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Webcasters Reshape Radio Landscape

Internet-Only Stations Finding Broad Acceptance With Niche Programming

BY CHUCK TAYLOR

NEW YORK—When Daniel Anstandig launched his Cleveland-based Internet music station DAER last year, he says, he was intent on “returning creativity and programming artistry” to the airwaves.

“I felt like radio program directors were considering only the business side of the station instead of the psychology or worth of the listener,” he says.

Few modern-day industries are as open to cultivating ambition into rapid enterprise as the Internet, which, just three to five years into its widespread application, has left nary a trade unaltered. Today, Anstandig—GM/director of programming

for DAER—is among a booming number of Internet-only “radio station” content providers.

And he is 15.

True, Anstandig (see AirWaves,



SAMUEL



TELLER



page 122) stands as an anomaly in what has quickly become a multi-million-dollar business and one of the fastest-growing, most-watched trends in the nation—but each of the founders of today’s largest Internet music providers entered the business

when it was little more than a value-added tool to established industries.

No longer. In the past six months alone, Internet radio start-up Imagineradio.com was gobbled up by Viacom, the owner of MTV and VH1, while content carrier Broadcast.com was purchased for more than \$6 billion in stock by the Web’s de facto nameplate, Yahoo!

Internet programming bellwether Spinner.com, meanwhile, announced in February an influx of \$12 million in financing from companies like Intel and Sony Entertainment—the latter’s input a clear sign that the music industry recognizes the necessity of its involvement in an industry some say has caught it off guard.

The majority of these online companies have yet to see a return on their investments—and there are detractors who scoff at true revenue potential vs. operating costs—but most say the business’s promise seems so great that faith prevails.

That likely has a lot to do with the profound growth of the medium. As of April 1996, there were three Internet-only radio stations on the Web, according to George Bundy, president of San Francisco-based BRS Media. Three years later, there are at least 185 Internet-only broadcasters, transmitting an estimated 500 separate channels, ranging from your typical radio formats to niches as finely tuned as all-David Bowie, 17th- and 18th-century classics, “great guitar,” or underground club music from Nashville.

“There is tremendous growth here, and we will continue to see that,” (Continued on page 133)



DreamWorks' Buckcherry Hits

BY CARLA HAY

NEW YORK—The members of hard rock band Buckcherry may be the first to admit that, among all the inoffensive pop artists dominating the charts, their self-described “politically incorrect” music sticks out like a sore thumb.

Even more noteworthy: Buckcherry’s view of some pundits that hard rock/heavy metal has become passé, the Los Angeles-based Buckcherry is part of a resurgence of rock artists who are finding an audience around the world (Billboard, March 6).

In the U.S., Buckcherry’s self-titled debut album has also become DreamWorks Records’ (Continued on page 128)

Industry’s Catalog At Risk

Archived Tapes Could Be Lost To Binder Problem

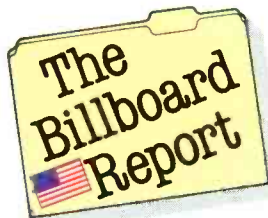
BY BILL HOLLAND

An estimated 500,000 master tapes, backup “safety” copies, and session reels recorded from about 1971 to 1991 are sitting on the shelves of U.S. record company and recording studio vaults in unplayable condition because of a chemical flaw in their binder formulation.

Among these unstable tapes is the majority of the industry’s albums and singles of that era—perhaps 85% of all releases, according to industry sources. The music

on these tapes is the most exploitable of all company catalog material.

The U.S. record industry still reaps about 35% of its yearly unit sales—and a correspondingly higher percentage of profit—from catalog and reissue product. With new technologies such as Internet digital download, MP3, and DVD Audio giving record companies new marketing landscapes, the (Continued on page 124)



A BILLBOARD SPOTLIGHT
HARD MUSIC AND METAL
FOLLOWS PAGE 72

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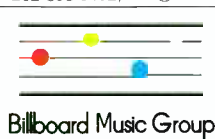
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Alison Krauss: An Unforgettable Force

To imagine the recordings of singer/fiddler Alison Krauss without their powerful emotional undercurrents would be like contemplating a great film drama minus its potent musical score. Music brings added force and dimension to anything it unfolds, but the personal feeling behind its presence is the factor that ensures its sum effect. On the forthcoming "Forget About It" (Rounder, due Aug. 3), Krauss' eighth album and first solo effort since 1995's 2 million-selling "Now That I've Found You: A Collection," the affecting aura that marks her work is again in evidence, with the title cut likely to succeed the prior set's hit rendition of Keith Whitley's "When You Say Nothing At All" as another luminous country hymn.

Though the habitually diffident 27-year-old Krauss shields her own sensibilities with a shy laugh, it's clear there's a deep pool of sensitivity behind her choice of material. "The tunes I find always seem to be in the same kind of mood," she confesses, "and this time I was worried because they all seem to be about regretting." She pauses, museful, then chuckles. "If the song makes me feel bad, makes me feel like *crap*, I'm gonna do it—that's my rule!

"I'm always looking for material," she adds, growing serious, "and my contract with Rounder is that I do a solo record and then we do a band record [with her Grammy-winning bluegrass group, Union Station, whose "Little Liza Jane" from their 1997 "So Long So Wrong" album took best country instrumental honors]. So it was time to do a solo thing again, and I had these tunes like 'Forget About It' [written by R.L. Castleman], which is about screwing up." Her laughter slips out once more, this time in tacit recognition of mistakes she *hasn't* made, being happily married for a year and a half, as well as having managed to recover from her band's loss of longtime mandolinist Adam Steffey by coaxing famed picker Jerry Douglas into its ranks.

"What happens with my 'solo' records," she explains, "is that the band gets a chance to play with other musicians, and they like doing that. We never figured Jerry would even be willing to stay [after "Forget About It" was finished], so that was a great surprise and a treat"—particularly on the extraordinary tracks to which he contributes, like the woeful Todd Rundgren serenade "It Wouldn't Have Made Any Difference." Krauss says she didn't know that stricken lament from its original incarnation on Rundgren's classic 1972 "Something/Anything?" double album, instead encountering it on his obscure 1997 "With A Twist . . ." record, "where he did some of his hits in bossa nova style. I read that song title, 'It Wouldn't Have Made Any Difference,' on its back cover and thought it looked so sad, so I bought the album."

Krauss notes that when she devises her own uniquely pensive treatments of the tunes she gathers, "I listen to them just enough to learn the melody and write down the words; then I don't listen to them anymore," preferring to gain any subsequent insights into the music by internalizing its components. As a consequence, the non-writing Krauss has nonetheless broadened her status as one of bluegrass's and country's most decorated string players and precocious vocalists (10 Grammys, four Country Music Assn. Awards, besides being the youngest member of the Grand Ole

Opry) to include distinction as an arranger/producer/interpretive balladeer of rare efficacy. She has also become a colleague and mentor of her adolescent bluegrass idols. "The Cox Family are heroes," she says, "and Ralph Stanley and the Clinch Mountain Boys. Also J.D. Crowe & the New South, which had Tony Rice, Ricky Skaggs, and Jerry Douglas in the band; their [1986 self-titled] album is the best record ever. I bought it as a teenager, and it's just perfect; you can't stand it!" Krauss neglects to note she has since produced the Cox Family and has recorded with Skaggs and Stanley, too.

The one thing the modest Krauss will acknowledge unabashedly is that via music "you get to meet people where what you've done has made a real impact on their lives. Parents of handicapped children tell us about helping their kids. There's one little girl who's autistic and can't hardly walk; the parents encourage her to walk over to the tape player to turn it on because she likes our music and it gets her"—Krauss' customarily bubbly voice catches for a moment—"to do her physical therapy. The parents of another child who can't talk wrote a letter to me saying our version of 'When You Say Nothing At All' let them know how their kid feels about them even though the child can't tell them."

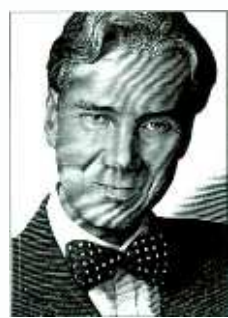
One reason such accounts move Krauss is because her own music-centered life is owed to the early interest her mother showed in her talent. "Mom suggested I take fiddle lessons when I was in kindergarten," she recalls. "Mom played banjo and guitar, and when I started on the instrument, we used to play the waltzes together at home that I'd have to play in fiddle contests. She just wanted me to practice so I'd do as well as I could."

Krauss was born July 23, 1971, in Champaign, Ill., the second child of Manfred "Fred" Krauss, a native of Hamburg who immigrated to Chicago after World War II at age 12, and his wife, Louise, whom he met when they attended the University of Illinois at Champaign. Now a real estate agent, Fred previously earned a Ph.D. in psychology and

taught German, while Louise became a graphic artist and illustrator for textbooks and magazines. Their son, Viktor, is a string bassist/pianist/horn player who's a former member of Union Station and now records and tours with Lyle Lovett and Bill Frisell. As for Alison, she copped assorted fiddle prizes across America, sang in the Champaign Central High swing choir ("We had pink sweaters with gray skirts and did the Pointer Sisters' 'I'm So Excited'"), and signed with Rounder at 14. When asked to list her peak accomplishments, though, Krauss gets quiet, then says she "wouldn't trade anything" for the day she met a little girl of 9 from Alabama after a show: "She was in a wheelchair, severely handicapped, and rolled her head and cried, out of control. But her mother said whenever they played our tape of 'When You Say Nothing At All' it would calm her. This girl was crying like nothing would console her, but when her mom started that song, the girl held still with me for a picture. I never thought of that tune as anything but a nice love song, but I found it had deeper meaning for someone.

"I say the 'Forget About It' record has sadness to it," Krauss concludes, "but I like it, 'cause I think it's the positive kind, still looking for the way up to the good, wherever people can find it."

MUSIC TO MY EARS



by Timothy White

LETTERS

EQUAL TIME FOR DUFFELL'S TEAM

I would like to take issue with the misleading, inaccurate, and defamatory quote by Simon Burke ("Virgin Entertainment Plans Expansion," Billboard, May 8) that "the previous [U.S.] management team had not really been focused on making money." I'm proud of the previous management team, [which] had a common goal: to create the finest chain stores in America. They were highly motivated and focused on building an efficient and profitable business. Fortunately, many of the original team have joined me in my new venture. Again, we have a common goal: to create the paradigm of delivering music to the consumer and to make money!

Ian Duffell
 President/CEO, New Media Network
 Santa Monica, Calif.

MAKING BIZ WELL AWARE OF AWARE

Thanks for the great cover story about Aware ("Indie Aware Grows Careers," by Carrie Bell, Billboard, May 8). It's great to get recognition for all the long hours put in.

Steve Smith
 Aware Records
 Chicago

THE POWER OF POPULAR MUSIC

In support of Timothy White's recent Music to My Ears column, "Irving Berlin Knew Pop Music's Power" (Billboard, May 22), I wish more people in the industry understood, as he does, their unique position in history by having influence over music trends that shape our culture and define generations. Thank God for White being a voice and champion of those things we tend

to overlook in our thirst to find the next hit.

Larry Dvoskin
 Cool Guy Music
 New York

Last night, an acquaintance told me a neighbor of hers was in an abusive relationship, and she played her "Why Don't You Leave Him" (from "True Lovers Of Adventure" by Mary Lee's Corvette, Reviews & Previews, Billboard, March 20). After she heard it, she sat for a few moments, then said, "I have to use your phone to call my brother." My friend asked why. She said, "I'm telling him to get his van to come move me out." She did move out and is safe now.

Mary Lee Kortez
 Mary Lee's Corvette
 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.

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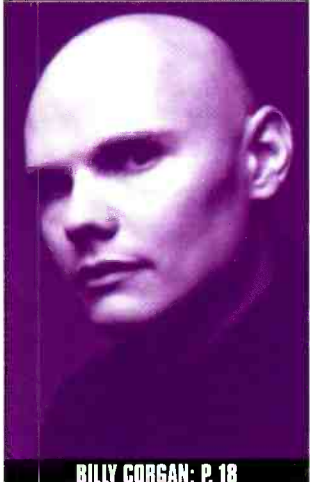
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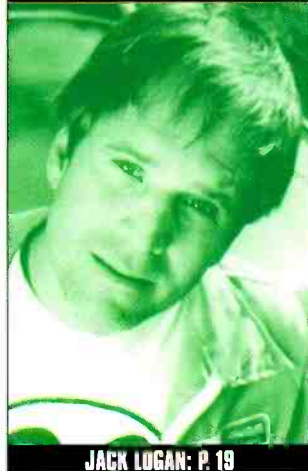
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Artists Should Maintain Control On The Web

BY PERRY RESNICK

According to recent press accounts, certain record companies are starting to insist on ownership and control of artists' Web sites and to demand a significant percentage of merchandising income generated from those sites. This has already occurred in a few contract negotiations and will most certainly arise in future negotiations.

While that may not be a problem for someone like Alanis Morissette, it might well be for artists with less leverage. Basically, that is, for everyone else.

The past year has brought significant changes to our industry. We're only really beginning to explore the possibilities of the Internet and how it will transform our business and our daily lives. Whether it turns out to be one of the most spec-

tacular innovations since the Industrial Revolution or just another labor-saving device that will give us more leisure time and then attempt to fill it, one thing is clear: It is a uniquely democratic forum



"Most new artists who finally land a record deal after years of trying are so grateful that they willingly give up current rights, as well as rights to a future that is unknown and being redefined every day"

Perry Resnick, treasurer of the International Managers Forum—U.S., is a business manager and royalty auditor with the Rascoff/Zysblat Organization.

for the dissemination of ideas, in which any person can be heard by countless numbers of other people.

This environment should be restricted

only by what people themselves choose to distribute or withhold and not by gatekeepers intent on influencing the content or the means of distribution, whether for ideological or commercial purposes.

Since the major record companies have been owned by public corporations, there has been an increasing emphasis on quarterly earnings. This perspective is anathema to the successful operation of any creative business, as artists don't create on a regularly scheduled basis. To insist upon such inevitably leads to a lowering of artistic standards and may be one reason why "manufactured pop" is at the top of the charts today.

This emphasis on quarterly earnings wasn't as pronounced from the mid-'80s through the mid-'90s, when many people

(Continued on page 117)

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



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Victory For U.K. Indies

Easier Access Granted To Prime Mech. License

BY JEFF CLARK-MEADS

LONDON—Precedent-setting negotiations between the U.K.'s record companies and music publishers have resulted in a change in methodology that will make it easier for independent labels to acquire mechanical licenses (*Billboard* **Bulletin**, May 27).

Labels' and publishers' representatives also say that a new spirit of cooperation has been established, which will be used to tackle other issues of common concern.

The deal hammered out by the British Phonographic Industry (BPI) and the new Assn. of Independent Music (AIM) relates to the so-called AP1 and AP2 schemes, through which labels pay mechanical royalties to authors' collecting body the Mechanical Copyright Protection Society (MCPS). AP1 is less exacting for labels than AP2, but, because it involves a higher degree of trust in a record company's ability to meet its financial obligations, indie labels have found it difficult to obtain an AP1 license from MCPS.

"We haven't changed either of the schemes," says MCPS director of business affairs Chris Martin, "but we have made it easier to move from one to the other."

The agreement marks the first time BPI, AIM, and MCPS have sat at the same table. The BPI representative in the negotiations, council member Paul Birch, says, "This is the biggest change in the record business in the last 20 years. It will change our relationships for good." Birch, head of the Revolver group of companies, is one of the indie sector's representatives on the BPI council.

AIM chairman Alison Wenham says, "I think we are all to be congratulated on this. This was a negotiation that was not based on individual interests."

Martin says that, in this newfound spirit of cooperation, "we will keep moving forward together. We don't have a target list of issues we want to tackle, but there are issues we will approach together."

On AP1/AP2, the parties have agreed to provisions that they say represent a new transparency and openness, as well as increased opportunities for smaller labels. AP1 and AP2 actually represent three methods of accounting: With AP1, labels settle their bills quarterly on net shipments of product (minus returns); under AP2, they must pay on each record pressed; a third sub-scheme, AP2a, also requires labels to pay on pressing but gives them a period of credit to do so.

Says Martin, "The criteria by which record companies qualify for AP1 are determined solely by MCPS' requirement to assure administrative capability and financial security, in order to ensure that its members get paid."

Under the new agreement:

- New AP1 companies will be able

to pay monthly, rather than having to take a larger, quarterly hit to their cash flow.

- A smaller label may, with MCPS' approval, use another company's systems to handle its accounting.

- MCPS will now accept AP1 statements from new AP1 companies in a Microsoft Excel format. Previously, all accounting had to be done using dedicated royalty software.

- MCPS will accept AP1 statements of shipments from an outside accounting firm.

Martin says that MCPS intends henceforward to be seen to be communicating closely with indie labels.

'This is the biggest change in the record business in the last 20 years'

— PAUL BIRCH —



High On The Notting Hill. Artists who appear on the "Notting Hill" soundtrack pause for a pose at the London premiere of the film. The soundtrack was released May 18 on Island Records. Shown, from left, are Roman Keating from Boyzone, Shania Twain, and Elvis Costello.

EMI Posts Pub., Music Results

LONDON—For the first time, the EMI Group has broken out the annual results of its recorded music and music publishing companies.

EMI Recorded Music accounted for 86.7% of revenue and two-thirds of operating profit, while EMI Music Publishing produced 13.3% of revenue and 32.4% of operating profit for the year that ended March 31.

EMI Recorded Music's operating profit fell 27.6% to 182.2 million pounds (\$300 million) on revenue that was 2.7% lower than the same period the previous year (*Billboard* **Bulletin**, May 26). EMI Music Publishing revenue was up 6% at 316.5 million pounds (\$522 million), while operating profit, at 87.5 million pounds (\$144 million), was down 2.1% from the prior year.

