ▶		41	
						VEGGIE TUNES		THE STORY OF FLIBBER O LOO			
						BIG IDEA/EVERLAND 85317/WORD (13.98 CD)					
						13		NEW ▶		41	
						VEGGIE TUNES		LARRY BOY			
						BIG IDEA/EVERLAND 85424/WORD (8.98 Cassette)					
						14		13		36	
						VEGGIE TUNES		VEGGIE TUNES 2			
						BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)					
						15		12		16	
						VARIOUS ARTISTS		CLASSIC DISNEY VOL. V - 60 YEARS OF MUSICAL MAGIC			
						WALT DISNEY 60648/UNIVERSAL (10.98/15.98)					
						16		NEW ▶		16	
						VEGGIE TUNES		RACK, SHACK, AND BENNY			
						BIG IDEA/EVERLAND 85425/WORD (8.98 Cassette)					
						17		14		2	
						BEAR		BEAR IN THE BIG BLUE HOUSE			
						WALT DISNEY 60640/UNIVERSAL (9.98 Cassette)					
						18		18		186	
						VARIOUS ARTISTS ▲		CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC			
						WALT DISNEY 60865/UNIVERSAL (10.98/15.98)					
						19		11		99	
						CEDARMONT KIDS CLASSICS ●		BIBLE SONGS			
						BENSON 82216 (3.98/5.98)					
						20		15		18	
						SCOOBY DOO		SCOOBY DOO'S SNACK TRACKS			
						KID RHINO 75505/RHINO (6.98/10.98)					
						21		21		20	
						VARIOUS ARTISTS		TODDLER FAVORITES			
						MUSIC FOR LITTLE PEOPLE/KID RHINO 75261/RHINO (3.98/6.98)					
						22		10		49	
						CEDARMONT KIDS CLASSICS		PRESCHOOL SONGS			
						BENSON 84236 (3.98/5.98)					
						23		RE-ENTRY		49	
						BARNEY ▲³		BARNEY'S FAVORITES VOLUME 1			
						BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)					
						24		16		40	
						VARIOUS ARTISTS		MORE SILLY SONGS			
						WALT DISNEY 60632/UNIVERSAL (10.98/16.98)					
						25		17		17	
						THE TELETUBBIES		TELETUBBIES: THE ALBUM			
						KID RHINO 75619/RHINO (10.98/16.98)					

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

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INDEPENDENTS

(Continued from preceding page)

dumbfoundingly loud entertainment, Vegas embraces the sort of lowest-common-denominator mega-event that has become the currency of all fields of media—TV, movies, and, yes, music. Its lesson is as old as ancient Rome: It's hard to hear one heart beating in the middle of a chariot race.

Declarations of Independents left Las Vegas and NARM generally unenlightened by the stay but overwhelmingly grateful for the beat that we cover. Despite all this premillennial tension, despite the dumbing down of American popular culture on the eve of 2000, the indies continue to work and think on a human scale. And that, as we learned with a touch of horror in Vegas, is a policy that is becoming all too rare these days.

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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	—	PAUL MCCARTNEY & WINGS NO. 1 MPL 99176/CAPITOL (16.98 CD)	BAND ON THE RUN 1 week at No. 1	117
2	1	METALLICA ▲ ¹¹ ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	396
3	2	SHANIA TWAIN ▲ ¹⁴ MERCURY (NASHVILLE) 522886 (10.98 EQ/17.98)	THE WOMAN IN ME	211
4	4	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG/ISLAND 846210*/MERCURY (10.98 EQ/17.98)	LEGEND	508
5	3	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	229
6	5	SPICE GIRLS ▲ ⁷ VIRGIN 42174* (10.98/17.98)	SPICE	110
7	7	ALANIS MORISSETTE ▲ ¹⁶ MAVERICK 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	194
8	9	PINK FLOYD ▲ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1147
9	8	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/17.98)	VAULT — GREATEST HITS 1980-1995	125
10	15	SUBLIME ▲ ⁴ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	135
11	14	CELINE DION ▲ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	157
12	19	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	105
13	10	GUNS N' ROSES ▲ ¹⁵ Geffen 24148/INTERSCOPE (6.98/11.98)	APPETITE FOR DESTRUCTION	406
14	12	METALLICA ▲ ⁶ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	466
15	17	BEASTIE BOYS ▲ ⁸ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	389
16	16	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	340
17	6	JAY-Z ● FREEZE/ROC-A-FELLA 50040*/PRIORITY (10.98/16.98)	REASONABLE DOUBT	26
18	11	AC/DC ▲ ¹⁶ ATLANTIC 92418/AG (11.98/17.98)	BACK IN BLACK	252
19	23	JEWEL ▲ ⁸ ATLANTIC 82700*/AG (10.98/17.98) HS	PIECES OF YOU	161
20	21	JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	421
21	24	KORN ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	68
22	22	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	437
23	20	PINK FLOYD ▲ ²⁴ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	518
24	26	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	150
25	18	AC/DC ▲ ² ATLANTIC 92215/AG (11.98/17.98)	LIVE	69
26	—	BEE GEES ▲ ² POLYDOR 800071/UNIVERSAL (13.98 EQ/22.98)	BEE GEES GREATEST	62
27	13	BLONDIE ● CHRYSALIS 21337/CAPITOL (7.98/11.98)	THE BEST OF BLONDIE	37
28	37	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	302
29	38	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	124
30	40	SOUNDTRACK ▲ ⁸ POLYDOR 825095/UNIVERSAL (10.98 EQ/17.98)	GREASE	303
31	25	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	291
32	30	THE OFFSPRING ▲ ⁵ EPITAPH 86432* (9.98/14.98) HS	SMASH	17
33	28	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	259
34	43	VAN MORRISON ▲ ⁴ POLYDOR 841970/UNIVERSAL (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	418
35	35	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	259
36	32	METALLICA ▲ ⁵ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	431
37	29	GARTH BROOKS ▲ ¹⁰ CAPITOL 28689 (10.98/15.98)	THE HITS	178
38	36	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	407
39	31	AEROSMITH ▲ ⁴ Geffen 24716/INTERSCOPE (12.98/17.98)	BIG ONES	128
40	—	GRAND FUNK RAILROAD THE RIGHT STUFF 90608/CAPITOL (7.98/11.98)	COLLECTOR'S SERIES	1
41	33	ELTON JOHN ▲ ² MCA 11481 (10.98/16.98)	LOVE SONGS	85
42	39	ZZ TOP ▲ ² WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	133
43	46	SIMON & GARFUNKEL ▲ ⁶ COLUMBIA 31350 (9.98 EQ/16.98)	GREATEST HITS	174
44	—	SARAH MCLACHLAN ▲ ³ NETTWERK 18725*/ARISTA (10.98/16.98) HS	FUMBLING TOWARDS ECSTASY	228
45	44	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	171
46	34	ELTON JOHN ▲ ¹⁵ ROCKET/ISLAND 512532/MERCURY (7.98 EQ/11.98)	GREATEST HITS	446
47	48	STEVE MILLER BAND ▲ ⁸ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	380
48	—	THE NOTORIOUS B.I.G. ▲ ³ BAD BOY 73000*/ARISTA (9.98/16.98)	READY TO DIE	87
49	27	EAGLES ▲ ⁷ Geffen 24725/INTERSCOPE (12.98/17.98)	HELL FREEZES OVER	212
50	41	AEROSMITH ▲ ⁹ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	306

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.

RETAIL TRACK

(Continued from page 76)

meetings. From Retail Track's perspective, Las Vegas is a fine place for the confab, and the only complaint I would mention is that the convention lacked a central schmooze-atorium...

The other complaint that I heard voiced by attendees was the lament that music had a low profile at the convention due to the lack of product presentations and the absence of PolyGram Group Distribution's PGD Zone. But the Columbia Records Group did its best to make up for it by holding a mini-product presentation in its suite.

Tom Donnarumma, senior VP of sales for the label, and sales VP Rich Yaffa combined the best of the product-presentation format with a touch of the PGD style for an entertaining half-hour featuring soon-to-be-released music from the label.

A videoclip focused on the just-released album from former New Kids On The Block member Joey McIntyre, Bruce Springsteen's "Tracks," Nas' "I Am... The Autobiography Book 1," "The Movement" from Mase Presents Harlem World, Ruffhouse Records' "Greatest Hits, Volume 1," the Neville Brothers' "Valence Street," Wynton Marsalis' "Sweet & Timeless (The Series)," the "Dawson's Creek" soundtrack, and Harry Connick Jr.'s "Come By Me." Also, it highlighted releases from Blaque, Trina & Tamara, Splender, Tal Bachman, Meja, D Generation, Branford Marsalis, and Gato Barbieri, among others.

A HIGHLIGHT of the convention, at least for me, was watching Tom Silverman's antics during the panel featuring label presidents. While moderator Jack Eugster—chairman/CEO/president of the Musicland Group—put the panelists through the paces addressing various industry issues, the Tommy Boy founder was nonchalantly stirring mortar in preparation for building a brick wall, which he then proceeded to construct.

For some reason, Eugster didn't inquire what Silverman was up to, so the Tommy Boy executive had to hijack a question addressed to MCA's Bruce Hinton to explain his actions. Silverman noted that many recent industry meetings had produced buzzwords for the Internet, but he thought that convention attendees should acknowledge the phrase heard most often at National Assn. of Recording Merchandisers meetings—"brick and mortar." He added that while the Internet is great and will help the industry sell more records, "bricks and mortar will be here forever. The music business will always be about bricks and mortar."

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Elton, Boyz, Joel Among Diamond Honorees



Representing a combined total of 39 million albums sold, some of the diamond award recipients pose after the awards presentations. Shown, from left, are Billy Joel, Jonathan Cain of Journey, James Hetfield of Metallica, and Ross Valory of Journey.



Executives and diamond award-winning artists pose at the awards ceremony, held March 16 in New York.



Billy Joel accepted diamond honors for sales exceeding 18 million units on "Greatest Hits, Volume I & Volume II." Shown, from left, are Don Ienner, chairman of the Columbia Records Group; Joel; and Hilary Rosen, president/CEO of the Recording Industry Assn. of America.



Led Zeppelin received a diamond award for "Led Zeppelin IV," which includes the legendary track "Stairway To Heaven." Shown, from left, are Led Zeppelin's John Paul Jones and Jimmy Page and Ahmet Ertegun, co-chairman/co-CEO of the Atlantic Group.



The members of Boyz II Men accepted their diamond award for "II," which has sold 12 million copies. Shown, from left, are Boyz II Men's Michael McCary, Nathan Morris, Wanya Morris, and Shawn Stockman; Mel Lewinter, chairman of Universal/Motown Records Group; and Hilary Rosen, president/CEO of the Recording Industry Assn. of America.



Award recipients take time out from celebrating to pose for a photo. Shown, from left, are Kenny G; Frank Beard of ZZ Top; Kenny and Wanda Rogers; and ZZ Top's Dusty Hill and Billy Gibbons.

BY LARRY FLICK

NEW YORK—Elton John, Boyz II Men, and Billy Joel were among the artists on hand March 16 at New York's Roseland to accept the diamond award, a new certification given by the Recording Industry Assn. of America (RIAA) to commemorate shipments of 10 million units or more for an individual title.

"This is perhaps the ultimate compliment an artist can receive, since it exists because the fans have gone out and supported your music," said Elton John, who was honored for three separate projects, including "The Lion King" soundtrack.

Also appearing at the ceremony were ZZ Top, MC Hammer, Kenny Rogers, Kenny G, Def Leppard, and members of Boston, Led Zeppelin, Guns N' Roses, AC/DC, Metallica, Journey, and Bon Jovi.

The diamond awards went to 46 recording artists representing 62 titles. Following is a complete list of recipients.

The Eagles, "Their Greatest Hits 1971-1975," Asylum/Elektra Entertainment, 25 million.

Michael Jackson, "Thriller," Epic, 25 million.

Pink Floyd, "The Wall," Columbia, 23 million.

Fleetwood Mac, "Rumours," Warner Bros., 18 million.

Billy Joel, "Greatest Hits, Volume I & Volume II," Columbia, 18 million.

The Beatles, "The Beatles," Apple/Capitol, 17 million.

Led Zeppelin, "Led Zeppelin IV," Atlantic, 17 million.

AC/DC, "Back In Black," Atco/Atlantic/Elektra, 16 million.

Boston, "Boston," Epic, 16 million.

Garth Brooks, "No Fences," Capitol Nashville/Capitol, 16 million.

Whitney Houston and various artists, "The Bodyguard" original soundtrack, Arista, 16 million.

Alanis Morissette, "Jagged Little Pill," Maverick, 16 million.

The Bee Gees and various artists, "Saturday Night Fever" original soundtrack, RSO/Polydor, 15 million.

The Eagles, "Hotel California," Asylum/Elektra Entertainment, 15 million.

Guns N' Roses, "Appetite For Destruction," Geffen, 15 million.

Hootie & the Blowfish, "Cracked Rear View," Atlantic, 15 million.

Elton John, "Elton John—Greatest Hits," MCA/Rocket, 15 million.

Pink Floyd, "Dark Side Of The Moon," Harvest/Capitol, 15 million.

Bruce Springsteen, "Born In The U.S.A.," Columbia, 15 million.

The Beatles, "The Beatles/1967-1970," Apple/Capitol, 14 million.

Garth Brooks, "Ropin' The Wind," Capitol Nashville/Capitol, 14 million.

The Beatles, "The Beatles/1962-1966," Apple/Capitol, 13 million.

Meat Loaf, "Bat Out Of Hell," Epic, 13 million.

Prince & the New Power Generation, "Purple Rain" original soundtrack, 13 million.

Bon Jovi, "Slippery When Wet," Mercury, 12 million.

Boyz II Men, "II," Motown, 12 million.

Garth Brooks, "Double Live," Capitol, 12 million.

Def Leppard, "Hysteria," Mercury, 12 million.

Kenny G, "Breathless," Arista, 12 million.

Whitney Houston, "Whitney Houston," Arista, 12 million.

Kenny Rogers, "Kenny Rogers' Greatest Hits," Liberty/Capitol/EMI America, 12 mil-

lion.

Bruce Springsteen & the E Street Band, "Bruce Springsteen & The E Street Band Live/1975-85," Columbia, 12 million.

The Beatles, "Abbey Road," Apple/Capitol, 11 million.

The Beatles, "Sgt. Pepper's Lonely Hearts Club Band," Apple/Capitol, 11 million.

Various artists, "Dirty Dancing" original soundtrack, RCA, 11 million.

Elton John, "Candle In The Wind 1997"/"Something About The Way You Look Tonight" (single), Rocket/A&M, 11 million.

Metallica, "Metallica," Elektra, 11 million.

James Taylor, "Greatest Hits," Warner Bros., 11 million.

Shania Twain, "The Woman In Me," Mercury Nashville, 11 million.

Backstreet Boys, "Backstreet Boys," Jive, 10 million.

Garth Brooks, "The Hits," Liberty/Capitol, 10 million.

Mariah Carey, "Daydream," Columbia, 10 million.

Mariah Carey, "Music Box," Columbia, 10 million.

Eric Clapton, "Unplugged," Reprise, 10 million.

Celine Dion, "Falling Into You," 550 Music/Epic, 10 million.

The Doobie Brothers, "Best Of The Doobies," Warner Bros., 10 million.

Green Day, "Dookie," Reprise, 10 million.

M.C. Hammer, "Please Hammer Don't Hurt 'Em," Capitol, 10 million.

Journey, "Greatest Hits," Columbia, 10 million.

Carole King, "Tapestry," Ode/Epic/Legacy, 10 million.

Various artists, "The Lion King" original soundtrack, Walt Disney, 10 million.

Madonna, "Like A Virgin," Sire, 10 million.

George Michael, "Faith," Columbia, 10 million.

No Doubt, "Tragic Kingdom," Trauma/Interscope, 10 million.

Pearl Jam, "Ten," Epic, 10 million.

Lionel Richie, "Can't Slow Down," Motown, 10 million.

Various artists, "Titanic" original soundtrack, Sony Classical, 10 million.

TLC, "CrazySexyCool," LaFace, 10 million.

U2, "The Joshua Tree," Island, 10 million.

Van Halen, "1984 (MCMLXXXIV)," Warner Bros., 10 million.

Van Halen, "Van Halen," Warner Bros., 10 million.

ZZ Top, "Eliminator," Warner Bros., 10 million.

ZZ Top, "Eliminator," Warner Bros., 10 million.

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ZZ Top, "Eliminator," Warner Bros., 10 million.



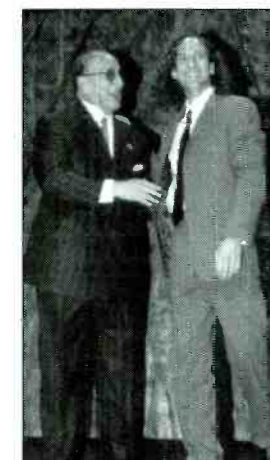
Def Leppard's Mercury Records album "Hysteria" has sold more than 12 million copies. Shown at the awards show, from left, are band members Rick Savage, Phil Collen, Joe Elliott, Rick Allen, and Vivian Campbell.



ZZ Top's 1983 album "Eliminator" won the band diamond honors. Shown, from left, are the members of ZZ Top; Phil Quattaro, president of Warner Bros. Records Inc.; and Hilary Rosen, president/CEO of the Recording Industry Assn. of America.



Elton John accepted an award for "Elton John—Greatest Hits," which has sold 15 million copies. Shown, from left, are Hilary Rosen, president/CEO of the Recording Industry Assn. of America, and John.



Kenny G was awarded a diamond for his sixth album, "Breathless," the top-selling instrumental album of all time. Shown, from left, are Arista Records president Clive Davis and Kenny G.

Assistance in preparing this story was provided by Aliya King.



Party Animals. Universal Studios Home Video recently celebrated the 20th anniversary of the quintessential frat flick "National Lampoon's Animal House" with a cast reunion and screening in Los Angeles. The cassette has been a steady seller for the duration of the home video market. The partygoers, from left, are James Widdoes, who played Hoover; Bruce Pfander, executive VP at Universal; Charlie Katz, senior VP at Universal; and Karen Allen, who played Katy.

Fitness Niche Could Get New Kick

Yoga, Kick-Boxing Are New Favorites In Flagging Category

BY ANNE SHERBER

NEW YORK—When it's finished tripping over the played-out tapes that litter the marketplace, fitness may be ready for a return trip to the front lines. Yoga and kick-boxing videos could lead the way—from independents that are trying to resurrect a once-flourishing business.

What a difference five years makes.

Nearly 20 years ago, Jane Fonda exhorted Americans to "feel the burn" in the comfort of their own homes exercising to her enormously successful line of video workouts. It

worked for them, for her, and for a legion of fitness experts and celebrities who followed.

But the category that launched the sell-through revolution has itself experienced some revolutionary—and devastating—changes in this decade. According to VideoScan's year-end report, exercise sales have dropped precipitously since 1994. Sales through the fourth quarter of 1998 totaled 6.6 million units, 40% fewer than the 10.5 million sold during the same period in 1994.

Price points have also experienced

a sharp decline. Most fitness titles carry a suggested list of \$7.99-\$14.99, less than half the price they once commanded.

Warner Home Video's WarnerVision label dominated the category for several years through 1996, releasing one out of every three exercise tapes sold. But in 1997 the studio stopped actively promoting the line. Its influence is still being felt at retail—and it's not all to the good, sources indicate.

The label's releases, which included
(Continued on page 85)

New Line Soups Up Repriced Vids With Extras And Pricing Strategy

BY EILEEN FITZPATRICK

LOS ANGELES—With the retail climate drenched in copy-depth programs, attracting additional sales for repriced sell-through titles has become more of a challenge.

But thanks to a '90s White House intern, a lovable '80s loser, and a far-out '60s spy guy, New Line Home Video has been able to generate significant revenue from catalog releases. Help is needed.

"We don't have any conclusive evidence on how copy-depth programs are affecting our repriced product," says New Line VP of sell-through marketing Steve Ramirez, "but it has to have an impact."

In order to counteract the flood of used tapes, New Line has souped up its repriced product with extras and

established a two-tiered pricing strategy. For those cassettes to sell, "you have to add features that will make consumers want to purchase it new rather than buy a previously viewed copy," Ramirez notes.

"Austin Powers: International Man of Mystery" is an example of a rerelease on steroids, with a \$14.98 suggested list and extras like previously deleted scenes. As a result, the movie took first place on Billboard's Top Video Sales chart in 1998.

The new price became a deciding factor for younger buyers, who became the movie's core audience. Repriced rentals usually start at \$19.98 before retail discounts them to \$15. Correspondingly, \$15 titles generally drop to \$10 or below. It's a crucial \$5
(Continued on page 84)

ITA, VHS AWOL From IRMA's Executive Forum; Discovery, BMG Give 'Cleopatra' Royal Send-Off

WAITING TO GET BACK ON THE BUS: The International Recording Media Assn. (IRMA) has dropped two sets of initials to burnish its reputation as a clearinghouse for information on optical and magnetic formats. One is its old name, the International Tape Assn. (ITA); the other is VHS. Videocassettes were noticeable by their absence from the program at IRMA's March 10-14 executive forum in Florida.

Making VHS invisible, except for consultant **Richard Kelly's** annual market analysis, was no mean

feat. Cassettes, after all, are an \$8 billion-plus business for the studios and other program suppliers. But IRMA figures its members have heard it all before; only the numbers—units, sales—are different. DVD is inherently more interesting, particularly the PC connection that can tie the five-inch disc

to Web sites. Indeed, digital has trumped analog at every IRMA meeting in recent memory.

Perhaps for that reason, a backlash has developed that could jostle IRMA's neatly arranged apple cart. The closing-night cocktail party was sponsored by Premiere Video, a cassette duplicator whose president, **Larry Bennett**, has been an association stalwart for two decades. However, neither Bennett nor any Premiere staffer attended the forum, a fact acknowledged by IRMA executive VP **Charles Van Horn**. Bennett, said Van Horn, stayed away precisely because VHS had been stowed away.

He hoped to correct the balance by appointing Bennett to the newly created VHS Videotape Coalition, along with **Stan Bauer** of Fuji Photo Film USA and **Paul Scott** of Technicolor Video Services. The next executive forum, which will convene in Palm Springs, Calif., will have time for VHS, possibly in an afternoon session, Van Horn promised. (IRMA afternoons traditionally have nothing in mind more serious than tennis, golf, and poolside meditation.)

It should be noted that any-color-as-long-as-it's black VHS could sport a fresh coat of paint a year from now. JVC reportedly will demonstrate digital VHS at IRMA's Magnetic and Optical Media Seminar in October in Scottsdale, Ariz.—time enough to schedule a panel in Palm Springs the following March.

IRMA's Amelia Island, Fla., conference was further indication of the widening gap between the trade group and the studios that once used these forums to

trumpet their VHS commitments. The two software executives who participated in a panel discussion—PolyGram Video president **Bill Sondheim** and Warner Home Video DVD worldwide market development VP **John Powers**—arrived in time for their DVD Update '99 appearance and left soon afterward. Some regulars, like Universal Studios Home Video's **Phil Pictaggi**, skipped the event. But registration did approach 300, a strong turnout for IRMA in any year.

Attendees got a good dose of digitization. However, the potency of some high-tech topics appears to be short-lived, an indication that IRMA had better be careful in its choice of A-list topics of discussion. In 1998, New York Times reporter **Joel Brinkley** took an hour to review the intricacies of high-definition TV. This time—since so little has happened in the

intervening year—he needed just 15 of 40 minutes.

As a result, the Saturday-morning IRMA session ended well ahead of schedule, annoying some attendees who missed a panel on computer-based games that was over before they thought it had started.

NILE WONDER: Call it "Cleopatra: In Search Of A Sales Record." Discovery Channel and BMG Video are working hard to make "Cleopatra's Palace: In Search Of A Legend" Discovery's "No. 1 seller for 1999," says **Peter Jacobstein**, VP of Discovery Home Video. TV, where the documentary debuted March 16, helped kick-start demand. Prior to the cablecast, Jacobstein predicted the first cassette sales would come in "10 seconds after the show ends" thanks to the display of a toll-free number.

Discovery expects strong results from the 120 company-owned stores, where tables up front will be stacked with copies. BMG is handling distribution outside Discovery channels, which includes a direct-response catalog. Shelf exposure is important. "My guess is we'll do half our sales at retail," says Jacobstein. Much of it should come from sections dedicated to the Discovery label, according to BMG marketing director **Michelle Fiddler**, who says the company has had success getting that space.

DVD doesn't figure in Discovery's plans—for now. "That is something we don't want to get into yet," Jacobstein observes. "But we're very interested. Our programs are tailor-made for the format."

PICTURE THIS



by Seth Goldstein

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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	32	2	EVER AFTER: A CINDERELLA STORY	FoxVideo 0392	Drew Barrymore Anjelica Huston	1998	PG-13	19.98
2	1	6	MULAN	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated	1998	G	26.99
3	2	5	ANTZ	Dreamworks Home Entertainment Universal Studios Home Video 83668	Woody Allen Sharon Stone	1998	PG	26.99
4	3	54	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
5	4	9	TAE-BO WORKOUT	Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
6	7	7	PLAYBOY'S GIRLFRIENDS	Playboy Home Video Universal Music Video Dist. PBV0837	Various Artists	1999	NR	19.98
7	15	4	MTV: CELEBRITY DEATHMATCH ROUND 1	MTV Home Video Sony Music Video 51619	Various Artists	1999	NR	12.98
8	5	14	THE WEDDING SINGER	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore	1997	PG-13	14.98
9	10	5	CITY OF ANGELS	Warner Home Video 16320	Nicolas Cage Meg Ryan	1998	PG-13	19.98
10	RE-ENTRY		101 DALMATIANS	Walt Disney Home Video Buena Vista Home Entertainment 1263	Animated	1961	G	26.99
11	8	3	PLAYBOY VIDEO CENTERFOLD: THE DAHM TRIPLETS	Playboy Home Video Universal Music Video Dist. PBV0838	Various Artists	1999	NR	19.98
12	NEW ▶		JANET JACKSON: THE VELVET ROPE TOUR-LIVE IN CONCERT	Image Entertainment 5517	Janet Jackson	1999	NR	19.98
13	18	3	MTV: CELEBRITY DEATHMATCH ROUND 2	MTV Home Video Sony Music Video 50038	Various Artists	1999	NR	12.98
14	14	4	TELETUBBIES: NURSERY RHYMES	Warner Family Entertainment Warner Home Video B3750	Various Artists	1999	NR	14.95
15	16	17	'N THE MIX WITH 'N SYNC ▲	BMG Video 65000	'N Sync	1998	NR	19.95
16	NEW ▶		DARK CITY	New Line Home Video Warner Home Video N4730	Rufus Sewell Kiefer Sutherland	1998	R	14.98
17	20	5	GREAT EXPECTATIONS	FoxVideo 4492	Ethan Hawke Gwyneth Paltrow	1998	R	14.98
18	17	17	ARMAGEDDON	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck	1998	PG-13	19.99
19	35	5	MERCURY RISING	Universal Studios Home Video 83590	Bruce Willis Alec Baldwin	1998	R	14.98
20	9	20	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
21	21	5	JACKIE BROWN	Miramax Home Entertainment Buena Vista Home Entertainment 1355803	Pam Grier Samuel L. Jackson	1997	R	22.95
22	13	37	THE BIG CHILL: 15TH ANNIVERSARY EDITION ◆	Columbia TriStar Home Video 01892	William Hurt Glenn Close	1983	R	14.95
23	6	7	TEKKEN: THE MOTION PICTURE	A.D.V. Films 001	Animated	1999	NR	19.98
24	19	2	THE AVENGERS '67 BOX SET 4	A&E Home Video New Video Group 17150	Patrick Macnee Diana Rigg	1967	NR	29.95
25	22	7	NOSFERATU THE VAMPIRE	Anchor Bay Entertainment SV10641	Klaus Kinski Isabelle Adjani	1978	R	14.98
26	11	12	THE PARENT TRAP	Walt Disney Home Video Buena Vista Home Entertainment 1055	Dennis Quaid Natasha Richardson	1998	PG-13	22.99
27	RE-ENTRY		ANDREA BOCELLI: A NIGHT IN TUSCANY ▲	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
28	24	2	BABY HUEY'S GREAT EASTER ADVENTURE	Harvey Home Entertainment Columbia TriStar Home Video 03350	Joseph Bologna Maureen McCormick	1998	G	19.95
29	31	7	BJORK: VOLUMEN	Elektra Entertainment 40199	Bjork	1998	NR	19.98
30	37	5	U.S. MARSHALS	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes	1998	R	19.98
31	12	15	DR. DOLITTLE	FoxVideo 2762	Eddie Murphy	1998	PG-13	19.98
32	NEW ▶		THE GIRLS OF SCORES	Playboy Home Video Universal Music Video Dist. PBV0839	Various Artists	1999	NR	19.98
33	34	25	JERRY SPRINGER-THE BEST OF	Real Entertainment 6509	Jerry Springer	1998	NR	14.99
34	RE-ENTRY		U2: POPMART	PolyGram Video 4400583033	U2	1998	NR	19.95
35	26	133	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
36	39	14	GOOD WILL HUNTING	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck	1997	R	22.95
37	NEW ▶		SHANIA TWAIN: VH-1 BEHIND THE MUSIC	PolyGram Video 44059953	Shania Twain	1999	NR	14.95
38	28	16	BACKSTREET BOYS: NIGHT OUT WITH THE BACKSTREET BOYS ▲	Jive/Zomba Video 41657	Backstreet Boys	1998	NR	19.95
39	40	10	METALLICA: CUNNING STUNTS	Elektra Entertainment 40202	Metallica	1998	NR	19.98
40	38	7	KISS: SECOND COMING ▲	PolyGram Video 80063005917	Kiss	1998	NR	29.98

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ○ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

Circulars Aid Rentals, Survey Says

THE SURVEY SAYS: According to the results of a 16-week test of the four-page "Video This Week" circular, titles advertised in the publication performed significantly better than they did in a comparable market without the guide.