"During the year, EMI Recorded Music made significant management and structural changes which were aimed at providing a greater focus to the acquisition and development of our repertoire," says the company in a statement released May 25. "We have also started the process of preparing recorded music to take advantage of the many opportunities that will arise from the Internet and new media."

Pretax profits at the EMI Group

BMG, UMG Unveil Online Plans

BY BRETT ATWOOD

LOS ANGELES—The digital-distribution initiative forged by BMG Entertainment, the Universal Music Group (UMG), Matsushita Electric Industrial Co., and AT&T (*Billboard* **Bulletin**, May 26) marks a first among a flurry of similar major-label announcements: It clearly spells out a role for traditional brick-and-mortar merchants.

In addition to preparing for downloads to the home by year's end, the open technology behind the initiative, dubbed Electronic Media Distribution (EMD), is likely to be made available to brick-and-mortar stores, which will have the opportunity to carry new kiosks that allow consumers to download music on-site, according to Larry Kenswil, president of UMG's Global Electronic Commerce and Advanced Technology group, and Kevin Conroy, BMG's senior VP of worldwide marketing.

"It's very important to note that this is an inclusive strategy," says Conroy. "Our goal is to have as much music available to as wide an audience as possible. We will explore every meaningful outlet online and offline."

Downloadable music also will be made available to music news and information Web sites, as well as leading E-commerce retail sites, including GetMusic.com, according to Kenswil.

Traditional retailers have not yet been contacted to participate in the kiosk program, which is still in development.

But Marcia Appel, senior VP of the Minneapolis-based Musicland Group, says, "We take the record companies

at their word that retail is and will continue to be their most important distribution partner."

Commenting on the idea of having in-store kiosks for downloading CDs, Appel adds, "This technology will be part of the store environment."

David Lang, president of the 10-store Compact Disc World, says, "I think you'll see stand-alone kiosks in the middle of malls with no record store around. But people will still gravitate to the stores, where the product is."

EMD technology—which can transmit audio, video, graphics, lyrics, and other media—will also be integrated into several

(Continued on page 137)

'Our goal is to have as much music available to as wide an audience as possible'

— KEVIN CONROY —

SACEM's WWII Role Eyed

Body's Handling Of Jewish Assets Is At Issue

BY MARK SOLOMONS and RÉMI BOUTON

PARIS—Composer Daniel Bangleter, who is campaigning for an investigation into French authors' rights body SACEM's handling of Jewish assets during World War II (*Billboard*, May 22), has produced documents that he claims show that the group sought advice from the Commissariat Aux Questions Juives (the Vichy government department for Jewish affairs) on how the rights society should treat its Jewish members.

Bangleter, a SACEM member, says that on May 20 he took the documents personally to the Elysées Palace, the residence of French President Jacques Chirac, and then to the Hotel Matignon, the office of Prime Minister Lionel Jospin.

French government officials could not be reached to confirm their receipt.

A commission headed by Jean Mattéoli, which has been set up by the French government to review the situation of Jewish assets during World War II, has yet to confirm whether it has launched an investigation into SACEM's wartime activities.

SACEM president Jean-Loup Tournier says that he has already had meetings with a member of the Mattéoli Commission, André Larqué, and that he will cooperate with the commission by "providing all that can or will be found on these questions."

A letter dated Oct. 28, 1941, from SACEM to the Commissariat says that, for the third time that year, the society "is writing to obtain information on how to promulgate the different French laws on Jews, as well as German ordinances." It explains SACEM's role as a collection society for music

royalties and says that the body "counts among its members a certain number of Jews" (*Billboard* **Bulletin**, May 25).

The letter continues, "We have just learned that the Société des Auteurs et Compositeurs Dramatiques [SACD] has received precise instructions on the blocking of authors' royalties from Jewish members. It is therefore essential for our Society that [the Commissariat] give it all necessary directives on the subject of authors' rights relating to its Jewish members, authors and composers of music."



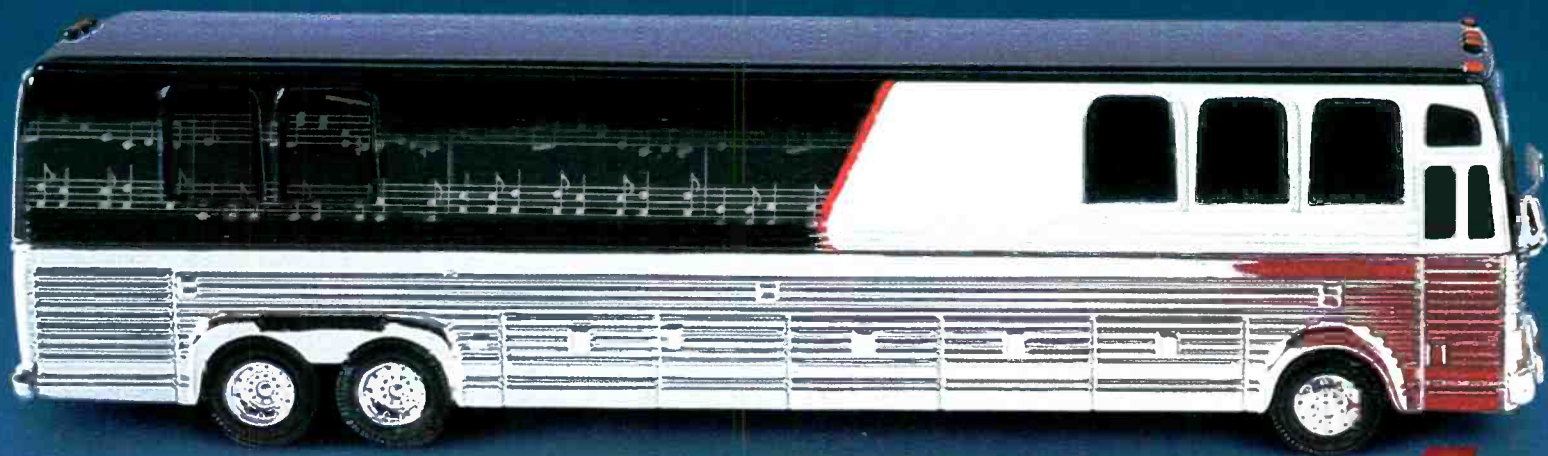
Bangleter has also produced a reply to SACEM's Oct. 28 letter from the financial section of the Com-

missariat, dated Jan. 10, 1942, that draws SACEM's attention to a set of instructions issued Dec. 19, 1941, to the Société Des Gens De Lettres.

The new documents follow Bangleter's earlier production of a SACEM circular headed "Very Important" to members dated Nov. 17, 1941, in which the body asks Jewish members to identify themselves by Dec. 10 of that year so that their royalties could be placed in special accounts. It warns, "All false declarations will entail, for the member, internment in a concentration camp."

Bangleter, who composes under the name Vanguard, tells *Billboard* the documents were sourced from France's National Archives in Paris, as part of the Inventory of the Archives from the Commissariat Aux Questions Juives, a massive document compiled over several years by researchers Marie-Thérèse Chabard and Jean Pouëssel.

All the documents listed in this (Continued on page 137)



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WB, Silverlight Link

English-Speaking Latino Consumers Targeted

BY JOHN LANNERT

As U.S. labels ponder the Latino music fever spreading across the country, Warner Bros. has inked a production deal with Silverlight Records designed to develop state-side, English-speaking Hispanic artists who will be targeted to their consumer counterparts (*Billboard-Bulletin*, May 24).

Steve Drimmer, president of Los Angeles-based Silverlight Records, describes the pact as a logo-label production accord in which "it is our job to locate the talent for Warner Bros. to sign and then help them market the talent to the English-speaking Latino audience."

Says Phil Quartararo, president of Warner Bros. Records Inc., "We've dabbled with a few repertoire sources that could bring us Latin music for the last year, but Drimmer is a guy we trust. We admire his

taste, and he understands the [Latin] community. So we have put together an arrangement for him to bring us some music."

Silverlight's first signee is alternative pop singer Majandra Delfino.

Though Quartararo has seen the potential of a Latin music breakout before, he reckons the time is now ripe for Latino artists to take center stage for a specific faction of Latino fans who grew up assimilated into the U.S. culture.

In 1981, Quartararo was working as a promoter for RCA Records when Puerto Rican vocal group Menudo got hot. One of the members of Menudo at that time is now the current locomotive for the sudden arrival of Hispanic pop stars—Ricky Martin.

"In 1981, everybody thought there was going to be a Latin explosion,"

(Continued on page 135)

Arista, Serletic Form Label

BY MELINDA NEWMAN

LOS ANGELES—A new multi-year joint venture between Arista Records and producer Matt Serletic is designed to bring more rock to Arista's musical foundation.

Atlanta-based Melisma Records will be helmed by Serletic, best known for producing matchbox 20 and Edwin McCain (*The Beat*, *Billboard*, May 29). His brother, Dean, will serve as the label's GM. Serletic will be responsible for the label's A&R direction, while Arista will handle sales, promotion, marketing, publicity, and other functions.

"Arista had all the promotion stuff in line for rock; they just need the material," says Serletic. "They've had such success in hip-hop and R&B, it's overshadowed everything else. [Arista president] Clive [Davis] really wanted to get further in the rock field. He's great at taking potential stars and running them through all the necessary moves to realize their

talent. We're going to be the talent-finders and build it from there."

Serletic, who signed matchbox 20 to his production company, Melisma Productions, a few years ago and then inked a deal for the group with Lava/Atlantic, had been talking to a number of labels about forming a venture. His attorney set up a meeting with Davis, and there was no looking back. "I walked away from that first meeting with Clive, and he just amazed me," says Serletic. "I found some kind of kindredness there. He feels about music the same way I do. It's always about the song."

"We just clicked," Davis says. "I used the same intuition that I used for [my other deals]. It wasn't just because he's a successful producer; some can't make the adjustment to be talent scout and entrepreneur. He impressed me the same way [LaFace heads] L.A. Reid and Babyface and [Bad Boy head] Puffy [Combs] im-

(Continued on page 131)

Entertainment Biz Prepares For House Bill

BY BILL HOLLAND

WASHINGTON, D.C.—Entertainment industry officials are bracing for another round of anticipated media bashing as the controversial juvenile-justice bill moves to the House of Representatives for debate and consideration.

Industry officials met throughout the final week of May to anticipate the strategies that Republican leaders might use to get the House version of the bill to the floor and to prepare for the expected critical comments from some House lawmakers.

The pending juvenile-justice legislation, passed by the Senate May 20 (*Billboard-Bulletin*, May 21), includes several provisions targeting violence in the media that could have an impact on how entertainment industries market and police their own product.

The debate among the 435 House members is expected to have a wider range of voices than the one that took place in the 100-member Senate. "It will no doubt include the opinions of members with more extreme views," as one insider put it. "Everybody will want to weigh in."

Sources are also predicting that debate will be "wild and woolly" on the so-called "cultural" provisions in the bill. One provision in the Senate version calls for a high-level federal commission to explore violence in the media and the role played by entertainment companies in the national atmosphere of teen violence (*Billboard*, May 29).

Another provision calls for a dual probe by the Department of Justice and the Federal Trade Commission to investigate the impact of marketing violent fare to children.

Recording Industry Assn. of (Continued on page 135)

Zomba Canada To Open

BY LARRY LeBLANC

TORONTO—Zomba Records Group, home of Jive Records, is marking a memorable week. During the same time period that the Backstreet Boys' sophomore Jive album, "Millennium," sold 192,000 units in Canada its first week out and debuted at No. 1 on SoundScan's retail album chart, Zomba announced May 25 that it will launch its Canadian operation July 1 (*Billboard-Bulletin*, May 26).

Laura Bartlett has been named president of Zomba Records Canada, which includes the Jive, Silvertone, Volcano, and Verity labels. Zomba Group labels will be distributed by BMG Music Canada via a new pressing and distribution agreement. BMG Music Canada had previously licensed Zomba Group product here.

According to Bartlett, Zomba Records Canada will nationally employ a staff of 10-15 people in the promotion, marketing, and A&R areas, working initially from BMG Music Canada's offices.

Says Barry Weiss, president of Zomba Records Group U.S., "Canada is a logical place to open, given its proximity to America and the fact there's a lot of talent there." Weiss adds, "We're going to be very active in Canadian A&R."

Weiss notes that Zomba has been active in Canada on a licensing basis for 17 years, first with the now-defunct Quality Records, then with BMG.

On June 7, Bartlett leaves Universal Music Canada, which she joined as senior VP only five months ago. Previously, she was VP of marketing at HMV North America and had earlier worked 13 years at Virgin Music Canada, leaving as VP/GM two years ago.

"It wasn't an easy decision [to leave Universal]," she says. "However, not many people get a chance to plant a flag where one didn't exist before. I've been ready to do something like this for the past couple of years."

'Hard Rock Live' Blitz Planned

Sire, Amex, Tower, VH1 Team To Raise Interest

BY LARRY FLICK

NEW YORK—As the July 31 third-season premiere of VH1's "Hard Rock Live" draws near, a multifaceted promotional campaign is being launched to heighten viewer awareness of the concert-oriented program.

The campaign includes a series of albums on Sire Records, as well as a summerlong string of charity concert events at Hard Rock Cafes worldwide and a consumer promotion for American Express card members at all Tower Records locations.

American Express sponsors "Hard Rock Live," which is distributed by Warner Bros. Domestic Pay-TV, Cable & Network Features. The series is executive-produced by Robert Katz and Sean Murphy for VH1 and Evan Haiman for Warner Bros. Domestic Pay-TV, Cable & Network Features.

Sheryl Crow will kick off the third

season of the program, which airs at midnight Saturday nights with encore broadcasts throughout the week. Also confirmed to appear on the show this season are Melissa Etheridge, the Cranberries, Seal, Motley Crue, Sammy Hagar, Collective Soul, and Sugar Ray.

"Hard Rock Live" is a program that continues to grow in its creative and business scope, which we're extremely proud of," says Eric Frankel, executive VP of Warner Bros. Domestic Pay-TV, Cable & Network Features, who notes that the show has developed a loyal viewership. "The lineup for this season, so far, promises to widen our audience considerably."

This season, VH1 will play a more prominent role in the production and direction of the program, which will expand to include biographical mate-

(Continued on page 135)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Marjorie Fieldman is appointed senior VP of financial operations for Universal Music Group in Los Angeles. She was senior VP of finance and administration for A&M Records.

Mark Ansonge is promoted to VP/associate counsel for Warner Music Group in Burbank Calif. He was associate counsel.

Tony Berg is named executive VP of A&R in Los Angeles and Patricia Morris is promoted to national promotion director in New York for Virgin Records. They were, respectively, an A&R executive at Geffen Records and national field manager.

Arista Records in New York appoints Robert Gandara VP of marketing planning and administration. He was senior



FIELDMAN



ANSORGE



BERG



MORRIS



GANDARA



MATHENY



MOORE



WAKEFIELD

director of marketing planning for Capitol Records.

Legacy Recordings in New York promotes Patti Matheny to associate director of A&R and names Stephan Moore product manager. They were, respectively, senior manager of A&R and director of urban sales at Sony Music Distribution.

Nelson Wakefield is promoted to director of video programming for the Columbia

House Co. in New York. He was associate director of video programming.

DreamWorks Records in Los Angeles appoints Bruce Walker GM of the urban division. He was senior VP of A&R at Motown.

Bill Marin is named president of Prestigio Recordings in New York. He was VP/GM of RMM Records.

Allan Steckler is appointed VP of sales and marketing at

Empire Music Group in New York. He was A&R/creative director for Essex Entertainment.

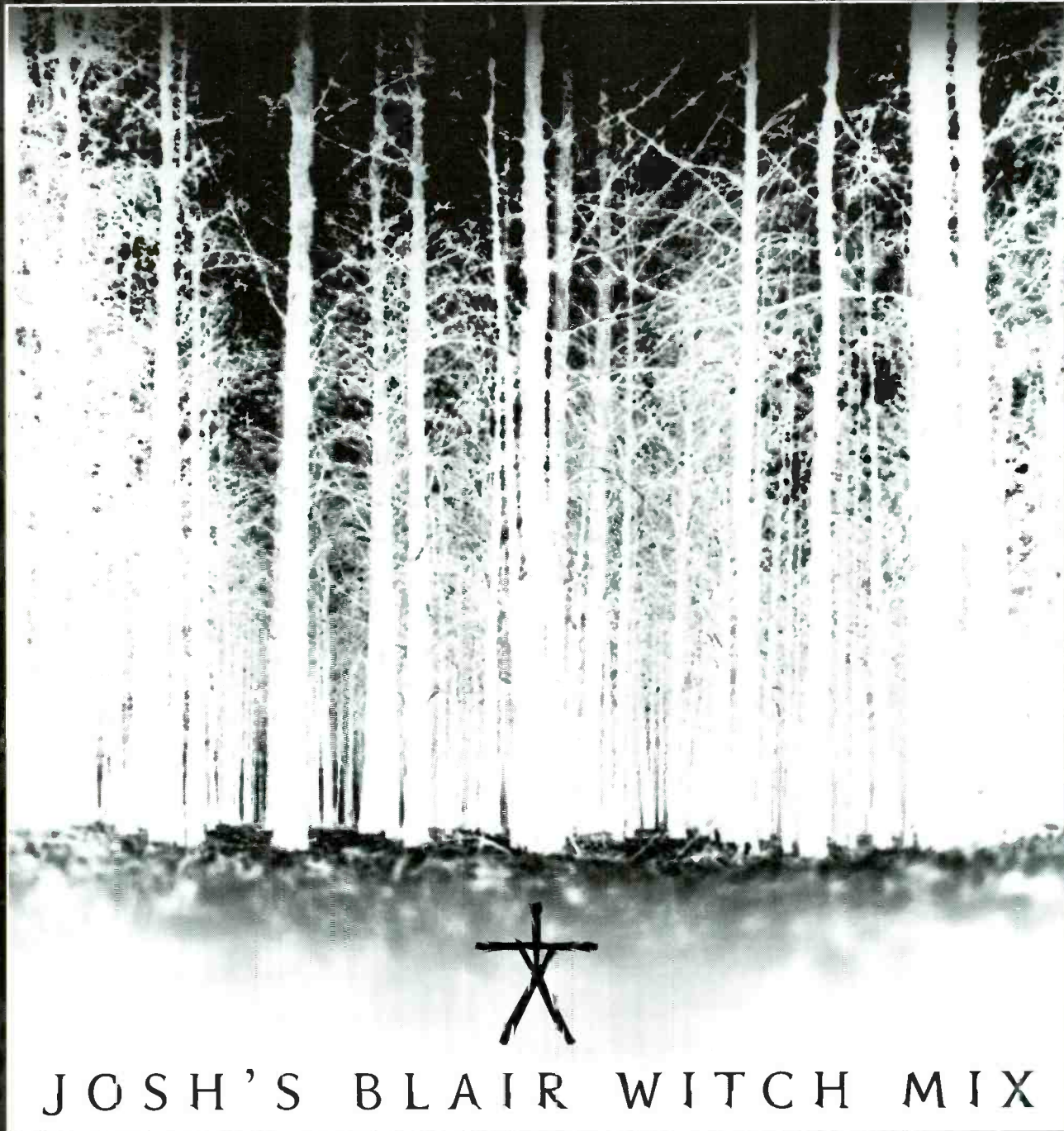
Rand Hoffman is named head of business and legal affairs for Interscope/Geffen/A&M Records in Los Angeles. He was senior VP of business administration for PolyGram.

PUBLISHERS. BMI names Kerri Howland-Kruse senior attorney in New York and promotes

Perry Howard to associate director of writer/publisher relations in Nashville. They were, respectively, an attorney at the law firm of Berger, Stern and Webb LLP and a music research associate.

RELATED FIELDS. Nancy Geller is promoted to senior VP of original programming and original movies for HBO in Los Angeles. She was VP of original programming.

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4. Bauhaus - "Kingdom's Coming"
5. The Creatures - "Don't Go To Sleep Without Me"
6. Laibach - "God Is God"
7. Afghan Whigs - "Beware"
8. Front Line Assembly - "Laughing Pain"
9. Type O Negative - "Haunted"
10. Meat Beat Manifesto - "She's Unreal"
11. Tones On Tail - "Movement Of Fear"
12. Antonio Cora - "The Cellar"

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Contact:
Diana Blackwell 323.525.2304

**ISSUE DATE: JULY 3
AD CLOSE: JUNE 8**

JAZZ

Billboard profiles the trends that will shape Jazz into the new millennium and the labels and players providing new momentum.

We'll feature opportunities for smaller imprints and look at the reissues commemorating the 100th anniversary of Duke Ellington. Come swing in Billboard's Jazz festival.

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Pat Rod Jennings
212.536.5136

BLUES

Billboard looks at the latest trends as Blues moves into the 21st century. Also included is an international report on artists and albums and the upcoming touring season, the latest activities of Memphis' Blues Foundation and chart recaps. Help make this a smokin' special.

**ISSUE DATE: JULY 3
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Andy Anderson
323.936.1359

VSDA

Billboard presents its annual VSDA extravaganza covering the largest home video show in the world. We will feature an interview with the new VSDA president, Bo Anderson and report on retailers selling video and DVD online. Plus a look at the exploding DVD market. Picture your ad in this video blowout.

**ISSUE DATE: JULY 10
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UPCOMING SPECIALS

ALLEGRO 15TH ANNIVERSARY - Issue Date: July 10 • Ad Close: June 15

PLUG IN '99 - Issue Date: July 17 • Ad Close: June 22

REGGAE/CARIBBEAN - Issue Date: July 17 • Ad Close: June 22

VP 20TH ANNIVERSARY - Issue Date: July 17 • Ad Close: June 22

NATIVE AMERICAN MUSIC - Issue Date: July 24 • Ad Close: June 28

JAPAN - Issue Date: July 31 • Ad Close: July 6

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Artists & Music

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Groovilicious' Vengaboys Throw A Hit 'Party'

BY CARLA HAY

NEW YORK—Since 1997, the Vengaboys' brand of lighthearted dance/pop has been a hit in Europe and other countries around the world. Now the Vengaboys (pronounced "benga boys") are finding a U.S. audience with their debut set, "The Party Album!" Released in the U.S. on Groovi-



VENGABOYS

licious/Strictly Rhythm Records, "The Party Album!" reached Heatseekers Impact status in the May 29 issue when it ascended to No. 98 on The Billboard 200. This issue, it stands at No. 100. Fueling sales for the album is the hit single "We Like To Party!," which peaked in April at No. 32 on The Billboard Hot 100.

The Vengaboys are a musical project conceptualized by two

(Continued on page 131)



Santana Goes 'Supernatural'

First Arista Album Features Young Performers As Guests

BY MELINDA NEWMAN

LOS ANGELES—In the view of Carlos Santana, music not only has charms to soothe the savage breast; it can literally affect the chemical makeup of the listener.

"If you look at what's happening with our kids today, it's like the '60s," he says. "We had our own Vietnam. We have a different kind of killing today. This music is a sign to bring a different awareness—beyond good and evil, beyond right or wrong. I really believe it will rearrange the molecular structure of the listener; crystallize for the highest good of people."

"Supernatural," Santana's first album for Arista Records, comes out June 15 and reunites the guitarist

with Arista president Clive Davis, who signed him to Columbia Records in 1968.

"Mr. Clive Davis came really close to my face, eyeball to eyeball, and



SANTANA

said, 'What does Carlos Santana want to do?' and I said, 'I want to connect molecules to light.' He said, 'How do you propose to do that?' And

I said, 'It's the same thing for Whitney or Streisand or Miles Davis. We all need a song we can relate to. Melody, lyrics—it's just a matter of hooking up with that.'

"And he said, 'We can work together.' He saw I wasn't stuck in the '60s; I was adaptable to these times," Santana says.

To that end, Davis helped craft an album that showcases Santana, Billboard's 1996 Century Award winner, as people know him best—as a phenomenal guitar player weaving hypnotic Afro-Latin tunes, as well as a thoroughly modern figure.

"We knew half had to be vintage Santana," says Davis, "but that we also had to incorporate all of the cur-

(Continued on page 128)

Gee Street/V2 Builds A Sturdy Base For Olu

BY LARRY FLICK

NEW YORK—When "Soul Catcher," R&B newcomer Olu's debut on Gee Street/V2, hits stateside retail June 15, it will have already undergone nearly a year of pre-release marketing.

"We see Olu as a long-term artist and as a unique figure in the R&B world," says Maria Ma, head of marketing at Gee Street. "We wanted to gradually bring him into public consciousness."

Last fall, the label serviced a five-track CD album sampler to press and radio tastemakers, upscale clothing shops and boutiques, and select restaurants and cafes.

Several months later, Gee Street created a three-song cassette sampler for R&B radio. The tape was also sent as a gift to people who ordered items from Essence magazine's Essence-by-Mail catalog.

"It's had the desired result," Ma

says. "People have started to ask for the album." Sharon Richards, manager of Mood Music, an indie outlet in Baltimore, says, "Around January, a few people came into our shop with the tape and asked if we had the full album in stock."



OLU

Adding to pre-release interest has been Olu's extensive gigging. The singer, managed by David Pasisick and Jack Leitenberg, has been playing the East Coast for a year and opened shows for V2 labelmate N'Dea Davenport in Philadelphia and Washington, D.C.

"Soul Catcher" is distinguished by a deftly crafted combination of styles, including old-school soul, jazz, funk, and folk. Additionally, Olu aims to be among the more literate artists currently vying for public attention.

"If you're given a forum, you should use it wisely," says the artist, whose songs are published by Famous Music (ASCAP).

Olu, a native New Yorker, started his musical career with the Boys

GEESTREET

Choir Of Harlem, through which he toured Japan and the Far East and learned to play many instruments.

The first single is the quietly percussive ballad "Baby Can't Leave It Alone." A music video directed by Sarah Pirozek is airing on BET.

A remix by Ali of A Tribe Called Quest hits radio in early June.

Olu expands his gig itinerary to include dates in the South and on the West Coast and embarks on a national radio and retail promotional tour in mid-June.

Isaak Track Fuels Interest In Warner/Reprise Soundtrack

BY JIM BESSMAN

NEW YORK—Stanley Kubrick's forthcoming final film, "Eyes Wide Shut," is already giving Chris

Isaak's career a boost, thanks to a catalog album track that the late director selected for the eagerly awaited erotic thriller's soundtrack.

The Warner Sunset/Reprise soundtrack album bows July 13.

The song, "Baby Did A Bad Bad Thing," originally appeared on Isaak's 1995 Reprise album, "Forever Blue." It is cur-

rently being heard in TV promos for the movie, accompanying steamy footage of its stars, Tom Cruise and Nicole Kidman. The

trailer has prompted numerous radio stations to dust off the original, which has now been remixed by Reprise senior VP of A&R David Kahne.

"Along with a lot of others, we took note of the song's inclusion on the trailer when it was first broadcast," says

Dave Benson, PD of Denver adult rock station KBCO and sister Los

(Continued on page 136)



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Gary Nolan, Program Director, WLTE / Minneapolis, MN

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Gary Balaban Program Director, WLIF / Baltimore, MD



Produced by David Foster
Written by Diane Warren

EXECUTIVE PRODUCER: TIM O'BRIEN

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Hawkins Finally Unleashes 'Timbre'

Third Columbia Set Previewed By 'Dawson's Creek' Song

BY CARRIE BELL

LOS ANGELES—Sophie B. Hawkins was ready to release "Timbre" three years ago. It was to be a standard follow-up to her previous two gold sets, 1992's "Tongues & Tails" and 1994's "Whaler." Instead, she became embroiled in a fight for artistic freedom, and "Timbre," finally seeing the light of retail July 6 on Columbia, is evidence that it is possible to win.

"First, Columbia said I had to work with a producer. I met with everyone and concluded that no one would be any better than me at producing my songs. But it was my first time, so I had to OK executive producer Peter Asher. So we went to work, and I did everything at my home studio. I wanted a naked sound with all kinds of instrument experimentation like strings and marimba," Hawkins says.

"Then," she continues, "there was all this talk about my image. They wanted me to get a feisty new one and go to [modern rock] radio with '32 Lines.' [The New York office of Columbia] didn't like that idea. So they started working on 10 million remixes of 'No Connection' before we



HAWKINS

finally settled on 'Lose Your Way.' It uses a banjo, which is apparently a no-no for top 40. By this time I was like, 'When are they going to stop remixing and trying to sneak in a producer?' I put banjo on that song because that's what I heard, and I am the songwriter, right? Without the banjo, it sounded like Muzak."

That's when the real battle began. Hawkins turned to people she knew would give an honest opinion about the soft-spoken song of devotion and not be swayed by demographics or format standards—her fans.

"I was doing a radio interview in Florida and played my version of

'Lose Your Way.' Calls started pouring in saying they loved the song and the banjo. A whole Internet campaign started, and 200,000 E-mails later Sony was screaming for me to stop and promised to let me have total control. They couldn't argue with the people who would eventually buy my album, and they can't argue with the fact that I still sell 500 records a week. Staying power is the best weapon."

Most artists would be worried that a label would turn around and not work the album as hard, but Hawkins (Continued on page 15)



Rockin' In Vegas. Universal/Hewitt/Silva was the promoter of Billy Joel's recent sold-out performance at the Hard Rock Hotel in Las Vegas. The artist is on a U.S. concert trek. Shown backstage after the show, from left, are Bill Silva of Universal/Hewitt/Silva; Joel; Dennis Arfa, president of QBA Entertainment; and Jay Marciano, president of Universal Concerts.

Mercyful Fate To Hit The Road For Its '9' Set On Metal Blade

BY LARRY FLICK

NEW YORK—As the July 6 state-side release of Mercyful Fate's latest opus, "9," approaches, Metal Blade Records is preparing a marketing plan built around the enduring heavy metal band's cachet as a live act.

"This is a band that thrives onstage," says Dan Fitzgerald, VP of sales at the label. "They aim to give people more than just a bunch of



MERCYFUL FATE

guys standing around onstage."

Mercyful Fate will spend much of the next six months on the road, spending the summer trekking through Europe with Metallica. Metal Blade released "9" May 24 in Europe. The band is eyeing a U.S. tour of theaters and large clubs in October.

Although the timing is not intentional, the band is leaving the States at a time when bands that indulge in theatrical garb and angry, rebellious lyrics are under media fire.

"Whenever there's a disaster like the shooting in Colorado, the finger-pointing begins, and bands like Mercyful Fate are blamed," says Brian Slagel, CEO of Metal Blade. "It's ridiculous and unfair. But we've been

through this before, and you learn to take it in stride."

In the metal world, the reach of Mercyful Fate has been formidable. It is cited as a primary influence among young renegade acts like Cradle Of Filth and Dimmu Borgir, as well as among mainstays like Megadeth and Metallica. In fact, Metallica cut a medley of Mercyful Fate tunes for its "Garage Inc." collection, including "Evil" and "Curse Of The Pharaohs."

"I had no idea they were doing that," says Mercyful Fate front man King Diamond. "Lars [Urlich] called me out of the blue and played it over the phone. It blew me away."

With production by Kol Marshall and the band, "9" shows Mercyful Fate—which also includes Hank Shermann (guitar), Mike Wead (guitar), Sharlee D'Angelo (bass), and Bjarne Holm (drums)—mining the hard-edged sound of its salad days. "It is much more direct and aggressive, both musically and lyrically, than our past few records," says Diamond. "Melody is there without sacrificing the brutality."

It's a sound that suits indie retailers. "This album brings the band back to a sound that hardcore heavy metal fans love," says Richie Markus, manager of Baltimore's Silver Discs. "It's hard and rebellious—and no where near the kind of stuff that gets radio play. The kids who buy this stuff think that's cool. They need bands that belong to them and them alone. Mercyful Fate is that kind of band."

New Virgin VP Tony Berg Thinks Locally; The Gas Co. To Link With Webcaster DEN

VIRGIN TERRITORY: The first order of business for Tony Berg, new executive VP of A&R for Virgin Records America, is to take care of the homefront.

"My specific goal is to elevate the profile of our domestic roster," says the Los Angeles-based Berg, who started his new post May 24 after more than six years at Geffen Records. "It's a tremendous international roster, maybe second to none. Perhaps it's been easy to rely upon the excellence of that roster."

Noting that Virgin has a number of superstars signed to its U.S. division, including Janet Jackson, Lenny Kravitz, and Smashing Pumpkins, Berg says he's reviewing the roster and the staff before making any changes. "My first priority is to get to know the people here, see their strengths and passions, and then make assessments," he says. "I'm also familiarizing myself with the roster and the acts on our affiliated labels."

The West Coast A&R staff will report to Berg, while the East Coast staff will still report to New York-based Keith Wood, executive VP of A&R Virgin Records America. Berg will report to Ashley Newton, co-president of Virgin Records America and senior VP of A&R for Virgin Music Group Worldwide.

Berg, who had made the transition from Geffen to the new blended offices of Interscope/Geffen/A&M, says he doesn't know if he's bringing any of his former acts with him. "It's not something I can initiate," he says. "None of the artists I was working with, including Garrison Starr, Counting Crows, and Remy Zero, were dropped. Peter Gabriel is with Virgin International, so I'll get to continue working with him."

Virgin has given Berg no mandate to sign acts of a particular stripe. "I don't really work genre-specific," he says. "Whether I was getting involved with Beck, Ted Hawkins, Remy Zero, or Forest Through The Trees, the only consistent thread was excellence. I think artists like Beck, Radiohead, Björk, Lauryn Hill, or Missy Elliott demonstrate that great music is also commercial music. That's my new mantra."

DEN MOTHERS: Look for the Gas Co., the company started in '98 by former Capitol president Gary Gersh and Gold Mountain artist manager John Silva, to run the music group for Internet programmer Digital Entertainment Network (DEN). DEN, launched May 10, is already airing five of its proposed 30 youth-oriented interactive Webcast series. Two of the shows, "Fear Of A Punk Planet" and "Aggronation," feature music. Also expect Phil Costello, former senior VP of marketing and promotion at Capitol Records, to join the Gas Co.

STUFF: Elektra Entertainment has entered into a

long-term deal with Squint Entertainment to distribute Sixpence None The Richer worldwide outside of the U.S. The group, experiencing great success with its single "Kiss Me," goes through Squint/Columbia in the U.S. The band's self-titled album will be released June 11 in most territories outside the U.S.

Trillium Entertainment, run by industry vet Larry Stessel, has been tapped by Ruthless Records to handle its marketing. Stessel will serve as the New York liaison for L.A.-based Ruthless in dealing with Epic Records, Sony Distribution, and RED.