In the trial in Sacramento, Calif., "Video This Week" was updated and circulated each week from Oct. 4, 1998, to Jan. 17 in The Sacramento Bee. The circular alerted consumers to new releases arriving in stores. The guide was also handed out in 70 outlets, including Blockbuster Video, Hollywood Video, 49er Video, and Bel Air and Raley's supermarkets.

The project was funded by Columbia TriStar Home Video, Buena Vista Home Entertainment, New Line Home Video, 20th Century Fox Home Entertainment, Universal Studios Home Video, and Warner Home Video (Shelf Talk, Billboard, Oct. 17, 1998). New York-based Alexander & Associates carried out the research, comparing Sacramento's

sales and rental activity with that of Salt Lake City, which didn't have "Video This Week."

For the survey period, Alexander recorded Sacramento rentals of 25.6 million, compared with Salt Lake's 8.7 million. During the same period in 1997, the two cities were neck-and-neck at 15.3 million and 14.9 million rental transactions, respectively.

SHELF TALK



by Eileen Fitzpatrick

On the sales side, nine titles in the insert performed 20% above the VideoScan average, compared with five in Salt Lake City. However, both VideoScan and Alexander note that many market variables can affect performance.

"Anything the studios do helps, but the increases aren't totally due to the flier," says Alexander managing director

Barbara McNamara. For example, she points out that activity is seasonally high around Thanksgiving and late December.

But "Video This Week" may have shed a little light on the pay-
(Continued on page 84)

Top DVD Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	1	2	RUSH HOUR (PG-13) (24.98)	New Line Home Video/Warner Home Video N4717	Jackie Chan Chris Rock
2	2	2	SOLDIER (R) (19.99)	Warner Home Video 16958	Kurt Russell
3	3	3	RONIN (R) (24.98)	MGM/UA Home Video/Warner Home Video 67439	Robert De Niro
4	NEW ▶		DIE HARD TRILOGY (R) (79.98)	FoxVideo 21041	Bruce Willis
5	4	2	EVER AFTER: A CINDERELLA STORY (PG-13) (34.98)	FoxVideo 0392	Drew Barrymore Anjelica Huston
6	NEW ▶		DIE HARD (R) (29.98)	FoxVideo 21039	Bruce Willis Bonnie Bedelia
7	7	12	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
8	9	10	ARMAGEDDON (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10008	Bruce Willis Ben Affleck
9	5	4	SNAKE EYES (R) (29.99)	Paramount Home Video 33541	Nicolas Cage Gary Sinise
10	NEW ▶		DIE HARD WITH A VENGEANCE (R) (29.98)	FoxVideo 21041	Bruce Willis Samuel L. Jackson
11	NEW ▶		BROKEN ARROW (R) (29.98)	FoxVideo 21042	John Travolta Christian Slater
12	NEW ▶		DIE HARD 2: DIE HARDER (R) (29.98)	FoxVideo 21041	Bruce Willis Bonnie Bedelia
13	12	13	LETHAL WEAPON 4 (R) (24.98)	Warner Home Video 16075	Mel Gibson Danny Glover
14	8	3	URBAN LEGEND (R) (26.99)	Columbia TriStar Home Video 03091	Alicia Witt Rebecca Gayheart
15	13	7	THE TRUMAN SHOW (PG) (29.99)	Paramount Home Video 33112	Jim Carrey Laura Linney
16	10	2	FRIDAY (R) (24.98)	New Line Home Video/Warner Home Video N3019	Ice Cube Chris Tucker
17	11	4	PRACTICAL MAGIC (PG-13) (24.98)	Warner Home Video 16322	Sandra Bullock Nicole Kidman
18	6	5	JOHN CARPENTER'S VAMPIRES (R) (26.99)	Columbia TriStar Home Video 60306	James Woods Daniel Baldwin
19	14	13	THE NEGOTIATOR (R) (24.98)	Warner Home Video 16750	Samuel L. Jackson Kevin Spacey
20	16	14	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley

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After 15 Years, Film Censor In Britain OKs 'Exorcist' Video

BY SAM ANDREWS

LONDON—Britain's movie censor, the British Board of Film Classification (BBFC), has shown signs of a thaw in its hard-line policy against violent horror videos. It has announced that Warner Home Video may ship "The Exorcist" for the first time in 15 years since it was refused certification under the 1984 Video Recordings Act.

At the same time, however, the board bounced a low-budget Italian horror movie for its portrayal of extreme violence and a documentary showing scenes of real death and mutilation that it considered one step removed from a "snuff movie."

First released in 1974, "The Exorcist" received another round of theatrical exposure celebrating its 25th anniversary. In five months, the feature has pulled in 7.2 million pounds (\$11.9 million) at the box office.

U.K. managing director Ron Sanders says Warner "welcomes the BBFC's decision to grant a video certificate for the film. We will be treating it as one of our major releases this year."

The studio, which has been campaigning for its release since mid-1998, was so confident of approval that it announced the release under the code name "Project: Green" to the trade before Christmas.

"The Exorcist" will be delivered uncut and priced for rental next month. Sell-through repricing should coincide with Halloween and the 1999 holiday season.

The movie originally caused a huge media outcry in the U.K. In a statement explaining the video ban through the 1980s and early '90s, the BBFC noted there had been "incidents of hysteria involving young women that led to some concern that the film might cause severe emotional problems, particularly among those who believed in the reality of demonic possession."

As a result the BBFC decided that "a video classification—even with an '18' rating [which would not exclude the possibility of the film being seen by younger viewers]—was inappropriate."

Now the board admits that "there is little if any hard evidence known to the BBFC that 'The Exorcist' has, in its video form, caused actual harm to its viewers."

It also concedes that the movie was widely available before the Video Recordings Act came into force and could be found in many other European countries, "notably Germany [rated for 16-year-olds] and Sweden [rated for 14-year-olds], where the protection of the young is considered particularly important."

And, probably most revealing of all, the BBFC says that "while still a powerful and compelling work, it no longer has the impact it did 25 years ago." Teenagers raised on modern special effects are "less likely to be affected."

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SHELF TALK

(Continued from page 82)

per-view debate, McNamara says. "People normally think a movie is first available on pay-per-view before video," she says. "This might clear up that confusion." The studios, mulling over the results, haven't decided how to proceed.

SPECIAL DELIVERY: In one of its most extensive DVD offerings to date, Warner Home Video is loading its release of "You've Got Mail" with numerous special features that will keep viewers entertained long after the movie is over.

Available May 4, "You've Got Mail" will be one of the first titles that Warner has released with a DVD-ROM computer link. In keeping with the Internet-romance theme of the film—in which the characters played by Tom Hanks and Meg Ryan send flirtatious E-mails—viewers who purchase the DVD will be able to link to romance-oriented World Wide Web sites, as well as movie chat rooms and bulletin boards. They'll also be able to send "You've Got Mail" virtual greeting cards.

The title is priced at \$24.98 for the DVD and \$22.96 for VHS.

In addition, fans can access the

"You've Got Mail" Web site to view film clips and interviews with the cast, read production notes, and take a tour of New York's Upper West Side, where the movie takes place.

They will also be able to compare scenes from "You've Got Mail" to "The Shop Around The Corner" and "In The Good Old Summertime," the two '40s movies that inspired the 1998 film. Extensive background on these vintage titles is also available on the DVD-ROM.

While the disc is geared to lure computer users, consumers with standard DVD players haven't been left out. One special feature that can be accessed through set-top players are production call sheets that let viewers see how specific scenes were constructed before they were added to the final cut.

Another feature is "The Buzz," which lets viewers cue up a scene to correspond with a song from the soundtrack. Also included is an HBO "First Look" special featuring Nora Ephron, who directed the movie, as well as an interactive map with key locations integral to the plot.

Warner says the DVD release has more than 70 "pages" of added fea-

tures. In case that's insufficient to attract buyers, the studio is including a \$5 rebate when consumers purchase either the tape or DVD and the Atlantic Records soundtrack.

CROSS-MARKETING: National Geographic Home Video and Continental Airlines are teaming up for a promotion to support two May 11 releases, "The Battle For Midway" and "The Filmmakers."

With the purchase of either \$19.98 title, consumers will find a coupon for discounted Continental fares. The discount is determined by the price of each round-trip flight.

"The Battle Of Midway" features Titanic discoverer Robert Ballard's search for the USS Yorktown and four Japanese carriers that sank in some of the deepest waters of the Pacific. "The Filmmakers" follows professionals who risk their lives for spectacular footage of sharks, lions, and other wild creatures.

Meanwhile, Universal Studios Home Video has laced up a deal with Vans footwear to support the re-promotion of the 1982 cult movie "Fast Times At Ridgemont High."

Beginning April 5, Vans will begin a tour of 20 major colleges in a 40-foot truck painted with scenes and characters from the feature. At each stop, Vans will screen "Fast Times" and offer trivia contests, skateboard exhibitions, and a radio promotion.

Vans also will introduce a new sneaker inspired by the movie "Cyclone." The shoes are a remake of the original checkerboard style sported by "Fast Times" character Jeff Spicoli, played by Sean Penn.

Billboard

MARCH 27, 1999

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
1	1	5	THERE'S SOMETHING ABOUT MARY (R)	FoxVideo 0178	Ben Stiller Cameron Diaz
2	8	2	RONIN (R)	MGM/UA Home Video Warner Home Video M907439	Robert De Niro
3	2	3	SNAKE EYES (R)	Paramount Home Video 335413	Nicolas Cage Gary Sinise
4	3	4	ANTZ (PG)	Dreamworks Home Entertainment Universal Studios Home Video 83668	Woody Allen Sharon Stone
5	6	4	ROUNDERS (R)	Miramax Home Entertainment Buena Vista Home Entertainment 159313	Matt Damon Edward Norton
6	4	6	RUSH HOUR (PG-13)	New Line Home Video Warner Home Video N4687	Jackie Chan Chris Tucker
7	5	3	PRACTICAL MAGIC (PG-13)	Warner Home Video 16322	Sandra Bullock Nicole Kidman
8	7	8	THE TRUMAN SHOW (PG)	Paramount Home Video 35597	Jim Carrey Laura Linney
9	NEW		SOLDIER (R)	Warner Home Video 16958	Kurt Russell
10	15	2	URBAN LEGEND (R)	Columbia TriStar Home Video 23091	Alicia Witt Rebecca Gayheart
11	NEW		EVER AFTER: A CINDERELLA STORY (PG-13)	FoxVideo 0392	Drew Barrymore Anjelica Huston
12	9	4	JOHN CARPENTER'S VAMPIRES (R)	Columbia TriStar Home Video 03014	James Woods Stephen Baldwin
13	11	9	OUT OF SIGHT (R)	Universal Studios Home Video 83408	George Clooney Jennifer Lopez
14	10	5	MULAN (G)	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated
15	19	2	PECKER (R)	New Line Home Video Warner Home Video N4712	Edward Furlong Christina Ricci
16	16	8	54 (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1595803	Mike Myers
17	14	9	HOW STELLA GOT HER GROOVE BACK (R)	FoxVideo 2767	Angela Bassett Whoopi Goldberg
18	13	11	LETHAL WEAPON 4 (R)	Warner Home Video 16075	Mel Gibson Danny Glover
19	17	12	SIX DAYS, SEVEN NIGHTS (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 1527803	Harrison Ford Anne Heche
20	12	10	BLADE (R)	New Line Home Video Warner Home Video N4685	Wesley Snipes

◆ 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.

MARCH 27, 1999

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Suggested List Price
1	1	18	IN THE MIX WITH 'N SYNC BMG Video #5000	'N Sync	19.95
2	NEW		THE VELVET ROPE TOUR-LIVE IN CONCERT Image Entertainment 5517	Janet Jackson	19.98
3	3	41	ALL ACCESS VIDEO ▲ Jive/Zomba Video 41589-3	Backstreet Boys	19.98
4	2	18	NIGHT OUT WITH THE BACKSTREET BOYS ▲ Jive/Zomba Video 41657	Backstreet Boys	19.95
5	NEW		STAY THE SAME Columbia Music Video Sony Music Video 79138	Joey McIntyre	3.98
6	5	2	VH1-BEHIND THE MUSIC PolyGram Video 44059953	Shania Twain	14.95
7	4	14	CUNNING STUNTS Elektra Entertainment 40202	Metallica	19.98
8	7	5	SINGING IN MY SOUL Spring Hill Video Chordant Dist. Group 46440	Various Artists	29.98
9	6	3	LIVE AT THE FILLMORE EAST MCA Music Video Universal Music Video Dist. 11931	Jimi Hendrix	14.98
10	15	10	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
11	10	65	A NIGHT IN TUSCANY ▲ PolyGram Video 4400553973	Andrea Bocelli	24.95
12	8	16	LIVE AT WEMBLEY Virgin Music Video 2439	Spice Girls	19.98
13	12	156	HELL FREEZES OVER ▲ Geffen Home Video Universal Music Video Dist. 39548	Eagles	24.98
14	9	16	SECOND COMING ▲ PolyGram Video 80063005917	Kiss	29.98
15	11	17	BRIDGES TO BABYLON: 1998 LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98
16	40	21	THE ROYAL ALBERT HALL CELEBRATION PolyGram Video 44005739	Andrew Lloyd Webber	19.95
17	13	101	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	19.98
18	17	81	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
19	14	23	VH1 DIVAS LIVE ● Epic Music Video Sony Music Video 50175	Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey	19.98
20	33	2	20 STORIES TALL Word Video 1701	Mark Lowry	21.95
21	16	3	WINDOWLICHER Sire Records Warner Home Video 35005	Aphex Twin	3.99
22	19	20	WELCOME TO THE VIDEOS Geffen Home Video MCA Music Video 39557	Guns N' Roses	16.98
23	22	16	THE COLLECTION: VOLUME 1 Epic Music Video Sony Music Video 69715	Bone Thugs-N-Harmony	19.95
24	NEW		SHOUT TO THE LORD Integrity Video 81424	Hosanna! Music	19.98
25	18	20	PSYCHO CIRCUS ▲ PolyGram Video 4400101000	Kiss	16.95
26	20	40	STREETS IS WATCHING ▲ Def Jam Home Video PolyGram Video 56821	Jay-Z	14.95
27	23	12	VOLUMEN Elektra Entertainment 40199	Bjork	19.98
28	24	66	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	19.98
29	21	17	THE COMPLETE VIDEOS: 1991-1998 ● Atlantic Video 83154	Tori Amos	19.98
30	32	21	ATLANTA HOMECOMING Spring Hill Video Chordant Dist. Group 44359	Various Artists	29.98
31	28	77	THE COMPLETE WOMAN IN ME ● PolyGram Video 4400450893	Shania Twain	9.95
32	29	22	LIVE AT THE BEACON THEATRE Columbia Music Video Sony Music Video 50171	James Taylor	19.98
33	27	13	SURVIVAL OF THE ILLEST PolyGram Video 440058899	Various Artists	16.95
34	30	17	POPMART PolyGram Video 4400583033	U2	19.95
35	25	21	ALL DAY SINGIN' AT THE DOME Spring Hill Video Chordant Dist. Group 44360	Various Artists	29.98
36	31	168	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	19.98
37	38	128	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	24.95
38	35	25	DA GAME OF LIFE Priority Video 53425	Snoop Dogg	19.98
39	37	44	DOWN BY THE TABERNACLE Spring Hill Video Chordant Dist. Group 104	Bill & Gloria Gaither	19.98
40	26	16	THE VIDEOS 86-98 Warner Reprise Video 3-38504	Depeche Mode	24.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◊ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 1999, Billboard/BPI Communications.

FITNESS NICHE COULD GET NEW KICK

(Continued from page 81)

ed the popular "Buns Of Steel" series and fitness personalities Kathy Smith, Susan Powter, Fonda, and Tony Little, didn't vanish even if promotion did. "Those titles did not fade very quickly," recalls Sandra Weisenauer, marketing VP at Anchor Bay Entertainment. "They stayed on the shelf."

As a result, the WarnerVision line was a roadblock to others trying to get "newer, fresh titles in," she adds. Michelle Fiddler, marketing director for BMG Home Video, also laments the "languishing WarnerVision product." Warner executives won't comment.

Vendors are opting instead for branded series that exploit either a well-known fitness entity, such as Crunch fitness centers, or established gurus like Smith and, more recently, Billy Blanks. However, CBS Fox Video still hopes to squeeze more mileage from its celebrity tapes in lieu of the more expensive alternative, commissioning new programs.

"Basically, we're trying to add juice and life to the products in the mar-

ketplace with the lowest price point we've ever offered, \$9.98," says CBS Fox marketing VP Hosea Belcher. Re-promoted stars include Cher, Claudia Schiffer, Suzanne Somers, Jaclyn Smith, and Lucky Vanous (whose celebrity was based on his appearance on Diet Coke ads).

Belcher attributes the decline of fitness largely to a changed marketplace. "The number of choices grew," he says. "Consumers who were buying exercise tapes all of a sudden saw every other tape from 'Anastasia' to 'Small Soldiers' for the same price."

Moreover, many consumers felt ripped off by the poor quality of some of the entries. "There have been some pretty bad tapes. People were getting burned and not coming back," Belcher adds. "Everyone who had 15 minutes of fame released a workout tape."

With WarnerVision in a holding pattern and Fox re-promoting older titles, several independents are competing for pieces of a shrinking pie. If anything, sales targets are harder to predict. Exercise niches, from yoga



BMG Video shows off its "Yoga Zone" series with, from left, creators Alan and Greta Finger and BMG's Karen Neblett.

to boxing, become full-fledged fads in less time than it takes to do 10 push-ups.

One company that's stuck with the category during the contraction is Parade Video. According to VideoScan, Parade currently is responsible for 25% of all exercise video sales. While it does react to fitness trends—it has a series of yoga tapes called "The Method" and "Tai Box" for kick-boxing addicts—PPI's star remains Denise Austin, who has 10 tapes in the fitness category's top 50.

Austin stays abreast. She has a yoga workout and is developing a kick-boxing entry, according to sales VP Sheldon Rudin. Even though the genre has deflated, Rudin claims that Parade's volume has risen. "Denise sells better than it ever did," he adds. "At many of the video retailers, the only one that has more SKUs than Denise is Disney."

Sony, which has a 10% market share in fitness, does boast "The Grind Workout: Hip Hop Aerobics," 1998's best-selling title. Marketing VP Alex Beeman says the strategy is to target a core user and a specific product.

"You have to look for opportunities where there is a hole in the marketplace," she notes, pointing to "The Grind," an MTV-produced workout set to contemporary music. "The workout was purchased by 12- to 24-year-old women. Young women and teenagers feel that it is one of their only choices."

As VideoScan was enumerating the latest decline of fitness, it also took note of a 1% sales uptick in the past year. Vendors have responded with cautious optimism. "Although it's not like it was five years ago," says BMG's Fiddler, "it's also not the doom and gloom that everyone thought it was two years ago. There's been a little bit of an upturn."

BMG, with a 14% share, has invested heavily in branded fitness lines. It recently released two new Step Reebok tapes and has repriced several "The Firm" titles to \$9.98. "Branded fitness is our specialty," notes Fiddler.

Anchor Bay, at 10%, has adopted a similar approach for its "Crunch" series and titles from fitness trainer Donna Richardson. But branding has been limited by the calendar. Weisenauer says retailers are unwilling to think of the category as more than a seasonal business. "I am resigned to doing the big push two months every year," she says. "Some of the titles are starting to sell year-round. Maybe when [retailers] see that happening, we'll get some shelf space back."

Some of that space has gone to Blanks' "Tae-Bo Workout," which has sold more than 200,000 units, according to Kim Sullivan, sales VP for Ventura Distribution, responsible for retail sales. The figure places the title among Ventura's top three fitness releases.

Kick-boxing copycats abound—and no wonder. The upside of a popular workout can be significant. "Buns Of Steel" sold more than 13 million units by the end of its run, according to a former WarnerVision source. No matter how you slice it, that's a lot of (jumping) jack.

Billboard.

MARCH 27, 1999

Top Special Interest Video Sales™

THIS WEEK				LAST WEEK				WKS. ON CHART				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK REPORTS COLLECTED, COMPILED, AND PROVIDED BY				Suggested List Price			
TITLE				Program				Supplier, Catalog Number											
RECREATIONAL SPORTS™																			
NO. 1																			
1	2	16	WWF: AUSTIN 3:16 UNCENSORED	World Wrestling Federation Home Video 213								14.95							
2	1	4	THE OFFICIAL SUPER BOWL XXXIII VIDEO	PolyGram Video 440657731								19.95							
3	3	16	WWF: 'CAUSE STONE COLD SAID SO	World Wrestling Federation Home Video 210								14.95							
4	NEW		WCW: GOLDBERG	Turner Home Entertainment 91708								14.95							
5	13	16	WWF: WRESTLEMANIA 14	World Wrestling Federation Home Video WWF143								14.95							
6	4	16	WWF: UNDERTAKER THE PHENOM	World Wrestling Federation Home Video 216								14.95							
7	6	16	WWF: BEST OF SURVIVOR SERIES-1987-1997	World Wrestling Federation Home Video 215								14.95							
8	15	2	WWF: WRESTLEMANIA 3	World Wrestling Federation Home Video WWF033								14.95							
9	5	16	WWF: THE THREE FACES OF FOLEY	World Wrestling Federation Home Video 218								14.95							
10	7	16	WCW: STING UNMASKED	Turner Home Entertainment 97105								14.95							
11	8	16	WWF: SABLE UNLEASHED	World Wrestling Federation Home Video 217								14.95							
12	9	16	WWF: BEST OF WRESTLEMANIA I-XIV	World Wrestling Federation Home Video 214								14.95							
13	10	16	WWF: D-GENERATION X	World Wrestling Federation Home Video 212								14.95							
14	NEW		WCW: THE BEST OF FALL BRAWL	Turner Home Entertainment 97110								14.95							
15	NEW		WCW: DIAMOND DALLAS PAGE	Turner Home Entertainment 97109								14.95							
16	11	2	WWF: WRESTLEMANIA 12	World Wrestling Federation Home Video WWF123								14.95							
17	14	2	WWF: WRESTLEMANIA 13	World Wrestling Federation Home Video WWF133								14.95							
18	NEW		WCW: THE BEST OF THE GREAT AMERICAN BASH	Turner Home Entertainment 97111								14.95							
19	16	3	WWF: WRESTLEMANIA 6	World Wrestling Federation Home Video WWF063								14.95							
20	17	9	WWF: WRESTLEMANIA 10	World Wrestling Federation Home Video WWF103								14.95							
HEALTH AND FITNESS™																			
NO. 1																			
1	1	11	BILLY BLANKS: TAE-BO WORKOUT	Ventura Distribution TB2274								39.95							
2	2	3	CRUNCH: TAE BOXING WORKOUTS	Anchor Bay Entertainment 10813								14.98							
3	3	16	KICKBOXING: KNOCKOUT WORKOUT	Anchor Bay Entertainment 29700								9.99							
4	5	12	PAULA ABDUL: CARDIO DANCE	Anchor Bay Entertainment 8611								14.95							
5	4	17	KICK BUTT	Brentwood Home Video 12032								14.98							
6	7	82	PAULA ABDUL'S GET UP AND DANCE!	Artisan Entertainment 60214								9.98							
7	9	16	DENISE AUSTIN: SIZZLER	Parade Video 909								12.98							
8	6	6	ZAK LEE: TAI BOX-KICK TO FIT	Parade Video 30831								12.95							
9	10	29	DENISE AUSTIN: FAT BURNING BLAST	Parade Video 1933								12.99							
10	8	16	KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT	Sony Music Video 51565								14.98							
11	15	230	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS	Healing Arts 1088								14.98							
12	12	16	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER	Sony Music Video 51564								14.98							
13	17	15	YOGA FOR BEGINNERS: ABS	Healing Arts 1188								9.98							
14	14	16	A.M. YOGA FOR BEGINNERS	Healing Arts 1071								9.98							
15	11	17	MTV GRIND WORKOUT-DANCE CLUB AEROBICS	Sony Music Video 51602								12.98							
16	16	13	ABS AND BUNS: 2-PACK	UAV Entertainment 60115								9.95							
17	13	16	P.M. YOGA FOR BEGINNERS	Healing Arts 1186								9.98							
18	20	9	POWER YOGA FOR BEGINNERS	Healing Arts 60017								9.98							
19	RE-ENTRY		DENISE AUSTIN'S BOUNCE BACK AFTER BABY	Parade Video 963								14.98							
20	18	3	DENISE AUSTIN: THREE-PACK	Parade Video 33303								24.95							

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1999, Billboard/BPI Communications and VideoScan Inc.

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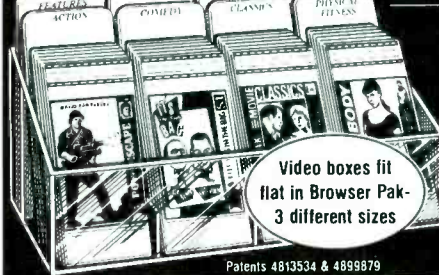
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Update

LIFELINES

BIRTHS

Boy, Evan Edward, to Wendy and Gary Nieslawski, March 1 in Chicago. Father is district manager for the Musicland Group in Chicago.

DEATHS

Charles Gerhardt, 72, of complications from surgery for brain cancer, Feb. 22 in Redding, Calif. A conductor and former technical staffer at RCA Victor Records, where he transferred 78s of famous classical artists in the early days of the LP, Gerhardt recorded a number of albums featuring studio recordings of movie scores by classic movie composers such as Erich Korngold, Alfred Newman, Franz Waxman, Miklos Rozsa, Dmitri Tiomkin, Bernard Herrmann, and John Williams. Gerhardt, who joined RCA Victor in 1950, retired in 1986, and worked as a freelance producer until 1997.

Dacia D. Burns, 43, of cancer, March

3 in Franklin, Tenn. She was the wife of Giant Records Nashville executive VP/GM John Burns, who was formerly president of Uni Distribution.

Lowell Fulson, 77, of complications from pneumonia and kidney failure, March 7 in Long Beach, Calif. Blues singer/songwriter/guitarist Fulson (whose name also appeared as "Fulson" on some releases) was born in Oklahoma and played in a string band there before moving to Gainesville, Texas, to back country blues singer Texas Alexander. He recorded for producer Bob Geddins during the '40s in Oakland, Calif., and for L.A.'s Swing Time Records, which released his standard "Everyday I Have The Blues" and his biggest R&B hit, the No. 1 "Blue Shadows" (later covered by B.B. King), in 1950. He scored again in 1954 with "Reconsider Baby" on Chess Records' Checker subsidiary; the song was covered in 1960 by

Elvis Presley. His 1967 top five R&B hit for Kent, "Tramp," was covered by Otis Redding & Carla Thomas. Fulson recorded through the '90s; his most recent albums were for Rounder's Bullseye Blues imprint. Fulson is survived by five children.

Cletis L. Adkins, 69, of cancer, March 10 in Nashville. Adkins was the stepfather of Billy Ray Cyrus and a truck driver.

GOOD WORKS

TOUR DE FORCE: The Sony Music Black College Tour '99, which includes performances by Kenny Latimore, Jagged Edge, TQ, Trina & Tamara, Jim Crow, Fundisha, Cha Cha, and New Direction, hit campuses in March. Along with concerts, an "Inside The Music Industry" panel was held at each stop. All proceeds benefit the host universities' scholarship funds. Contact: Isisara Bey at 212-833-7912.

ROCKING THE OSCARS: Hollywood Stock Exchange, Absolut, and Excite will host an Academy Awards viewing party and concert with EBN, Crystal Method, and Beck Sunday (21) at the House of Blues in Hollywood. A corresponding auction of entertainment memorabilia was launched online March 8 and will conclude that evening live at the party. All proceeds will go to the Entertainment Industry Foundation. Contact: Jennifer Mellios at 310-550-7776.