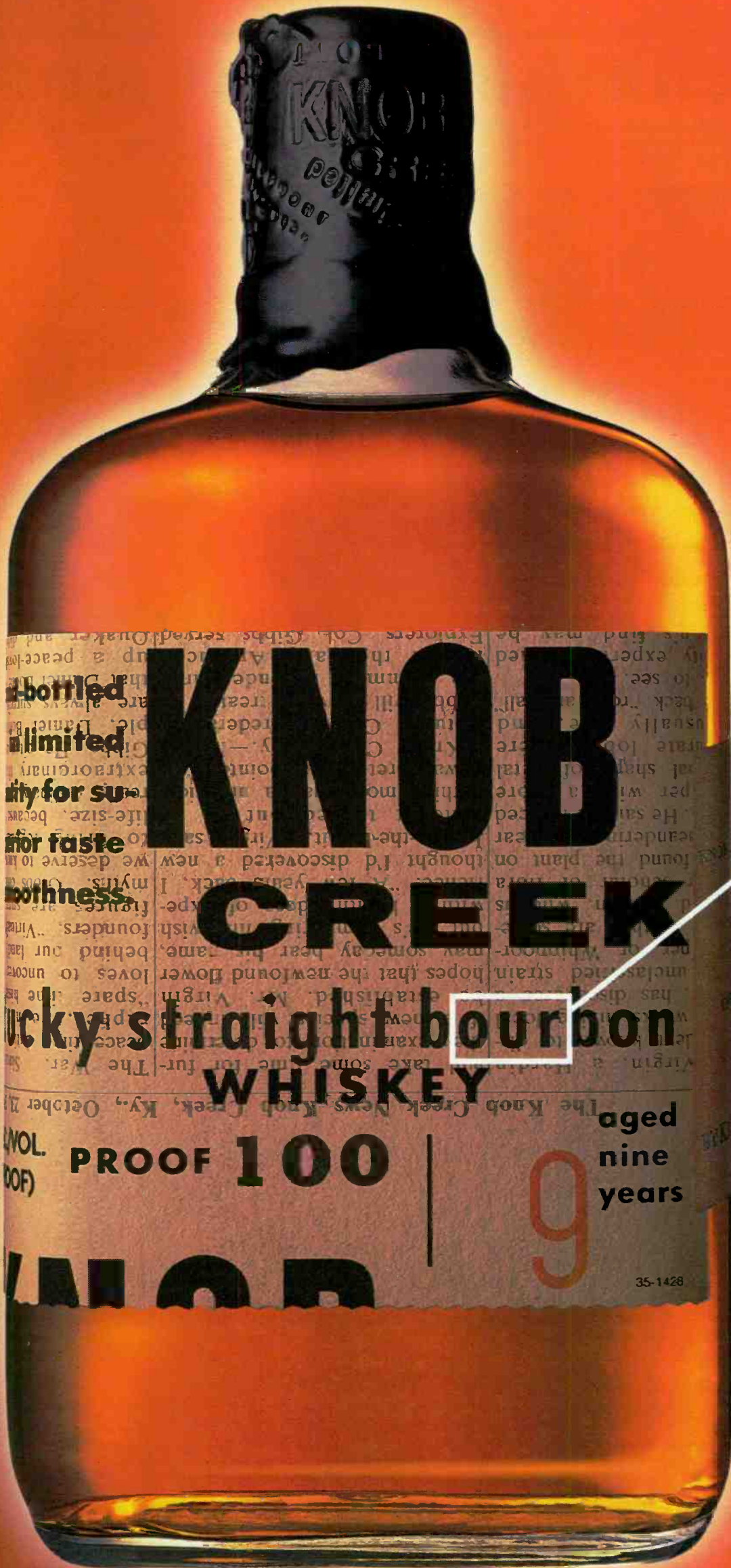
by Melinda Newman

HUMANITY HAS NO COLOR: Sure, he's won a Nobel Prize and is one of the world's foremost peacemakers, but who knew Archbishop Emeritus Desmond Tutu could cut the rug with the best of them? On May 24 at L.A.'s Wilmet Theater—at the 10th-anniversary celebration of Artists for a New South Africa (ANSA)—he was the first man out of his seat, dancing up a storm as Hugh Masekela

played "Bring Back Nelson Mandela." During the finale, when all the participants—including a number of kids—were onstage, Tutu broke into the Electric Slide.

But it was just that kind of evening. The Culver City, Calif.-based ANSA was founded by Alfre Woodard, Danny Glover, Mary Steenburgen, and others to support the fight against apartheid in South Africa. It now supports voter education, funds small businesses, helps disadvantaged youth, and ships books and medical supplies to that country.

The evening featured readings, film clips, and an uplifting speech by Tutu, whose Peace Trust shared proceeds from the event with ANSA. But the real highlights were the musical guests. Masekela also performed the affecting "Stimela," in which he imitates the sound of a train and sings of blacks being taken to labor camps and prisons. Joan Baez sang Peter Gabriel's "Biko" and filled the theater with the spirit of a lifetime spent fighting injustice through song. Lebo M shared his stage time with the traditional South African group Black Sunshine, which he had just met the day before. BeBe Winans brought the crowd to its feet with the new song "I Have A Dream" (based on Martin Luther King Jr.'s historic speech) and a breathtaking reading of "Amazing Grace" backed by acoustic guitar. But it was Stevie Wonder who masterfully placed the evening's message in America's backyard. As he began "In The City," he reminded us that although improvements have been made in South Africa and the U.S., there is still work to be done in the name of equality. He followed with "Higher Ground," extolling everyone to not only reach their own potential but to help those around them.



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Tour-Tested Hardcore Band 25 Ta Life To Issue 1st Set On Triple Crown

BY ED CHRISTMAN

NEW YORK—After six years of playing live shows around the world, the members of New York hardcore band 25 Ta Life figure they have done plenty to set up their first album, "Friendship, Loyalty, Commitment," due June 29 on Triple Crown Records.

"This group is probably one of the biggest underground groups right now," says Fred Feldman, principal at the New York-based label. "They play about 200 shows a year. Rick Ta Life [the vocalist] is the most visible person in hardcore."

In addition to Rick, the band consists of founding member Fred, on guitar; Dave, on bass; and Rob, on

drums. The band, which fuses New York-style hardcore punk with dashes of metal throughout each song, is known for its blistering live shows.

While this may be the band's first album, 25 Ta Life, which formed in 1993, has three EPs on its résumé and a demo tape, all of which have been sold to fans at the group's shows. The first EP, "Keepin' It Real," came out on the German label We Bite in 1995. "Short Fuse," on SFT Records, and "Strength Through Unity—The Spirit Remains," on Triple Crown, came out in 1997.

25 Ta Life's touring schedule includes regular trips to Europe as

well as jaunts to Japan and Australia. The band is currently planning its first trip to South America. When



25 TA LIFE

the band isn't on tour, it regularly plays shows in the New York tri-state area.

In addition to the U.S., the album

will come out in Europe on the Kortrijk, Belgium, label Good Life, and there are plans to license the record in Japan and Australia, although no label has been tapped yet.

The band is booked in the U.S. by Bay Ridge Talent in Brooklyn, N.Y.; in Europe by M.A.D. in Berlin; and in Japan by Japan Overseas in Tokyo. Rick Ta Life also occasionally fills in with the booking, which is something he does for other bands as well.

But even with a worldview and plans to promote the album at the chain level in the U.S., Feldman says he is not going to forget the traditional hardcore marketing vehicles.

"We are taking care of the grassroots press—fanzines and metal press—and we are being very aggressive at the independent-store level with in-store play copies and point-of-purchase material," he says. "But we also want to break this with

the chains. There is a great base. We SoundScanned 9,000 units with 'Strength Through Unity.'"

Newbury Comics in Boston is at least one chain ready for the album. "25 Ta Life is consistently a strong seller," says buyer Larry Mansdorf. "We did great with the last record, which is still selling for us."

In the first week of June, Feldman says, he will hire independent promotion company McGathy Edge to service the album to metal rock stations. Also, he says, "we are pressing up 25,000 stickers, and we will have street teams in place in their strong markets in the U.S.—New York, Boston, Philadelphia, San Francisco, Los Angeles, and Richmond [Va.]."

In addition to the band's track record and the label's aggressive marketing plan, the album, which was produced by Joe Hogan, has one

(Continued on page 18)

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TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
DAVE MATTHEWS BAND SANTANA THE ROOTS	Veterans Stadium Philadelphia	May 20-22	\$4,752,350 \$35.50	133,869 143,865 three shows	Electric Factory Concerts
SHANIA TWAIN LEAHY	United Center Chicago	May 20	\$934,408 \$75/\$60/\$35/\$27.50	19,155 sellout	Jam Prods
SHANIA TWAIN LEAHY	Palace of Auburn Hills Auburn Hills, Mich.	May 22	\$897,785 \$50/\$35	21,472 sellout	Palace Sports & Entertainment Inc.
SHANIA TWAIN LEAHY	Target Center Minneapolis	May 24	\$839,873 \$48.75/\$30	18,267 18,439	Jam Prods. in-house
AEROSMITH JONNY LANG	Hollywood Bowl Los Angeles	May 7	\$837,535 \$85/\$25	17,062 sellout	Universal Concerts Andrew Hewitt Bill Silva Presents
SHANIA TWAIN LEAHY	ARCO Arena Sacramento, Calif.	May 4	\$709,622 \$76/\$36	12,937 13,500	Bill Graham Presents
SHANIA TWAIN LEAHY	Deer Creek Music Center Noblesville, Ind.	May 17	\$684,433 \$49.50/\$25	21,267 sellout	Sunshine Promotions
SHANIA TWAIN LEAHY	Hollywood Bowl Los Angeles	May 6	\$674,050 \$85/\$25	15,011 sellout	Universal Concerts Andrew Hewitt Bill Silva Presents
AEROSMITH AFGHAN WHIGS	Palace of Auburn Hills Auburn Hills, Mich.	May 20	\$622,853 \$45/\$29.50	19,152 sellout	Cellar Door Belkin Prods.
DAVE MATTHEWS BAND COREY HARRIS	Marine Midland Arena Buffalo, N.Y.	May 11	\$606,678 \$33	18,667 sellout	Delsener/Slater Enterprises

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HAWKINS FINALLY UNLEASHES 'TIMBRE'

(Continued from page 12)

has made a career out of pushing the envelope, from announcing her "omnisexuality" and singing love songs to women to having controversial photos of herself published in magazines. "This isn't new. The label has always pushed me a bit, and I've always pushed back," Hawkins says. "But I don't think there is bad blood. They will stand behind the album, especially if I have radio success."

Columbia has laid those fears to rest, as the marketing campaign is already in high gear. "Her strong vision is a marketing guy's dream because she knows what she wants, and that makes it easy to implement," says Rocco Lanzilotta, senior director of creative marketing. "And she is as bold, tender, intense, and uncensored as she's ever been, and the album is so much like her. It has been a while since the last album, which is probably our biggest hurdle. But recovery is simple when you have a great first song and a truly individual artist."

"Lose Your Way," which is being worked to top 40 formats, was heard during the May 5 episode of "Dawson's Creek." It's also included on the Columbia soundtrack to the show, which is currently No. 20 on The Billboard 200. "Dawson's Creek" seems to have a similar demographic as Sophie's music, somewhere in that 18-

35 mostly female range, so it was a good fit," says Lanzilotta.

"I have been waiting for a new Sophie song. I heard it on 'Dawson's Creek' and remember instantly thinking, 'Wow, this is cool.' It's less poppy, more gravelly, which is a good thing," says John Wilson, PD at top 40 WSTW Wilmington, Del. "Sophie

'200,000 E-mails later, Sony promised to let me have total control'

- SOPHIE B. HAWKINS -

has name recognition, past hits, and puts on a great show. There's more competition in the female singer/songwriter arena now, but it shouldn't be too much of a problem for her."

Retailers seem to have similar faith in Hawkins. "Whaler" peaked at No. 65 and "Tongues & Tails" reached No. 51 on The Billboard 200. Respectively, they have sold 672,000 and 675,000 units, according to SoundScan.

"The record grows on you every time you listen to it, and it is a natural progression from 'Whaler' and 'Tongues & Tails,'" says music buyer

Andy Sibray of the 250-store, Ann Arbor, Mich.-based Borders Books & Music. "Her core audience will buy it right away. The inclusion on the soundtrack will also help sales."

Columbia will also maintain a site on Hawkins (www.sonymusic.com/artists/SophieBHawkins/), which will contain lyrics, photos, a bio, a video about the making of the album, and tour dates. Hawkins, who is currently without a booking agent, will appear at several radio festivals this summer and possibly one-off performances in key markets.

Hawkins is also filming her feature film debut, "Beyond City Limits," with director Gigi Gaston, who is also her co-manager and directed a critically acclaimed documentary about Hawkins called "The Cream Will Rise." VH1 has also selected Hawkins as a topic for an upcoming "Where Are They Now?" episode.

"That's a tad strange because it took me a long time to even admit I had a career. I like my development, although for a time I was worried I had played into the image that I was a dumb blond pop star. I just had to get over that," she says.

Assistance in preparing this story was provided by Olivia Hemarantatorn.

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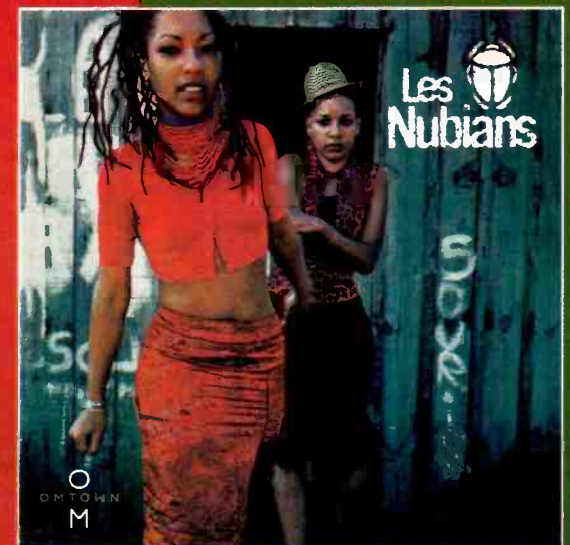
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WRITERS: Raphael Shawan Brown, Robert Ford, Robert L. Huggar, Kay Gee, Darren Lighty, Denzil Miller, James Moore, Lawrence Smith, Kurt Walker
PUBLISHERS: Do What I Gotta Productions, EMI Music Publishing, Naughty Music, Neutral Gray Music, Pure Love Music, Uh-Oh Entertainment Inc., Warner/Chappell Music, Inc., Wut' Shawan-A-Do Music Inc.

TOP RAP SONG

Déjà vu (Uptown Baby)

WRITERS: Walter Becker, Donald Fagen
PUBLISHER: Universal Music Publishing Group

TOP DANCE SONG

Ray of Light

WRITERS: David I. Atkins (PRS), Christine Ann Leach (PRS), Madonna, William Wainwright (PRS)
PUBLISHERS: Almo Music Corp., Purple Music Ltd., Warner/Chappell Music, Inc., Webó Girl Publishing, Inc.

TOP SOUNDTRACK SONG OF THE YEAR

Come With Me (from Godzilla)

WRITERS: John Bonham, Sean "Puffy" Combs, Mark Curry, Jimmy Page, Robert Plant
PUBLISHERS: Dee Mac Music, EMI Music Publishing, Flames of Albion, Justin Combs Publishing

TOP ASCAP REGGAE ARTISTS

Beenie Man
 HepCat
 Bob Marley
 Ziggy Marley
 Shaggy



SONGWRITER OF THE YEAR

Jermaine Dupri



EMI MUSIC PUBLISHING

PUBLISHER OF THE YEAR

EMI Music Publishing

MUSICAL TRIBUTES TO



Edward Kennedy "Duke" Ellington
 100th Anniversary of his Birth



Marvin Gaye
 60th Anniversary of his Birth

R&B

A Rose Is Still A Rose

WRITERS: Brandon Aly, Edie Brickell, John Bush, Lauryn Hill, John Houser, Kenneth Withrow
PUBLISHERS: Edie Brickell Songs, Enlightened Kirty Music, Obverse Creation Music Inc., Sony/ATV Tunes LLC, Strange Mind Productions, Universal Music Publishing Group, Withrow Publishing

All My Life

WRITERS: Rory A. Bennett, Joel "Jojo" Hailey
PUBLISHERS: Cord Kayla Music Publishing, EMI Music Publishing, Hee Bee Dooinit Music, Two Big Productions, Inc.

Anytime

WRITER: Brian McKnight
PUBLISHERS: Cancelled Lunch Music, Let's Have Lunch Music, Universal Music Publishing Group

Are You That Somebody? {From Dr. Doolittle}

WRITERS: Stephen "Static" Garrett, Timbaland
PUBLISHERS: Black Fountain Music, Herbilicious Music, T C F Music Publishing, Inc., Virginia Beach Music, Warner/Chappell Music, Inc.

The Boy Is Mine

WRITERS: LaShawn Daniels, Japhe Tejeda
PUBLISHERS: EMI Music Publishing, Henchi Music

Friend of Mine

WRITERS: Anthony Dent, Stevie J., Jeffrey "J-Dub" Walker
PUBLISHERS: Dub's World Music, For Chase Music Inc., Hitco South, Sony/ATV Tunes LLC, Steven A. Jordan Music, Warner/Chappell Music, Inc., Windswept

I Get Lonely

WRITERS: Jimmy Jam, Terry Lewis
PUBLISHERS: EMI Music Publishing, Flyte Tyme Tunes

Let's Ride

WRITER: Montell Jordan
PUBLISHERS: Famous Music Corp., Hudson-Jordan Music

Luv 2 Luv U

WRITERS: Melvin "Magoo" Barcliff, Stephen "Static" Garrett, Timbaland
PUBLISHERS: Herbilicious Music, Mag-A-Ooh Music, Virginia Beach Music, Warner/Chappell Music, Inc.

Make It Hot

WRITERS: Missy "Misdemeanor" Elliott, Timbaland
PUBLISHERS: Mass Confusion Music, Virginia Beach Music, Warner/Chappell Music, Inc.

Money Ain't A Thang

WRITER: Jermaine Dupri
PUBLISHERS: EMI Music Publishing, So So Def Music

Movin' On

WRITERS: Mark Andrews, Darryl Pearson, Gary Wright
PUBLISHERS: Universal Music Publishing Group, Warner/Chappell Music, Inc.

My Body

WRITERS: Darrell "Delite" Allamy, Lincoln "Link" Browder, Antoinette Roberson
PUBLISHERS: 2000 Watts Music, Toni Robi Songs, Warner/Chappell Music, Inc.

My Little Secret


WRITERS: Jermaine Dupri, La Tocha Scott, Manuel Seal
PUBLISHERS: Air Control Music, Inc., BMG Songs, Inc., EMI Music Publishing, Juicy Tyme, Slack AD Music, So So Def Music

Nice and Slow

WRITERS: Brian D. Casey, Jermaine Dupri, Manuel Seal, Usher
PUBLISHERS: BMG Songs, Inc., EMI Music Publishing, Slack AD Music, So So Def Music, Them Damn Twins, UR-IV

No, No, No

WRITERS: Robert Fusari, Calvin Gaines, Vincent Herbert
PUBLISHERS: Promiscuous Publishing, Warner/Chappell Music, Inc.



Rhythm of Soul.

Rain

WRITER: Brian Alexander Morgan
PUBLISHERS: A Stolen People's Music, Universal Music Publishing Group

Seven Days

WRITER: Malik Pendleton
PUBLISHERS: BMG Songs Inc., Zavy Music

The First Night

WRITERS: Jermaine Dupri, Marilyn McLeod, Tamara Savage, Pamela Sawyer
PUBLISHERS: EMI/Jobete Music Publishing, Marshai Publishing, So So Def Music

The Only One For Me

WRITER: Brian McKnight
PUBLISHERS: Cancelled Lunch Music, Let's Have Lunch Music, Universal Music Publishing Group

Thinkin' Bout It

WRITERS: Darrell "Delite" Allamby, Lincoln "Link" Browder, Antoinette Roberson
PUBLISHERS: 2000 Watts Music, Toni Robi Songs, Warner/Chappell Music, Inc.

Top Of The World

WRITERS: LaShawn Daniels, Mase, Isaac Phillips
PUBLISHERS: EMI Music Publishing, Justin Combs Publishing, Mason Betha Entertainment

Tyrone

WRITERS: Erykah Badu, Norman "Keys" Hurt
PUBLISHERS: BMG Songs, Inc., Divine Pimp Publishing, Key Club Music

What You Want

WRITERS: Sean "Puffy" Combs, Mase, Nasheim Myrick
PUBLISHERS: Justin Combs Publishing, EMI Music Publishing, Mason Betha Entertainment, Nashmack Publishing

You Make Me Wanna

WRITERS: Jermaine Dupri, Manuel Seal, Usher
PUBLISHERS: BMG Songs, Inc., EMI Music Publishing, Slack AD Music, So So Def Music, UR-IV

DANCE

Can't Get High Without You

WRITER: David Lee (PRS)
PUBLISHER: Mega Platinum Publishing

Found A Cure

WRITERS: John Ciafone, Ultra Nate
PUBLISHERS: Commitment Music, Jessica Michael Music Inc., Ultra Blue Music

Frozen

WRITERS: Patrick Leonard, Madonna
PUBLISHERS: No Tomato Music, Warner/Chappell Music, Inc., Webo Girl Publishing Inc.

God Is A DJ

WRITERS: Rollo Armstrong (PRS), Ayalah Bentovim (PRS), James Catto (PRS), Maxwell Fraser (PRS)
PUBLISHERS: BMG Songs, Inc., Warner/Chappell Music, Inc.

It's Over Love

WRITER: Shannon Greene
PUBLISHERS: Ndai Tunes

Let Me Go...Release Me

WRITERS: Dave "Jam" Hall, Jaz Jackson, Felicia Jefferson
PUBLISHERS: Hold Up Music, Jelly's Jams L.L.C., NZEA Music, Stone Jam Publishing, Warner/Chappell Music, Inc.

Until The Day

WRITER: Ralph Falcon
PUBLISHER: Murk Publishing, Inc.

We Have The House Surrounded

WRITERS: Phillip Damien, Cevin Fisher
PUBLISHERS: Dylithium Crystal, Evol Free Music

You Only Have To Say You Love Me

WRITERS: Bob Mitchell (PRS), Phil Radford (PRS)
PUBLISHERS: Peer Music, Prime Direction, Warner/Chappell Music Ltd.(PRS)

RAP

Been Around the World

WRITERS: David Bowie (PRS), Ian Devaney (PRS), Andrew Morris (PRS), Lisa Stansfield (PRS)
PUBLISHERS: BMG Songs, Inc., Jones Music America

Get At Me Dog

WRITERS: Damon "Dame Grease" Blackmon, Earl "DMX" Simmons
PUBLISHERS: Boomer X, Damon Blackmon Publishing, Ruff Ryders Entertainment Inc.

Gone Till November

WRITER: Wyclef Jean
PUBLISHERS: Huss-Zwingli Publishing, Sony/ATV Tunes LLC

It's All About The Benjamins

WRITERS: Sean "Puffy" Combs, Sean "Sheek" Jacobs, Linda Laurie, Jason "Jadakiss" Phillips, David "Styles" Styles, The Notorious B.I.G.
PUBLISHERS: B.I.G. Poppa Music, Jae Wons Publishing, EMI Music Publishing, Justin Combs Publishing, Paniro's Publishing, Sheek Louchion Publishing

Money, Power & Respect

WRITERS: Sean "Sheek" Jacobs, Jason "Jadakiss" Phillips, James Smith, David "Styles" Styles

PUBLISHERS: EMI Music Publishing, Jae Wons Publishing, Justin Combs Publishing, Paniro's Publishing, Sheek Louchion Publishing, Warner/Chappell Music, Inc.

Romeo and Juliet

WRITERS: Lamar "Sylk-E. Fyne" Johnson, Rene Moore, William "Chill" Warner, Angela Winbush
PUBLISHERS: Angel Notes Music, EMI Music Publishing, Micon Music, Rene Moore Music

Second Round K.O.

WRITERS: Wyclef Jean, Germaine "Canibus" Williams
PUBLISHERS: EMI Music Publishing, Huss-Zwingli Publishing, Niggaz Is Frowzy, Sony/ATV Tunes LLC

Swing My Way

WRITERS: Javalyn Hall, Michael Johnson
PUBLISHERS: EMI Music Publishing, Horrible! Songs

The Party Continues (Video Version)

WRITERS: Larry Blackmon, Da Brat, Eumir Deodato, Jermaine Dupri, Charlie Singleton
PUBLISHERS: Air Control Music, Inc., EMI Music Publishing, So So Def Music, Thowin' Tantrum Music, Universal Music Publishing Group

Victory

WRITERS: Sean "Puffy" Combs, Bill Conti, Jason "Jadakiss" Phillips, Stevie J., The Notorious B.I.G.
PUBLISHERS: B.I.G. Poppa Music, EMI Music Publishing, Jae Wons Publishing, Justin Combs Publishing, Steven A. Jordan Music, Warner/Chappell Music, Inc.

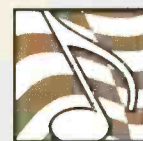
What You Want

WRITERS: Sean "Puffy" Combs, Mase, Nasheim Myrick
PUBLISHERS: Justin Combs Publishing, EMI Music Publishing, Mason Betha Entertainment, Nashmack Publishing

ASCAP Congratulates Our 1999 Rhythm & Soul Award Winners.

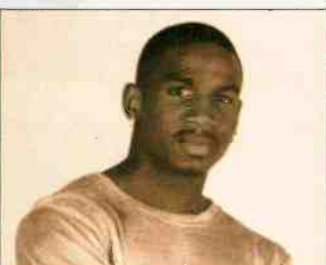
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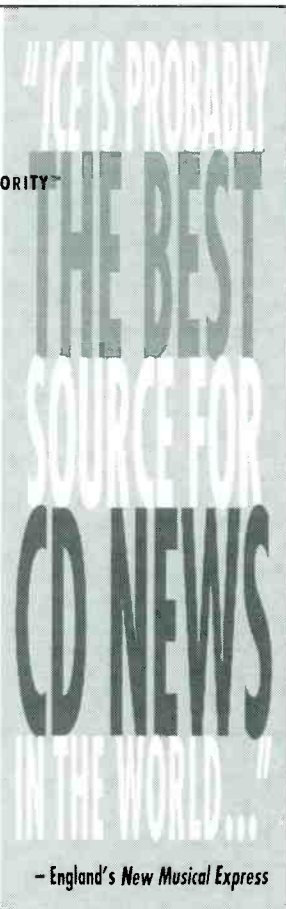
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25 TA LIFE

(Continued from page 14)

more thing to entice buyers into record stores—plenty of guest artists. Among those helping out with the vocals are Jimmy “G” Drescher from Murphy’s Law, Paul Bearer from Sheer Terror, Vinny Stigma and Roger Miret from Agnostic Front, and Jamey Jasta from Hatebreed.

“We were kids listening to their bands, and now they are singing on our records,” says Fred. “If it wasn’t for these people, we wouldn’t have a band.”

Not that Rick Ta Life needs any help with the vocals. He gasps, grunts, growls, groans, and howls his way through each song, making the most of his 3½-note range. Rick Ta Life writes the lyrics, and Fred mainly writes the music, with help from the rest on band. The songs are published by the band.

Moreover, the album includes some songs that the fans are familiar with through the live shows but are hard to own, since they first appeared on either the demo tape or the “Keepin’ It Real” EP.

The latter is hard to find, says Fred, who has seen it selling for up to \$35 in independent record stores. Since the fans know the songs, he figures this album will be their first chance to own them.

SOUNDTRACKS AND FILM SCORE NEWS

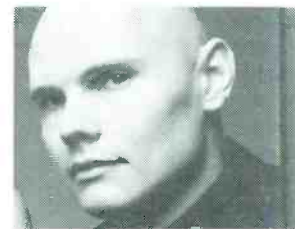
BY CATHERINE APPLEFELD OLSON

CORGAN MAKES HIS MARK: Lots of recording artists these days talk about wanting to score a film. For **Billy Corgan**, the right opportunity presented itself in “Stigmata,” MGM’s modern-day “Exorcist” about an atheist woman who suddenly finds herself in the center of a major upheaval at the Vatican. Virgin Records is slated to release the soundtrack Aug. 10.

Not surprisingly, the **Smashing Pumpkins** front man had a hand in weaving the film’s entire musical fabric. He helped select new material from **David Bowie** and the **Afro Celt Sound System Featuring Sinéad O’Connor**, as well as previously released tracks from **Remy Zero** and **Massive Attack**. “Stigmata” also contains a remix of **Björk’s** “All Is Full Of Love.”

More than any other cut on the album, “Identify,” the opening single, bears Corgan’s personal stamp. He wrote the song from the perspective of the female protagonist and with a female artist in mind. **Natalie Imbruglia** brings his vision to bear.

“The idea of writing a title song came from trying to do something a little different,” Corgan says. “Back in the day, people used to write songs that were directly connected to a movie’s score... so the music for ‘Identify’ came from one of the love scenes in the movie.”



CORGAN

“Billy was involved with the score, so naturally [we were] very interested to be involved in the project,” says **Cynthia Sexton**, Virgin senior VP of visual marketing and licensing. “One thing we wanted to make sure as we built the rest of the songs on the album is that we talked to Billy. We wanted to get a sense of what he would want to see on the soundtrack and built it as a collaboration with him, running artists’ names past him to make sure we were all on the same page.”

In an unusual design move, “Stigmata” is a true score/compilation hybrid. It contains 37 continuous minutes of Corgan’s score, which the artist designated.

“This is his first time scoring, and we loved the score and wanted to make sure people get to hear it,” Sexton says. “Billy was very clear he wanted most of the score to appear on the album and spent time editing it down so it would.”

JUNGLE MUSIC: They say it takes two to tango, and from the sound of Disney’s latest animated offering, “Tarzan,” it takes two to create great “jungle music,” too. Composer **Mark Mancina** and recording artist **Phil Collins** got into each other’s groove, so to speak, early on and continued their collaboration throughout the writing and recording process.

The result is Collins’ current single, “You’ll Be In My Heart,” and a unified album of songs and score that Walt Disney Records will release June 8.

Mancina and Collins began by collaborating on the rhythmic lullaby-like “Two Worlds,” which opens the film. “It was really important for Phil and me to have a cohesiveness to the score, so the songs didn’t sound like they were recorded two years before and just dropped in,” Mancina says.

That meant Mancina arranged and played on portions of Collins’ songs, and Collins played the drums for several action cues in the score.

“It gave the music continuity,” Mancina says. Threads of musical intermingling are evident all over the soundtrack. “Two Worlds,” for example, is woven through the score.

Having recently wrapped the Broadway adaptation of “The Lion King,” Mancina says he was right at home working in tandem with another creative voice. “I had just come off working with live musicians, in an atmosphere of sitting in a room and working things out,” he says. “I became a player, a musician, on this score more than on any project before. It was kind of like being in a band with Phil for the film.”

Mancina says the creative direction of “Tarzan” opened a world of new instruments he otherwise might never have played, including the Australian bullroar, which became the musical representation of the evil leopard Sabor. “On ‘The Lion King,’ we tried to keep everything extremely organic and African,” he says. “This time we were not trying to make it African but rather unique to itself.”

Mancina commissioned a friend to fashion all sorts of odd-shaped guitars and then headed up to the Bay Area to scour shops for unusual instruments. “I picked up instruments I thought seemed interesting and at the end had this big pile of things I took home with me,” he says.

Yellow is a color, for all its dramatic unalterability, with a thousand meanings. Easter is yellow. So is spring, and much of the beauty of autumn. It is redolent of southernwood and the generous sun. It is the color of butter, arsenic, sponges, candlelight, starving lawns, translucent amber and cathode transmission-emitters in electrical chassis wiring. In Egypt, it is the color of happiness and prosperity. Yellow is the essence of the scent in room 608.

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Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

► TEXAS

The Hush

PRODUCER: Johnny Mac

Universal 53261

Scottish hitmakers switch to a new label with an assertive album that showcases the sensuous vocals of front woman Sharleen Spiteri and the band's ability to craft soulful, melodic, and timeless pop songs steeped in R&B influences. Leading with the catchy single "In Our Lifetime," "The Hush" also features "Tell Me The Answer" and "Girl," both inspired by the Artist Formerly Known As Prince; "Sommer Son," which has all the drama of a Garbage or Madonna hit; and the Diana Ross-reminiscent "When We Are Together" and "Day After Day." Ripe for pop, AC, and modern rock airplay, "The Hush" is an album that brims with potential to give this hit act its long-deserved U.S. breakthrough.

COUNTRY

LONESTAR

Lonely Grille

PRODUCER: Dann Huff

BNA 07863 67762

On this album's opening cut, "Saturday Night," Lonestar toys with country hip-hop. Apart from that experiment, "Lonely Grille" finds the group leading with its strengths: straight-ahead, uptempo cuts and ballads with lead singer Richie McDonald's strong vocals backed by smooth harmonies. There's a strong driving song in "What About Now," in the grand tradition of Jo Dee Messina's "Heads Carolina, Tails California." The title cut, by Bob DiPiero and Tony Mullins, is an infectious modern update on the timeless country tale of lonely heartache in a barroom. A bonus cut is an acoustic version of "Everything's Changed" by McDonald, Paul Nelson, and Larry Boone, which was a No. 2 single for the group in 1998.

JAZZ

★ MYRA MELFORD

Above Blue

PRODUCERS: Myra Melford, Dave Douglas

Arabesque Jazz 0142

The follow-up to pianist/composer Myra Melford's darkly beautiful '96 set "Same River, Twice" (Gramavision), "Above Blue" features the same incredible band: trumpeter Dave Douglas, reed man Chris Speed, cellist Erik Friedlander, and drummer Michael Sarin. And the group plies the same bracing brand of neo-harmolodic improv as on the previous disc but with a slightly more outgoing tack. "Above Blue" bursts with invention and a joy in music-making that's palpable—just audition "Two But Live" and "Yet Can Spring." Even the trio of slow numbers radiate an effulgent beauty of tone and texture that is rare and treasurable.

RAP

SLICK RICK

The Art Of Storytelling

PRODUCERS: Various

Def Soul/Def Jam 314 558 939

Veteran Slick Rick's fourth set—his first in three years—gives him every right to boast of superior storytelling and rhythm-riding skills, and a host of hip-hop's contemporary chart dominators climb aboard to ride alongside and pay tribute to their idol. "Art" finds Rick in a

SPOTLIGHT



GORDON

PRODUCER: Brendan O'Brien

Fifty Seven/550 Music 69118

Few albums have the ability to enrapture from beginning to end, but this stunning debut from the rock band Gordon does that and more. From the bouncy, psychedelic-laced opening track, "Fortified Grapes," to the melodic wistfulness of "Long Island," this entire collection transcends the sea of mediocre recordings flooding the marketplace. Noted producer Brendan O'Brien (Pearl Jam, Stone Temple Pilots, Rage Against The Machine) proves once again that he has the Midas touch when it comes to working with artists whose music packs a wallop. (Gordon, the first act to be featured on the cover of Billboard sister publication Weather Bureau, is signed to O'Brien's Fifty Seven record label.) Gordon is based in Los Angeles, but the band's pop/rock harmonies have a British feel, as evidenced by the Beatles-influenced "Mr. Cornucopia." The powerful "Better Daze," with its rousing chorus, overflows with triumphant optimism over tragic loss. Lead singer/guitarist Chris Dye has the kind of star-making vocals that can go from carefree playfulness ("Could Be Worse") to bitter-sweet world-weariness ("Left Alone") to a commanding resonance ("Feed"). With guitarist Jeff Phillips (who co-wrote all of the songs), keyboardist Dave Sobel, and bass player Greg Evanski on board, Gordon leads with an undeniable classic.

buoyant mood and a mature frame of mind, dropping reality science along with classic battle rhymes and party jams. One highlight has to be the self-explanatory "Me & Nas Bring It To You Hardest," featuring Rick flinging his unique style with one of his finest lyrical scions. Another is "Who Rotten 'Em," a fully detailed fantasy set in Egypt of the pharaohs (with a touch of Rome), in

SPOTLIGHT



VARIOUS ARTISTS

Streams

PRODUCERS: Brent Bourgeois, Loren Balman

Word 080688600228

This powerful album is one of the most important releases from the Christian record industry this year. Although it comes from Word Records, the project is too expansive to be considered a contemporary Christian release. It's an album for anyone who is hurting and in need of a musical cure. Poignant and uplifting without being preachy, "Streams" opens with "Job," a powerful ballad by singer/songwriter Cindy Morgan, an expressive vocalist and a songwriter of tremendous depth. Morgan's piece sets the stage for the exceptional songs that follow. Clan-nad's Maire Brennan joins Michael McDonald on the Celtic-influenced "Don't Give Up." Sixpence None The Richer's Leigh Nash turns in a lovely, ethereal performance on "Breathe." Amy Grant and British pop band Delirious? team up for the achingly effective ballad "Find Me In The River." Chris Rodriguez, Michelle Tumes, Burlap To Cashmere, Point Of Grace, and Jaci Velasquez each turn in evocative performances, but "The Only Thing I Need" should go down in history as one of the most gorgeous pop songs ever recorded. On it, Christian pop group 4HIM joins Jon Anderson from Yes on lead vocals, and the interplay of the voices is spectacular: The project finishes with a beautiful orchestral suite by the Irish Film Orchestra. Passionate, eloquent, and hopeful, this is music that has the power to rejuvenate.

which Rick's wit earns him the role of court jester—but the ousted jester gets fed to the lions. A parable of record-business runnings? Maybe. The Ruler has pulled off the impossible here: engineered a sure-shot comeback that's as fresh as his 1984 breakout hit, "La Di Da Di."