JAZZ IT UP: Atlantic pianist Cyrus Chestnut and soprano Marilyn Lyde will perform a benefit show for the Fannie L. Taylor Scholarship Fund March 26 at Town Hall in New York. The fund helps send students to college and graduate school. Contact: Lorraine Barrett at 212-833-7689.

B.I.G. NIGHT OUT: The Christopher Wallace Memorial Foundation, founded by the slain rapper's mother, Voletta Wallace, to provide schools in Brooklyn, N.Y., with tools like books and computers, will hold its first charity gala March 30 at Pier 60 at Chelsea Piers in Manhattan. Performances by Sean "Puffy" Combs, Faith Evans, and Kelly Price are confirmed. Contact: Tracy Peluso at 212-777-4352.

STOP THE VIOLENCE: PAX, a group geared at ending gun violence, will hold its first-anniversary benefit party Saturday (27) at New York's Roseland Ballroom. Live music will be provided by Better Than Ezra, Blackalicious, and other surprise guests. Contact: Elana Weiss at 212-727-8270.

CALENDAR

MARCH

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, Los Angeles. 818-501-2275.

March 27, Pax's One Year Anniversary Party And Benefit, with Better Than Ezra, Blackalicious, and other surprise guests, Roseland Ballroom, New

York. 212-803-5490. www.paxuse.org.

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 fund-raiser 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.

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 7, 14th Annual Imagen Awards, Beverly Hilton Hotel, Beverly Hills, Calif. 323-644-7965.

April 9, Eighth Annual Music Video Production Assn. Awards, Egyptian Theater, Hollywood. 323-660-9311.

April 12, The Gay/Lesbian Music Awards, Manhattan Center, New York. 718-398-6809.

April 14, Fifth Annual Music Industry Dinner, sponsored by the Juvenile Diabetes Foundation International, honoring National Academy of Recording Arts and Sciences president/CEO Michael Greene, Sheraton New York Hotel and Towers, New York. 212-888-7003.

April 16-19, Broadcast Education Assn. 44th Annual Convention, Las Vegas. 202-429-3935.

April 16-20, Expand '99—Vibe Music Seminar And Vibestyle, Jacob Javits Center, New York. 212-448-7328.

April 17, 10th Annual Rainforest Foundation Benefit Concert, Carnegie Hall, New York. 212-245-6570.

April 19, Songwriters Guild Of America Annual Awards, honoring Ervin Drake, Wyndham Bel Age Hotel, West Hollywood. 323-462-1108.

April 20, Keepers Of The Flame Dinner, honoring Edgar Bronfman, Charles Bronfman, and their families, Waldorf-Astoria Hotel, New York. 212-836-1676.

April 20-22, Billboard International Latin Music Conference & Awards, Fontainebleau Hilton Resort and Towers, Miami Beach. 212-536-5002.

FOR THE RECORD

In a story about the launch of the online accounting system Royalty Consultants.com that appeared in the March 20 issue, a quote was incorrectly attributed. "This can calculate sales from all types of industries, no matter what the format is. It's not solely for the record industry," should have been attributed to Steven H. Ambers.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



The Fates Have It. Celebrating the release of his fifth album, "Destiny," AC staple Jim Brickman recently hosted a get-together at New York's 83rd Street Candy Shoppe following the launch of his current concert tour. Brickman's "Love Of My Life" with Michael W. Smith—who appeared onstage at the show—is No. 9 on this issue's Adult Contemporary chart. Pictured, from left, are Brickman's manager, David Pringle; BMG president/CEO Strauss Zelnick; and Brickman.

Seminar Ponders Country's Health Research, Call-Out Key To Format's Recovery, Studies Say

This story was prepared by Airplay Monitor editor Sean Ross and Phyllis Stark, managing editor of Country Airplay Monitor.

While country listeners are indeed less happy with recent product, the format's real issue may be how PDs use that product and research it—or fail to. That was the upshot of two well-received research projects unveiled at the 30th Country Radio Seminar (CRS), held March 10-13 in Nashville.

At a session titled "Don't Go To Strangers," researchers Roger Wimmer and Matt Hudson recounted two Kansas City, Mo., focus groups of listeners who said they were using country radio less. Listeners cited an abundance of generic music and a lack of "outlaws" for their declining interest. "I couldn't tell Bryan White from Wade Hayes if they walked through that door," said one male respondent.

Female respondents cited a lack of tempo and an overabundance of lyrical downers. One woman, whose comments became a running joke throughout the remainder of the panel and at the CRS itself, asked for more "jumpy-jumpy music."

While respondents said they were using other formats for relief from the sameness of today's country, Wimmer said he still found enough passion for the format to mean that those listeners "are not going to disappear."

He also found that respondents had tended to scatter to various formats—or tapes—rather than any one format, despite the fact that Kansas City has a successful top 40 that seems to have benefited at country's expense. And he also found that there was, thus far, low interest in Internet radio among country fans.

Edison Media Research's Larry Rosin, unveiling his perceptual study of 100 country listeners, cited lower passion scores for hits from 1994 and after, as well as lower scores for recent

material from many core artists, including Garth Brooks, Reba McEntire, and Randy Travis. Rosin's study also showed that roughly half of country listeners believed that country radio sticks with established artists, even if their songs aren't any good.

But Rosin also cited relatively consistent overall country sales to suggest that the problem wasn't just the music. Citing the continued high turnover on the reported-airplay charts of other trade publications, Rosin suggested that a lack of call-out research within country radio; rapid turnover on songs, especially compared with other formats; and being song- rather than artist-driven were also behind country's decline. In one eyebrow-raising statistic, Rosin noted that Faith Hill's "This Kiss" had gotten more airplay at top 40 and AC radio than at country because of those formats' higher spin counts.

Rosin also cited the tendency to super-serve females 25-44, suggest-

ing that country might be overly niched. While those cells have seen relatively little attrition, other demos have fallen sharply, hastening the format's overall decline. "You reap what you sow," said Rosin. "As country radio has changed its targeting, nationally we're [seeing the impact]."

Among Rosin's other finds: Men were, by a 10% margin, more likely than women to have complaints about the quality of the music, and while most country listeners were aware that artists like Shania Twain are now having hits at top 40, very few cited this fact as having reduced their country listening.

Rosin's study drew high marks from attendees. Whether PDs accept it as a call to action is another matter. When asked for a show of hands, few PDs said they would increase weekly spins of their records, although several did allow that they might hold songs longer.

(Continued on next page)

newsline...

RADIO LISTENERSHIP CONTINUES TO DECLINE. Arbitron figures show that the number of "persons using radio" (PUR) continues to decline, although the pace of that loss has slowed since the onset of consolidation. In the latest Arbitron analysis, the average percentage of 12-plus people listening to radio in continuous-measurement markets fell to 16.2%, down from 16.9% in spring 1996. That drop amounts to a 3% loss, compared with a 4% decline in the years leading up to consolidation. Overall, roughly the same number of people are using radio but are listening for shorter periods of time.

DOLAN TO OVERSEE ABC O&O'S. WPLJ New York GM Mitch Dolan is named president of the ABC Station Group, effective immediately. He will oversee ABC's owned and operated stations in New York, Los Angeles, Detroit, Dallas, and Washington, D.C. Dolan reports to ABC Radio president John Hare.

RADIO ONE HAS FILED ITS LATEST INITIAL PUBLIC OFFERING, in the amount of \$115 million, to grow its 26-station group while cutting existing debt. CEOs Cathy Hughes and Alfred Liggins will still hold a majority interest in the company, and they are wasting no time spending some of that money, with the announcement of a \$34 million purchase of R&B WCDX, R&B WPLZ, jazz WJRV, and gospel WGCV Richmond, Va., from Sinclair and Commonwealth. Radio One recently bought three other Richmond stations.

FRIES THROUGH 2006 AT RAB. Gary Fries, president/CEO of the Radio Advertising Bureau (RAB), has had his contract extended for five years, keeping him at the helm of the RAB through 2006. He has been in his current role since 1991.

Chancellor Opts For Restructuring

This story was prepared by Frank Saxe, a reporter for Airplay Monitor.

NEW YORK—After two months of review and discussions with potential suitors, Chancellor Media execs say restructuring the company will be better for investors than selling the group outright.

Chancellor CEO Tom Hicks says that while a future sale cannot be ruled out, for now "the process has been completed." Hicks notes that several potential buyers emerged, although no offer was ever placed on the table.

Top management has also been

reshuffled. President/CEO Jeffrey Marcus steps down from running the company on a day-to-day basis. Chancellor Radio Group president Jimmy de Castro becomes president/CEO of the new Chancellor Radio and Outdoor Group. Capstar CEO Steve Hicks becomes president/CEO of Chancellor Media Services Group, a new division that will focus primarily on the Internet.

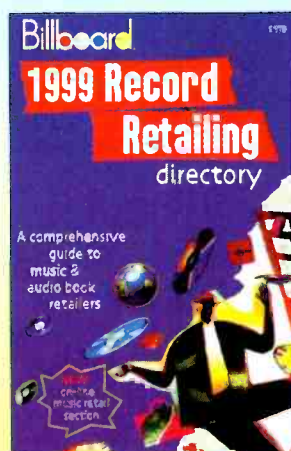
Chancellor is also scrapping plans to buy the Lin Television Group. The Federal Communications Commission signed off on the Chancellor/Capstar Broadcasting merger in early March; the deal is expected to close by July.

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Adult Contemporary

T. WK.	L. WK.	2	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	19	ANGEL WARNER SUNSET 13621/REPRISE	SARAH MCLACHLAN 4 weeks at No. 1
2	2	2	11	WRITTEN IN THE STARS CURB/ROCKET 566918/ISLAND	ELTON JOHN & LEANN RIMES
3	3	3	11	FAITH OF THE HEART UNIVERSAL SOUNDTRACK CUT	ROD STEWART
4	4	4	23	I'M YOUR ANGEL JIVE 42557	R. KELLY & CELINE DION
5	5	6	25	TRUE COLORS FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
6	6	5	29	FROM THIS MOMENT ON MERCURY 466450	SHANIA TWAIN
7	7	9	13	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA ALBUM CUT	'N SYNC
8	8	7	20	HANDS ATLANTIC ALBUM CUT	JEWEL
9	9	12	11	LOVE OF MY LIFE WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. MICHAEL W. SMITH
10	10	10	34	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT	BACKSTREET BOYS
11	16	20	5	BELIEVE WARNER BROS. 17119	CHER
12	15	14	9	ANGEL OF MINE ARISTA 13590	MONICA
13	13	11	27	I'LL BE ATLANTIC 84191	EDWIN MCCAIN
14	12	13	63	TRULY MADLY DEEPLY COLUMBIA 78723	SAVAGE GARDEN
15	11	8	20	WHEN YOU BELIEVE DREAMWORKS 59022/GEFFEN	WHITNEY HOUSTON & MARIAH CAREY
16	14	17	9	I STILL BELIEVE COLUMBIA 79093	MARIAH CAREY
17	17	15	59	YOU'RE STILL THE ONE MERCURY 568452	SHANIA TWAIN
18	21	22	7	ALL I HAVE TO GIVE JIVE 42562	BACKSTREET BOYS
19	19	19	8	FOREVER MORE (I'LL BE THE ONE) GTSP ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
20	18	18	62	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	BACKSTREET BOYS
21	22	21	17	THE LAST DAY WARNER BROS. ALBUM CUT	MARILYN SCOTT
22	23	23	22	IRIS WARNER SUNSET SOUNDTRACK CUT/REPRISE	GOO GOO DOLLS
23	28	28	18	CRUSH EDEL AMERICA 164024/HOLLYWOOD	JENNIFER PAIGE
24	24	—	2	THE PRAYER 550 MUSIC ALBUM CUT/ERG	CELINE DION WITH ANDREA BOCELLI
25	29	29	4	HAVE YOU EVER? ATLANTIC 84198	BRANDY

Adult Top 40

T. WK.	L. WK.	2	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	2	2	26	SLIDE WARNER BROS. ALBUM CUT	GOO GOO DOLLS 1 week at No. 1
2	3	5	14	EVERY MORNING LAVA 84462/ATLANTIC	SUGAR RAY
3	1	1	23	ANGEL WARNER SUNSET 13621/REPRISE	SARAH MCLACHLAN
4	5	6	24	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20
5	4	4	35	SAVE TONIGHT WORK ALBUM CUT/ERG	EAGLE-EYE CHERRY
6	7	8	21	KISS ME SQUINT 79101/COLUMBIA	SIXPENCE NONE THE RICHER
7	9	10	9	BELIEVE WARNER BROS. 17119	CHER
8	6	3	28	LULLABY SMG ALBUM CUT/COLUMBIA	SHAWN MULLINS
9	8	7	23	HANDS ATLANTIC ALBUM CUT	JEWEL
10	10	9	30	JUMPER ELEKTRA 64058/EEG	THIRD EYE BLIND
11	13	12	30	MY FAVORITE MISTAKE A&M ALBUM CUT/INTERSCOPE	SHERYL CROW
12	11	11	20	YOU GET WHAT YOU GIVE MCA ALBUM CUT	NEW RADICALS
13	15	20	17	FLY AWAY VIRGIN ALBUM CUT	LENNY KRAVITZ
14	20	22	9	MARIA BEYOND ALBUM CUT	BLONDIE
15	14	15	24	SWEETEST THING ISLAND ALBUM CUT/MERCURY	U2
16	12	13	48	IRIS WARNER SUNSET SOUNDTRACK CUT/REPRISE	GOO GOO DOLLS
17	16	17	61	I'LL BE LAVA 84191/ATLANTIC	EDWIN MCCAIN
18	21	23	8	RUN HOLLYWOOD SOUNDTRACK CUT/ATLANTIC	COLLECTIVE SOUL
19	18	18	29	INSIDE OUT RCA ALBUM CUT	EVE 6
20	25	26	5	ANYTHING BUT DOWN A&M ALBUM CUT/INTERSCOPE	SHERYL CROW
21	23	21	19	CRUSH RCA ALBUM CUT	DAVE MATTHEWS BAND
22	17	14	16	IT'S ALL BEEN DONE REPRISE ALBUM CUT	BARENAKED LADIES
23	24	24	9	AT THE STARS ELEKTRA ALBUM CUT/EEG	BETTER THAN EZRA
AIRPOWER					
24	27	29	4	THE ANIMAL SONG HOLLYWOOD 79112/COLUMBIA	SAVAGE GARDEN
AIRPOWER					
25	26	27	6	WHAT IT'S LIKE TOMMY BOY ALBUM CUT	EVERLAST

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 67 adult contemporary stations and 78 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

SEMINAR PONDER'S COUNTRY'S HEALTH

(Continued from preceding page)

As for the call-out issue, Rosin was only one of several voices at CRS urging country radio to use more research. WXTU Philadelphia PD Ken Johnson said the difference between having call-out on his current job and not having had it at WYRK Buffalo, N.Y., was "night and day." He cited Garth Brooks' "It's Your Song," which most PDs pounded heavily, then dropped quickly, as a song that had proved to be a true hit through call-out. At the programming rap room, Clear Channel Tallahassee, Fla., PD Denny Alexander said he'd take call-out over TV ads if forced to choose.

Would call-out further slow the music at a format that's increasingly conservative? One early pioneer of call-out, Westwood One's Ed Salamon, said call-out had the opposite effect on WHN New York in the late '70s. Knowing that he'd be able to identify his mistakes quickly, Salamon said, let him take more chances.

WELCOME TO LATER

The annual group heads panel focused on the looming threat of micro-radio and consolidation in the radio industry. Cox's Dick Ferguson issued a call for action over the Federal Communication Commission's (FCC) plans for low-power micro-radio stations and their potential for signal interference. Ferguson urged broadcasters to "go see your congressman right now and write letters to the FCC" stressing interference issues, which he says the commission is more apt to consider than economic issues.

CBS' Bill Figenshu, who has been with several different companies in the past few years and describes himself as "the consolidation poster child," compared that trend to "the great Oklahoma land rush." In the beginning, he says, "we were all running around buying stations and worrying about what to do with them later. Well, welcome to later."

Asked about country programming trends, Citadel's Larry Wilson said, "What we're doing in country radio with new artists is looking for a Hula-Hoop or Pet Rock. If it doesn't fly up the charts in four weeks, it's over. What other business introduces their product and spends a lot of money and after four weeks says, 'Ah, the hell with it?' We're betting our future on that approach."

Instead, Wilson suggested "finding an artist we can all agree on" to support.

Figenshu said having more country stations in the same chain was likely to increase programming creativity, rather than stifle it. "That huge investment in country allows us

to try something new," he said. "Innovation comes from having a lot of stations, not from one guy flying around the country with 'the clock.'"

A MIDDLEMAN?

At the panel titled "Pay For Play '99," Stratford Research's Bob Raleigh explained the deal his parent

'What other business introduces their product and spends a lot of money and after four weeks says, "Ah, the hell with it?"'

company, Cumulus Broadcasting, recently made with independent promoter Jeff McClusky & Associates.

RCA Label Group chairman Joe Galante responded, "I have a real problem putting a middleman between our artists and radio. They have a real special relationship."

CONVENTION CAPSULES

A panel on the ethics of promotional partnerships between labels and radio cited excesses on both sides. WOW Omaha, Neb., music director Tom Scott said an independent promoter once offered to split the commission he'd get if Scott added a record. Capitol Nashville promotion VP Terry Stevens said a programmer once told him he'd put a Garth Brooks song in heavy rotation if Capitol would buy him a car.

Consultant Keith Hill said, "It's not a wishy-washy issue. You know if it's right or wrong, and a lot of wrong stuff is going on."

At the "Town Meeting" session later, BNA Southwest regional promotion manager Christian Svendsen cautioned programmers that "the worst prostitution you can do to the music is to accept a promotion for a

song you don't believe in."

But while all the record people on the panel said that they wouldn't support indie exclusivity deals, Raleigh responded, "If you guys aren't using indies, somebody is, because the [McClusky] folks who visit me on Monday morning have a lot of projects."

Asked about the promotional partnerships with radio groups that have replaced the pure pay-for-play concept, Galante suggested a willingness to explore them. But if those marketing deals don't move units, he said, "don't come knocking on the door asking again."

Later, however, Mercury sales/marketing/promotion senior VP John Grady said that expecting to "get that money back next week" was a "very short-term agenda."

Elsewhere on that panel, Reprise senior VP/GM Bill Mayne noted a few differences in the way labels are operating now. "We used to work the chart and hope a byproduct of that would be airplay," he said. Now, "instead of going after chart [positions], we're going after airplay and hoping a byproduct of that will be a chart that reflects that airplay."

Mayne also said his company is "in the process of making some radical changes in the amount of money we spend setting up artists."

At a technology panel, Capstar's Don Cristi compared his company's Star System wide area network to a drive-through fast-food joint. "You pull up to the window, place your order, and we try to fill it," he said.

At the same panel, XM Satellite Radio's Lee Abrams called FM radio "kind of tired and cliché-ridden" and said that at his forthcoming digital audio service, "we don't want listeners; we want fans. We're going to be national and proud of it and give listeners the impression we get records first. When there is a new release, we're going to celebrate it, not just play it."

Abrams estimated that XM will have four or five country channels.

SEAN ROSS AND PHYLLIS STARK

Radio's Top Billers in 1998

Estimated Revenue Rank	Calls	Market	Format	1998 Revenues Owner (in millions)
1	WFAN-AM*	New York	Sports	Infinity 55,100
2	KIIS-FM	Los Angeles	Top 40	Jacor 54,200
3	WLTW-FM	New York	AC	Chancellor 47,300
4	WXRK-FM	New York	Rock	Infinity 45,100
5	WINS-AM	New York	News	Infinity 38,300
6	KRTH-FM	Los Angeles	Oldies	Infinity 37,100
7	WKTU-FM	New York	Top 40/Rhythm	Chancellor 36,900
8	WCBS-FM	New York	Oldies	Infinity 36,400
9	KKBT-FM	Los Angeles	R&B	Chancellor 35,850
10	KTWW-FM	Los Angeles	Smooth Jazz	Infinity 34,500

Compiled by BIA Research

* WFAN is ranked as the No. 1 biller for the fourth consecutive year.

FOR THE RECORD

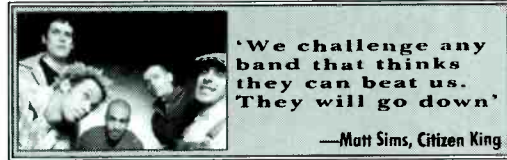
The anchor station of the syndicated Lex and Terry show was incorrectly reported in a story in the March 20 issue. The correct station is WFYV Jacksonville, Fla.

The members of Citizen King have more than location in common with Milwaukee's most famous fictional residents, Laverne and Shirley. As a band, they've been doing it their way for six years to make their dreams come true.

"We love music, but we goof around a lot, so we never expected a record company to take us seriously. Our music is all over the place stylistically. Plus, we live in Milwaukee, which isn't given props as a cultural center very often," says vocalist/bassist Matt Sims. "Even after we got a deal, none of us expected it to take off. Especially not this fast. It took nine months to make the album. It was a labor-intensive but fun process. We experimented with all kinds of instruments and drugs. The first single was

a pretty safe bet because it's not too different than what a lot of other bands have done lately."

Sims is describing the sample-delic, hip-hopped Sublime vibe that runs through "Better Days (And



"We challenge any band that thinks they can beat us. They will go down."

—Matt Sims, Citizen King

The Bottom Drops Out)," No. 17 in this issue's Modern Rock Tracks.

"It's a narrative about where our band was three years ago. I was working at a dollar store. I had no

money and wasn't happy. I decided music had to be all or nothing," he says. "I don't miss those dollar-store days, although I do miss stealing stupid crap from there. Not that much has changed though. I'm still pinching pennies."

His last day job did help him establish a goal. "The music they played in the store really drove me insane. But it was still better than the albums in the bins for sale. That's the worst shit ever made. It would be instant death if we ever end up there."

Of course, Sims and the gang could fall back on bowling. "We're the bombest bowlers this side of the Mason-Dixon. In fact, we challenge any band that thinks they can beat us. They will go down."

Billboard®

MARCH 27, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	10	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
2	2	2	15	ONE MY OWN PRISON	CREED WIND-UP
3	3	3	19	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	◆ EVERLAST TOMMY BOY
4	5	12	3	MAS TEQUILA RED VODOO	◆ SAMMY HAGAR MCA
5	4	4	10	WHISKEY IN THE JAR GARAGE INC.	◆ METALLICA ELEKTRA/EEG
6	6	5	3	FREE GIRL NOW ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
7	7	6	37	FLY AWAY 5	◆ LENNY KRAVITZ VIRGIN
8	8	8	23	WHATEVER GODSMACK	◆ GODSMACK REPUBLIC/UNIVERSAL
9	13	16	5	ONLY A FOOL BY YOUR SIDE	◆ THE BLACK CROWES AMERICAN/COLUMBIA
10	12	15	7	WHY DON'T YOU GET A JOB? AMERICANA	◆ THE OFFSPRING COLUMBIA
11	11	13	9	LIVING DEAD GIRL HELLBILLY DELUXE	◆ ROB ZOMBIE Geffen/Interscope
12	10	9	32	DRAGULA HELLBILLY DELUXE	◆ ROB ZOMBIE Geffen/Interscope
13	14	14	9	YOU BLEW ME OFF BOO-TAY	BARE JR. IMMORTAL/EPIC
14	9	7	19	TURN THE PAGE GARAGE INC.	◆ METALLICA ELEKTRA/EEG
15	16	11	29	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	◆ THE FLYS DELICIOUS VINYL/TRAUMA
16	18	17	7	MALIBU CELEBRITY SKIN	◆ HOLE DGC/INTERSCOPE
17	17	21	7	HAPPY PILLS HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
18	19	25	6	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
19	22	33	3	HEY HEY THE ORIGINAL BAD COMPANY ANTHOLOGY	BAD COMPANY ELEKTRA/EEG
20	21	29	4	DIZZY DIZZY UP THE GIRL	◆ GOO GOO DOLLS WARNER BROS.
21	15	10	15	LEECH EVE 6	◆ EVE 6 RCA
22	23	27	10	BLUE MONDAY CANDYASS	◆ ORGY ELEMENTREE/REPRISE
23	25	28	6	FREAK ON A LEASH FOLLOW THE LEADER	◆ KORN IMMORTAL/EPIC
24	30	38	3	ANTHEM FOR THE YEAR 2000 NEON BALLROOM	◆ SILVERCHAIR EPIC
25	27	30	5	FREAK OF THE WEEK HEY! ALBUM	◆ MARVELOUS 3 HIFI/ELEKTRA/EEG
26	20	23	9	HAUNTING ME DARKEST DAYS	STABBING WESTWARD COLUMBIA
27	32	39	3	WANDER THIS WORLD WANDER THIS WORLD	JONNY LANG A&M/INTERSCOPE
28	31	31	6	VINTAGE EYES SECOND COMING	SECOND COMING CAPITOL
29	36	—	2	FLY LOUDMOUTH	LOUDMOUTH HOLLYWOOD
30	26	22	18	FREE TRAIN	TRAIN AWARE/COLUMBIA
31	NEW ▶	1	1	LIT UP BUCKCHERRY	BUCKCHERRY DREAMWORKS
32	40	—	2	SHAKIN' AND A BAKIN' WHAT'CHA GONNA DO HONKY?	HONKY TOAST 550 MUSIC/ERG
33	29	26	26	STILL RAININ' WANDER THIS WORLD	◆ JONNY LANG A&M/INTERSCOPE
34	28	20	19	KICKIN' MY HEART AROUND BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA
35	NEW ▶	1	1	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA
36	34	35	24	PRETTY FLY (FOR A WHITE GUY) AMERICANA	◆ THE OFFSPRING COLUMBIA
37	35	37	8	LOTUS UP	◆ R.E.M. WARNER BROS.
38	NEW ▶	1	1	ALL THAT YOU ARE (X3) THE DEVIL YOU KNOW	◆ ECONOLINE CRUSH RESTLESS
39	37	36	22	POWERTRIP POWERTRIP	◆ MONSTER MAGNET A&M/INTERSCOPE
40	NEW ▶	1	1	EVERY MORNING 14:59	◆ SUGAR RAY LAVA/ATLANTIC

Billboard®

MARCH 27, 1999

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	16	EVERY MORNING 14:59	◆ SUGAR RAY LAVA/ATLANTIC
2	2	2	25	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	◆ EVERLAST TOMMY BOY
3	3	3	14	ONE MY OWN PRISON	CREED WIND-UP
4	4	7	9	WHY DON'T YOU GET A JOB? AMERICANA	◆ THE OFFSPRING COLUMBIA
5	5	5	10	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
6	7	12	9	PRAISE YOU YOU'VE COME A LONG WAY, BABY	◆ FATBOY SLIM SKINT/ASTRALWERKS
7	9	11	7	MY OWN WORST ENEMY A PLACE IN THE SUN	◆ LIT RCA
8	6	8	17	BLUE MONDAY CANDYASS	◆ ORGY ELEMENTREE/REPRISE
9	10	6	12	FREAK OF THE WEEK HEY! ALBUM	◆ MARVELOUS 3 HIFI/ELEKTRA/EEG
10	8	4	16	MALIBU CELEBRITY SKIN	◆ HOLE DGC/INTERSCOPE
11	12	14	22	CRUSH BEFORE THESE CROWDED STREETS	◆ DAVE MATTHEWS BAND RCA
12	14	13	27	NEVER THERE PROLONGING THE MAGIC	◆ CAKE CAPRICORN/MERCURY
13	17	29	3	NEW GO SOUNDTRACK	◆ NO DOUBT WORK/ERG
14	15	16	8	HEAD THE THRILL KISSER	◆ TIN STAR V2
15	13	9	30	FLY AWAY 5	◆ LENNY KRAVITZ VIRGIN
16	11	10	16	LEECH EVE 6	◆ EVE 6 RCA
				AIRPOWER	
17	18	23	4	BETTER DAYS (AND THE BOTTOM DROPS OUT) MOBILE ESTATES	◆ CITIZEN KING WARNER BROS.
18	16	15	10	ONE HIT WONDER SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR CAPITOL
19	19	18	6	LEVEL ON THE INSIDE 001	DOVETAIL JOINT AWARE/C2
20	20	25	4	DIZZY DIZZY UP THE GIRL	◆ GOO GOO DOLLS WARNER BROS.
21	21	22	6	SHEEP GO TO HEAVEN PROLONGING THE MAGIC	◆ CAKE CAPRICORN/MERCURY
22	NEW ▶	1	1	PROMISES BURY THE HATCHET	THE CRANBERRIES ISLAND/MERCURY
23	23	26	8	PRISONER OF SOCIETY THE LIVING END	◆ THE LIVING END REPRISE
24	26	28	6	FREAK ON A LEASH FOLLOW THE LEADER	◆ KORN IMMORTAL/EPIC
25	27	35	3	ANTHEM FOR THE YEAR 2000 NEON BALLROOM	◆ SILVERCHAIR EPIC
26	22	19	18	MY FAVOURITE GAME GRAN TURISMO	◆ THE CARDIGANS STOCKHOLM/MERCURY
27	29	32	4	LIVING DEAD GIRL HELLBILLY DELUXE	◆ ROB ZOMBIE Geffen/Interscope
28	24	20	22	SPECIAL VERSION 2.0	◆ GARBAGE ALMO SOUNDS/INTERSCOPE
29	28	24	22	YOU GET WHAT YOU GIVE MAYBE YOU'VE BEEN BRAINWASHED TOO.	◆ NEW RADICALS MCA
30	32	36	3	IT'S OVER NOW "THE FACULTY" SOUNDTRACK	NEVE COLUMBIA
31	34	—	2	SAVE IT FOR LATER 200 CIGARETTES SOUNDTRACK	◆ HARVEY DANGER ISLAND/MERCURY
32	30	27	24	PRETTY FLY (FOR A WHITE GUY) AMERICANA	◆ THE OFFSPRING COLUMBIA
33	25	21	8	SECRET SMILE FEELING STRANGELY FINE	◆ SEMISONIC MCA
34	31	30	10	FAITH THREE DOLLAR BILL Y'ALL	◆ LIMP BIZKIT FLIP/INTERSCOPE
35	40	—	2	LET'S MAKE A DEAL DANGERMAN	DANGERMAN 550 MUSIC/ERG
36	33	33	4	ALCOHOL STUNT	BARENAKED LADIES REPRISE
37	35	—	2	RICK JAMES NO ONE IS REALLY BEAUTIFUL	JUDE MAVERICK/REPRISE
38	36	39	23	DRAGULA HELLBILLY DELUXE	◆ ROB ZOMBIE Geffen/Interscope
39	39	—	2	MY NAME IS THE SLIM SHADY LP	◆ EMINEM WEB/AFTERMATH/INTERSCOPE
40	38	31	24	SWEETEST THING THE BEST OF 1980-1990	◆ U2 ISLAND/MERCURY

HITS!