SPOTLIGHT



JACK LOGAN

Buzz Me In

PRODUCER: Kosmo Vinyl

Capricorn 314 538 925

Logan continues to fulfill the astounding promise of his universally acclaimed 42-track "Bulk" debut (Music To My Ears, May 28, 1994, Billboard), and "Buzz Me In" takes his home-handyman mode of music making to a new power-tool plateau. Arguably the finest short-story stylist indie rock has ever yielded, Logan take his place beside his excellent, unassuming accompanists as they instinctively fill in more background and foreground in his wonderfully observed tales of life's stark messiness. As a lyricist/vocalist, Logan himself hits every bent nail squarely on the road-textured "I Brake For God," the rollicking "All Grown Up," and the saloon succor of "Melancholy Girl" and "Anytime." This superb album is a developmental night drive of the spirit, from its bleary opening track through the wide-eyed "Metropolis" and post-adolescent "Glorious World" to the eerie "Diving Deeper" and the fatigued chorus ("I see the weakness in your knees/I see the possibilities" of the anti-ballad "The Possibilities." Until the dour "Gimme A Room" gives way to a wiser "Ordinary Person" and his deep, dreamless sleep.

DANCE

★ M PEOPLE

Testify

PRODUCER: M People

Epic 69887

It's been four years since dance/pop act M People released its last U.S. album, "Bizarré Fruit." In that period, the British foursome—singer Heather Small, keyboardist Mike Piker, bassist Paul Heard, and percussionist Shovell—released two albums ("Fresco" and "The Best Of M People") in the U.K. For those

who missed these imports, Epic has created "Testify." While the 13-song collection is primarily a compendium of both British releases, it does offer something extra in the form of previously unavailable remixes of four classic M People recordings: "Sight For Sore Eyes," "Colour My Life," "How Can I Love You More," and "Moving On Up," which peaked at No. 34 on The Billboard Hot 100 in 1994. The album's title track, also its first single, is a lovely downtempo jam that is steeped in soulful rhythms and vocals—just perfect for warm summer nights.

LATIN

★ FRUKO Y SUS TESOS

¡Esta Sí Es Salsa De Verdad!

PRODUCER: Mario Rincón

Fuentes/Miami Records 11001

Twenty-nine years after being founded by label executive José María Fuentes and Mario Rincón, this standout ensemble from Colombia still can crank out effervescent salsa sounds powered by muscular, innovative arrangements that combine an Afro-Colombian vibe with brassy salsa popular in the 1970s in New York, where the group's musical director, Julio Ernesto "Fruko" Estrada, spent time in 1968. The expressive voices of Wilson Manyoma and Delfo Ballestas and the ear-catching improvisational work of the band's battery of talented musicians, including pianist Alvaro Cabarcas, season an already spicy musical stew containing a multitude of catchy paens ranging from male-female relationships ("Cuida Tu Mujer," "Igualita Que Tú [Mujer Ingrata!]" to African pride ("El Negro Lucumí") to getting out of jail ("Mi Libertad"). Contact: 305-269-9323.

CLASSICAL

► CATHERINE MANOUKIAN: CHOPIN ON VIOLIN

PRODUCER: Keith Horner

Marquis Classics 7471 81235

Violin transcriptions of Chopin, that most pianistic of composers? It may sound like a desperate bid for attention in a crowded anniversary year—this October marks 150 years since Chopin's death—but Catherine Manoukian persuades the open-minded listener that it was all (or at least mostly) meant to be. Armed with new and golden-age arrangements, the 17-year-old Canadian violinist exhibits a romantic tone and confident touch, reveling in the legato richness of the various nocturnes, mazurkas, and waltzes. The disc's centerpiece, though, is the passionate Cello Sonata, newly transcribed by composer Behzad Ranjbaran. With pianist Akira Eguchi in tow, Manoukian has at the very least given us something that many more seasoned performers have not in their tributes—a fresh way to hear Chopin. Distributed by EMI in Canada and Allegro in the U.S.

VITAL REISSUES®

DIANA ROSS

The Boss

PRODUCERS: Nickolas Ashford, Valerie Simpson

Motown 314549524

DIANA ROSS

Diana

PRODUCERS: Bernard Edwards, Nile Rodgers

Motown 314530927

With Diana Ross currently promoting a new album, "Every Day Is A New Day," Motown is finally rereleasing two pivotal albums from the singer's disco days. Now, while many dance-infused albums from disco's heyday are barely able to stand 20 years on, both 1979's "The Boss" and 1980's "Diana" not only stand tall and proud but actually sound better than many records released this year. Even their flaws—like "Give Up"

from "Diana"—sound completely flawless. Credit this to the deft musicianship of Ashford and Simpson and Edwards and Rodgers, the production teams responsible for "The Boss" and "Diana," respectively. The gold-certified "The Boss" includes such dance classics as "No One Gets The Prize," "I Ain't Been Licked," the title track, and "It's My House." The latter two appear in their original versions, as well as their extended disco remixes. The only thing missing is the hard-to-find, promo-only remix of "No One Gets The Prize." That said, absolutely nothing is missing from the Chic-inspired and platinum-certified "Diana," which features gems like "Friend To Friend," "I'm Coming Out," and "Upside Down,"

which hit No. 1 on the Hot 100. Essential.

GARY BURTON

A Genuine Tong Funeral

ORIGINAL PRODUCERS: Brad McCuen, Darol Rice

REISSUE PRODUCER: Orrin Keepnews

RCA Victor 66748

Born in the same heady, late-'60s atmosphere that produced experimental classics by the likes of the Beatles, Jimi Hendrix, and Jefferson Airplane, Gary Burton's "A Genuine Tong Funeral" is a jazz concept album—"a dark opera without words," per its composer, Carla Bley. The tale follows the birth, death, and rebirth of jazz, although you don't need to recognize the program to enjoy the infectious music, which mates early New Orleans jazz and Duke Ellington with

Erik Satie and Kurt Weill. Vibe virtuoso Burton is joined by a mid-sized band of soon-to-be-major names, including keyboardist Bley, guitarist Larry Coryell, saxists Steve Lacy and Gato Barbieri, bassist Steve Swallow, and drummer Bob Moses. Kudos to RCA for reissuing this unique album with greatly refurbished sonics, as well as bonus tracks from Burton's 1967 LP "Lofty Fake Anagram." This set is joined in the label's long overdue "Classic Edition" series by key titles from Paul Desmond and the great Sonny Rollins. The only caveat: The original album artwork, often inspired, should have been reproduced closer to full CD size—instead of limited to a postage stamp surrounded by a generic-looking border.

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 which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES

EDITED BY CHUCK TAYLOR

POP

► 112 Your Letter (4:19)

PRODUCER: Khris Kellow

WRITER: Diane Warren

PUBLISHER: Realsongs, ASCAP

Bad Boy Records (CD promo)

Songwriter Diane Warren could be compared with the Backstreet Boys in terms of sheer hit potential, and on this silky ballad, she adds "executive producer" to her credits. Following 112's monster smash "Anywhere," this ballad keeps things low-key and melodic for the most part. It's nice, it's sweet, and it effectively showcases the members of the group as a truly gifted quartet of singers. The only problem here is that "Your Letter" sounds an awful lot like any 'N Sync or 98" ballad (though Warren has not written for those groups), and it lacks that signature bridge that has brought the gifted songwriter such great acclaim. While this song is a near-guarantee to score big at both R&B and top 40, thanks to the act's current hot streak, it's going to take a strongly imaged video to make sure audiences know just whom they're hearing.

★ DONNA SUMMER I Will Go With You (Con Te Partiro) (3:58)

PRODUCER: Hex Hector

WRITERS: F. Sartori, L. Quarantotto, D. Summer

PUBLISHER: not listed

Epic 42153 (CD promo)

Summer gets a much-deserved and needed respite from belting the well-worn, '70s-era material that's made her the undisputed queen of disco. Lifted from "VH1 Presents Donna Summer: Live & More—Encore!," the soundtrack to her forthcoming VH1 special, "I Will Go With You" is a deliciously grand interpretation of the smash Andrea Bocelli/Sarah Brightman ballad "Time To Say Goodbye"—replete with romantic new lyrics. Summer is in peak vocal form, alternating between technically sharp note-scaling and warmly soulful vamping. She's complemented by clubland hero Hex Hector's well-measured production, which couples melodramatic faux-classical string flourishes with time-sensitive dance beats. Needless to say, Summer's countless disciples are already tripping over themselves to herald this gem. Factor in the imminent ardor of top 40 and crossover radio programmers—who will find this a perfect uptempo playlist replacement for Cher's fading "Believe"—and you have the makings of a massive hit.

★ TIM MCGRAW Please Remember Me (Pop Radio Remix) (4:29)

PRODUCERS: Byron Gallimore, James Stroud, Tim McGraw

WRITERS: R. Crowell, W. Jennings

PUBLISHERS: Sony/ATV Tunes, ASCAP, Blue Rider, BMI

Curb 8897 (CD promo)

Superstar country crooner Tim McGraw joins wife Faith Hill in the bid for top 40 acceptance with this intensely forceful ballad, written by the authoritative team of Rodney Crowell and Will Jennings (the latter of whom co-wrote Celine Dion's "My Heart Will Go On"). The melody here is absolutely entrancing, memorable with a first listen, with words that will bring tears to the eyes of any woman who's had to leave an unhealthy relationship and to those men who know she'll be better off on her own. Production is lush and melodramatic, replete with a swarm of strings, dramatic percussion, and all the right touches to match McGraw's heartfelt vocal as he says "so long." This track has universal appeal, and it's been given a savvy treatment to conjure top 40 interest. Its only obstacle is that, try as he might, McGraw still has a touch of that signature country sound in his voice, which may give pause to unimaginative programmers. But

what an inane reason to reject a song in these crossover times, especially given the intensity with which listeners will use this super-classy track to salve their romantic wounds. "Please Remember Me" has already topped Hot Country Singles & Tracks, while the album "A Place In The Sun" debuted at No. 1 on The Billboard 200 last issue.

R & B

► CASE Happily Ever After (3:30)

PRODUCER: Chris Henderson

WRITERS: C. Woodward, C. Henderson

PUBLISHER: not listed

Def Jam 9544 (CD promo)

Case strikes gold—and perhaps platinum—once again with this stellar second single from his underrated sophomore album. This time, Case uses his Al Greenesque voice to tantalize with syrupy-sweet, cavity-inducing lyrics like "Will you please do me the honor of being my wife?" It sounds corny, but don't give it a second thought; it works. Case's vocals are gruff enough to handle a line like "I will be your man, your protector, your best friend/Till my humble life is ending and time begins again." We don't know if she comes running into his open arms in the end, but your listeners will be sprinting to the phone to request this gem.

DESTINY'S CHILD Bills, Bills, Bills (3:59)

PRODUCER: Kevin "She'kspere" Briggs

WRITERS: K. Briggs, K. Burres, B. Knowles, L. Luckett, K. Rowland

PUBLISHERS: Shek'em Down Music/EMI April/Beyonce Music/LeToya Music/Kelendria Music, ASCAP

Columbia 40443 (CD promo)

Things started out so nicely. He took her to dinner and bought nice things for her. But now, he's borrowing the car and maxing out her credit card, and it's not looking good. "Bills, Bills, Bills" is one of those tracks that will draw immediate attention on the radio, simply because the lyric stands out so instantly, telling the story of a man who's obviously heading out the door. Melodically, the track is quirky, with mini-breakdowns at the chorus that take some getting used to before they can be fully appreciated. Destiny's Child certainly had a good run with its debut, "No, No, No," last year, and while its sound isn't remarkably different from the scores of other R&B female acts, the song will catch your ear the first time you hear it.

INOJ Ring My Bell (3:50)

PRODUCER: Jonathan Lil' Jon Smith

WRITER: F. Knight

PUBLISHER: Two Knight Publishing, BMI

So So Def 41853 (CD promo)

As with her previous hits "Time After Time" and "Love You Down," Inoj again tries her hand at reworking a classic track with a contemporary, albeit low-key, R&B arrangement. For a new generation, this could bring the famed disco classic back to ring the top 10 bell again, though for anyone who remembers the effervescent energy and ecstatic verve of the original, this will seem like quite an odd choice to cool down for Inoj's delicate vocals and unobtrusive production style. It also brings up the question of how credible a career she can develop with nothing but covers (then again, the practice certainly hasn't hurt Puff Daddy). Still, there's a compelling edge to this radio-ready track, which young-leaning top 40s might find suitable for segments of their audience.

COUNTRY

► LEE ANN WOMACK (Now You See Me) Now You Don't (2:37)

PRODUCER: Mark Wright

WRITERS: T. Lane, D. Lee, J. Brown

PUBLISHERS: Famous Music Corp./Almo Music/Twin Creeks Music/Jess Brown/Ken-Ten, ASCAP

MCA 72098 (CD promo)

Womack's last four singles—"I'll Think Of A Reason Later," "A Little Past Little Rock," "You've Got To Talk To Me," and "The Fool"—have all peaked at No. 2 on Hot Country Singles & Tracks. Needless to say, that's an impressive, but perhaps

frustrating, feat. Here's hoping Womack sees the summit with this vibrant uptempo tune. (Clocking in under three minutes, it's a short, saucy little number with a lively melody, excellent guitar work, and a clever lyric about a woman on her way out of a sour relationship. Womack's voice is a combination of childlike vulnerability and spurned-woman desperation as she perfectly conveys the emotion in the lyric. This has all the elements necessary to become a summertime hit—and possibly Womack's long-awaited chart-topper.

★ MONTE WARDEN It's Only Love (4:02)

PRODUCER: Joe Thomas

WRITERS: M. Warden, C. Boyd

PUBLISHERS: Warner-Tamerlane/Whited Headed Fly, BMI

Asylum 1173 (CD promo)

The latest single from Warden's wonderful Asylum debut, "A Stranger To Me Now," is an absolute sonic delight. A retro rockabilly romp that echoes the best of Buddy Holly, this is an infectious record that percolates with energy. Warden turns in a performance that so oozes with personality, the listener can almost feel the sweat dripping from his Rickenbacker guitar as he sizzles on the chorus. Produced by Joe Thomas, who also contributes B-3 organ, the track is a smorgasbord of tasty musical touches, from Sonny Garrish's dobro to Eddie Bayer's hypnotic drums. It's fresh, fun, and different. If country radio joins the party, Warden could find himself with a well-deserved hit on his hands.

DERYL DODD John Roland Wood (2:39)

PRODUCERS: Blake Chancey, Chip Young

WRITER: T. Jones

PUBLISHERS: Songs of PolyGram International/Cold Beer Music, BMI

Columbia 41906 (CD promo)

This is one of the best cuts on Dodd's excellent self-titled sophomore album. Written by Troy Jones, it's a lively look at the change in lifestyle after the local hell-raiser finds "Jesus at a tent revival right outside of town." The lyric chronicles the antics of the "meanest sinner to ever live and breathe," from the blue lights chasing him down to the street signs full of bullet holes. After his conversion, the whole town can once again feel free to turn its "women and children back outside." Programmers shouldn't shy away from the religious element. This is a thoroughly *country* cut.

NEW & NOTEWORTHY

VERTICAL HORIZON We Are (4:00)

PRODUCERS: Mark Endert, Ben Grosse

WRITER: M. Scannell

PUBLISHER: Mascara/Maverick Music/WB Corp./ASCAP

RDJ 65758 (CD promo)

The four guys that make up Vertical Horizon met at Georgetown University and now put their first widely released track "We Are" to the test. Looks like the professors can brag about the four as former students after all. This casually paced track has all the makings of a major modern rock/pop hit, hitting harder than matchbox 20's music but maintaining an accessibility that could open doors to a more mainstream crowd. You can tell from the raw energy of this track—its cocky guitars, organic percussion, and standout vocals—that these guys can probably tear it up in a live setting. The hook here is a one-listen deal, with the title chanted in a way that drills it into your noggin for a good long while. The group worked on its upcoming album, "Everything You Want," with producers Mark Endert (Fiona Apple, Madonna, Shawn Colvin) and Ben Grosse (Filter, Barenaked Ladies, Republica), so it's obvious that this isn't just fun and games. Vertical Horizon has already released three independent CDs that have sold upward of 70,000, so there's already a buzz out there. Let's take it nationwide. For information, visit www.verticalhorizon.com.

marked by an absolutely infectious melody and incredible guitar work that make the listener feel like he or she is hearing a town eric galloping through the streets on horseback, spreading the happy news. It's a good song made great by Dodd's spirited performance. He delivers the tune with an almost tent-revival fervor in his vocals that will draw listeners in and have them singing along. For those who remember Grand Ole Opry star Johnny Russell's 1973 hit "The Baptism Of Jesse Taylor," this song revisits the theme of town bad guy turned saint, but with a more fiery sense of fun and celebration. It's some of Dodd's best work, and one can only hope it will be the hit he so deserves.