IN

TOKIO

 Week of March 7, 1999

- ① No Scrubs / TLC
- ② Push Stairs / Underworld
- ③ Ex-Factor / Lauryn Hill
- ④ Pretty Fly (For A White Guy) / The Offspring
- ⑤ Every Morning / Sugar Ray
- ⑥ Believe / Cher
- ⑦ Anyone At All / Carole King
- ⑧ Tender / Blur
- ⑨ Praise You / Fatboy Slim
- ⑩ Easter Theatre / XTC
- ⑪ Hikarinosuhoue / Mr. Children
- ⑫ Big Big World / Emilia
- ⑬ Movin' On Without You / Hikaru Utada
- ⑭ You Get What You Give / New Radicals
- ⑮ Mystical Machine Gun / Kula Shaker
- ⑯ I'm Yours / Quincy Jones Featuring Siedah Garrett & El DeBarge
- ⑰ Heaven / Glen Scott
- ⑱ Marie / Solveig
- ⑲ I Still Believe / Mariah Carey
- ⑳ Maria / Blondie
- ㉑ Baby One More Time / Britney Spears
- ㉒ Who's Been Sleeping / Swing Out Sister
- ㉓ You Got Me / The Roots Featuring Erykah Badu
- ㉔ Enjoy Yourself / A+
- ㉕ Heaven / Satoshi Tomiie Featuring Danny Madden
- ㉖ Author Unknown / Jason Falkner
- ㉗ Only For You / Sakura
- ㉘ I Don't Want To Miss A Thing / Aerosmith
- ㉙ Take On Me / Reel Big Fish
- ㉚ Ain't No Mountain High Enough / Jocelyn Brown
- ㉛ Kickin' My Heart Around / The Black Crowes
- ㉜ Kokodekisushite / Ringo Shiina
- ㉝ Beyond The Century / Adiemus
- ㉞ Unforgivable Sinner / Lene Marlin
- ㉟ Another Way / Tevin Campbell
- ㊱ A Puzzle / Mio
- ㊲ Little Bit Of Lovin' / Kelle Le Roc
- ㊳ Time After Time / Cassandra Wilson
- ㊴ Cigarettes Will Kill You / Ben Lee
- ㊵ Omelet Man / Carlinhos Brown
- ㊶ Take Me There / Blackstreet And Mya Featuring Mase and Blinky Blink
- ㊷ Wish I Could Fly / Roxette
- ㊸ Heavy / Collective Soul
- ㊹ There Goes The Neighborhood / Sheryl Crow
- ㊺ Lonely / Merril Bainbridge
- ㊻ Garasunotobira / Jav Jav
- ㊼ Leaving On A Jet Plane / Chantal Kreviazuk
- ㊽ It's All Been Done / Barenaked Ladies
- ㊾ Party Lick-A-Ble's / Bootsie Collins
- ㊿ Angel Of Mine / Monica

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>

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 10 new records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1999, Billboard/BPI Communications.

Savage Garden Drums Up More Friends At Top 40 Radio With Uptempo 'Animal'

ANIMAL PASSION: Listeners know a good thing when they hear it. They just don't always know what to call it.

"When people phone in, they ask us for the 'cannibal' song or the 'cannonball' song," says Miles Reiter, PD of top 40 WKSZ Green Bay, Wis.

"They ask for that song that has the drums in it," adds top 40 WPRO Providence, R.I., music director Davey Morris. "But it's OK. We know what they're talking about."

It won't be long before the latest smash single from Columbia's Savage Garden, "The Animal Song," is on the lips of everyone out there. In its first two weeks at radio, the uptempo, feel-good track was mainstream top 40's top add of the week. A month into its chart life, it's already No. 22 on The Billboard Hot 100 and 18 on Top 40 Tracks.

Certainly the song, taken from the soundtrack to the Diane Keaton/Juliette Lewis film "The Other Sister," represents one more bold step toward propelling Savage Garden to name-brand status at top 40 radio. As the maestros behind the 1997 Hot 100 top five hit "I Want You" and last year's top 40/AC No. 1 "Truly Madly Deeply" (No. 14 at AC in its 63th chart week) and top 30 "To The Moon And Back," the Australian duo of Darren Hayes and Daniel Jones has left a mark on the format that few acts achieve in these song-driven days.

Along the way, they've scored massive VH1 airplay in addition to radio success at mainstream top 40, adult top 40, hot AC, and AC; toured the world; collected an armload of Aussie music awards; and sold an astounding 11 million worldwide copies of their self-titled debut album in the process.

"They're approaching that status as an established artist. Certainly, the success of that first album established them in the minds of heavy radio listeners," says Dale O'Brien, PD of top 40 WWZZ (Z104) Washington, D.C. "We have such a high turnover of artists; with this format, you need some established marquee stars, and it's hard to develop them when they come and go so quickly. It's nice to have groups like this that have some staying power and seem to be very talented."

"The fact is, we've got a playlist that's loaded down with Shania Twain, Jewel, Third Eye Blind, and Sarah McLachlan, and all those records with no tempo whatsoever," says J.R. Ammons, music director of WSTR (Star 94) Atlanta. "We gravitate toward records with tempo, and when we come up with big hooks from an established artist, it makes it that much easier to embrace."

The ongoing battle for the beat is a well-established universal quest for top 40. Says O'Brien, "We're constantly hoping for tempo. I need the feel of this radio station to be up all the time; we lean a little pop rhythm.

This kind of song from Savage Garden is exactly what the majority of program directors are looking for this time of year, hoping that by the time warm weather breaks—as people begin going out and feeling better and seeing things bloom—it will be in power rotation."



by Chuck Taylor

Of course, you might want to give some of the credit to the song itself—written by Hayes and Jones and produced by Walter Afanasieff—which opens with an onslaught of robust percussion, then sprouts into a vigorous chorus that's so bright, so very full of life, that it could bring sunshine to any rainy Monday.

"It's so incredibly infectious and rhythmic and up, and Darren gives a great vocal performance. All of those things are obvious at the first hearing," says Columbia Records senior VP of A&R Mitchell Cohen. "It's an early indication of what these guys are capable of and how they've grown since the first record was recorded three years ago. Being out on the road and having success during this time is what this song shows better than anything else."



SAVAGE GARDEN

"A lot of our songs are more introspective, not filled with so much adrenaline," says Hayes. "I didn't know this song was in us. It's really a major reaction to the film and [Lewis'] character and her innocence. But songwriting is often a selfish act, so it turned out to be 50% about the film and 50% me. It's also my take on living in New York over part of the past year and how I feel sometimes. It ended up being very medicinal for me."

"It was a miserable winter, and I was away from home and my friends. I would put on the demo, and I knew that if it affected me in the way that it did, it might help other people. When music comes from a pure place and it's sincere, I like to think it might bring people five minutes of peace or help them identify pain or take them

away from it. It really has very simple intentions."

Indeed, Hayes has had plenty of issues to ponder, given the group's hastened success once "I Want You" exploded around much of the world.

"We've had amazing experiences where one day we're playing in India, standing there in front of 40,000 Hindus, surrounded by the most pure adoration and love amid all this starvation. Then a day later, we're performing in Monte Carlo [Monaco], which is the exact opposite.

"When I'm about 40, I can look back and say that it was incredible, but it's hard now. It took me until September to realize that the last three or four years of my life have all been about this album—promoting, touring, and nurturing and then watching it grow," Hayes says. "I know a career should be very gradual. This wasn't."

Still, he admits that the band has had an appreciable kind of celebrity in that time. "We really do have a charming success story in which we haven't had to sacrifice a lot to achieve such a huge goal," Hayes says. "You look at the album sales, and still the average person doesn't know what we look like."

For programmers, however, the story takes on a different slant. Amid the predominant slew of female singer/songwriters and boy bands at top 40 radio, Savage Garden is defining its own niche.

"They are absolutely not a boy band in the same category as Hanson or 'N Sync and Backstreet Boys," says WKSZ's Reiter. "These guys are a mass-appeal band who can reach the teens, but also the 18-24 females."

"They're a pure-pop top 40 act. They're not doing anything that alternative would take to, while AC probably would consider some of their stuff too aggressive for a straight-ahead adult contemporary act," adds Tom Peace, assistant PD at hot AC WRVW (the River) Nashville. "Lyrically, their songs have more depth than bubble gum. There are two guys in the band, not a four- or five-part harmony act that's got that sound. I think at this point, it's official that they don't have the boy-band sound, and for that reason, adults will hang with them."

"I think the older demos seem to lose a lot of interest in 'N Sync and Backstreet Boys as they find out who they are; they label them as kiddie groups," Peace continues. "Because kids haven't taken a liking to Savage Garden in that same way—saving their posters and all—adults have continued to embrace them a little more."

For Hayes, though, it's less about fitting in and all about sending a message that might affect someone's life. "I'm proud of what we've already done. It's been very personal, and we're still excited," he says. "If we can grant five minutes of solace to someone, perhaps to be someone's morphine, it's a great honor."

Top 40 Tracks™

T. WK	L. WK	2 WKS	WKS. ON CH.	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	12	BELIEVE WARNER BROS.	CHER
2	2	5	10	EVERY MORNING LAVA /ATLANTIC	SUGAR RAY
3	3	3	18	...BABY ONE MORE TIME JIVE	BRITNEY SPEARS
4	4	2	18	SLIDE WARNER BROS.	GOO GOO DOLLS
5	5	4	18	ANGEL WARNER SUNSET /REPRISE	SARAH MCLACHLAN
6	8	9	12	ANGEL OF MINE ARISTA	MONICA
7	11	16	5	NO SCRUBS LAFACE /ARISTA	TLC
8	6	6	18	SAVE TONIGHT WORK/ERG	EAGLE-EYE CHERRY
9	10	15	5	KISS ME SQUINT /COLUMBIA	SIXPENCE NONE THE RICHER
10	9	8	18	HAVE YOU EVER? ATLANTIC	BRANDY
11	7	7	18	MIAMI COLUMBIA	WILL SMITH
12	12	11	15	BACK 2 GOOD LAVA /ATLANTIC	MATCHBOX 20
13	13	13	13	ALL I HAVE TO GIVE JIVE	BACKSTREET BOYS
14	17	20	7	FLY AWAY VIRGIN	LENNY KRAVITZ
15	16	10	18	LULLABY SMG /COLUMBIA	SHAWN MULLINS
16	14	12	18	JUMPER ELEKTRA /EEG	THIRD EYE BLIND
17	15	14	18	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA	'N SYNC
18	23	34	3	THE ANIMAL SONG HOLLYWOOD /COLUMBIA	SAVAGE GARDEN
19	27	29	5	WE LIKE TO PARTY! GROOVILICIOUS /STRICTLY RHYTHM	VENGABOYS
20	29	31	3	HEARTBREAK HOTEL ARISTA	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
21	20	23	6	I STILL BELIEVE COLUMBIA	MARIAH CAREY
22	19	19	18	IRIS WARNER SUNSET /REPRISE	GOO GOO DOLLS
23	21	18	7	NOBODY'S SUPPOSED TO BE HERE ARISTA	DEBORAH COX
24	22	21	18	I'LL BE LAVA /ATLANTIC	EDWIN MCCAIN
25	24	22	18	LATELY PENDULUM /RED ANT	DIVINE
26	26	25	18	INSIDE OUT RCA	EVE 6
27	18	17	18	HANDS ATLANTIC	JEWEL
28	25	24	18	DOO WOP (THAT THING) RUFFHOUSE /COLUMBIA	LAURYN HILL
29	36	—	2	WHAT IT'S LIKE TOMMY BOY	EVERLAST
30	30	28	15	CAN I GET A... DEF JAM /MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) & JA
31	NEW	1	1	EVERYBODY'S FREE (TO WEAR SUNSCREEN) CAPITOL	BAZ LUHRMANN
32	33	35	3	STAY THE SAME CP	JOEY MCINTYRE
33	NEW	1	1	THE HARDEST THING MOTOWN /UNIVERSAL	98 DEGREES
34	28	26	17	YOU GET WHAT YOU GIVE MCA	NEW RADICALS
35	31	27	18	MY FAVORITE MISTAKE A&M /INTERSCOPE	SHERYL CROW
36	32	33	18	TOO CLOSE ARISTA	NEXT
37	35	32	17	LUV ME, LUV ME FLYTE TYME /MCA	SHAGGY FEATURING JANET
38	34	30	18	REAL WORLD LAVA /ATLANTIC	MATCHBOX 20
39	38	37	18	ONE WEEK REPRISE	BARENAKED LADIES
40	39	36	18	TOUCH IT UPTOWN /UNIVERSAL	MONIFAH

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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THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

Industry Looks To A DIVA Of A Digital Kind; MTV Ups DiSanto

DIVA ON DIGITAL CABLE: How many times have we heard record companies griping that their videos don't get enough exposure, or music fans complaining that they can never seem to find a channel that shows the videos they like? Is it possible that a TV channel can remedy both of these concerns?

Digital Interactive Video Access (DIVA) Systems Corp. is a Menlo Park, Calif.-based company that is aspiring to be the ultimate source for music on TV with its DIVA channel for digital cable.

The Box Music Network operates a similar "jukebox-on-demand" format, but DIVA allows viewers to skip over videos they don't like and play videos they want, whereas the Box does not have "skip over" capability.

DIVA is available in about five suburban markets in Georgia, New Jersey, Washington, and Pennsylvania. The company hopes to expand into more markets as more cable systems start to upgrade to digital cable. DIVA offers movies on demand, and it expects to add music videos to its menu by May 1, according to DIVA VP of programming Peter Griffith.

He admits that one of the biggest obstacles in adding DIVA to cable systems is that "many of the big cable companies, like Time Warner and TCI, want to do it themselves. We've had many offers from these companies to buy us, but we've refused."

On March 11, representatives of DIVA Systems were in New York to give a demonstration of how the DIVA channel works. Music selections on DIVA are divided into two categories: video finder (for videoclips) and concerts/specials. Viewers can make their selections by remote control. Clips are divided into six genres: pop, R&B, rock, rap, alternative, and country.

Griffith comments, "We expect to have about 180 videos available for the six genres. We've met with record companies, and their music video promoters are enthusiastic about DIVA, but the business-affairs people at labels have to give the go-ahead."

Although consumer prices for selecting music videos are undetermined, DIVA director of programming Mike Davis says, "The concert specials will have the same price as pay-per-view events. But unlike pay-per-view,

viewers can watch these specials on DIVA any time they want, and they can fast-forward and re-wind them, just as if they were operating a videotape in a VCR."

ON THE MOVE: MTV has made several promotions: Tony DiSanto has been upped to VP of production. He was executive producer of MTV's production division. Sabrina Silverberg and Mary Frances Budig are both promoted to VP of law and business affairs/deputy general counsel. They were VPs of law and business affairs. And Lance McPherson has been elevated to counsel of law and business affairs. McPherson was director of law and business affairs.

Production company Holiday Films has added directors Nick Brandt and Mike Lipscombe to its roster. Brandt was previously represented by Polar Pictures, and Lipscombe was with Black Dog Films.

The Box Music Network has promoted Jesse Coleman to director of broadcast operations and has named Sherijo Damico director of affiliate

sales and marketing, Southwest region. Coleman was GM of broadcast operations, and Damico was regional manager of sales and marketing at the Golf Channel.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on "Rhythm & Blues With A Touch Of Jazz," which has been on the air since 1995.

TV affiliates: St. Louis cable systems American Cablevision, TCI Cable, TCI Cable West, and Charter Communications.

Program length: 60 minutes.
 Time slot: 7 p.m. Fridays, American Cablevision; 4 p.m. Saturdays, TCI Cable; 3:30 p.m. Mondays, TCI Cable West; 10:30 p.m. Saturdays, Charter Communications.

Key staffers: Betty Randall, executive producer; Issa Nelson, host.

Following are the top five videos for the episode that aired the week of March 8:

1. Kelly Price, "Secret Love" (T-Neck/Island).
2. R. Kelly, "When A Woman's Fed Up" (Jive).
3. Dru Hill, "These Are The Times" (University/Island).
4. TQ, "Bye Bye Baby" (Clock-Work/Epic).
5. Lauryn Hill, "Ex-Factor" (Ruffhouse/Columbia).



14 hours daily
 1899 9th Street NE,
 Washington, D.C. 20018

- 1 Lauryn 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 Method Man, Break Ups 2 Make Ups
- 12 Faith Evans, All Night Long
- 13 Timbaland, Lobster & Scrimp
- 14 K-Ci & JoJo, Life
- 15 Usher, Bedtime
- 16 R. Kelly, When A Woman's Fed Up
- 17 Raphael Saadiq & Q-Tip, Get Involved
- 18 Cherokee, Ooh Wee Wee
- 19 Ghetto Mafia, On Da Grind
- 20 Mariah Carey, I Still Believe
- 21 Total, Sittin' Home
- 22 Juvenile, Ha
- 23 Ginuwine, What's So Different
- 24 Blackstreet W/Janet, Girlfriend/Boyfriend
- 25 Pete Rock, Take Your Time
- 26 Shae 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

Busta Rhymes F/Janet, What's It Gonna Be?
 Krazyie Bone, Thug Mentality
 Jay-Z, More Money, More Cash
 Redman, Da Goodness
 Eric Benet F/Faith Evans, Georgy Porgy



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 The 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 Cedrus Judd, Did I Shave 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 Shedaisy, Little Good-Byes
- 38 Beldamy Brothers, Some Broken Hearts
- 39 Allison Moore, A Soft Place To Fall
- 40 Dolly Parton, The Sait 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

* Indicates Hot Shots

NEW ONS

Billy Ray Cyrus, Give My Heart To You
 Chalee Tennison, Someone Else's Turn To Cry
 Steve Wariner, Two Teardrops
 Tim McGraw, Please Remember Me



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 Lauryn 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 Here
- 32 Silk The Shocker, It Ain't My Fault
- 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 Goo Goo Dolls, Slide
- 49 K-Ci & JoJo, Life
- 50 TLC, Waterfalls

** Indicates MTV Exclusive

NEW ONS

Sammy Hagar, Mas Tequila
 Buccaneer F/Rancid, Bruk Out
 Buckcherry, Lit Up



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 Sheryl Crow, Anything But Down
- 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 Lauryn 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's...
- 45 Matchbox 20, 3 AM
- 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 Cranberries, Promises
 Fuel, Shimmer
 Sammy Hagar, Mas Tequila
 Kiss, Psycho Circus
 Metallica, Turn The Page
 Metallica, Whiskey In A Jar
 Rush, Closer To The Heart
 Tyrese, Sweet Lady

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 27, 1999.

Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Jordan Knight, Give It To You

BOX TOPS

Whitney Houston, Heartbreak Hotel
 Faith Evans, All Night Long
 Trick Daddy, Naan
 112 Feat. Lil'Z, Anywhere
 Blackstreet Feat. Janet, Girlfriend/Boyfriend
 The Roots Feat. Erykah Badu, You Got Me
 Jesse Powell, You
 Eminem, My Name Is
 Usher, Bedtime (Live)
 The Offspring, Pretty Fly (For A White Guy)
 2Pac, Changes
 K-Ci & JoJo, Life
 Outkast, Da Art Of Storytelling (Part 1)
 DJ Quik, Hand N Hand
 Britney Spears, ...Baby One More Time
 Harlem World, I Really Like It
 Total, Sittin' Home
 Tyrese, Sweet Lady
 Silk The Shocker, It Ain't My Fault
 Divine, One More Try
 Master P, Kenny's Dead
 R. Kelly, When A Woman's Fed Up

NEW

Asian Dub Foundation, Buzzin'
 Baz Luhrmann, Everybody's Free
 Brandy, Almost Doesn't Count
 Buck Cherry, Lit Up
 C-Murder, Like A Jungle
 Chante Moore, Chante's Got A Man
 Common/Sadat X, One Nine Nine Nine
 Donnell Jones, Shorty
 Ja Rule, Murda/Kill 'Em All
 Jodyrop, Beautiful
 Loot Pack, When I'm On The Pack
 Men Of Vision, Break Me Off
 Pro Pain, In For The Kill
 Silk & Mya, Somebody Like Me
 Underworld, Push Upstairs

Continuous programming
 1515 Broadway
 New York, NY 10036

NEW

Prince Paul, A Prince Among Thieves
 Pete Rock, Take Your Time
 Redman, Da Goodness
 Jay-Z, More Money, More Cash
 Jay-Z, Jigga What...
 The Black Crowes, Only A Fool
 Busta Rhymes Feat. Janet, What's It Gonna Be
 Les Nubians, Les Portes Du Souvenir
 Marilyn Manson, Rock Is Dead
 Sleater Kinney, Get Up
 Lit, My Own Worst Enemy
 Chocolate Genius, My Mom
 The Offspring, Why Don't You Get A Job?
 Metallica, Whiskey In The Jar

Continuous programming
 299 Queen St West, M5V2Z5

2 Rude, When Your Hot (new)
 Underworld, Push Upstairs (new)
 Blur, Tender (new)
 D-Cru, Never Never (new)
 Marvelous 3, Freak Of The Week (new)
 Nas, Nas Is Like (new)
 The Offspring, Why Don't You Get A Job?
 Lauryn Hill, Ex-Factor
 Monica, Angel Of Mine
 Sugar Ray, Every Morning
 Everlast, What It's Like
 Sky, Love Song
 The Offspring, Pretty Fly (For A White Guy)
 The Roots Feat. Erykah Badu, You Got Me
 The Tragically Hip, Bobcaygeon
 Joe, Do You Fight
 Bryan Adams F/Melanie C., When You're Gone
 Beastie Boys, Body Movin'
 Crash Test Dummies, Keep A Lid On Things
 Matthew Good Band, Rico

Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

Class Of '99, Another Brick (Part II) (Heavy)
 Control Machete, Si, Senior (Heavy)
 Everlast, What It's Like (Heavy)
 Hole, Malibu (Heavy)
 Kulay, Delicious (Heavy)
 Los De Abajo, El Pepez (Heavy)
 Orgy, Blue Monday (Heavy)
 R.E.M., Lotus (Heavy)
 Sheryl Crow, There Goes The Neighborhood (Heavy)
 Sugar Ray, Every Morning (Heavy)
 Alanis Morissette, Unsent (Medium)
 Cake, Sheep Go To Heaven (Medium)
 Desorden Publico, Valle De Balas (Medium)
 Fatboy Slim, Praise You (Medium)
 George Michael F/Mary J. Blige, As (Medium)
 Green Day, Nice Guys Finish Last (Medium)
 Korn, Freak On A Leash (Medium)
 Lauryn Hill, Ex-Factor (Medium)
 Manic Street Preachers, If You Tolerate This (Medium)
 Roxette, Wish I Could Fly (Medium)

2 hours weekly
 3900 Main St
 Philadelphia, PA 19127

The Roots Feat. Erykah Badu, You Got Me
 DMX, Slippin'
 Ginuwine, What's So Different
 KRS-One, 5 Boroughs
 Raphael Saadiq & Q-Tip, Get Involved
 Outkast, Da Art Of Storytelling (Part 1)
 Total, Sittin' Home
 Method Man, Break Ups 2 Make Ups
 Busta Rhymes, Tear Da Roof Off/Party Goin' On
 Brand Nubian, Back Up Off The Wall
 Divine, One More Try
 Timbaland, Lobster & Scrimp
 112 Feat. Lil'Z, Everywhere
 Eminem, My Name Is
 Chico DeBarge, Soopaman Lover

Five hours weekly
 223-225 Washington St
 Newark, NJ 07102

Paul McCartney, Band On The Run
 Metallica, Whiskey In The Jar
 Rolling Stones, Memory Motel
 Pretenders, Loving You Is All I Know
 Sammy Hagar, Mas Tequila
 Silverchair, Anthem For The Year 2000
 Lauryn Hill, Ex-Factor
 Imperial Teen, Yoo-Hoo
 Foxy Brown, Hot Spot
 Kid Rock, Bawitdaba
 Marilyn Manson, I Don't Like Drugs
 Hole, Malibu
 Britney Spears, ...Baby One More Time
 Eels, Cancer For The Cure
 Marcy's Playground, Comin' Up From Behind
 Crash Test Dummies, Keep A Lid On Things
 Kenny Wayne Shepherd, Everything Is Broken
 Bonnie Raitt, Lover's Will
 Cherokee, Ooh Wee Wee
 Godsmack, Whatever

CALIFORNIA MUSIC CHANNEL

15 hours weekly
 10227 E 14th St
 Oakland, CA 94603

Mya, My First Night With You
 R. Kelly, When A Woman's Fed Up
 Lauryn Hill, Ex-Factor
 Tyrese, Sweet Lady
 Total, Sittin' Home
 DMX, Slippin'
 Monica, Angel Of Mine
 Ginuwine, What's So Different
 Timbaland, Lobster & Scrimp
 Harlem World, I Really Like It

'RESPOND' OFFERS ANTIDOTE TO MUSIC HATEFUL TO WOMEN

(Continued from page 1)

Boston-area agency that provides counsel, emergency shelter, a 24-hour hot line, and community outreach for women and children who are targets of domestic violence.

Respond is the recipient of all proceeds from sales of its namesake compilation, which was released on the Koch-distributed Massachusetts indie Signature Sounds in January—a month after its initial release in Boston on a consignment basis.

The set was lauded as “uncommonly moving” in a Jan. 23 Spotlight album review in Billboard. It was also cited in Billboard editor in chief Timothy White’s March 6 Music to My Ears column, “Eminem: The Best Way To ‘Respond,’” in which it was recommended that “Respond” might make a more appropriate and beneficial purchase for music customers than the debut album on Aftermath/Interscope/Universal by East Detroit rapper Marshall Mathers, aka Eminem. That set, “The Slim Shady LP,” has principal themes that include drugging, rapping, and murdering women.

“What the [column] did was put violent song lyrics in the context of rampant violence against women occurring in this country—which I think a lot of people have missed,” says Cloud. She cites a March 11 CNN news report addressing date-rape drugging of underage girls—a practice seemingly glamorized in the “Slim Shady” track “Guilty Conscience.”

“These lyrics degrade and humiliate and glorify violence against women,” Cloud continues. “It may be true that lyrics don’t make someone go out and do something, but they desensitize us to the violence going on around us—especially young boys. Perhaps they don’t go out and act on them, but perhaps they look the other way when someone else does.”

Following upon its own pre-release rave review, The Boston Globe ran an editorial much more critical of Eminem headlined “Rap Claptrap.” As quoted by the Globe, a Detroit Free Press review called one Eminem song “delightfully mean-spirited” and said that the CD fits in with the “wink-and-nod allure of horror film violence.”

“Clearly, all these reviewers are desensitized and feel [violence against women] is part of the fun,” says Cloud, reiterating her contention that the net effect of this type of music—and its critical approval—is socially deleterious. “Children learn from adults, and they can get the idea that this sort of violence against women is appropriate manly behavior.”