DANCE

MISS LANE I Can Make You Bounce (Just Bounce!!!) (4:11)

PRODUCER: EZ Rock

WRITERS: J. Johnson, L. Lane

PUBLISHER: not listed

REMIXER: The Headspinnaz

550 Music 40555 (CD promo)

This pop funkfest works itself into a frenzy, just waiting to juice up the dancefloor crowd—which it will with instant ease. "I Can Make You Bounce" heavily utilizes the groove of Rick James' "You And I," accompanied by Miss Lane's faux-nasty rap, which is plump with attitude and phat with rhymes. There's "1-2-3-4" counting, a flanged dude talking it up at the midsection, and a full-on fixation on just having a good time. Programmers may want to start this out in the mix-show slot, but it really does hold the potential to make it into other party-time blocks. If Miss Lane's upcoming album "MissAdventures" is this much fun, we can't wait.

AC

EDDIE MONEY Don't Say No Tonight (4:59)

PRODUCERS: Curt Cuomo, Frankie Sullivan, Eddie Money

WRITERS: C. Cuomo, F. Sullivan, E. Money

PUBLISHER: not listed

CMC International 87299 (c/o BMG) (cassette single)

You've got to love Money for aggressively fighting to stay in the game. The great thing is that you should never count him out either. He's often pulled out an unexpected hit when no one's looking. That could be the case with this first slice of his forthcoming disc, "Ready Eddie." There are no surprises here. Money's distinctive rasp is in excellent form, and he flexes it to the max over the kind of crisp, guitar-heavy pop/rock instrumentation that made "Take Me Home Tonight" and "Two Tickets To Paradise" classics. Even the most precious "hipster" will have to own up to the fact that the hook here is killer—and ripe for AC picking.

ROCK TRACKS

► MARY LEE'S CORVETTE Need For Religion (3:04)

PRODUCER: Eric "Roscoe" Ambel

WRITER: Mary Lee Kortles

PUBLISHER: Magda Lane Music, ASCAP

Wild Pitch 99001 (CD promo)

Misplaced faith is one of the maladies of the end of the millennium, and this cleverly written indie rocker from the acclaimed "True Lovers Of Adventure" album says it all in its truly inspired chorus: "Maybe it's just my need for religion/That made me believe in you." Lead singer Mary Lee Kortles will make disciples out of listeners as she wears her wounded heart on her alluring sleeve. And a great guitar hook underlaid with accordion figures and electric sitar riffing helps pound home this wonderfully fresh track, which triple-A should adore. Indeed, it's one of the finds of the summer.

► THE CHEMICAL BROTHERS Let It Forever Be (3:39)

PRODUCERS: The Chemical Brothers

WRITER: not listed

PUBLISHER: not listed

Astralwerks 69902 (CD promo)

Could this actually be the same act that once ruled the club roost? After flirting

with mega-mainstream stardom for several years, the U.K. duo of Tom Rowlands and Ed Simons have cooked up the jam that will finally push them over the top. "Let It Forever Be"—which features tasteful, appropriately Beatles-esque guest vocals by Oasis' Noel Gallagher—crackles with jittery, '60s-flavored guitars and a chorus that's downright unshakable. Ever mindful of their core audience, Rowlands and Simons frame the track with strobing electronic keyboards and skittling, quasi-funk beats. In short, this is the kind of jam that both modern rock programmers and turntable artists can embrace. Here's the real question at hand: Are top 40 programmers adventurous enough to widen their narrow playlists to include this oh-so-vibrant bit of pop bliss?

► ORGY Stitches (3:21)

PRODUCERS: Josh Abraham, Orgy

WRITERS: J. Gordon, A. Derakh, R. Hewitt, R. Shuck

PUBLISHERS: WB Music/Vision X Music/Amrincol Music/

New Static Music/Exer Sapien Music, ASCAP

Elementree/Reprise 9675 (CD promo)

No, it's not a New Order cover this time, but Orgy is still riding the new wave in this follow-up to "Blue Monday." The act's slick, decidedly '90s veneer keeps the track from coming off as a purely retro project, but the vocal stylings are unapologetically '80s and refreshingly serious about it. The hard, industrial-inspired bassline and choppy percussion bridges recall Nine Inch Nails' first album, "Pretty Hate Machine," as does the refrain's vaguely naughty "tying yourself to me/stitch up my empty hands" theme. Orgy must have known that new wave and early Nine Inch Nails were due for a revival, because the combination is ear candy for the 18-24 demo, which sucked to the former and sulked through puberty to the latter. In the wake of Orgy's current hit, radio is sure to jump on this.

RED HOT CHILI PEPPERS Scar Tissue (3:38)

PRODUCER: Rick Rubin

WRITERS: A. Kiedis, Flea, J. Frusciante, C. Smith

PUBLISHER: Mosbetoblame Music, BMI

Warner Bros. 9776 (CD promo)

The Chili Peppers haven't changed too drastically since they hung socks on their extremities and graced the stage at the second Lollapalooza. But if this single is any indication, they've grown into a healthy, funky melodicism that borrows as much from Tom Petty and Lou Reed as from the Stooges and Pigface. Aside from the gratuitous guitar solo that concludes it, this is a charmingly languid number. A velvety-voiced Anthony Kiedis sings endearing lyrics to his love interest over muted bass and plucky guitar, and uncharacteristically harmonic backup vocals complete the picture. "Scar Tissue" is not so different from the gravelly drug-ditties of yore that anyone will think the guys have gone soft, but it's jazzy enough that they won't be accused of stagnancy either.

RAP

★ HIGH & MIGHTY B-Boy Document 1999 (4:30)

PRODUCER: Mignity Mi

WRITERS: E. Metzler, M. Berger, D. Smith, D. Lewis

PUBLISHERS: Forever People/Eonic Verbal/197tunes, BMI; Medina Sound Music, ASCAP

Rawkus 53498 (CD promo)

Rawkus Entertainment is widely and rightly considered the epicenter for pure, unadulterated hip-hop. Its latest offering, High & Mighty (Mr. Eon and DJ Mighty Mi), continues in the tradition of Rawkus groups like Black Star and Common. The beat is jumpier than a stuttering 2-year-old, and the smoothed-out chorus is just as lively. Renewing the true sense of the term "old school," High & Mighty trade lyrically complex verses with the highly animated Mos Def and newcomer Mad Skillz. The witty bars are reminiscent of heated freestyle sessions on playgrounds in the early '80s, with one kid doing the human beatbox while three others take turns freestyling, occasionally eliciting "oohhs" from their peers. This should-be hit is destined to get some "oohhs" of its own.

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.), Aliya King (N.Y.), Michael Paoletta (N.Y.)



HOME VIDEO
BY CATHERINE APPLEFELD OLSON

DEGRASSI JUNIOR HIGH: KISS ME, STEPH

WGBH Home Video
50 minutes each, \$19.95 each, \$39.95 for boxed set
Long before there was "Beverly Hills, 90210," "My So-Called Life," or "Dawson's Creek," there was a TV series in the '70s about life in junior high and high school. Due to the popularity of teen shows today, WGBH is bringing back "DeGrassi" in three tapes. And viewers may just discover that the show was as good, if not better, than some of its modern contenders. The tough teen issues of self-discovery, popularity, rivalry, and raging hormones remain the same. In "Kiss Me, Steph," eighth-grader Stephanie embraces her budding womanhood by trading kisses for votes during the election for class president. She wins, but she loses her best friend along the way.

THE STORY OF GOSPEL

BBC Video/20th Century Fox Home Entertainment
88 minutes, \$19.98
The story of the birth of gospel music in West Africa and its subsequent adaptation into the fabric of American culture is beautifully conveyed in this documentary, which aired on select public TV stations. The marriage of the emotionally charged stories passed down via African songs and Christian hymns occurred during the age of slavery. It then took on a life of its own and played a pivotal role in the civil rights movement, the growth of pop music, and many other aspects of U.S. culture. While the story singles out some of the current and past gospel greats—including Mahalia Jackson, James Cleveland, the Edwin Hawkins Singers, Cissy Houston, and Aretha Franklin—its power lies in its embrace of gospel as a whole. The rich heritage of the music is as present in footage of a modern-day choir rehearsal as it is in a vintage performance by Tramine Hawkins.

MADLINE: LOST IN PARIS

Buena Vista Home Entertainment
70 minutes, \$24.99
It's a case of mistaken identity in this feature-length animated movie starring the mischievous little orphan. When a suave gentleman comes calling from Vienna claiming to be Madeline's long-lost uncle looking to reclaim her, Miss Clavel and the girls are sad that their friend will be going away but feel it's best for her. Sadly, Madeline's romantic notion of having a real family is soon shattered after she takes off with the uncle and discovers that he's really a con man seeking to siphon off her inheritance. Fortunately, her family at the orphanage catches on to the creep and brings Madeline safely back home.

WIMZIE'S HOUSE: YOU'RE SPECIAL

Sony Wonder
50 minutes, \$12.98
There's always something fun cooking at Wimzie's house, a home day-care center and the setting for this popular animated PBS program. The show makes its video debut with a two-in-one tape that celebrates the joys of individualism. In the first episode, "Be Yourself" (which hasn't yet aired on TV), the bookish Jonas tries to imitate Wimzie's outgoing ways in a bid to become more popular. The second feature, "The Boys Against The Girls," is a new twist on the age-old battle of the sexes. In the end, Wimzie's grandmother helps all the children see there are merits to both genders and that we should all embrace our differences.

THE LIFE AND WORKS OF M.C. ESCHER

Acorn Home Media
60 minutes, \$19.95
Escher's intricate, *tromp l'oeil* graphics don more T-shirts, posters, and computer screens than the works of perhaps any other artist. For those who have wondered what would inspire someone to create a landscape where fish morph into birds and buildings have inside-out staircases, this telling documentary is a revelation. Born in Holland, the always-cynical Escher found his love and life's work in Italy. There, he experimented with various styles and materials, some of which may come as a surprise to those who only know his most commercial works. The tape features a rare interview with the artist, conducted in Dutch with English subtitles; journal and letter excerpts; numerous representations of his art; and a travelogue of some of the sites that served as inspirations for so many of his works.

THE BUILDING OF HOOVER DAM

MPI Home Video
53 minutes, \$19.98
"Hoover Dam" is one of three new MPI titles that examine the genesis of the great construction masterpieces of the 20th century. Produced by ABC News for the Discovery Channel, the program tells the incredible story of how the largest

dam on earth literally rose out of the sweltering, rattlesnake-infested desert during the Depression at a time when men would do just about anything to earn a living. Interviews with dam workers and historians attest to what life was like in the government-operated town of Boulder City, Nev.; the substandard conditions that existed for some workers; the immense technical challenges in building the dam; and the dam's influence on the rest of the U.S. and the world. MPI's "20th Century Wonders" series also includes "The Empire State Building" and "The Golden Gate Bridge."

SMART ABOUT STRANGERS

Rikabi Productions
23 minutes, \$19.95
An excellent program for children ages 4-12, this tape equips its target audience with awareness of "stranger dangers" and offers volumes of knowledge about how to avoid dangerous situations or escape from them if need be. The video was created by a veteran professional and includes instruction from a martial-arts expert, but it's most effective when children talk directly into the camera to tell their peers why it's best to stay clear of certain situations and people. Re-creations of dangerous situations, some featuring a stereotypical bad guy, are acted out and then explained in con-

cise language that children can understand. The tape also includes hints for parents, such as keeping recent photographs and records of children on hand. A portion of proceeds are earmarked for the Polly Klaas Foundation. Contact: 831-659-5850.

ENTER*ACTIVE
BY BRETT ATWOOD

TIGER TOYS: STAR WARS WEB SITE

www.tigertoys.com
The force is with Tiger Toys, which holds a lucrative license to manufacture and sell official "Star Wars" merchandise. This promotional Web site contains the usual product information geared at getting movie fans to gobble up official merchandise. However, Tiger has packed this site with a significant amount of promotional extras, including the online video game "Escape From Naboo," downloadable postcards, a screen saver, and a fan bulletin board. High-speed modem users can choose a flashier version of the site, which contains some cool animations and music, while a lower-speed version of the site is available for the bandwidth-impaired. All that's missing is a cameo appearance from Tiger Toys' other toy phenomena, Furby (which can be accessed from a separate link on the site).

RAVEWORLD.NET

www.raveworld.net
Electronica and dance music sites are fairly common on the Internet, but there's nothing common about the content-rich RaveWorld.net. The site contains several notable exclusives, including free full-length downloadable tracks from Underworld, DJ Spooky, and other electronica acts via Windows Media Technologies 4.0. Other highlights include an exclusive video mini-documentary of the Art Of Noise and several original, on-demand DJ mix programs. The site also contains artist information, chat, and regional dance club and event listing. Among the E-commerce offerings are six RaveWorld.net-branded compilation CDs that feature various superstar DJ culture acts, including Fatboy Slim, Goldie, and DJ Spooky.

AUDIOBOOKS
BY TRUDI MILLER ROSENBLUM

WHILE I WAS GONE

By Sue Miller
Read by Blair Brown
Random House AudioBooks
5 hours (abridged), \$24
ISBN 0-375-40563-1
Sue Miller examines the uneasy compromise between youthful freedom and adult responsibilities in this thoughtful and absorbing novel. In 1968, twentysomething Jo Becker left her marriage and ran off to Boston, where she lived a hippie lifestyle in a group house of artists and dreamers. Jo loved the adventure of it all, but a shocking murder ended her idealism and sent her home (although not to her husband). Now, 30 years later, Jo is married to a man she loves, with grown daughters and her own veterinary practice. She is happy in her life yet wonders regretfully whatever became of the "other" Jo's youthful free spirit. Then one of her old housemates, Eli Mayhew, moves to her town. Jo is attracted to him but wonders if it's the man or her desire to recapture her youth that she really wants. Veteran narrator Blair Brown immediately draws the listener into the story and the character of Jo. Although Brown doesn't create "character voices," her superb expressions of emotion capture the characters' inner conflicts.

WAKE UP, I'M FAT!

By Camryn Manheim
Read by the author
Soundelux Audio Publishing
3 hours (abridged), \$18
ISBN 1-559-35313-9
An Emmy-winning actress on TV's legal drama "The Practice," Camryn Manheim could just as easily have been a stand-up comic. Her acerbic sense of humor, comic timing, and personal honesty make this autobiography a pleasure. Manheim talks frankly about her weight and the flak she's taken for it over the years. The title is what she finally screamed at her mother on a shopping trip when Mom once again handed her a small-size dress. Adding insult to injury, after Manheim quit smoking, her father suggested she take up cigarettes again as a way to lose weight. Manheim is honest about her self-esteem problems of the past, but it's clear that those problems have been overcome. Today, she is confident, likable, intelligent, and funny. But being fat isn't the only topic covered here. Manheim has had a colorful life, and she looks back with amusement at her younger days as a biker and feminist activist. In one particularly amusing passage, she relates how she tried hard to be a lesbian to fit in with many of her activist friends; to her disappointment, it didn't work. She's stuck being a heterosexual, which "as you know, is no picnic."



BUENA VISTA SOCIAL CLUB

Directed by Wim Wenders
Produced by Ulrich Feslberg
Directors of photography: Jorg Widmer, Robby Muller
Editor: Peter Przygodda
Featured musicians: Ry Cooder, Ibrahim Ferrer, Ruben Gonzalez, Omara Portuondo, Eliades Ochoa, Compay Segundo, Joachim Cooder, Juan de Marcos Gonzalez, Orlando "Cachaïto" Lopez, and others
Artisan Entertainment
Opens June 2 in limited release

When this documentary about the Cuban musicians who played with guitarist Ry Cooder on the 1997 Grammy-winning "Buena Vista Social Club" album premiered at the Miami Film Festival in February, the audience of mainly Cuban exiles clapped and cheered as if they were at a live performance, and some shed tears.

The film, directed by Wim Wenders, deftly encapsulates elements of Cuba's past and present into one of the most evocative portraits of Havana ever produced. Its emotional depth had a particular resonance with members of Miami's Cuban community, which should spread to moviegoers across the country.

Wenders' exquisitely crafted cinematic ode to Cuba's music and musicians is not merely a concert film but a rousing celebration of the strength of the human spirit.

Cooder serves as the film's narrator and tells how he flew to Havana in 1996 to record a collaborative album with African and Cuban musicians. When the African artists didn't make it, he decided to take advantage of the trip and asked Cuban singer/producer Juan de Marcos Gonzalez to gather together a group

of local talents to play the old-style Cuban music Cooder had been a fan of for years.

It was a providential idea, and "Buena Vista Social Club" became the most popular recording of Cooder's formidable career. The album also rejuvenated the lives of Cuban players, who had long been idle and mostly forgotten in their own country. One by one, these musicians relate their bittersweet stories to the camera and at the same time offer colorful insights into the social history of Cuba.

Orphaned at an early age, Septuagenarian singer Ibrahim Ferrer tells of rising from his poor childhood to the heights of success as a singer with several top Cuban dance bands in the 1950s. In retirement, though, he shines shoes for cash. From his modest Havana apartment, he talks about his faith in Afro-Cuban religious beliefs, proudly showing off a large household shrine to San Lazarus while



Ry Cooder, right, and his son Joachim take to the streets of Havana to document the beginnings of "Buena Vista Social Club," the Grammy-winning album that inspired the Artisan Entertainment release from German director Wim Wenders.

slyly sipping from the glass of rum he leaves as a gift on the alter.

While the concert footage is shot in grainy black and white that recalls old photographs of Cuba's golden age in the '50s, scenes of Havana are filmed in succulent color for maximum star treatment. Candy-hued vintage cars and new, bright-colored clothing worn by the musicians seem to burst from the screen and become a metaphor for the vibrant spirit that reigns in the now-faded streets of Havana. Much of the credit for the film's look goes to masterful cinematography by Jorg Widmer ("An American Werewolf In Paris") and Robby Muller ("Breaking The Waves").