The Globe’s editorial went on to state, “In the fight against domestic violence, the lyrics of rap songs can be a slippery enemy but one that deserves to be exposed . . . Everyone has a right—which must be vigilantly defended—to trot out tired, brutal clichés. The world is hungry for artists who can do more.”

MTV AIRING

After MTV News host Kurt Loder stated in a segment that aired March 11-12 that the “Slim Shady LP” album cover “shows Eminem by the sea with his baby daughter while in the foreground the shoeless torso of

a dead woman protrudes from the trunk of a car,” Loder said that “Eminem himself is already practiced at evading the point” regarding his album’s misogynistic scenarios.

Some reviewers have suggested the “Slim Shady LP” album should not be taken “literally.” However, the rapper’s own remarks regarding the Billboard column in the MTV News interview seemed to indicate a personal aspect to the Slim Shady character he says “comes out when you’re mad.”

Asked by MTV News for comment on the controversy, Eminem replied by physically waving away questions regarding social issues



Label: Signature Sounds
Distributor: Koch
Price: \$15.98
Direct sales: The album can also be purchased via a toll-free number (800-694-5354) or through the label’s Web site (signature-sounds.com).
Respond hot line: 617-623-5900

Rapping On Date Rape And Drugs

As the 21-year-old “Stan” persona on “The Slim Shady LP” track “Guilty Conscience,” Eminem confers with and quickly overrules his ambivalent “conscience” as portrayed by co-producer Dr. Dre:

STAN: “Now listen to me/While you’re kissing her cheeks/And smearing her lipstick/Slip this in her drink . . .”

CONSCIENCE: “Yo, this girl’s only 15 years old/You shouldn’t take advantage of her/It’s not fair.”

STAN: “Yo, look at her bush/Does it got hair?”

CONSCIENCE: “Uh-huh.”

STAN: “Fuck this bitch right here/On the spot bare/Till she passes out/And she forgot how she got there.”

The nonprofit Respond Inc., based in Somerville, Mass., provides counseling and preventative instruction regarding the rising national incidence of drug rape (as cited in an in-depth Boston Herald cover story of March 14, headlined “Universities Struggle With Date-Rape Cases”). It also notes that according to Section 3, Chapter 272, of the General Laws of the State of Massachusetts: “Whoever applies, administers to, or causes to be taken by a person any drug, matter, or thing with intent to stupefy or overpower such person so as to thereby enable any person to have sexual intercourse or unnatural sexual intercourse with such person shall be punished by imprisonment in the state prison for life or for any term of years not less than ten years.”

Among the drugs commonly used for date/drug rape are the anesthetic GHB (Gamma-Hydroxybutyrate), nicknamed Grievous Bodily Harm, and the sleeping pill Rohypnol, aka “roachie” or “shays.” Aware of the potential for such abuse in prominent American college towns like Boston, Respond Inc. helps circulate warning posters from the Massachusetts Department of Public Health/Executive Office of Public Safety on drug rape that advise, “Be alert to the behavior of friends. Remind them that sexual assault is no joke and that no one ever ‘deserves’ or ‘asks for’ it. Using drugs to trick someone into sex is criminal sexual assault which hurts everyone in the community.”

raised in White’s Billboard column. Eminem asserted, “I love my daughter; I would die in a heartbeat for my daughter. This guy is trying to pass judgment, like, ‘He really doesn’t love his daughter, and he’s making fun of the relationship.’ He doesn’t know what I went—he doesn’t know what I went through with my personal life.”

A Feb. 7 Los Angeles Times article on the rapper stated, “Though Eminem is on the outs with her mother, his former girlfriend, he says he spends as much time as possible with the child when he’s in Detroit.”

Eminem’s representatives told Billboard he declined to comment on

the Billboard column or his album’s subject matter for this article.

RESPONSE TO ‘RESPOND’

Cloud has seen a recent increase in calls regarding the “Respond” album, including one from Janet Little, a representative of WRNR Annapolis, Md., who said the station



DEVEREAUX



OLSEN



CURTIS

had been playing tracks from the record, and one from Rick Mendez, owner of a rap- and R&B-oriented indie retailer, the Music Man, in Coriscana, Texas. He pledged his support for “Respond” and the char-



CLOUD

itable and social issues that underlie it. “As director of the anti-violence program,” says Cloud, “I’m constantly working with damaged people and deeply traumatized children in crisis intervention, but what we need is prevention, which means teaching children that getting along is more fun than going out and hurting somebody.”

The “Respond” compilation contains songs by 27 established and up-and-coming Boston-area female singer/songwriters, including Patty Larkin, who contributed “Angels Wings,” a cut from her current Windham Hill/High Street album “Perishable Fruit.”

“I wrote the song in support of victims of domestic violence against women, and workers who assist them,” Larkin says. “It’s a real pleasure to help raise funds [for groups like Respond]. We’re feeding future attitudes, and anything we can do to counterbalance is helpful.”

Jennifer Kimball donated her Imaginary Road Records album title track, “Veering From The Wave,” to the compilation.

“It’s a pervasive, insidious issue that affects all of us on all levels of the economic and cultural strata,” says Kimball. “I’m incredibly motivated now to provide assistance to those who suffer from systematic violence and abuse, and [the “Respond” compilation] is a particularly effective way.”

Catie Curtis, who is represented by her self-titled Guardian Records album track “Do Unto Others,” distinguishes “Respond” from other benefit compilations.

“Often these CDs are more about promoting artists and picking those who are well-known already—and don’t actually make much money for the organization,” says Curtis. “But this exposes the listener to really great music by people who haven’t had that much exposure, who are trying to do something positive, and for an organization that actually benefits.”

Curtis notes that although “The Wolf,” an earlier song from her first album, “Truth From Lies,” deals specifically with domestic violence, she and other artists on “Respond” instead chose songs that were more “positive and triumphant, that celebrated women’s strengths and abilities to move beyond unhealthy situations.” Curtis adds that “Do Unto Others” concerns moving on from a bad relationship.

Singer/songwriter Charan Devereaux, the producer of “Respond,” also didn’t want the compilation to come off as one-dimensional.

“I don’t see us as a bunch of sweethearts sitting in a circle,” says Devereaux,

who is represented by her song “Come Around.”

“We have songs on this album that are selfish, uplifting, angry, silly, loving,” she says. “Some songs—like Patty Larkin’s, Deb Pasternak’s, Pamela Means’, and to some extent Alexis Shepard’s—deal with abuse and neglect directly, but we’re not doing an album of 27 songs about domestic violence, because nobody would be able to listen all the way through.”

When Devereaux conceived the “Respond” project with 10 other singer/songwriters at a breakfast meeting, the intent was to focus on a women’s issue in supporting a local women’s organization.

“We were looking for an organization that was small but known for good work, that could use the money and exposure, and Respond and Kate Cloud were the names that kept coming up,” Devereaux says of the compilation, which also memorializes Shepard, who died last year in a bike accident.

In keeping with the local flavor of the project, the group chose Northampton, Mass.-based acoustic-roots label Signature Sounds, which had released Pasternak’s first album, to issue “Respond.”

“Charan kept calling and sending me tapes, and I saw an incredible effort and artists sticking their necks out to be part of it,” says Signature’s president, Jim Olsen. “But musically, it turned into a special project because the Boston-area singer/songwriter scene is so fertile. I’m convinced that two or three—Deb Pasternak, or Jess Klein, or Lori McKenna—will break out and become bigger stars, and we’ll look back in a few years and see this as a document of a special scene.”

Although the \$15.98 “Respond” is available through Koch, Olsen encourages direct buys (see ordering information, this page) since all proceeds go to Respond.

“The special thing about the project is that virtually everyone involved donated their services, from the recording studio to the mastering facility to the graphic designer, publicist, and radio promoter,” says Olsen. “We’d like to see the folks in retail pony up some support with endcap space or listening stations—to take it to the next level.”

At Boston’s 20-store Newbury Comics chain, at least, “Respond” has been a “no-brainer,” says assistant buyer Carl Mello.

“Everybody on it was from the area, and there were so many popular artists,” he says. “It started out as a consignment thing, but instead of our standard markup, we just took a dollar on each disc to pay for handling so Respond could get most of the money directly.”

Olsen “conservatively estimates” sales of 2,000 to 3,000 copies so far, many via sales at 14 special club showcases by three or four “Respond” artists at a time, which followed a big release party/benefit show Dec. 4, 1998, at the Somerville Theater in Cambridge, Mass. He says sales are ongoing.

“A lot is happening through word-of-mouth and artists E-mailing their friends,” says Devereaux. “We’ve
(Continued on next page)

THE 'NEW' CDNOW EMERGES AFTER MERGER

(Continued from page 6)

which bows May 18. The music news site Allstar will continue to operate as both an independent and integrated site, according to Olim.

There are no expected changes in pricing strategy for sales of online music, according to Olim.

However, CDnow plans to rapidly expand the number of titles it sells beyond its current offering of 500,000 music titles, says Olim.

CDnow will continue to use Woodland, Calif.-based one-stop Valley Media for its fulfillment but is planning to begin using other competing one-stops in the coming weeks, according to Olim.

"We are developing software that will allow us to give a customer an order from the best warehouse, based on price, availability, and proximity to the consumer," he says.

'RESPOND' OFFERS ANTIDOTE

(Continued from preceding page)

also had a lot of help at local radio, like folk station WUMB, college folk station WZLX, and adult rock station WBOS, which did an announcement every day for a couple weeks before the release party."

WBOS "embraced" that fund-raiser as its own, says marketing director Adam Klein. "It was a great way for us to get involved in an important community event, especially since it was music driven," he says. "Certainly domestic violence and abuse is an ongoing issue and problem here, and our heavy on-air support generated awareness, not only on this issue but this particular beneficiary. We received a lot of response from people at the concert and via E-mail, and we developed a nice relationship with ["Respond" artist] Melissa Ferrick, who performed at a concert for us afterward."

Signature, notes Olsen, has sent the compilation mainly to noncommercial, singer/songwriter-oriented

In an effort to further expand its global reach, CDnow will enhance its product selection to include more titles from Japan and the U.K., according to Olim. The site will soon be available in seven languages and will begin to accept seven currencies.

CDnow recently expanded its online offerings to include DVD and will soon add portable music devices, such as Diamond Multimedia's Rio, according to Olim.

In addition, Olim says, the company will soon begin selling complete albums for digital download using a yet-to-be-determined secure technology.

CDnow is licensing full-length product for digital distribution from several leading independent labels, according to Olim. Major-label offerings are not expected to be among

the first batch of digital albums, but Olim hopes they will soon be.

"The record labels are ready to jump in this space," says Olim. "If anything, I think that the industry pundits have underestimated the potential of this market."

CDnow's announced move into the digital-distribution commerce space will compete with existing digital-distribution efforts by a number of emerging Web retailers. However, a bigger challenge may come from E-commerce giant Amazon.com, which will formally announce its own digital-distribution plans shortly, according to Amazon.com music GM Jennifer Cast.

"Our goal is to give customers what they want, so we will most definitely sell digitally," says Cast. "There are a lot of interesting things to do in this space, but there just isn't a lot of major-label content there yet. We will partner with labels when they are ready."

CDnow's decision to keep the CDnow brand name follows a three-month research effort in which the company considered "thousands of names," Olim says.

Building the CDnow brand has been a costly task for the retailer. The company has entered into expensive marketing alliances with established music and Internet brands, including America Online, Yahoo!, CBS Cable, and MTV Networks. Those relationships are still intact, but some of the deals may change, according to Olim.

"We may have overkill in some of these deals," he says. "We were fierce competitors and are probably guilty of bidding up the deals. We are working with our partners to make the deals more successful for both of us."

Some industry insiders say that the CDnow/N2K merger was essential if both companies were to survive in the ever-growing competitive Web music space, which has been charged by the aggressive entry from Amazon.com.

"CDnow does have a technology edge over the book folks at Amazon.com, which may have its plate full as it tries to sell everything," says Mark Hardie, a senior analyst at consulting firm Forrester Research.

"A real battle is being staged from the traditional retailers, who will be more aggressive in jumping into the mix," he adds. "They have the strong brands, but some of them have been notoriously slow so far in this space."

N2K Launches N-Coded Music With A Jazz/Adult R&B Focus

BY CARLA HAY

NEW YORK—As part of a new joint venture with R&B/dance label Warlock Records, online music company N2K Inc. has relaunched its defunct N2K Encoded Music label under the name N-Coded Music. Unlike its predecessor, which attempted to offer a broad range of music, N-Coded Music will focus on jazz and adult R&B.

Warlock owner/president Adam Levy has been named president of N-Coded Music (*Billboard Bulletin*, March 9). Former N2K Encoded Music acts Jonathan Butler, Candy Dulfer, Marcus Johnson, T.S. Monk, and Arturo Sandoval have now moved to the N-Coded Music roster. N-Coded Music's first release will be Inner Shade's "Four Corners" album, due Tuesday (23).

Under the new deal, Warlock will own 81% of N-Coded Music, and N2K will own the remaining 19%. N-Coded Music will operate out of Warlock headquarters instead of N2K headquarters. In addition, N-Coded Music, like Warlock, will be distributed by RED Distribution.

Last year, N2K Encoded Music underwent significant restructuring, downsizing its staff and revamping its artist roster (*Billboard*, Aug. 29, 1998). Former N2K Encoded Music president Phil Ramone is expected to retain a consultant role with N2K Inc., whose merger with online retailer CDnow was closed March 17 (see story, page 6).

Meanwhile, several key executives from N2K Encoded Music have joined the N-Coded Music staff: Bud Katznel, previously an N2K senior consultant, has been named GM; Carl Griffin, previously N2K VP of A&R, has been tapped as senior VP of A&R; Sandra Trim-DaCosta is now VP of artist and product development; and Eulis Cathey has been named VP of jazz and urban promotion. Trim-DaCosta and Cathey held similar titles at N2K Encoded Music.

N-Coded/Warlock president Levy says of the new venture, "Warlock has always been a label that has made these kind of joint-

venture deals. The creative team at N2K will be the force in finding artists making the records. What [Warlock] brings to the table is a great deal of synergy and tremendous overhead reduction. Warlock has a reputation of having a very strong urban-oriented base. It should be a smooth transition."

In a prepared statement issued March 9, N2K Inc. vice chairman/CEO Jon Diamond says, "This partnership with Warlock is an ideal situation for N2K because we've found a partner who is focused on the record business... thereby allowing us to devote our full attention to [N2K's online retailer] Music Boulevard, E-commerce, and the Internet."

Warlock, formed in 1986 by Levy and Joel Bonner, has made other joint-venture deals with such labels as Quality Records and Cheetah Records. N2K Encoded Music was formed in 1996 but experienced multimillion-dollar losses and struggled to break new artists.

Sources say that the main problem at N2K Encoded Music was that it was spending too much money on a broad spectrum of music instead of focusing on a specialized niche. The Tories, Kyle Davis, and Swamp Boogie Queen were among the pop/rock N2K Encoded Music acts who have since parted ways with the label.

Levy concedes, "Jazz is where N2K made their money and had their greatest success. Arturo Sandoval just won N2K a Grammy. [Sandoval's "Hot House" won the Grammy this year for best Latin jazz performance.] We're really excited about the acts we'll be working with on the [N-Coded] roster."

N-Coded is expected to release several other recordings in the coming months: May releases include "Royal Function," an album from Bona Fide, a jazz group recently signed to the label; Monk's "Cross Talk" album; and a new Butler single. In addition, N-Coded Music will release the "20 Dates" soundtrack April 6. A new Dulfer single is expected to be released in August, Sandoval's next album is tentatively set for a late-1999 release, and Johnson's next album is due in late 1999/early 2000.

Blues Hall Of Famers Inducted

BY BILL HOLLAND

WASHINGTON, D.C.—The Memphis-based Blues Foundation, seeking greater national visibility, held its Hall of Fame induction ceremony for the first time March 16 at the Kennedy Center here.

Veteran Texas bluesman Clarence "Gatemouth" Brown and the late singer/pianist Roosevelt Sykes were inducted into the foundation's Hall of Fame, along with nonperformers Chris Strachwitz, founder of Arhoolie Records, and the late legendary producer/talent scout Lester Melrose (*Billboard Bulletin*, March 17).

David "Honeyboy" Edwards' autobiography, "The World Don't Owe Me Nothing," also made it to the Hall of Fame in the classics of blues literature category. Blues Hall of Famer Junior Wells' 1969 United Records album, "Blues Hit Big Town," was honored in the classics of blues recordings category.

The foundation was founded in 1980, and its mission is to promote and preserve blues music around the globe and support local organizations

with logistical and fund-raising assistance.

Lawmakers in attendance mostly hailed from blues country—Mississippi, Arkansas, and Tennessee—but Howard Stovall, the foundation's executive director, says that next year the nonprofit group hopes to interest and invite other blues lovers on Capitol Hill.

In addition to the inductee accolades, the emphasis during the program comments was on how the blues can help in the education of children. Foundation executives and guest presenters such as Senate Majority Leader Trent Lott, R-Miss., extolled the successes of the foundation's educational-outreach program, Blues in the Schools.

In a related Washington arts-funding effort, the Creative Commission and Americans for the Arts brought performers to Capitol Hill March 17 to lobby for greater arts funding.

Among the musical artists who talked to members of Congress were Chuck D, Anita Baker, Deborah Gibson, Peter Dinklage, and pianist Billy Taylor.

AFTRA SUIT HEADS TOWARD TRIAL

(Continued from page 8)

formers.

The granted motion means that for the first time, the artists' lawyers will be able to view all relevant documents and files pertaining to the case. There are 26 categories of documents, including the artists' gross compensation, benefit contributions, royalty payments, and record sales and costs figures.

The defendants must produce the documents within 60 days, according to the order. The plaintiffs, however, must bear the cost to design and run a computer program necessary to

retrieve some of the information as it existed in 1993, when the suit was filed, Cooper ruled.

"The judge's ruling confirms that this is a case about accounting and accountability," says Richard Perlman, who filed the initial lawsuit. "It's a question of, Did they owe and did they pay? The documents that are going to be produced will provide the answers."

Joining plaintiff Moore in the suit are Curtis Mayfield, Jerry Butler, Carl Gardner, and Brian Hyland, as well as the estates of Jackie Wilson,

Mary Wells, Sam & Dave's David Prater, and nine others.

Cooper denied the motion by the labels to stay the discovery order because it pertains only to the 16 artists and "because of the age of this case."

Defendants in the suit are Warner Bros. Records, MCA Records, Capitol Records, A&M Records, PolyGram Records, Sony Music, Motown Records, and the Bertelsmann Music Group. Officials from those companies declined to comment on the case.

WMI SHIFTS CONTINUE IN ASIA, AUSTRALIA

(Continued from page 6)

closing the gap with perennial regional leader PolyGram.

Over the past 12 months, Hong Kong-based Rutherford has changed the leadership of WMI companies in a number of markets and restructured his division's cost base. His managing director appointees include Mark Lankester (Hong Kong), Ricky Ilacad (Philippines), and Samuel Chou (Taiwan). "We're making really good progress in Asia," says the New Zealand-born executive, who adds that at least one other important appointment is due in the near future.

Rutherford's own promotion to Asia-Pacific regional head—a post once held by Shrimpton—came one

day after Brian Harris, chairman of Warner Music Australia and senior VP of Warner Music Australasia, departed abruptly (*Billboard Bulletin*, March 16). Harris had steered the major's Australian business since 1992, and staffers at its Sydney headquarters were stunned to learn of his departure on such short notice. It apparently followed a day of on-site talks with Shrimpton, to whom Harris reported.

Shaun James, 31, has been named to succeed Harris as chairman of Warner Music Australia. The appointment takes effect Thursday (25); James is an eight-year employee of the firm who was promoted to national director of sales and mar-

keting only this past January. Sources say he was being groomed for the top slot; before joining Warner, he worked for independent Festival Records.

Accountable to James will be EastWest managing director Chris Hanlon and WEA managing director Chris Moss; the latter joined the company in February after 20 years at Sony Music. James will also be responsible for the joint-venture CD plant that Warner owns with EMI and Sony. He reports to Rutherford, as does James Southgate, managing director of Warner Music New Zealand.

The departed Harris is a 28-year veteran of the Australian industry who had risen in the ranks at EMI Records to become its managing director. His appointment to Warner in 1992 was followed by a rigorous evaluation of its domestic roster—which, in 1993, he stripped to three acts, since rebuilt to its current 20-plus—and by years of successful trading.

However, Harris became a controversial figure in 1996 when he raised Warner's CD prices at the height of the parallel-imports debate within

the Australian government. "Harris was the most hated man in the industry at that point," says one rival, who claims that the price hike strengthened the resolve of parallel-import proponents. Copyright laws have since been changed to allow in such merchandise.

In 1997, Warner Music Australia was among WMI's best performing affiliates worldwide, and it was acknowledged for being the first outside the U.S. to attain top 10 chart status for Jewel and Collective Soul. "The profit is excellent, but the business is declining," says one executive close to the situation. Also, this insider notes, Warner has remained in the shadow of Sony Music and PolyGram (now Universal), despite its wealth of American repertoire in a market favorably inclined to such music.

"The company needs to get more aggressive," agrees Rutherford, "and even more local repertoire-attuned, especially against the backdrop of a market under threat from outside factors."

He declines to discuss the reasons for Harris' exit but praises his contribution to the company.

HIGDON TO RUN UNIVERSAL'S N'VILLE PUB. BIZ

(Continued from page 6)

VP of creative services Stephanie Cox. MCA Music VP/GM Steve Day will stay on temporarily to assist in the transition. It is expected that PolyGram Music acting GM Daniel Hill will be named to a senior position within the new company.

The combined songwriter roster of the new Universal company includes Kostas, Gordon Kennedy, Bob McDill, Terri Clark, Mark D. Sanders, Gary Burr, and Shania Twain.

Higdon, a Nashville native, formed Patrick Joseph after working with publishers Warner/Chappell and MCA Music. His writers at Patrick Joseph have included Matraca Berg, Jim Photoglo, Kim Carnes, Gary Harrison, and Vince Melamed. The Patrick Joseph catalog included ASCAP's and BMI's most-performed song for 1996, "I Can Love You Like That," and the 1997 Country Music Assn. song of the year,

"Strawberry Wine."

Industry sources in Nashville say that Universal has made an offer to buy a "sizable portion" of the Patrick Joseph catalogs and that not all of the holdings are available to be sold at the same time.

NEW MICROSOFT SYSTEM PROMISES TO SPEED UP ONLINE MUSIC DELIVERY

(Continued from page 1)

quality song using about half the amount of computer storage space. Microsoft plans to include the multimedia application in its forthcoming Windows Media Player 4.0, due for beta release in April.

Microsoft has been quietly demonstrating MS Audio 4.0 to key music-industry executives this month. The Redmond, Wash.-based company aims to feature authorized music by major labels in a large promotion surrounding the debut of the new con-

sumer technology. At press time, none of the major record companies had committed to using the format.

Microsoft has already alerted software developers that it intends to include built-in encryption features, known as Public Key Infrastructure and Encrypting File System, within the forthcoming Windows 2000 operating system.

The company is expected to soon announce SecureASF, the audio-specific encryption system that will enable music vendors to deploy more secure music files on the Internet.

SecureASF, which is related to Microsoft's existing Active Streaming Format (ASF), disables the computer user's ability to play a file on a particular machine unless that file has been authorized via an embedded Universal Resource Locator (URL), according to a source. This Web URL authorizes the file for use on the current machine through any digital download process that the content provider chooses.

The new technologies are expected to work in conjunction with software from digital rights management company Reciprocal, in which Microsoft earlier this month made a \$15 million equity investment (*Billboard*, March 20).

TOUGH RACE

In moving into the digital download race, Microsoft enters an already fiercely crowded track. IBM, Sony Corp., AT&T Labs' a2b, and Liquid Audio are among the major companies offering proprietary digital-download solutions.

Leading streaming technology company RealNetworks is expected to unveil its own proprietary digital-download system in the coming weeks.

All of these companies are members of the music industry's Secure

Digital Music Initiative (SDMI). However, Microsoft is expected to debut MS Audio 4.0 prior to the establishment of any SDMI-approved standard. A standard is expected to be announced by the end of the year (*Billboard*, March 13).

While Microsoft continues to be investigated by the government for alleged antitrust practices, the company's effort to integrate encryption into the operating system could make it the "white knight" of the music industry, according to Mark Hardie, senior analyst for consulting group Forrester Research.

"Microsoft is quietly setting the stage to take the legs out of MP3," says Hardie. "With all of the emphasis placed on how [insecure] MP3 is, anyone who comes from a legitimate technology sector is a welcome guest."

Some music-industry executives remain cautiously optimistic about Microsoft's music-industry moves.

"[Microsoft] will need to demonstrate a clear commitment to SDMI, and the copyright protection goals stated for this initiative, before [we are] willing to consider supporting their efforts," says a senior executive at a major music company.

Another label executive adds, "MS Audio 4.0 sounds incredible, but we have learned to be skeptical about what we hear in demos vs. what we hear live on the Internet."

COMPATIBILITY CONCERNS

One sore spot with some labels is the MP3-compatibility of Microsoft's Windows Media Player, which supports playback of unprotected files in the controversial format. The forthcoming version of Windows Media Player is expected to continue supporting MP3.

Windows Media Player, which is shipped as a built-in application with Windows 98, will also be shipped

Universal Plans New L.A. Home

LOS ANGELES—In an effort to consolidate its expanded family of labels, Universal Music Group has signed a letter of intent to lease space in a building under construction in Santa Monica.

While a lease has not been signed, a source says that, should the deal go through, plans call for Universal's record labels, including those acquired through the PolyGram purchase, to be housed under one roof.

Geffen and A&M, which are now part of the IGA label group (Interscope, Geffen, A&M), were previously housed in their own quarters in Los Angeles, while MCA's offices were in Universal City. According to a source, Universal executives are exploring the possibility of selling the old Geffen and A&M lots, although nothing has been finalized.

A Universal Music Group spokesman had no comment on the potential move.

MELINDA NEWMAN

GODSMACK MAKES AN IMPACT

(Continued from page 11)

growing on this band. We could barely keep up with the demand. Godsmack has consistently been in our top five sales."

Godsmack's hometown recognition was further boosted when the act received four nominations for the 1999 Kahlua Boston Music Awards: outstanding debut rock band, rising star, single of the year (for "Whatever"), and debut album of the year. Godsmack is scheduled to perform at the April 22 ceremony at Boston's Orpheum Theater.

"Our audience is very respectable, believe it or not," says Godsmack's Erna. "Our audience has changed because the age range has expanded. Now we get everyone from 7-year-olds to 55-year-olds."

Godsmack is co-managed by Paul Geary (ex-drummer for Extreme) of P.G. Entertainment and Arma Andon and Steve Fargnoli of Pure Management. Erna writes or co-writes the group's songs; his songs are published by Meeengya Music (ASCAP).

Although Godsmack has forged its own identity, the band has often been compared with Alice In Chains. Critics have even charged that Godsmack got its name from

the Alice In Chains song "God Smack" on that group's 1992 album, "Dirt."

Erna is forthright when he responds to the Alice In Chains comparisons: "Alice In Chains has been a big influence on us. I'd be lying if I said they weren't. There isn't any band that hasn't been influenced by someone. We listen to everything from En Vogue to Korn."

As for the origin of Godsmack's name, Erna explains, "We knew that 'God Smack' was the name of an Alice In Chains song, but we didn't name our band after that song. What happened was we were rehearsing one day and our drummer came in with this huge cold sore on his lip. I teased him and really gave him a hard time about it. But then the next day, by this weird coincidence, I happened to get a cold sore on my lip. And so one of the guys in the band said to me, 'See, God just smacked you on the head for all that [teasing]. We took it as a sign, so that's why we named the band Godsmack.'"

He adds that even though Godsmack is experiencing growing recognition, "I don't want to be sheltered too much from the fans. We always want to be accessible."

MCA'S MAJOR SETUP HELPS THE ROOTS TO GROW

(Continued from page 1)

Albums in the March 13 issue. This issue, the set, which has sold 335,000 units, according to SoundScan, stands at Nos. 18 and 8, respectively, on those charts.

"It's been a long time coming," says Sean Taylor, PD of R&B station WQHT New York. "It took four albums, but they're there. The fact that it took four albums just means they were a little ahead of their times with the first three . . .

They combine all genres of music, including bebop, under the hip-hop umbrella."

"Even though the Roots just released an album that debuted [near] the top of the charts, they are still very credible within the hip-hop underground scene," adds Violet Brown, national urban music buyer for the Torrance, Calif.-based Warehouse Entertainment chain. "Through the years, the Roots have paved the way for many artists that are now receiving recognition. The underground is about to explode. Artists like the Roots are changing, building, and strengthening the face of hip-hop. They are truly the superstars of the underground."

BLAZING NEW PATHS

The act's status as a ground-breaker—and its potential to blaze new artistic and commercial paths in the years ahead—is clear to its new label, to which the Roots segued from Geffen.

"We're very proud of having the Roots on our label," says MCA president Jay Boberg. "We believe that they're a seminal band making music that's breaking barriers and providing a leadership role. The record company is passionate about putting our resources behind a group that strong."

That commitment extends beyond America, Boberg adds. "We have a worldwide plan to take the band to the next level. They're on their way to Europe in [the latter part of] April for live dates and promotional appearances, then back to Europe for festivals in the summer. They're a huge priority for all Universal companies around the world."

"This is the first time we've been promoted to the world," says bassist Leonard "Hub" Hubbard, adding that the setup at home has also been something of an eye-opener. "When we were at Geffen, they were literally just getting their urban department. MCA has been selling black music to the world for a long time. When they acquired the Roots contract [in the fall of 1997], things that didn't happen with Geffen started to happen, like a setup. This is the first time I've ever seen a 'coming soon' ad for my group, ever."

"I really, truly feel that this is our first record," adds drummer ?uest (aka Ahmir Thompson). "The others were preparation and education. The humbling lesson to me is, if we had gotten success during that time period, we wouldn't have been able to handle it. We're older now, and I still don't know how to handle it. I'm numb."

Diving into the twin opportunities offered by foundation hip-hop's

rhythm and rhyme abandon and jazz's fierce standards of musicianship, the Roots' lead MC, Black Thought (aka Tariq Trotter), ?uest, Hub, keyboardist Kamal, MC Malik B., and human beat box Rahzel "the Godfather of Noyze" take off where Last Poet Umar Bin Hassan left off in his cutting-edge spoken-word and jazz encounter, 1984's "Bebop Or Be Dead."

"We've come to rotate the standard of hip-hop," says Thought. "Within the tradition of what it used to be, we've come to change the standard to the way things should be."

The Roots are about hip-hop's scratch'n'sampled eclecticism accomplished through live instruments, vocals, mixing-board wizardry, and wide-ranging references that include the title's evocation of Nigerian writer Chinua Achebe's prize-winning novel (and the W.B. Yeats poem that inspired Achebe).

Grounded in the solid, intricate foundation of ?uest's slippery beats and Thought's quicksilver flow—a torrential intelligence that refuses to simplify in any way—the group layers in a dense weave of unexpected choices that still beams the artless spirit of a playground jam.

"A lot of people want to think we're just a freestyle group," says ?uest. "We're capable of performing in a spontaneous atmosphere, all of us, as you can see in our live shows and jam sessions. But everything [on new album] was planned—every clink of the sticks, every distorted mike."

THE START OF THINGS

The album's first track, "Act Won," represents "the start of things," says Thought. "The first sign of change is things falling apart. Sonically and vocally, the rawness and texture represents us, the foundation. That's how shit sounded when people didn't have the option to be sonically refined."

That intro takes less than a minute, but it took four hours to piece together. A remixed collage of the Denzel Washington/Wesley Snipes jazz-as-art-or-commerce debate from the movie "Mo' Better Blues," the track slices other sound bites in and out to expand the dialogue, including snippets from previous Roots tracks.

That track slides into "Table Of Contents (Parts 1 & 2)" and Thought's kamikaze attack on the hip-hop status quo in "The Next Movement," featuring guest Scratch's vocal percussion, female duo Jazzyfatnastees' Bach-influenced chorale singing, and gently thrumming keyboard chords.

"Step Into The Relm" [sic], with its warm buzz and hum of old vinyl, beckons with the smoky intimacy of a basement *boîte*.

A who's who of music's most inspired mavericks participates. "The Spark" floats Malik B.'s existential thoughts over fluid Middle Eastern riffs, courtesy of singer D'Angelo on keyboards. Jay Dee from Slum Village and the Ummah production crew took part in the creation of "Dynamite," also featuring jazz guitar noodlings from Tony Toni Toné band member Spanky.

A chance meeting with Zap

Mama's Marie Daulne led to her contribution in "Act Too (Love Of My Life)"—her artistry with miniature vodka bottles (which she and a Roots member drove all over Philly to find) filled to various levels to create different notes. "The whistle you hear is her blowing on the vodka bottles alternating with her singing, but you can't tell which is which," says ?uest.

Other tracks put a new spin on old school's esprit de corps. "Without A Doubt's" drum, percussion, and voice melee is rooted in Schoolly D's '84 Philadelphia classic "Saturday Night." Black Star's Mos Def joins Thought for "Double Trouble," an exhilarating tribute to hip-hop ancestors.

"100% Dundee," a roiling mass of hard beats, Rahzel's inhuman scratching, and Thought's triple-tongued rhymes, locates in another back-in-the-day space, with Malik B. and Thought getting busy "on some raw, off-the-top shit," says Thought.

Interlude "Diedre Vs. Dice" features Thought and Dice Raw, two members of the Fifth Dynasty MC clique, and Hub's cello improvisations. The hyped-up "Adrenaline," released last November as a white-

'The fact that it took four albums just means they were a little ahead of their times with the first three'

label single, features Thought, Dice Raw, Bennie Siegel, and Malik B.

"You Got Me," the first official single, was released Jan. 25. Featuring Erykah Badu and Thought rocking a love joint, it is "the one that will have the longest life span," he says, "just because it's commercial."

"Don't See Us" was also leaked as a white-label release last September. "It was a sneak attack—us coming back to the scene before we made a loud bang," explains Thought.

Spoken-word artist Ursula Rucker closes with the wrenching "Return To Innocence Lost."

"Each track tells its own story," says Thought, "but they unfold like the chapters of a book."

THE GENESIS OF THE ROOTS

The Roots' story began shortly after Thought and ?uest met in '87 at Philadelphia's High School for Performing and Creative Arts, where fellow classmates included the members of Boyz II Men and the Roots' original bassist, Christian McBride. ?uest's father is doo-wop singer Lee Andrews of the group Lee Andrews & the Hearts.

At age 5, ?uest was onstage, playing cowbell and tambourine; at 12, he began playing drums during his father's performances, and by 13, he was bandleader. "Those shows probably set the standard for the pacing of our show, for how good a show can be," notes ?uest, "and I wanted to apply that in hip-hop terms."

"I didn't think there was a place for me in hip-hop until I bought Pub-

lic Enemy's 'It Takes A Nation Of Millions To Hold Us Back.' One moment a David Bowie loop, then the J.B.'s, a Jackson 5 loop, the Funky Four Plus One being scratched. I had all these records! I discovered how they did that and became obsessed with sampling. Then Tariq needed a person to do music."



BOBERG

For Thought, rapping "was innate," he says. He adds in reggae warrior fashion, "I just naturally started rhyming because I was immersed in hip-hop culture from

Creation. That's the soundtrack of our generation. When it was fresh and new, so was I."

After the second Roots bassist left for college in Chicago, Hub, who had played in everything from orchestras to jazz and rock groups, stepped in.

Just before the group made its international debut, at '93's Moers Festival in Germany, it ducked into a studio for one long night to record 17 tracks for "Organix," "because they said that we could sell our product after our performance," Hub explains. "We got a standing ovation and sold out every unit we'd brought to the gig. 'Organix' also functioned as our demo for the recording industry."

"Organix" was released by Cargo in 1997 and distributed by MCA.)

"Anyone who's ever seen us has said to a friend, 'Check out the CD,' or, 'Man, you have to come to the next concert,'" he continues. "That's been our thing from the beginning. We were lucky to play with Rage Against The Machine [during '97's Smokin' Grooves tour], which brought us to their multimillion audience. Like ['96's] Lollapalooza, that was fantastic for us, to play before 20,000, 30,000 people."

"When people think of musical instruments in contemporary music, they think of jazz and other music. They don't think of young people, what's on the street, and graffiti art. People who grew up with hip-hop have never seen musicians actually playing instruments to make those sounds. When they see the Roots, they're seeing people play their favorite breakbeats for the first time. The particular type of musicianship necessary to play this style correctly is not respected by some musicians because they don't know how to do it."

MCA senior VP of A&R Wendy Goldstein first heard of the Roots in 1993, during her first week working at Geffen.

"Someone told me about this great band in Philly, so I went there and saw them play live in a rehearsal studio," recalls Goldstein. "I was blown away by the level of talent and musicianship."

"There's definitely a 'next movement,' as we like to call it," Goldstein continues, "and the Roots are the leaders of this movement. They're the 'it' group, like when Hollywood gets a new actress."

Though a favorite of critics, the Roots' three previous albums did not approach the out-of-the-box success

of "Things Fall Apart." The 1995 set "Do You Want More?!!?!?!" peaked at No. 22 on Top R&B Albums; '96's "Illadelph Halflife" peaked at No. 4 on Top R&B Albums and at No. 21 on The Billboard 200. "Organix" reached No. 93 on Top R&B Albums.

"Things Fall Apart" is the group's second top five album on Top R&B Albums and its first top five title on The Billboard 200.

The current album's rapid success can be traced to a number of factors, according to Goldstein, including an increased outreach to radio.

"We didn't have an urban promotion staff [at Geffen]," she says, "so one missing element was urban airplay that would have gotten a hit single to a completely different audience. Now they've crossed over to an audience beyond underground heads because they have a radio audience of 39 million."

For the week ending March 14, "You Got Me" was No. 4 on R&B Airplay Monitor's Mainstream R&B Audience radio chart.

Touring also continues to play a major role in spreading the Roots' gospel. The band is currently on a 40-date solo U.S. tour, with 11 additional dates with the Dave Matthews Band.

MULTI-PRONGED SETUP

MCA started its setup last August, when the album was originally scheduled for release in November. With a lesser work, the product may not have lived up to what turned into a seven-month buildup with the revised release date, but MCA's various strategies built anticipation steadily.

"In their live shows, the element of improvisation is tremendous," says MCA director of marketing Naim Ali. "So one thing we did in setting up the project was showcase them everywhere, including the residency at Wetlands in New York [featuring open-mike jams], which created a tremendous buzz."

"The setup campaign was strictly one of increasing awareness of the quality of the music on the album," Ali continues. "We weren't pinned to any first-week numbers. We thought we'd come in and hang steady and then get a little bump" after the group's appearance on "Late Show With David Letterman" aired March 2.

The setup fell roughly into five phases. "For phase one, we did a graffiti cartoon of a boombox with the Roots' faces," says Ali. "We put that on postcards and did a mass mailing of 200,000 to our lifestyle list, to let them know the Roots were coming."

Phase one included releasing "Don't See Us" to college stations and mix-show programs "as a white label to generate a buzz and link it to the last album," says Ali.

Phase two launched in September. "It involved the band doing promo dates and paid gigs in the Northeast and Atlantic coast areas," says Ali. "The regional promotion guys escorted local tastemakers, retail, and radio guys to the venues. We took care of the food and drinks and took them backstage to meet the guys and played the album for them."

(Continued on page 101)

SHAKE-UPS HIT CHRISTIAN LABELS

(Continued from page 1)

In the wake of the acquisitions, there have been numerous changes at the labels. Some in the industry have described the state of certain labels as "decimated" and "cannibalized." Numerous key executives, considered the founding fathers of what has become the fastest-growing niche market, have left the companies they so diligently built for careers in health care, publishing, or other fields. Others have remained in the community in less active roles.

Of course, every segment of the recording industry suffers fallout from mergers and acquisitions, downsizing, and various corporate ills. In the Christian music industry, however, many of the displaced executives were not just hired hands but entrepreneurs who built companies from the ground up.

They not only created new businesses but helped a generation of musicians define a new musical genre in the late '60s and early '70s, as the Jesus Movement spawned artists passionately committed to combining their faith and musical expression—artists who consider music not just a career but a calling.

"Before all of the buyouts happened, a person who is still very prominent in the industry asked me if I was concerned about that, and ignorantly, at the time, I said, 'I'm not really concerned about it.' Looking back, I should have said, 'I'm concerned,'" says Rick Anderson, music buyer for the 22-store, Cincinnati-based Berean chain.

"We have definitely moved away from ministry in this industry," he adds. "And we've looked too much at numbers, too much at trying to make stars out of people and trying to duplicate what's happening in the world. I think that's a major mistake."

Bob Starnes, music buyer for the 70-store Lemstone chain, based in Wheaton, Ill., sees it differently: "I think the ministry still comes [from artists]. It's not from whether Sparrow Records changes hands and is part of EMI. Instead, it's the artists that are driving the ministry."

ROOTS OF THE DEBATE

The debate over the impact of mainstream ownership began in 1992, when Jimmy Bowen, then president of EMI's country label, Liberty Records, engineered EMI's purchase of Sparrow Records. Well known as one of the Christian community's key labels, Sparrow had been founded in 1976 by Billy Ray Hearn, who moved the label from Southern California to Nashville in 1991.

Today, Sparrow is the cornerstone of EMI Christian Music Group (EMI CMG). That umbrella organization encompasses the Sparrow Label Group—Sparrow Records, ForeFront Records (purchased in July 1996), re:think (a June '97 acquisition), and Star Song (an October 1994 purchase that was recently transformed into an imprint)—as well as EMI Gospel, EMI Christian Music Publishing, and Chordant Distribution Group.

Not to be outdone, Zomba has also been steadily building its own Christian music empire in the last few years, beginning with the purchase of the Brentwood Music Group in 1994. That was followed by the acquisition of Reunion Records in

October 1996 and the purchase of Benson Music Group from Music Entertainment Group in 1997. (Founded by John T. Benson in 1902, Benson has been an institution in religious music for nearly a century.)

"I truly regret the transformation that took place in the early '90s in Christian music," says former Reunion Records president Terry Hemmings, currently president/CEO of VGER Technologies, a Nashville-based health-care information-systems company. "I honestly don't know today that I can say it's been healthy for the industry, but I don't know that it hasn't, either. Financially, Word/Gaylord and the EMI Christian Music Group—I don't know about Provident because I don't talk to those guys—are making more money than they've ever made. The size of the market is bigger, and the number of participants is smaller... but I don't think they are promoting a healthy creative environment."



BROCK

"I don't think what's gone on is all bad," counters Provident Music Group president/CEO Jim Van Hook. "We've had some resources we wouldn't have had otherwise."

EMI CMG president/CEO Bill Hearn says mainstream ownership has obviously prompted some growing pains but has also been a positive experience.

"We understood the minute we cashed that check that we became employees of EMI," says Hearn. "Now I have a responsibility to grow the company for EMI. The only thing I can stand here today and say is that, seven years later, they've never gone back on a word or promise they've made us, and they've never messed with our mission statement. What they have done is made us a better business—taught us to think more about five years out, as opposed to five minutes out. And that makes us a better company."

SHIFTING IDENTITIES

With so many previously competing labels now trying to peacefully coexist under the same corporate umbrellas, consolidation has definitely had an impact on the labels' identities.

At the end of 1998, EMI CMG announced that Star Song was becoming an imprint that would release concept recordings. Star Song artists like Nichole Nordeman, Aaron Benward, and the Newsboys were folded into the Sparrow roster.

Many in the industry, both inside and outside the Star Song ranks, mourned the demise of what once had been one of Christian music's powerhouse labels.

Founded in 1976 in Houston by Darrell Harris, the company relocated to Nashville in 1989. Star Song was home to Petra, Whiteheart, the Newsboys, and other rock acts throughout the '80s and '90s.

After being purchased by EMI in 1994, the label operated somewhat autonomously until it was moved into Sparrow's building. "That's really when it stopped being Star Song," recalls a former Star Song staffer

who wishes to remain anonymous.

For those who have to make the tough decisions regarding the future of these companies, marketplace realities must take precedence over sentiment.

"People chose to sell these companies, and once they chose to sell them, it's not necessarily going to be the same," Hearn says. "But we pray about these things, and we seek counsel, and we do the right things by people."

Star Song founder Harris retired from the label in 1996. Currently serving as chaplain for the Gospel Music Assn. (GMA), he's philosophical about the fate of his label in recent years.

'The Christian music market changed from an entrepreneurial environment to a corporate environment'

"It would be unnatural to feel nothing when one sees what one has spent years building dismantled or utilized for purposes other than those originally envisioned," he says. "But the fact is that Star Song was no more 'mine' when I was a shareholder and an officer there than it is today. Our heavenly father owns 'the cattle on a thousand hills' [Psalms 50:10]. And I believe that is literally true—not only about livestock but regarding every asset on the planet. That includes record companies."

Star Song is not the only label to have undergone drastic changes. Reunion Records was founded in 1982 by Dan Harrell and Mike Blanton, also known for developing Blanton/Harrell Management, home to Amy Grant and Michael W. Smith.

They sold 50% of the company to BMG in 1993 and sold the remaining half in April 1995. The label fell under the direction of Arista's Nashville division for a brief time before going on the block again. It was purchased by Zomba in October 1996.

Former Reunion president Terry Hemmings saw the label through multiple transitions but resigned from his post of 9½ years when it became part of Zomba.

Afterward, the label went several months without a chief before then GMA president Bruce Koblish was named president. He was there for a little more than a year before parting ways with Provident last July.

Benson/Diadem VP of artist development George King and Brentwood VP/GM Dean Diehl were then named co-VPs/GMs of both the Reunion and Brentwood labels. (During the restructuring, rock acts Third Day, Fono, and All Star United were moved to Provident's Essential label.)

This month, VP Michelle Fink, a longtime Reunion executive who helped hold the label together through numerous transitions, left to assume a

post at Blanton/Harrell Management.

"I've been heartbroken about what they've done to Reunion," says Hemmings. "It was an independent-minded boutique record label. Because of the way we owned and operated it, we were able to think completely outside the box. We were able to take risks that we couldn't take in an ownership structure where the bottom line, on a quarter-by-quarter basis, was driving the business."

Van Hook says he has been trying to help Reunion steer a new course under the Provident system.

"That's why we moved George and Dean over there," he says. "I can tell you that both of those guys are deeply committed—not to hits, although hits are nice—but to the Christian message."

Hemmings admits there are times when he misses being heavily involved in the Christian music industry. But he adds, "The Christian music industry doesn't look like a fun place to be right now."

Anderson is among those who has noticed a visible shift. "When you're looking at three major distribution companies that 92% of the sales come from, you have a lot of labels going through very few companies," he says. "And there's no way—when you're doing that kind of volume—that any one of them can have that much identity, unless they happen to be Sparrow or ForeFront or one that has had enough success as a label to maintain that identity."

Van Hook says it's his hope that strong distribution systems will give labels the freedom necessary to reach their potential. "Our hope is to create a distribution system strong enough to provide the distribution needed by new labels that have their own flow of creativity," he says.

EXECUTIVE TURMOIL

Another major concern among some is the unusually high level of executive turnover at the Christian labels, though others argue that such turnover is a fact of life in any business.

In addition to Harris, Hemmings, and Koblish leaving their posts, Star Song senior VP of A&R John Mays left the label when it became an imprint. Current Benson Music Group president Jeff Moseley is leaving Benson this spring after serving notice last November that he would depart when his contract was up. A successor has yet to be named.

Also, Dan Brock and Eddie DeGarmo, founders of ForeFront Records—label home to dc Talk, Audio Adrenaline, and Rebecca St. James—are leaving their 10-year-old company this spring. Greg Ham has been named new president of the EMI-owned label.

"The music industry is full of turnover all the time, so I don't know that this niche is any different than any other," says Brock. "I think this has more to do with a settling down of all these acquisitions."

Hemmings agrees that the acqui-

sitions have fueled the musical-chairs scenario. "Some turnover is natural," he says. "It's just the way the market changes. I think the Christian music market changed from an entrepreneurial environment to a corporate environment. [It] substantially and rapidly changed—it didn't really evolve. It happened almost overnight. And entrepreneurial people don't thrive in that kind of environment."

Brock is one of the men tossing off the corporate umbrella. He plans to take time off this summer, do some consulting for EMI in the fall, and explore his options.

"I do think I'm more of a start-up guy than I am a corporate-maintenance guy," he says.

POSITIVE OUTLOOK

Word president Roland Lundy worked his way up through the ranks of Word from an entry-level position to the presidency, which he's held for more than a decade. He feels Brock and other key executives will resurface in other situations.

"This is a cycle," he says. "There are times when the industry seems to shrink, and all these little labels start up. They all grow; then they get absorbed, and [the industry] shrinks. Then we start up and get bigger. There are more labels. It's a cycle."

GMA president Frank Breeden says it's regretful that some of the key industry players are moving on, but he hopes that everyone will give the new generation a chance.

"Personally, that makes me sad," he says of the executives changing posts. "But I have to balance my personal feelings with what I know about the talent that's coming up. I'm very encouraged when I look around this town and see the people who were in secondary positions underneath those people and have paid their dues and are ready to blossom. These are people who understand our ethos."

As the Christian music industry weathers the winds of change at the corporate-owned labels, many are putting their hope in a new crop of innovative independent record labels, such as Gotee, Rocketown, Cadence Communications, Absolute Records, and others.

Gotee has broken through the last few years, becoming a force on the Christian music landscape with acts like Out Of Eden, Temple Yard, and Jennifer Knapp, who received multiple Dove Award nominations, including female vocalist of the year.

Rocketown, owned by Reunion signature artist Michael W. Smith, recently enjoyed the distinction of having every artist and/or release on its roster nominated for a Dove. Cadence artist Ashley Cleveland took home a Grammy this year for best pop/contemporary gospel album.

"There's a new breed of independents," says Don Donahue, former director of A&R at Reunion who now heads Rocketown. "I think that that expansion and contraction naturally happens, and out of that expansion some labels lost their identities. And out of that other labels started, and we're certainly one of those. We started as a result of the expansion."



DONAHUE

THE ROOTS ARE STRONG ON MCA

(Continued from page 97)

Once they'd seen the performance and heard the album, the buzz really started to grow."

Phase three, involving the Internet, kicked off in October with numerous Web site promotions.

The fourth phase, involving a large number of consumer print and outdoor ads (snipes and billboards) overlapped with previous and subsequent phases. "We did snipes all the way up to Feb. 23," he adds.

The label launched the ad campaign with a full page in Rolling Stone's Oct. 29 issue, which featured a cover story on "Hip-Hop Now: The Top 50 Players," which included the Roots.

"We escalated the ads from October to November," he continues.

The ads featured the five photos used for the album cover. Each is a documentary photograph that illus-

trates how "things are falling apart" in modern life. Although a different cover was featured in ads each month up to the release date, the main cover is the well-known World War II shot of a burned toddler sitting amid bombed-out rubble.

"A lot of kids have bought five CDs to get all the covers," says Ali.

Phase five focused on the BET world premiere of the "You Got Me" video, on Christmas Day. Set in the Brooklyn, N.Y., projects, the video portrays Thought walking on streets littered with human bodies, alternating with cutaways to Badu singing. Breaking from the usual rap video excess, the poetic black-and-white images of "You Got Me" blur the line between inner and outer realities, then invert the two for the clip's final impact.

"Other than the animated images of the group on the postcards sent out in August, the public never saw the group unless they went to a show," says Ali. "The video was the first time the mass public saw the guys."

The single was released to R&B and crossover radio Jan. 25.

On Feb. 22 in Philadelphia, the Roots kicked off a series of in-store performances and autograph signings; the events attracted up to 2,000 people each in New York, Atlanta, Chicago, and Washington, D.C. Then the group hit the road for more promotions and its current national tour, which kicked off Feb. 27 in San Francisco.

"The Roots are about real music," says Ali. "If they had to work hard, blue-collar jobs 12 hours a day, when they'd get off work, they'd be playing for free, because there's a passion. And the group is positive and intelligent. There's no violence, degradation of women, drug lingo, and they don't use the 'B' word in the album. Coming from Philly, they're not touched by the glitz and glamour of New York and L.A. They went to school, read books, picked up the paper, and learned what was going on in their town."

With a tour schedule that packs 40 shows (plus interviews) into 30 days, "we've revamped the shows so we can take a break," says ?uest. "The Roots show is now like a variety

show. The first part concentrates on 45-60 minutes of our material. Then we'll take one of our favorite acts on the road. The [opening] group usually opens to a half-empty house, so we make it the halftime act. This time out, we're taking Black Moon, a

'Artists like the Roots are changing, building, and strengthening the face of hip-hop. They are truly the superstars of the underground'

well-respected Brooklyn group. We close with our eclectic set, like our solos. It's about pacing, because to do a three-hour show, you need everyone's attention."

In addition, the Roots will hold another open-mike jam session at Wetlands April 5.

"That open-mike show definitely keeps us on our toes because you don't know what's going to happen next," says ?uest. "Right now we're trying to be the underdog champion; there's a whole slew of black female artists trying to do cutting-edge shit who aren't getting their due."

That's where the Roots' Motive imprint, distributed by MCA, comes in. The roster includes album guests Jazzyfatnastees, Dice Raw, and 3-7000-9.

"We're running the gamut of sound," says Thought. "It's not a hip-hop, alternative, R&B, or reggae label. It's a record label dealing with premier, quality music across the board and production for whatever you need."

Other projects on the Motive slate are a compilation from Fifth Dynasty, the MC clique Thought spearheads that includes Dice, MARS, and others, and "more eclectic things we can't do in the Roots that we'd like to do," says ?uest. "I would like to put out an instrumental with breakbeats on it."

As for breaks, as in rest and relaxation, "there are no breaks," says Thought. "I'm on the battlefield, and you can't take a break during a revolution. It's definitely on now, but this is just the first leg of the death-thon. I don't feel pressured to do the same trick twice," he adds, referring to "You Got Me's" runaway success.

"At the same time, I know that the next thing we do definitely needs to be as innovative," he adds. "It doesn't have to be in the same realm, but it has to be as sharp, as cutting-edge, because that's the standard people expect from the Roots."

HOT 100 SPOTLIGHT

This column was prepared by Geoff Mayfield, Keith Caulfield, and Steve Graybow

ACTION PACKED: With each of the top four titles remaining in place, the top of The Billboard Hot 100 looks deceptively sleepy—but there's plenty of excitement afoot.

"Kiss Me" by **Sixpence None The Richer** (Squint/Columbia), an act you had not heard of a year ago, forges its way into the top five with growth in sales and radio audience, moving 7-5. The title just picked up increasingly eclectic modern rocker **KROQ** Los Angeles and that station's sizable audience, so another jump by next issue seems a safe bet.

TLC's "No Scrubs" (LaFace/Arista), not due in stores until Tuesday (23), garners enough radio points to muscle its way forward two places, to No. 6, and seems destined to set a new Hot 100 record for radio audience. "No Scrubs" picks up an additional 14 stations, boosting its audience to 108 million at 235 stations for the week. The record was set in last year's March 7 issue, when **Celine Dion's** "My Heart Will Go On" (550/Epic) drew 117 million on 233 stations.

Aside from its already-large radio sum, the prospects of TLC's multi-format hit besting Dion's mark are enhanced by the recent inclusion of R&B stations on the expanded Hot 100 radio panel. In the meantime, "No Scrubs" has already set the high-water audience mark on Hot R&B Airplay (see the Rhythm Section, page 30).

While "No Scrubs" seems destined to grab the Hot 100's top slot the issue after next, the first retail-available single in **Sugar Ray's** career just might make the climb in the next issue. First-day sales of "Every Morning" have Atlantic projecting an opening week in the neighborhood of 125,000-130,000 units. If that prediction comes true, Sugar Ray has a real shot at the summit, but its prospects depend on how **Cher's** "Believe" fares, because the current champ continues to gain at both radio and retail. In the meantime, the nation's second-largest radio audience and pre-street-date sales of 6,000 units push "Every Morning" 9-7.

Fasten your seat belts, Hot 100 fans. We're in for a fun ride.

ODD AND AWED: It's not every day that a film director hits the Hot 100, nor are spoken-word offerings common on the chart. Our Hot Shot Debut, "Everybody's Free (To Wear Sunscreen)" by **Baz Luhrmann** (Capitol), is a rarity on both counts. Luhrmann is the director of "Strictly Ballroom" and "Romeo + Juliet"; the music on "Everybody's Free" is pulled from the latter movie. The words, spoken by actor **Lee Perry**, come from a widely circulated E-mail that was purported to be a Massachusetts Institute of Technology commencement speech by author **Kurt Vonnegut** but turned out to be the invention of Chicago Tribune columnist **Iary Schmich**.

The title has a scant few sales points from a limited retail single released Feb. 9 in the Pacific Northwest. Future Hot 100 movement will rest solely on the title's growth at radio. "Everybody's Free" began its radio life at modern rock and top 40 but has spread to adult formats. The art debut benefits from a huge 87% spike in radio audience, with 66 stations joining the pack (the title is No. 51 on Hot 100 Airplay). Consequently, Luhrmann's album, "Something For Everybody," released almost ear ago, bows at No. 125 on The Billboard 200.

INTERMEDIA NET ACQUIRES ICHIBAN

(Continued from page 6)

and for all. It gives us a chance to go forward and do some of the things we've always wanted to do . . . We had to do something to get through."

He says he will remain with the company, most likely in a nonoperational, A&R capacity: "What I'd like to be doing . . . is go back to working with the artists."

Abbey says that some of Ichiban's employees have started reporting back to the office and that the company will be up to full strength within a week to 10 days. He adds that the company will probably maintain a staff of no more than 18, with some functions being performed outside the office.

Sources report that there has been great tension between Ichiban and Platinum, which distributes the majority of the label's releases via Intersound, with the remainder going through EMI Music Distribution (EMD). Abbey implies that the relationship may change in the weeks

ahead.

"We will certainly continue to enjoy our relationship with EMD, but we are considering our other options, shall we say," he says.

A spokesman for Platinum Entertainment says, "We have a deal with [Ichiban]. Unless it means restructuring the deal, we will continue to distribute their product."

EUROPEAN UNION MUSIC ISSUES IN LIMBO

(Continued from page 6)

Germany to Finland at the end of June. While Germany has been a strong supporter of keeping barriers to parallel imports, the Nordic states are allied in their enthusiasm for lifting them.

It is possible that this summer labels could face a situation where both the Commission president's and the EU president's countries are in

favor of allowing parallel imports in the EU.

The Finnish presidency has further implications for the draft Copyright Directive. This document has been a battleground between rights owners and telecommunications companies over the balance of power in the online environment.

The Finnish government is known to be sympathetic to the telecoms' arguments. The sector is a major employer in the country.

The Copyright Directive is now being revised by the Commission prior to presentation at the next Internal Market Council meeting, scheduled for June 21. However, if the document is delayed, it will be presented under a Finnish presidency rather than a German one.

FOR THE RECORD

The incorrect title was given for Warner Music Group/Warner Bros. Inc. co-chairman/co-CEO Bob Daly in a caption on the Grammy photo page in the March 20 issue.



Rock On Film. MCA rock act Semisonic recently finished filming its latest video, for "Secret Smile." The clip, conceived by lead singer Dan Wilson, portrays a couple involved in a wacky home camcorder session and features cameos by Laura Prepon of "That '70s Show" and Paul Rudd of "Clueless." Shown, from left, are Rudd, Prepon, and Wilson.

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 27, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	3	TLC LAFACE 26055*/ARISTA (11.98/17.98)	No. 1 FANMAIL	1
2	NEW	1	1	C-MURDER NO LIMIT 50035*/PRIORITY (11.98/17.98)	HOT SHOT DEBUT BOSSALINIE	2
3	4	5	9	BRITNEY SPEARS ▲ ² JIVE 41651 (10.98/16.98)	...BABY ONE MORE TIME	1
4	3	2	3	EMINEM WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
5	2	3	29	LAURYN HILL ▲ ³ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
6	5	7	71	SHANIA TWAIN ▲ ⁸ MERCURY (NASHVILLE) 536003 (10.98 EQ/17.98)	COME ON OVER	2
7	7	9	18	CHER ▲ WARNER BROS. 47121 (10.98/16.98)	BELIEVE	7
8	8	6	59	DIXIE CHICKS ▲ ⁴ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	4
9	9	10	17	THE OFFSPRING ▲ ³ COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	2
10	11	14	24	EVERLAST ▲ TOMMY BOY 1236 (11.98/16.98) HS	WHITEY FORD SINGS THE BLUES	9
11	NEW	1	1	MASE PRESENTS HARLEM WORLD ALL OUT/SO SO DEF 69503*/COLUMBIA (11.98 EQ/17.98)	THE MOVEMENT	11
12	13	13	12	DMX ▲ ² RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98 EQ/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
13	6	—	2	GEORGE STRAIT MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	6
14	12	11	51	'N SYNC ▲ ⁶ RCA 67613 (11.98/17.98)	'N SYNC	2
15	15	12	24	JAY-Z ▲ ⁴ ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
16	19	20	19	JUVENILE ● CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	16
17	16	15	16	2PAC ▲ ⁵ AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
18	10	4	3	THE ROOTS MCA 11948* (10.98/16.98)	THINGS FALL APART	4
19	17	16	10	VARIOUS ARTISTS ▲ KOCH 8803 (9.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3	10
20	24	23	9	SUGAR RAY ● LAVA/ATLANTIC 83151/AG (10.98/16.98)	14:59	19
21	18	17	68	WILL SMITH ▲ ⁶ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
22	14	8	5	VARIOUS ARTISTS GRAMMY/ELEKTRA 62381/EEG (11.98/17.98)	1999 GRAMMY NOMINEES	8
23	20	21	13	TYRESE ● RCA 66901* (9.98/13.98) HS	TYRESE	17
24	27	35	30	KORN ▲ ² IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
25	23	22	87	SARAH MCLACHLAN ▲ ⁵ ARISTA 18970 (10.98/17.98)	SURFACING	2
26	21	24	83	BACKSTREET BOYS ▲ ¹⁰ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
27	26	25	43	DMX ▲ ² RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98 EQ/17.98)	IT'S DARK AND HELL IS HOT	1
28	NEW	1	1	VAN MORRISON POINTBLANK 47148/VIRGIN (12.98/17.98)	BACK ON TOP	28
29	22	19	18	R. KELLY ▲ ⁴ JIVE 61625* (19.98/24.98)	R.	2
30	31	38	76	CREED ▲ ² WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
31	32	29	17	MARIAH CAREY ▲ ³ COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	4
32	41	53	20	98 DEGREES ● MOTOWN 530956/UNIVERSAL (10.98 EQ/16.98)	98 DEGREES AND RISING	32
33	25	26	20	VARIOUS ARTISTS ▲ POLYGRAM-UNIVERSAL-EMI 416795/VIRGIN (11.98/17.98)	NOW	10
34	30	28	52	LIMP BIZKIT ▲ FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	22
35	29	27	40	BRANDY ▲ ⁴ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
36	33	33	25	GOO GOO DOLLS ▲ WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
37	35	31	20	DRU HILL ▲ UNIVERSITY/ISLAND 524542/MERCURY (10.98 EQ/17.98)	ENTER THE DRU	2
38	38	52	11	ORGY ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	CANDYASS	38
39	45	55	29	ROB ZOMBIE ▲ GEFEN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
40	37	36	8	DAVE MATTHEWS/TIM REYNOLDS ▲ BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
41	28	18	3	BLONDIE BEYOND 78003 (10.98/16.98)	NO EXIT	18
42	40	44	35	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
43	50	47	13	BUSTA RHYMES ▲ FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	12
44	NEW	1	1	SOUNDTRACK JIVE 41671 (11.98/17.98)	THE CORRUPTOR	44
45	34	32	8	SILKK THE SHOCKER NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	1
46	43	43	17	JEWEL ▲ ³ ATLANTIC 82950*/AG (10.98/16.98)	SPIRIT	3
47	36	30	7	FOXY BROWN VIOLATOR/DEF JAM 558933*/MERCURY (10.98 EQ/16.98)	CHYNA DOLL	1
48	55	62	13	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	48
49	42	41	17	WHITNEY HOUSTON ▲ ² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
50	48	46	5	COLLECTIVE SOUL ATLANTIC 83162/AG (10.98/16.98)	DOSAGE	21
51	39	34	50	SOUNDTRACK ▲ ⁵ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
52	44	42	17	GARTH BROOKS ▲ ¹² CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
53	52	48	67	ANDREA BOCELLI ▲ ² PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	35

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	47	49	24	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
55	67	82	18	112 ● BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
56	NEW	1	1	SHANICE LAFACE 26058*/ARISTA (10.98/16.98)	SHANICE	56
57	46	39	24	SHERYL CROW ▲ A&M 540959/INTERSCOPE (10.98 EQ/17.98)	THE GLOBE SESSIONS	5
58	49	37	54	MADONNA ▲ ³ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
59	NEW	1	1	SELENA EMI LATIN 97886 (11.98/17.98)	ALL MY HITS TODOS MIS EXITOS	59
60	104	—	2	SOUNDTRACK VIRGIN 47174 (12.98/17.98)	GREATEST GAINER CRUEL INTENTIONS	60
61	53	51	24	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
62	54	50	19	ALANIS MORISSETTE ▲ MAVERICK/REPRISE 47094*/WARNER BROS. (10.98/17.98)	SUPPOSED FORMER INFATUATION JUNKIE	1
63	56	59	106	MATCHBOX 20 ▲ ⁸ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
64	57	56	16	METALLICA ▲ ⁴ ELEKTRA 62299*/EEG (18.98/24.98)	GARAGE INC.	2
65	64	73	3	THE CHIEFTAINS RCA VICTOR 68968 (10.98/16.98)	TEARS OF STONE	64
66	58	58	13	VARIOUS ARTISTS ● ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98 EQ/16.98)	DJ CLUE? THE PROFESSIONAL	26
67	NEW	1	1	CHER GEFFEN 24509/INTERSCOPE (10.98/16.98)	IF I COULD TURN BACK TIME — CHER'S GREATEST HITS	67
68	60	69	44	LENNY KRAVITZ ▲ VIRGIN 45605 (10.98/16.98)	—	36
69	63	83	8	JESSE POWELL SILAS 11789/MCA (10.98/16.98)	'BOUT IT	63
70	79	78	26	RICKY MARTIN ● SONY DISCOS 82653 (9.98 EQ/14.98)	VUELVE	70
71	95	112	19	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	16
72	115	194	19	BEE GEES POLYDOR 559220/UNIVERSAL (10.98 EQ/17.98)	PACESETTER ONE NIGHT ONLY	72
73	73	61	18	NEW RADICALS ● MCA 11858 (10.98/16.98) HS	MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
74	68	67	14	REDMAN ▲ DEF JAM 558945*/MERCURY (10.98 EQ/16.98)	DOC'S DA NAME 2000	11
75	51	—	2	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
76	61	57	13	MYSTIKAL ▲ NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	5
77	71	76	75	EVERCLEAR ▲ ² CAPITOL 36503* (10.98/16.98)	SO MUCH FOR THE AFTERGLOW	33
78	NEW	1	1	WILCO REPRISE 47282/WARNER BROS. (10.98/16.98)	SUMMERTEETH	78
79	62	64	38	SOUNDTRACK ▲ ³ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
80	69	72	27	HOLE ▲ DGC 25164/INTERSCOPE (10.98/16.98)	CELEBRITY SKIN	9
81	NEW	1	1	C-BO AWOL/NOD TRYBE 47206/VIRGIN (10.98/15.98)	THE FINAL CHAPTER	81
82	77	79	17	METHOD MAN ▲ DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	2
83	65	54	5	VARIOUS ARTISTS GRAMMY/ELEKTRA 62380*/EEG (11.98/17.98)	1999 GRAMMY RAP NOMINEES	54
84	72	66	36	BARENAKED LADIES ▲ ² REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
85	66	63	69	CELINE DION ▲ ⁵ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
86	80	75	47	FAITH HILL ▲ ² WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
87	85	85	46	DAVE MATTHEWS BAND ▲ ² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
88	89	119	10	GODSMACK REPUBLIC 53190/UNIVERSAL (8.98/12.98) HS	GODSMACK	88
89	82	80	44	GARBAGE ▲ ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
90	76	60	5	SOUNDTRACK 143/ATLANTIC 83163/AG (10.98/17.98)	MESSAGE IN A BOTTLE	39
91	75	71	5	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	62
92	59	40	3	YUKMOUTH RAP-A-LOT 46720/VIRGIN (11.98/19.98)	THUGGED OUT THE ALBULATION	40
93	86	84	20	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
94	78	68	9	SOUNDTRACK HOLLYWOOD 62177 (10.98/17.98)	VARSITY BLUES	19
95	84	97	48	ANDREA BOCELLI ● PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
96	96	94	18	U2 ● ISLAND 524613/MERCURY (11.98 EQ/17.98)	THE BEST OF 1980-1990	45
97	83	77	19	SOUNDTRACK ▲ INTERSCOPE 90181 (10.98/17.98)	THE RUGRATS MOVIE	19
98	70	74	3	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	70
99	91	96	23	CAKE ● CAPRICORN 538092/MERCURY (10.98 EQ/16.98)	PROLONGING THE MAGIC	33
100	81	70	6	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYNDALAZDAYZ	18
101	105	107	52	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
102	93	90	7	JIM BRICKMAN WINDHAM HILL 11396 (10.98/16.98)	DESTINY	42
103	87	89	26	SOUNDTRACK ▲ DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	5
104	88	86	35	BEASTIE BOYS ▲ ² GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
105	107	115	19	TOTAL BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	39
106	98	99	101	THIRD EYE BLIND ▲ ⁴ ELEKTRA 62012*/EEG (11.98/17.98) HS	THIRD EYE BLIND	25

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

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
107	90	92	26	SHAWN MULLINS ● SMG 69637/COLUMBIA (10.98 EQ/16.98) HS	SOUL'S CORE	54
108	109	110	9	TRICK DADDY SLIP-N SLIDE 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	108
109	120	—	2	SOUNDTRACK HOLLYWOOD 62180 (10.98/17.98)	THE OTHER SISTER	109
110	NEW	—	1	BETH ORTON HEAVENLY/DECONSTRUCTION 19038*/ARISTA (10.98/16.98) HS	CENTRAL RESERVATION	110
111	94	116	3	VARIOUS ARTISTS EMI CHRISTIAN/WORD 43125/VERITY (17.98/19.98)	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	94
112	100	91	3	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	91
113	101	102	40	EVE 6 ▲ RCA 67617 (10.98/16.98) HS	EVE 6	33
114	110	108	23	PHIL COLLINS ● FACE VALUE/ATLANTIC 83139/AG (10.98/16.98)	...HITS	18
115	114	109	32	EAGLE-EYE CHERRY ▲ WORK 69434/EPIC (10.98 EQ/16.98) HS	DESIRELESS	45
116	74	45	4	MR. SERVON NO LIMIT 50045*/PRIORITY (10.98/16.98)	DA NEXT LEVEL	14
117	92	87	38	THE BRIAN SETZER ORCHESTRA ▲ INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
118	118	121	21	VARIOUS ARTISTS ▲ SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
119	103	98	24	DEBORAH COX ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	72
120	126	169	4	SIXPENCE NONE THE RICHER SQUINT 7032* (10.98/15.98) HS	SIXPENCE NONE THE RICHER	120
121	RE-ENTRY	—	2	JOHN TESH GTSP 559673 (10.98 EQ/17.98)	ONE WORLD	121
122	131	111	18	VARIOUS ARTISTS ● POLYGRAM TV/DEF JAM 56568/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	46
123	99	—	2	SAWYER BROWN CURB 77902 (10.98/16.98)	DRIVE ME WILD	99
124	108	100	30	THE TEMPTATIONS ● MOTOWN 530937/UNIVERSAL (10.98 EQ/16.98)	PHOENIX RISING	44
125	NEW	—	1	BAZ LUHRMANN CAPITOL 57636 (16.98 CD) HS	SOMETHING FOR EVERYBODY	125
126	106	103	16	SOUNDTRACK ▲ AMERICAN 69377/COLUMBIA (11.98 EQ/17.98)	CHEF AID: THE SOUTH PARK ALBUM	16
127	124	118	29	VARIOUS ARTISTS ▲ TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	20
128	102	105	25	KEITH SWEAT ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	6
129	111	113	17	ICE CUBE ▲ PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. 1 (THE WAR DISC)	7
130	97	65	3	JIMI HENDRIX EXPERIENCE HENDRIX 11931*/MCA (10.98/24.98)	LIVE AT THE FILLMORE EAST	65
131	151	143	21	JONNY LANG ● A&M 540984/INTERSCOPE (10.98 EQ/16.98)	WANDER THIS WORLD	28
132	127	124	11	SOUNDTRACK WARNER SUNSET/REPRISE 47140/WARNER BROS. (10.98/17.98)	PRACTICAL MAGIC	36
133	116	123	16	BONE THUGS-N-HARMONY ● RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	32
134	129	132	100	SAVAGE GARDEN ▲ ³ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
135	181	177	58	SOUNDTRACK ▲ ² MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
136	123	125	16	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	63
137	152	145	93	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	2
138	155	161	11	KID ROCK LAVA/ATLANTIC 83119/AG (7.98/11.98) HS	DEVIL WITHOUT A CAUSE	133
139	139	131	7	VARIOUS ARTISTS BEAST 5458/SIMITAR (10.98/16.98)	SLAMMIN' WRESTLING HITS	111
140	122	95	3	THE SUPERTONES BEC 17415 (10.98/15.98)	CHASE THE SUN	95
141	144	159	25	DC TALK ● FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL	4
142	130	117	18	GEORGE MICHAEL ▲ EPIC 69635 (15.98 EQ/19.98)	LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL	24
143	133	128	43	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
144	112	88	3	TEVIN CAMPBELL QWEST 47008/WARNER BROS. (10.98/16.98)	TEVIN CAMPBELL	88
145	121	81	7	SOUNDTRACK POLYGRAM TV 538743/MERCURY (11.98 EQ/17.98)	THE '60S	22
146	119	129	10	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	116
147	138	155	33	MARK WILLS ● MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	74
148	145	127	17	SOUNDTRACK ▲ DREAM/WORKS 50041/INTERSCOPE (11.98/17.98)	THE PRINCE OF EGYPT	25
149	137	139	26	MARILYN MANSON ▲ NOTHING 90273*/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS	1
150	RE-ENTRY	—	15	VARIOUS ARTISTS TIME LIFE 80401/MADACY (17.98/19.98)	SONGS 4 LIFE — FEEL THE POWER!	118
151	125	122	31	KELLY PRICE ● T-NECK/ISLAND 524516/MERCURY (10.98 EQ/16.98)	SOUL OF A WOMAN	15

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
152	128	93	6	QUINCY JONES QWEST 46490/WARNER BROS. (24.98/29.98)	FROM Q WITH LOVE	72
153	117	101	26	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	11
154	135	149	40	VARIOUS ARTISTS ● RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	112
155	113	114	5	MARK CHESNUTT DECCA 70035/MCA NASHVILLE (10.98/16.98)	I DON'T WANT TO MISS A THING	65
156	153	141	70	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
157	143	148	29	ALABAMA ▲ RCA (NASHVILLE) 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	13
158	141	153	32	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	70
159	132	135	29	MONIFAH JPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	96
160	156	146	71	SPICE GIRLS ▲ ³ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
161	142	134	9	THE BLACK CROWES AMERICAN 69361/COLUMBIA (10.98 EQ/16.98)	BY YOUR SIDE	26
162	184	199	3	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98) HS	NUUESTRO AMOR	162
163	194	—	30	FIVE ARISTA 19003 (10.98/16.98) HS	FIVE	112
164	163	152	21	SOUNDTRACK TVT SOUNDTRAX 8210/TVT (10.98/17.98)	BLADE	36
165	136	144	78	USHER ▲ ³ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
166	147	147	20	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98) HS	HOLIDAY MAN	109
167	149	126	55	BIG BAD VOODOO DADDY ▲ COOLSVILLE 90290/INTERSCOPE (10.98/16.98)	BIG BAD VOODOO DADDY	47
168	RE-ENTRY	—	22	POINT OF GRACE ● WORD 69456/EPIC (10.98 EQ/16.98)	STEADY ON	24
169	150	154	20	DIVINE PENDULUM 12325/RED ANT (10.98/16.98) HS	FAIRY TALES	126
170	NEW	—	1	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	170
171	158	160	19	JIMI HENDRIX EXPERIENCE HENDRIX 11671*/MCA (10.98/17.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	133
172	160	158	78	MASTER P ▲ ² NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
173	RE-ENTRY	—	32	SOUNDTRACK ● MAVERICK 46984/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2	22
174	RE-ENTRY	—	13	SOUNDTRACK EPIC 68905 (11.98 EQ/17.98)	DANCE WITH ME	54
175	175	187	25	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	139
176	165	171	76	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
177	NEW	—	1	THE CORRS 143/LAVA 83164/AG (10.98/16.98) HS	TALK ON CORNERS (SPECIAL EDITION)	177
178	157	140	22	SOUNDTRACK ● WALT DISNEY 60631 (10.98/16.98)	MULAN	24
179	146	133	3	STEVE EARLE AND THE DEL MCCOURY BAND E-SQUARED 1064 (10.98/16.98)	THE MOUNTAIN	133
180	159	166	69	METALLICA ▲ ³ ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
181	161	151	66	SOUNDTRACK ▲ ¹⁰ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
182	148	142	31	GERALD LEVERT ● EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	17
183	177	192	47	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	29
184	169	178	20	MOTLEY CRUE MOTLEY 78002/BEYOND (10.98/17.98)	GREATEST HITS	20
185	RE-ENTRY	—	41	NATALIE MERCHANT ▲ ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
186	162	165	32	SNOOP DOGG ▲ NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
187	134	136	14	VARIOUS ARTISTS NO LIMIT 50724*/PRIORITY (10.98/16.98)	NO LIMIT SOLDIER COMPILATION — WE CAN'T BE STOPPED	19
188	170	173	19	ANDREA BOCELLI PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO	153
189	187	168	3	LIT RCA 67775 (9.98/13.98) HS	A PLACE IN THE SUN	168
190	RE-ENTRY	—	3	VARIOUS ARTISTS HOSANNA!/INTEGRITY 69789/EPIC (10.98 EQ/15.98)	SHOUT TO THE LORD 2000	156
191	188	200	11	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	136
192	186	188	81	INSANE CLOWN POSSE ● ISLAND 52442/MERCURY (10.98 EQ/16.98)	THE GREAT MILENKO	63
193	140	106	3	XTC TVT 3250 (10.98/16.98)	APPLE VENUS VOL. ONE	106
194	171	157	16	ENRIQUE IGLESIAS ● FONOVISA 080002 (10.98 EQ/16.98)	COSAS DEL AMOR	64
195	197	—	2	VARIOUS ARTISTS RHINO 75628 (11.98/16.98)	MILLENNIUM CLASSIC ROCK PARTY	195
196	192	167	20	VARIOUS ARTISTS ● ARISTA 19026 (10.98/16.98)	ULTIMATE DANCE PARTY 1999	69
197	199	—	44	JOHN MELLENCAMP ▲ MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
198	193	162	16	VARIOUS ARTISTS ● TOMMY BOY 1268 (12.98/17.98)	MTV PARTY TO GO 99	60
199	154	—	2	SOUNDTRACK MERCURY 538738 (11.98 EQ/17.98)	200 CIGARETTES	154
200	167	183	28	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	4

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 55 2Pac 17 98 Degrees 32 Alabama 157 Backstreet Boys 26 Barenaked Ladies 84 Beastie Boys 104 Bee Gees 72 Big Bad Voodoo Daddy 167 The Black Crowes 161 Blondie 41 Andrea Bocelli 53, 95, 188 Bone Thugs-N-Harmony 133 Brandy 35 Jim Brickman 102 Brooks & Dunn 176 Garth Brooks 52 Foxy Brown 47 Busta Rhymes 43 Tracy Byrd 98 Cake 99 Tevin Campbell 144 Mariah Carey 31 C-Bo 81 Cher 7, 67 Eagle-Eye Cherry 115 Kenny Chesney 75	Mark Chesnutt 155 The Chieftains 65 C-Murder 2 Collective Soul 50 Phil Collins 114 The Corrs 177 Deborah Cox 119 Creed 30 Sheryl Crow 57 dc Talk 141 Diamond Rio 158 Celine Dion 85 Divine 169 Dixie Chicks 8 DJ Quik 136 DMX 12, 27 Dru Hill 37 Steve Earle And The Del McCoury Band 179 Eminem 4 Faith Evans 93 Sara Evans 146 Eve 6 113 Everclear 77 Everlast 10 Five 163 The Flys 166	Kirk Franklin 54 Garbage 89 Vince Gill 153 Godsmack 88 Goo Goo Dolls 36 Mase Presents Harlem World 11 Emmylou Harris, Linda Ronstadt, Dolly Parton 91 Jimi Hendrix 130, 171 Faith Hill 86 Lauryn Hill 5 Hole 80 Whitney Houston 49 Ice Cube 129 Enrique Iglesias 194 Insane Clown Posse 192 Alan Jackson 200 Boney James 112 Jewel 15 George Michael 142 Monica 42 Monifah 159 Alanis Morissette 62 Van Morrison 28 Motley Crue 184	Lenny Kravitz 68 Jonny Lang 131 Gerald Levert 182 Limp Bizkit 34 Lit 189 Baz Luhrmann 125 Madonna 58 Marilyn Manson 149 Ricky Martin 70 Master P 172 matchbox 20 63 Dave Matthews/Tim Reynolds 40 Martina McBride 156 Tim McGraw 137 Sarah McLachlan 25 John Mellencamp 197 Natalie Merchant 185 Jo Dee Messina 101 Metallica 64, 180 Meliod Man 82 George Michael 142 Monica 42 Monifah 159 Alanis Morissette 62 Van Morrison 28 Motley Crue 184	Mr. Servon 116 Shawn Mullins 107 Mya 183 Mystikal 76 New Radicals 73 'N Sync 14 Les Nubians 170 The Offspring 9 Orgy 38 Beth Orton 110 OutKast 61 Point Of Grace 168 Jesse Powell 69 Kelly Price 151 Redman 74 The Roots 18 Savage Garden 134 Sawyer Brown 123 Selena 59 The Brian Setzer Orchestra 117 Shanice 56 Siikk The Shocker 45 Sixpence None The Richer 120 Fatboy Slim 48 Will Smith 21	Snoop Dogg 186 SOUNDTRACK 200 Cigarettes 199 The 60s 145 Armageddon — The Album 79 Blade 164 Chef Aid: The South Park Album 126 City Of Angels 51 The Corruptor 44 Cruel Intentions 60 Dance With Me 174 Hope Floats 143 Message In A Bottle 90 Mulan 178 The Other Sister 109 Practical Magic 132 The Prince Of Egypt 148 The Rugrats Movie 97 Rush Hour 103 Titanic 181 Touched By An Angel: The Album 71 Varsity Blues 94 The Wedding Singer 135 The Wedding Singer Volume 2 173 Britney Spears 3	Spice Girls 160 George Strait 13 Sugar Ray 20 The Supertones 140 Keith Sweat 128 Tear Da Club Up Thugs Of Three 6 Mafia 100 The Temptations 124 John Tesh 121 Third Eye Blind 106 TLC 1 Total 105 Trick Daddy 108 Trin-I-tee 5:7 175 Los Tri-o 162 Shania Twain 6 Tyrese 23 U2 96 Usher 165 VARIOUS ARTISTS 1999 Grammy Nominees 22 1999 Grammy Rap Nominees 83 DJ Clue? The Professional 66 ESPN Presents: Jock Jams Vol. 4 127 Millennium Classic Rock Party 195	Monsters Of Rock 154 MTV Party To Go 99 198 No Limit Soldier Compilation — We Can't Be Stopped 187 Now 33 Shout To The Lord 2000 190 Slammin' Wrestling Hits 139 Songs 4 Life — Feel The Power! 150 The Source Presents Hip Hop Hits — Volume 2 122 Ultimate Dance Party 1999 196 World Wrestling Federation: WWF The Music Volume 3 19 Wow-1999: The Year's 30 Top Christian Artists And Songs 118 Wow Gospel 1999 — The Year's 30 Top Gospel Artists And Songs 111 Wico 78 Mark Wills 147 Lee Ann Womack 191 XTC 193 Yukmouth 92 Rob Zombie 39
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ROB DICKINS GETS INSTANT KARMA WITH HIS OWN LABEL

(Continued from page 3)

ter is providing funding, and the label's artists and music will be routed worldwide via Sony Music U.K. Dickins says he will be based in London and anticipates hiring a maximum of 20 staffers. A music publishing wing is also planned.

"We'll have a small roster of career artists," says Dickins, which will be built in the spirit of such classic, talent-oriented imprints as Island and A&M. "When I was growing up in the business, I loved those labels: Chris Blackwell's Island, Jerry Moss' A&M on the Charlie Chaplin lot, early Virgin Records, early Chrysalis.

"A few artists were very involved with those companies, and vice versa. They seemed to veer away from the quick-buck, fashionable artists of the day," he continues. "They were trying to build careers. And during all my years at Warner, in publishing and records, it was a very similar mentality, on a bigger scale. Since Virgin, Chrysalis, and A&M are no longer there in terms of that original philosophy, I see a sort of vacuum, which I want Instant Karma to fill. Also, because I've run a big international company, I have a different perspective from that of the usual independent label [owner]."

The label opens April 1. Dickins says he expects to sign about five acts per year during the first two or three years, "with resulting releases based on however long it takes those artists to turn in records."

EMI Music Europe president/CEO Rupert Perry says, "I don't think there'll be any shortage of guys with hot tapes who'll want to be among those first five acts. Rob's one of the most successful managing directors ever of a major U.K. record company. He's always maintained a strong creative drive and influence." For that reason, says Perry, the launch of Instant Karma should gain the support of the British music business.

Dickins indicates that he will be dealing primarily—although not exclusively—in British talent.

Around a dozen employees will be hired in the first year. In addition to an A&R team, the company will have its own marketing and promotion personnel to work the British market. There, Sony will provide manufacturing and sales support, with distribution through the Entertainment Network, the U.K. distribution joint venture being created by Sony and Warner (Billboard, April 11, 1998). Elsewhere, Instant Karma product will be released, marketed, and distributed by Sony affiliates worldwide.

As Perry notes, Dickins was strongly identified with artists, rather than corporate management, during his 28 years at Warner's U.K. music publishing and record companies. Among those acts: Madness, Vangelis, Echo & the Bunnymen, Howard Jones, Matt Bianco, Simply Red, Rod Stewart, and Enya, plus others, such as the Jesus & Mary Chain and Everything But The Girl, through ties with Geoff Travis' blanco y negro imprint.

Recently, Dickins' A&R role in the revival of Cher's recording career—she is signed to Warner U.K. for the world—has produced a global hit

single, "Believe," and a hit album of the same name. Cher has publicly acknowledged Dickins' involvement, as did the Corrs from the stage at this year's Brit Awards.

"When he came to EastWest Records," band member Caroline Corr told Billboard, "it was like a new lease on life." After EastWest was left without a U.K. managing director last year, Dickins took the helm and helped lead the Corrs' "Talk On Corners" past 2 million sales locally.

Would he consider signing the likes of Enya and Cher once their Warner commitments are completed? "If an artist like Enya wanted to join me, I'd be very happy," he says, "but Instant Karma isn't going to be based on that kind of thought process. As I did with her, I want to find new, exciting talent and help them achieve those kind of sales."

Enya, whose global album sales have exceeded 35 million units, is believed to have one album left with Warner Music U.K. under her current contract. The Irish singer's manager, Nicky Ryan of Dublin-based Aigle Music, could not be reached for comment.

Dickins attributes the choice of Sony as his joint-venture partner to the interest shown by Paul Russell and Paul Burger, heads of Sony Music's European and U.K. companies, respectively, when it became known that he would not be remaining as Warner U.K. chairman.

Dickins also met with Sony Music International chairman Mel Ilberman and president Bob Bowlin, as well as Sony Music Entertainment chairman/CEO Thomas D. Mottola and executive VP Michele Anthony.

Dickins declines to discuss the scale of Sony's funding or of Warner Music International's competing offer. It is likely to cost at least \$35 million to start and operate Instant

Karma for its first three years, but Dickins disputes this figure.

As to his own investment in the venture, the executive says he will buy its headquarters building in London; as to Sony's buyout options in due course, he will only say that the deal is "good for me, good for them."

Few observers think Dickins seriously contemplated the rival offer, given the reported differences with Warner Music Group co-chairman Bob Daly that led, last year, to his U.K. contract not being renewed.

"Warner was always an option, a very attractive one," Dickins contends. "My lawyer's advice was, 'Don't make a decision until all the pieces are in place.' But [Sony] is such a new start, a completely different environment, that I found that prospect more stimulating."

Insiders say the Sony pact at its fullest takes Dickins to 2010. "If all goes well, 11 years will be a natural term," he says. "It'll take me to [age] 60. If the deal is working and I still want to continue then, I expect I'll be able to. But, yes, if all goes well, this will be the last deal of my career."

As to the new venture's name, Instant Karma is the title of a 1970 hit by John Lennon and Yoko Ono, and Dickins confirms that he has been in touch with Ono's representative in New York about its use, out of courtesy.

Other one-time U.K. major-label chiefs with subsequent music ventures of their own include Chrysalis' Terry Ellis (Imago Records), A&M's Derek Green (China), and an earlier head of Warner Music U.K., Ian Ralfini (Anchor).

Assistance in preparing this story was provided by Ken Stewart in Dublin and Dominic Pride.

RIGHTS GROUPS LINK ON INT'L REGISTRY

(Continued from page 3)

users of the IMJV's facilities. Hutchinson says Japanese authors' body JASRAC has been closely involved in the yearlong discussions over the establishment of the joint venture but declined to be a full partner at this stage because of the modest penetration of English-language and European repertoire in the Japanese market.

JASRAC's involvement or that of any of the European societies would be a relatively straightforward matter for the IMJV. A more groundbreaking development would be if BMI joined. BMI and ASCAP have never chosen to share the kind of information that would be handled by the IMJV and compete fiercely in the marketplace.

Asked whether the door is open to BMI, LoFrumento says, "BMI is the same as any other society. There would be no impediment to BMI joining, either from the parties involved or from the antitrust laws in the U.S."

In reply, BMI says in a statement that it participated "for much of 1998 in an in-depth feasibility study with several copyright organizations, including ASCAP, BUMA/STEM-

RA, MCPS/PRS, and the [U.S. mechanical collection group] Harry Fox Agency, to determine what savings would be realized through a joint international center."

BMI adds, however, that the joint venture did "not offer measurable savings to the rights group because of the high degree of efficiency achieved by continuous re-engineering and upgrades to BMI information systems and operations during the 1990s. Should, in the future, the IMJV offer economic benefits for BMI's writers and publishers, we would consider participation."

The statement concludes that BMI remains "strongly committed to the CISAC Common Information System Project and are enthusiastic about our participation in the 'Pilot Group' of 10 societies who are providing strong momentum for this project." CISAC is the international author's body. A comment from the Harry Fox Agency could not be obtained at press time.

Assistance in preparing this story was provided by Irv Lichtman in New York.

BETWEEN THE BULLETS™



by Geoff Mayfield

HANG TIME: TLC maintains altitude on The Billboard 200, holding the No. 1 post as "Fanmail" becomes the first album of 1999 to sell more than 200,000 units for three consecutive weeks.

Although the trio sees a 10.5% decline in unit sales from the prior frame, TLC actually owns a larger lead on the current chart. With 202,500 copies, "Fanmail" stands 15% ahead of the new **C-Murder** set, which debuts at No. 2 with 175,500 units. Last issue, the group's 226,000 units topped then runner-up **Lauryn Hill** (now No. 5) by a 13% margin.

Master P sibling C-Murder had larger first-week sales almost a year ago, when "Life Or Death" started at No. 3 with 197,000 units in the April 4, 1998, issue. Although he trails TLC on the big chart, the rapper surpasses the threesome by a 68% margin at the core stores that determine our R&B and rap sales charts, notching his second No. 1 on Top R&B Albums.

Meanwhile, with the syndicated telecast of the Soul Train Music Awards scheduled to air March 26, have you noticed that hip-hop and R&B titles account for almost half of The Billboard 200's top 20 and 14 of the top 30? Included in that haul is **Mase** discovery **Harlem World**, which debuts at No. 11 with 74,000 units. This marks the first time Mase's Sony-funded All Out imprint has appeared on the big chart.

STILL GROWING: At this time last year, the "Titanic" soundtrack sold 448,000 units following a week in which it sold 477,500. During that same span, **Madonna's** "Ray Of Light" had an opening-week volley of 371,000 units, with a follow-up frame of 224,500, as **Celine Dion's** "Let's Talk About Love" turned in sums of 224,000 and 199,000. When you consider that TLC has the only album exceeding 200,000 copies in either of the past two weeks, you'll understand why I continue to be amazed to find the industry beating 1998's numbers (see Market Watch, page 106).

This issue and last, overall album sales were up over the comparative '98 weeks, a trend that has held in all but one of this year's weeks.

GOING PUBLIC: Maybe the "B" in public TV's PBS network should stand for the **Bee Gees**. Thanks to pledge drives' use of the veteran group's "One Night Only" special, which originally ran as a pay-per-view event and later had a window of exposure on HBO, the album of the same name has been on fire. Last issue, a 72% hike earned The Billboard 200's Pacesetter as the album vaulted 194-115. This issue, the Bee Gees retain the percentage-based award, as the live set skips 115-72 with an 83% gain.

The only album to fetch a greater percentage growth is the soundtrack to "Cruel Intentions," which more than doubles in sales (104-60). However, when the same title has the largest unit gain and the largest percentage boost, the soundtrack picks up the Greatest Gainer trophy, with the Pacesetter bestowed upon the set with the second-largest percentage increase.

SCANNING THE GLOBE: St. Patrick's Day holds its annual sway over Top World Albums, as Irish- or Celtic-influenced fare accounts for 10 of the chart's 15 titles, with all 10 showing gains over the prior issue. Irish and Celtic albums accounted for less than half the slots on last issue's unpublished world list. Meanwhile, sales more than double for the reconstituted "Talk On Corners" by Irish family act the **Corrs**, good for a 48-13 ride on Heatseekers and a re-entry at No. 177 on the big chart. With a March 13 appearance on "Saturday Night Live" and a March 17 stop on "The Rosie O'Donnell Show" in their back pockets, the Corrs should rise even more on next issue's charts. St. Patrick's Day should also smile on the album by Irish act **B*Witched**, released March 16 with a visit the following day to "Live With Regis & Kathie Lee" . . . With a third week atop The Billboard Hot 100 and an album entrenched in the top 10 for **Cher**, could the timing ever be better for a comprehensive hits collection by the singer? "If I Could Turn Back Time," which includes material from each of the labels she has recorded for in her solo career, plus **Sonny & Cher's** "I Got You Babe," starts at No. 67 with 23,500 units, her largest first-week total in the SoundScan era. "It's A Man's World" debuted with a higher rank, No. 64, in 1996, but with a sum of 18,000. "Believe," which holds at No. 7 on The Billboard 200, began at No. 139 with 12,000 units in November . . . **Paul McCartney & Wings'** "Band On The Run" has been available on CD for more than a decade, but, thanks to the just-released 25th-anniversary edition, the classic album fetches its first appearance on the 8-year-old Top Pop Catalog Albums. With 17,000 units, it's No. 1 on the catalog chart. If it were eligible for The Billboard 200, it would stand at No. 88 . . . With 43,000 units, **Van Morrison's** Virgin debut bows at No. 28 on the big chart, his highest Billboard 200 standing since 1978's "Wavelength" peaked at the same rank.

COVER VERSIONS REIGNITE DEBATE AT NARM OVER LACK OF COMMERCIAL SINGLES

(Continued from page 1)

Offspring's "Pretty Fly (For A White Guy)" and Will Smith's "Miami." The former cover is being credited to the Obscure and the latter to Slick.

Both songs are on the K-tel imprint Twin Sounds and are marketed as "pop and club mixes." Musicland is selling those CD maxi-singles at \$6.99.

The titles have thus far sold 14,000 and 22,000 units, respectively, according to SoundScan. Other cover versions have been known to scan in the 50,000- to 80,000-unit range.

As of the week ending March 14, singles sales are down 28.4% from last year's pace, according to SoundScan. Last year, singles sales were down 16.9% from 1997's total of 111.9 million.

So far, one major has responded to retail's lament: Sony Music Distribution says its labels will release more commercial singles. Also, the company said that it is testing singles sales to determine whether they cannibalize album sales (Billboard, March 20).

At NARM, held March 8-11 in Las Vegas, Dick Odette, Musicland's senior VP of music merchandising, said he approached K-tel with the idea of which songs it should issue as cover versions. But he added that the label is making the singles available to other accounts as well.

While he applauded the Sony move, he said he will continue to carry cover versions "as insurance."

In general, music chains like singles because they are one of their most profitable product lines and because they believe singles are essential in turning children, who often can't afford the prices of full albums, into music buyers.

"The cover-version market exists because the major labels have obviously made a decision to not release singles, either in an attempt to drive album sales or because the free-goods strategies have gotten out of control, making singles an unprofitable situation for them," says an executive with one company that has profited from the cover versions business.

Val Azzoli, co-chairman/co-CEO of the Atlantic Group, raised the free-goods issue at NARM, noting that Atlantic would continue to support the singles format only if it was assured of at least breaking even (Billboard, March 20). "I don't think that's too much to ask," he said.

Retailers and distributors argue that singles are an essential ingredient in getting people to buy music.

Burt Goldstein, co-owner of Big Daddy, a distributor of Under the Covers, which is very active in the cover-version business, asks, "What was the first music you ever bought, a single or an album?"

In addition to K-tel, a number of other labels issue cover singles. But one of the most aggressive labels in trying to fill the singles void has been Under the Covers, an associated label of East Newark, N.J.-based Metropolitan Records. Since issuing its first cover single in spring 1997, the company has released 23 sound-alike singles.

K-tel recently entered the business to meet demand from accounts, says Mike Gleason, VP of sales at the Plymouth, Minn.-based label. "It is something that we have tried, and it seems to be something that some retailers want on a small scale, so we will go forward with it."

In addition to the two singles mentioned above, the company is planning to put out four more cover versions over the next month, including a remake of Tyrese's "Sweet Lady."

Some suggest that putting out sound-alike singles by bands with

names similar to the original act is an attempt to fool music buyers. But defenders of cover singles argue that labels that do not make singles available in an attempt to force consumers to buy the higher-priced album also are not exhibiting any kindness toward their customers.

"We are very conscious that we don't want this to come across as us trying to fool the public," says K-tel's Gleason. "That's why the Twin Sounds Music logo is across the top on the face of the CD, so they know it is a cover version."

Also, he says that the label does not try to use sound-alike names. For example, the Offspring sound-alike was recorded by the Obscure. On the other hand, like other labels engaging in the cover-version business, K-tel apparently does make sure that the artist name on the cover starts with the same letter as the original act's name. As a result, the single is filed alphabetically near where the original act's song would be if it were commercially available.

Dave Fitch, senior VP of sales at RCA Records, says of the cover-version practice, "I don't like it. We do the marketing, we create the demand, and they reap the benefit."

Moreover, he says that the cover versions "misrepresent the artist." But he also acknowledges that chains have a right to stock such titles. Fitch adds that he is eager to hear the results of the Sony study to see if it would be prudent to release more singles.

Tom Donnarumma, senior VP of sales at Columbia, says that his label is already looking to release more singles, but it will be on a "case-by-case basis."

He points out that Columbia is already doing a good job in releasing singles. "If you look at the singles sales chart, Columbia has four of the top 15 singles—Mariah Carey's 'I Still Believe'; Joey McIntyre's 'Stay The Same'; Sixpence None The Rich-

er's 'Kiss Me'; and Savage Garden's 'The Animal Song.'"

Not all merchants will carry the cover singles. Dave Goist, singles buyer at Carnegie, Pa.-based National Record Mart (NRM), says, "I don't feel that is an option that I want to offer my customers. There is only so much open-to-buy dollars, and we would rather spend it on the real artists."

Nevertheless, John Grandoni, NRM's VP of purchasing, says, "The one good thing about [cover singles] is it may force the manufacturers to make more singles available."

Kevin Cassidy, VP of North America operations at West Sacramento, Calif.-based Tower Records/Video/Books, says, "We carry some of [the cover versions], but we are attempting to utilize as many sources as we can, including import services" to have a full spread of singles.

The flow of singles releases

turned into a trickle in the second half of last year, during which merchants complained that they didn't have one decent single to sell.

In Owensboro, Ky., Debbie Cox, singles buyer at WaxWorks, says that during that period, "we couldn't get anything that the customers wanted to buy. It is very frustrating for us to satisfy the customer demand, because our hands are tied by what the manufacturers will make available."

But while singles sales are off almost 30% this year, NRM's Goist says that recently more singles have been coming out.

He attributes that to the change in the way Billboard compiles The Billboard Hot 100. It now allows radio-only tracks to chart. Previously, labels that did not want to have to compete for chart position could choose to stay out of the fray by not releasing a commercial single.

JAZZ FETES JONI MITCHELL ON ARKADIA ALBUM

(Continued from page 11)

Grammy nominations this year—the most of any jazz indie. Veteran saxist Benny Golson got the nod for "Body & Soul" from his "Tenor Legacy" album; soprano saxist Dave Liebman was nominated for "My Favorite Things" from the Arkadia Jazz All-Stars tribute disc to John Coltrane; and Brecker was recognized for his solo on "My Funny Valentine" from the label's Gerry Mulligan tribute.

Directed from New York by Bob Karcy, Arkadia is distributed in the U.S. by his 18-year-old V.I.E.W. Video company (based in Chicago). Karcy has a co-venture deal with Tokuma Communications in Japan, where Lahm's record was released in late February

and where Arkadia's Coltrane and Mulligan tribute discs have been top 20 jazz hits. Arkadia is racked in the U.K. by Direct, in Italy by IRD, in the Benelux by Via Records, and in Germany by Sunny Moon. Arkadia international VP Jack Arel coordinates Arkadia's European promotion and distribution from Paris.

Along with Liebman and Golson, Arkadia's roster includes such straight-ahead artists as pianists Billy Taylor and Joanne Brackeen. And the label has specialized in all-star tributes, with discs devoted to Joe Henderson and Duke Ellington due later this year.

While Karcy hopes that Lahm's album might help turn Mitchell fans on to jazz, he says, "David took care to choose the tunes of hers that were jazz-

inflected. It isn't just a greatest-hits [set], and it is very much a jazz record."

The label plans to place ads in rock-oriented publications to draw Mitchell fans, and the label has scheduled jazz and pop cross-promotions with Amazon.com and CDnow. For the benefit of hardcore jazz fans, Lahm has appeared on WBAI New York's "City In Exile" program, talking about the Mitchell disc and his work-in-progress on an Arkadia sequel from her songbook.

A Lahm-fronted, three-horn sextet will embark on an early-summer tour of the East Coast, booked by Boston's Magi Productions and Reggie Marshall in Charlottesville, Va.

The Mitchell songs will make up the bulk of the set list, along with Lahm's original material. (His music is published by Real Jazz [ASCAP].)

Regarding the surfeit of tribute albums in the jazz racks, Larry Isaacson, jazz buyer at the Tower Records in New York's Greenwich Village, says he takes them on a "case-by-case basis."

"To tell you the truth," Isaacson says, "a Joni Mitchell jazz tribute immediately sounds more interesting to me than a Coltrane tribute, even though some of those have been pretty good, like the Liebman disc on Arkadia. But the Mitchell treatments would be new music in a way, whereas if I want to listen to Coltrane, I'll probably just listen to the original Coltrane."



LAHM



KARCY

LATIN NOTAS

(Continued from page 66)

continue northward at a 15% clip as the retro-bolero set moved 7,500 pieces. "Nuestro Amor" jumps 184-174 on The Billboard 200.

The soundtrack to the film "Dance With Me" (Epic/Sony) leaps 8-4 on The Billboard Latin 50 this issue, courtesy of a 56% spike in sales to 7,000 units. The soundtrack also ended the 16-week run atop the tropical/salsa genre chart turned in by Elvis Crespo's "Suavemente" (Sony Discos). "Dance With Me" re-enters The Billboard 200 at No. 174.

A 7% drop in sales to 6,500 units causes Enrique Iglesias' "Cosas Del Amor" (Fonovisa) to slip 2-5 on The Billboard Latin 50. Iglesias' hit title fared worse on The Billboard 200, falling 171-194.

New to the top 10 of The Billboard Latin 50 this issue at No. 10 is Tito Rojas' "Alegrías Y Penas" (MP/Sony), which has climbed the chart without the benefit of a hit single.

CHART NOTES, RADIO: MDO, acronymic descendant of Menudo, achieves a chart feat this issue that was not realized by its more heralded predecessor: The Sony Discos vocal act has reached No. 1 on Hot Latin Tracks.

MDO's smash "No Puedo Olvidar" hits the peak of Hot Latin Tracks with 15 million audience impressions. The song also retains top billing on the pop genre chart for the third straight week with 13 million audience impressions.

Ruling the regional Mexican genre chart for the sixth successive week with 6.6 million audience impressions is the Ariola/BMG Latin smash "Adorable Mentirosa" by Juan Gabriel Con El Banda Recodo.

Though dislodged from the apex of Hot Latin Tracks this issue, Juan Luis Guerra 440's "Palomita Blanca" ascends to the apogee of the tropical/salsa genre chart with 8.9 million audience impressions.

Making its debut in the top 10 this issue at No. 8 is "Tú" by Fonovisa's fast-rising songstress Noelia.

Finally, moving into third place in chart longevity on Hot Latin Tracks, at 35 weeks, is Vicente Fernández's "Me Voy A Quitar De El Medio" (Sony Discos).

Assistance in preparing this column was provided by Marcelo Fernández Bitar in Buenos Aires and Karl Ross in San Juan, Puerto Rico.

This Week's
Billboard
ONLINE
<http://www.billboard.com>

Exclusive Album Reviews

Howie B

"Snatch"

(Pussyfoot/Palm Pictures)

PH Balance

"PH Balance"

(Daemon)

Jimi Tenor

"Organism"

(Warp/Sire)

News Updates Twice Daily

Hot Product Previews Every Monday

A new **Billboard Challenge** begins every Thursday.

This week's winner is Leo Ford of Fairborn, Ohio.

News contact: Julie Taraska
jtarska@billboard.com

Telemundo To Televisify Billboard's Latin Awards

In its sixth year, Billboard's Latin Music Awards ceremony is going to television. U.S. Spanish-language network Telemundo is scheduled to broadcast the awards ceremony as part of a two-hour TV special slated to air sometime in May.

Broadcasting for over 12 years, Telemundo is distributed in over 85% of all U.S. households in over 63 markets. Telemundo is a 24-hour network that is also seen in Puerto Rico and Mexico.

The awards show is set to take place April 22 at Club Tropicana in Miami Beach's Fontainebleau Hotel. The ceremony and broadcast will include appearances and

performances by many of the biggest stars in Latin music.

Latin Music Award winners are selected based on their chart performances on the Hot Latin Tracks chart and The Billboard Latin 50 from Jan. 31, 1998, to Jan. 30, 1999.

Special awards also will be presented to Flaco Jiménez, who will receive the lifetime achievement trophy "El Premio Billboard"; Rocío Dúrcal, who is being inducted into Billboard's Latin Music Hall Of Fame; and Olga Tañón, who will receive the Spirit Of Home award, which is given to Latino artists active in civic and humanitarian projects.



Billboard A Winner At NARM

For the second straight year, Billboard magazine was honored as the Related Products and Services Supplier of the Year by the National Assn. of Recording Merchandisers. The award, presented at NARM's recent convention, recognizes outstanding achievement and excellence in five categories where companies of like size compete. Billboard was honored in the medium division.

Also at NARM, for the first time Billboard endowed a scholarship as part of the trade group's scholarship foundation. Richard Todd

Jenkins of Camelot Music, Dothan, Ala., was the proud winner of Billboard's scholarship. The 31 recipients of this year's NARM foundation awards were announced at a gala dinner during the convention.

Winners were chosen from a field of more than 200 applicants who were judged on the basis of academic achievement, financial need, and future potential. The scholarship affords member companies or individuals the opportunity to provide financial assistance in education to their employees.



Tape/Disc Advertising Opportunity

Billboard's 1999 Tape/Disc Directory is slated for publication on May 26. This unique source of manufacturing information for the music and video business offers over 4,000 listings from more than 60 countries and is a premium place for advertisers. Advertisements in the directory expose products to important decision makers, including business managers, production managers, purchasing agents, and others who buy audio and video products and services.

The listings include CD, audio & video manufacturers; video production facilities; packaging & mailing suppliers; equipment manufacturers of CD and CD-ROM;

tape duplicators & CD replicators; tape masterers; and jewel box manufacturers.

The final day for ad placements is April 2. Contact Jeff Serrette at 212-536-5174.

The publication date is October.

Musician's Touring Guide Ordering Information

To purchase a copy of Musician's Guide to Touring and Promotion, contact Elizabeth Gebhart at 212-536-5178, or mail your order to Elizabeth Gebhart, c/o Musician Touring Guide, 1515 Broadway, 15th Floor, NY, NY 10036. Copies cost \$11.95 including shipping & handling (U.S.), \$12.95 (Canada), \$13.95 (overseas).

Billboard International Latin Music Conference & Awards

Fontainebleau Hilton • Miami Beach • April 20-22, 1999

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Loews Santa Monica Beach Hotel • Santa Monica • November 10-12, 1999

For more information, contact Michele Jacangelo Quigley at 212-536-5002

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From Zero To Hero For Busta & Janet

IT WAS THE HOLLIES who once sang, "I Can't Tell The Bottom From The Top." While few artists can go from the bottom to the top in one week, that's exactly what **Busta Rhymes** and **Janet Jackson** do this issue on Hot Rap Singles, as "What's It Gonna Be?!" (Flip-Mode/Elektra) vaults from anchor position to pole position. This 50-1 leap is the first time in memory that a title has moved from the lowest rung to the highest in a one-week period.

Sales were the key to the single's impressive move. "What's It Gonna Be?!" also performs well on The Billboard Hot 100; there it jumps 65-8, fueled by a No. 4 debut on Hot 100 Singles Sales. On Hot R&B Singles & Tracks, the title moves 20-2.

While "What's It Gonna Be?!" is bound to continue its upward movement, on the Hot 100 it's already tied the No. 8 peak position of Rhymes' first single, 1996's "Woo-Hah!! Got You All In Check."

THIRD FRAME: By remaining No. 1 on the Hot 100 this issue, "Believe" (Warner Bros.) is now **Cher's** longest-running No. 1 of her solo career. "Gypsies, Tramps & Thieves" and "Half-Breed" both had two-week runs, while "Dark Lady" was on top for a solitary week. "Believe" is tied with "I Got You Babe" by **Sonny & Cher**; that single also had a three-week reign.

The strength of "Believe" is keeping "Heartbreak Hotel" by **Whitney Houston Featuring Faith Evans & Kelly Price** (Arista) out of the top spot. As **I.J. Clinton** of New York points out, if "Heartbreak Hotel" fails to climb that last rung, it will be the first Houston single to peak in the runner-up spot. To date, Houston has

had 11 No. 1's and two singles that stopped at No. 3.

"Believe" isn't the only former No. 1 U.K. hit performing well this issue. Ireland's **B*Witched** takes a healthy 18-point jump, landing at No. 25 with "C'est La Vie" (Epic). Should this teen girl group go all the way, the Epic imprint would have its first No. 1 since **Michael Jackson's** "You Are Not Alone" in September 1995.

NOT A TRAGEDY, BUT: It's a heartbreaking debut on the U.K. singles chart for the U.K.'s **Steps**, who enter at No. 2. Ireland's **Boyzone** remains on top for a second week with a remake of **Billy Ocean's** "When The Going Gets Tough" (Polydor). Steps have had one No. 1 single, "Heartbeat"/

"Tragedy," but they've yet to enter the chart on top. "Better Best Forgotten" (Jive), their most **Abba**-sounding release yet, could move up next week, as there's no new single being released that is strong enough to debut at No. 1.

FAITH FULL: With the debut of **Fatman Scoop & Crooklyn Clan's** "Be Faithful" (AV8) at No. 94 on Hot R&B Singles & Tracks, **Faith Evans** now has five titles on the list. She's proving to be everyone's favorite guest star, as she's in a supporting role on three of those songs. Evans has two songs in the top three: "Heartbreak Hotel" with **Whitney Houston** and **Kelly Price** at No. 1 and her own "All Night Long" (Bad Boy) with **Puff Daddy** at No. 3. Evans is also featured on **Eric Benét's** "Georgy Porgy" (Warner Bros.) at No. 19, while her own "Love Like This" (Bad Boy) holds at No. 29.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1998	1999	1998	1999
TOTAL	142,813,000	142,421,000 (DN 0.3%)	CD	95,874,000 105,275,000 (UP 9.8%)
ALBUMS	119,604,000	125,798,000 (UP 5.2%)	CASSETTE	23,455,000 20,226,000 (DN 13.8%)
SINGLES	23,209,000	16,623,000 (DN 28.4%)	OTHER	275,000 297,000 (UP 8%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,534,000	12,714,000	1,820,000
LAST WEEK	LAST WEEK	LAST WEEK
14,807,000	12,921,000	1,886,000
CHANGE	CHANGE	CHANGE
DOWN 1.8%	DOWN 1.6%	DOWN 3.5%
THIS WEEK 1998	THIS WEEK 1998	THIS WEEK 1998
14,823,000	12,081,000	2,742,000
CHANGE	CHANGE	CHANGE
DOWN 1.9%	UP 5.2%	DOWN 33.6%

	YEAR-TO-DATE CD ALBUM SALES BY GEOGRAPHIC REGION			
	1998	1999	1998	1999
NORTHEAST	5,151,000	5,637,000 (UP 9.4%)	SOUTH ATLANTIC	17,076,000 19,149,000 (UP 12.1%)
MIDDLE ATLANTIC	13,312,000	14,408,000 (UP 8.2%)	SOUTH CENTRAL	13,803,000 15,692,000 (UP 13.7%)
E. NORTH CENTRAL	15,970,000	17,413,000 (UP 9%)	MOUNTAIN	6,830,000 7,562,000 (UP 10.7%)
W. NORTH CENTRAL	6,712,000	7,274,000 (UP 8.4%)	PACIFIC	17,020,000 18,140,000 (UP 6.6%)

ROUNDED FIGURES FOR WEEK ENDING 3/14/99
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

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Cher Powers

Believe

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Her single "Believe" is PLATINUM

- ◆ The biggest selling single of her career
- ◆ #1 in 22 countries
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Her album BELIEVE is PLATINUM

- ◆ The highest charting album of her solo career
- ◆ Over 5 million copies sold worldwide

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BELIEVE IT.

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