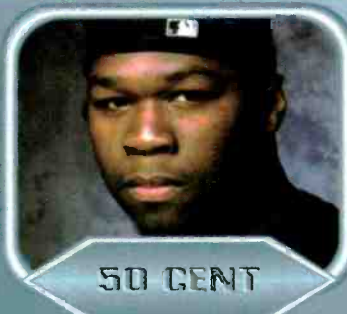
"Buena Vista Social Club" also includes footage from a recording session for Ibrahim Ferrer's upcoming album, to be released by World Circuit/Nonesuch, which also released the "Buena Vista Social Club" recording. The movie culminates in the performer's emotionally triumphant 1998 concert at Carnegie Hall.

Wenders' film stands on its own, but the music is certainly a major draw. Fans of the album will enjoy the virtuoso improvisations during the live performances, and those unfamiliar with Cuban music are in for an enlightening 90 minutes.

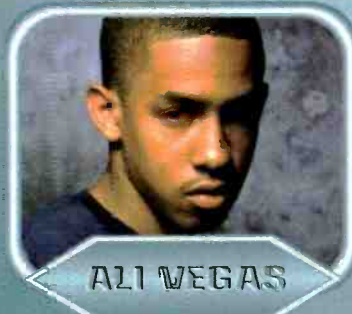
At the beginning of one concert scene, one of the musicians impulsively shouts, "Enjoy the real thing!" Indeed, "Buena Vista Social Club" shows these musicians are just that.

JUDY CANTOR

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MADD RAPPER



MARIE ANTOINETTE



NAS



NATURE



PACE WON



PRAS



R.O.C. (RIGHT OUT COME)



SKI



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PLAYA



SPORTY THIEVZ



WILL SMITH



WYCLEF JEAN



2
PLAYA

RAP/HIP-HOP

THE BILLBOARD SPOTLIGHT



BUILDING EMPIRES

BRANCHING OUT INTO OTHER INDUSTRIES

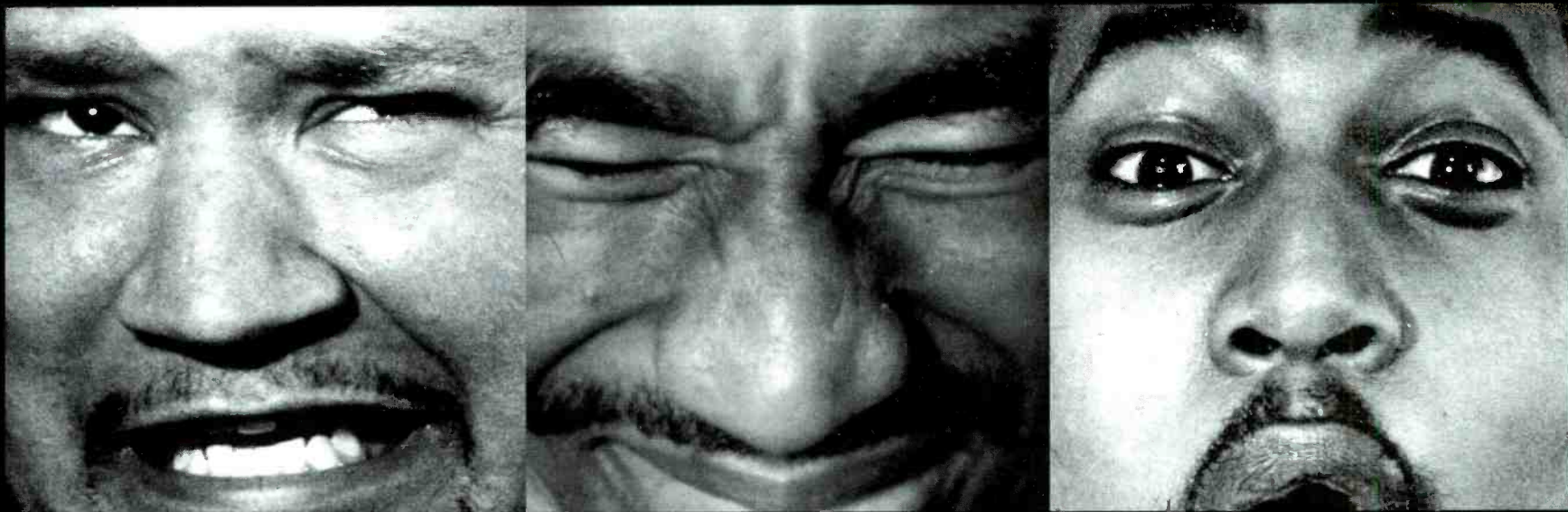
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Despite The
 "Lauryn Effect,"
 Hip-Hop Women
 Still Face A
 Struggle For
 Respect That
 Could Escalate
 Along With The
 Numbers Of
 Female Rappers

W

hen it comes to hip-hop, the popular media has only the same two stereotypes to offer: the low-riding thug spitting rhymes lifted straight from his current bio or the minstrel-rhymer coming with tracks that could double as commercial jingles. However it's viewed, most agree that hip-hop is historically a boyz game. The few female MCs who held it down for the ladies through the music's successive eras are the exceptions proving the rule. Until the '90s, that is, when hip-hop began to put on a different, more womanly face.

Yet, female MCs had always showed they could deliver profits. Salt-N-Pepa's six albums maintained the duo as a Billboard Hot R&B Singles chart omnipresence—with three No. 1s from '87 to '98. MC Lyte's six sets yielded four No. 1 rap singles between '89 and '96, and Queen Latifah's four sets spawned numerous hit singles, including the prescient "Ladies First." Those founding mamas were succeeded by Yo Yo, Lil' Kim and Da Brat. Yo Yo's '91 "Motherland" set peaked at No. 5 on the Top R&B Albums chart; that album and two of her three subsequent sets made their way onto The Billboard 200. Lil' Kim's '96 "Hard Core" release peaked at No. 2 on Top R&B Albums and No. 11 on The Billboard 200, and she's had two No. 1 singles on the rap chart between '96 and '98. Da Brat's '94 "Funkdafied" peaked at No. 1 on the Top R&B Albums chart and No. 11 on the Billboard Top 200. Her '96 sophomore set, "Anuthatantrum," reached No. 5 on Top R&B Albums and No. 20 on The Billboard 200.

Not every woman who followed through the door these pioneers rammed open has made quite as much noise, but each has engraved her own indelible impression in hip-hop consciousness. Heather B's '95 "All Glocks Down" (from her "Takin Mine" debut set) peaked at No. 15 on the Hot Rap Singles chart, and, in '98, her "Do You" reached No. 7. Bahamadia's '96 "Kollage" set peaked at No. 13 on Billboard's Top R&B Albums. Nonchalant's '96 "5'O'clock" (from her "Until The Day" debut album) peaked at the top position on the Hot R&B Singles chart, and her '98 single "Take It There" peaked at No. 8. Foxy Brown's '96 debut set, "Ill Na Na," reached No. 2 on the Top R&B Albums; '97's "The Firm—The Album" shot to No. 1 on the same chart, as did '99's "China Doll." Jane Blaze's "No Stoppin'" single peaked at No. 2 on the Bubbling Under R&B Singles chart, and her '99 album debut is expected to blow up. Queen Pen's '98 debut reached No. 13 on Top R&B Albums, yielding two singles that reached the top 10 on Hot Rap Singles. Charli Baltimore's '99 single "Stand Up" peaked at No. 9 on Hot Rap Singles, putting a healthy buzz on her upcoming debut set.

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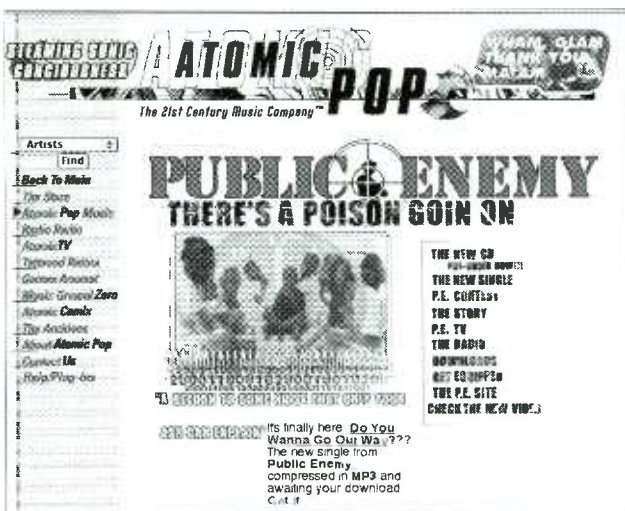
GIRLS
 BY ELENA OUMANO
POWER

Straight Outta .Com

RENEGADE RAPPERS ARE HEARD AND SOLD IN CYBERSPACE

BY BRETT ATWOOD

What a difference a decade makes. Until recently, many streetwise hip-hop acts couldn't get arrested at traditional radio and video outlets—despite strong demand from consumers. Hip-hop receives respect from fans, so why not in the media? Many hip-hop labels and artists have learned not to wait for these traditional media powerhouses to come around. Instead, they are fighting the power and going direct to the Internet and straight to consumers with word of their new releases. Some artists, such as Public Enemy, are using the Internet as the primary distribution outlet for sales so that they can grab a larger profit from each disc sold.



Public Enemy is teaming with online label/retailer Atomic Pop, which is headed by industry veteran Al Teller, to sell its latest album directly via the Internet. The disc, which can be digitally downloaded or purchased through mail order, hit traditional retail a full month after it debuted online.

"We're heading into a new century, and the lawyers and accountants at major labels would never do things like downloads direct to fans," says Chuck D. "It's not the nature of their jobs to do something like that. They've learned they couldn't pimp the technology and will fight it as long as possible. The public has the technology before the music business does, and they fear it."

Public Enemy is among the acts embracing the unprotected digital-download technology MP3. The controversial music format offers musicians immediate access to a global listening audience through their computers. Major music companies are concerned about MP3 because it lacks any copyright protection. MP3 enables Web users the ability to easily copy and distribute near-CD-

quality music on the Internet. As a result, there are thousands, if not millions, of unauthorized music files circulating via the Web.

However, not all of these files are illegal. In fact, many developing hip-hop acts are using MP3 legitimately to build a following via the Internet. Most leading music sites, including Tunes.com, UBL.com and the appropriately named MP3.com, now include MP3-specific sections that encourage aspiring musicians to upload their music to a global audience. Since hip-hop and rap music is still facing a difficult time getting airplay in some conservative markets, the Internet is an effective, direct route to potential music consumers.

ONLY NET

A great example of a label giving the finger to the system is indie Relativity, which created three original videos specifically for the Internet to promote top-selling rapper Krazie Bone. Relativity created a digital-download music pack of three Web videos to promote Krazie Bone's album "Thug Mentality 1999," and the label plans to create more



Web-specific videos in the future.

Online retailers are getting in on the exclusive action, too. To capture sales from potential Web consumers, some retail sites are offering Internet-only premiums to fans who purchase music online. For example, ARTISTdirect (parent company of popular site UBL) recently offered a free Nas knit ski cap to buyers of the rapper's disc "I Am..."

Many independent hip-hop labels that lack the funding to participate in priority placement programs at traditional retail are selling direct to consumers via the Internet. In addition, some independent labels are using the Internet to sell their most controversial releases, which are often shut

Continued on page 34



Krazie Bone



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TOO \$HORT | CAN'T STAY AWAY JUNE 29TH

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UGK | DIRTY MONEY COMING SOON

AKINYELE | AKTAPUSS AUGUST 24TH

THE WOOD | SOUNDTRACK JULY 13TH + MOVIE OPENS JULY 15TH



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MYSTIKAL - FALL '99 + A TRIBE CALLED QUEST ANTHOLOGY - JULY 27TH



GIRLZ POWER

Continued from page 25

The female threat became official in '97, when Missy "Misdemeanor" Elliot's "Supa Dupa Fly" debut shot to the top spot on the Top R&B Albums chart, positioning her with the boyz on rap's frontlines, and fans were treated to the glorious spectacle of Da Brat, Elliot, Lil' Kim, Left Eye (of TLC) and Angie Martinez juggling the mike in a reprisal of their "Ladies Night" hit single/video, at that year's MTV Video Awards. Each flashed a bold style that expressed a unique and strong personality—from Lil' Kim's courtier fabulous to Missy's 21st-century B girl—and no one needed a man to get their back.

Then, in '98, along came "L Boogie" and "The Miseducation Of Lauryn Hill." The Fugees member's solo debut occupied the top R&B Albums position for 32 weeks and went on to set the record for hip-hop wins that year (as well as break the 27-year record set by Carole King for most Grammys by any type of artist) by sweeping five of her 10 nominated categories, including Album Of The Year and Best New Artist

THE LAURYN EFFECT

"The presence of women is increasing," says Nelson George, author of "Hip Hop America." "The 'Lauryn effect' is going to be very profound. It's not just her, per se, but women have dominated the '90s era of pop music, and it seems natural that Lauryn will spark a rise in the prominence of female MCs."

Adds *Vibe* magazine editor-in-chief Danyel Smith, "Lauryn's made it bigger and better for everybody. She's a singular talent and pushes the envelope. At first, you had to be like a B-boy, then sexy like Kim or Foxy. Lauryn's opened the space where you can be who you are and do other creative things. And Missy exists in that same space."

"Women are taking a stand and trying to get their foot in everything," says Elliot, whose "Da Real World" sophomore set drops in June. "Once the door's open for one, it's open for the next woman. Latifah opened the door for doing TV, and she might have opened it for Brandy. Now, it's open for everybody. This is just the beginning."

"Coming off Lauryn Hill's Grammy wins, it's a wonderful time for women in hip-hop," agrees Nonchalant [aka Tonya Pointer], whose sophomore set releases this summer. "If you don't hear Nonchalant, it's Charli [Baltimore] or Foxy or Lil' Kim, because there's so many of us. We're still under a microscope, but we're taking ourselves out from under it, saying, 'This is how it is; take it or leave it.'"

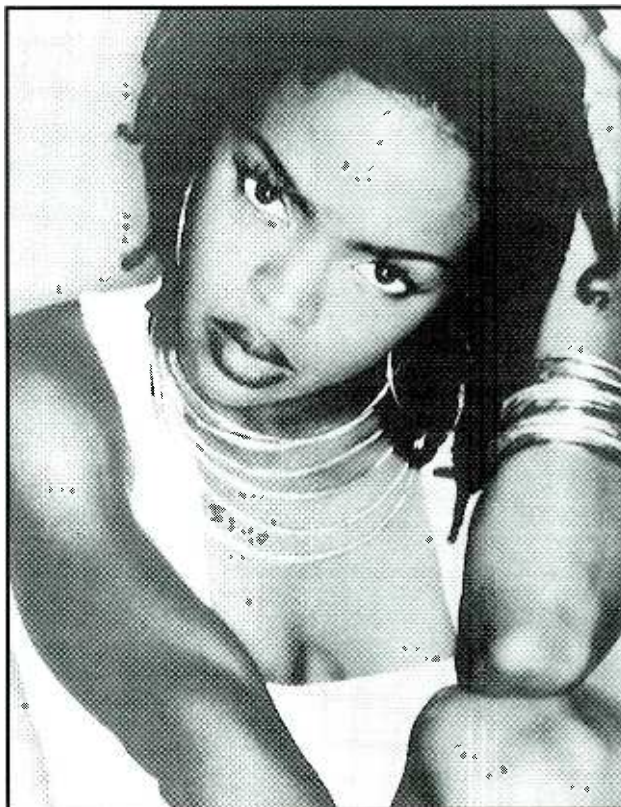
Some warn, though, that the increasing popularity of female MCs carries the potential for a backlash, in particular, the danger of being reduced to "the latest flava" and then over-marketed to extinction. "This is the year of women for the new millennium," acknowledges Lil' Kim (aka Kimberly Jones), "but it's about to be a little saturated, because so many women are seeing others [succeed in rap] and think they can do the same. But it doesn't work for everybody. Fortunately, there are a lot of women in the industry who are doing their thing. I just hope everybody stays true to the game and keeps representing. There definitely can be just as many women as men, as long as they're doing it because they really want it. That's why we're in this game: to show our strength."

STILL A STRUGGLE

Still, hip-hop remains male-dominated, and female MCs continue to face a struggle for respect that could escalate along with the numbers of female rappers. "Right now, the men are probably really intimidated by a lot of new women coming in



Missy "Misdemeanor" Elliot



Lauryn Hill

and taking over," says Kim.

Back in the day, Roxanne Shante and Sweet Pea couldn't take the stage unless on the literal or figurative arm of a male MC. "It's happening less, but the ones who come in on their own have it harder," says Kim, "as opposed to me coming in with Biggie [Smalls aka The Notorious B.I.G.]. If he has a huge fan base and brings a female into the game, it makes her look good. But God wants you to be what you are meant to be, whether you're brought in by a man or not."

Women are also forced to combat the prevailing notion that a woman can't rock the mike as hard as a man. "It took 10 years for me to get a deal," says Queen Pen (aka Lynise Walters). "Ten years ago, we weren't part of the hip-hop scene. The record companies weren't trying to hear female artists, because they didn't find us marketable back then. On the underground tip and streetwise, though, there were always female hip-hop artists, but we weren't on the main scene. And you can't get on that scene if you don't have the deal! Then Da Brat came out and Lil' Kim. There weren't any female artists who were bold like her. You don't idolize people for music, but for their struggle. Kim went from point A to Z, and so did I. Overcoming obstacles in the ghetto is different for a female than a male."

Not everyone agrees that hip-hop's gender discrimination comes exclusively from "outside." "We've come a long way, and we're just now getting props," says Charli Baltimore (aka Tiffany Lane), who stepped out with-

out a man's backing. "If your album's wack, you wrote it; if it's hot, a man did. Guys have dominated for so long, they don't want to give us props. It takes a lot to prove yourself. I met Mobb Deep and told them, 'I love you all,' and they looked at me like, 'Whatever.' Then we did a song together, and it was blazing. They had to see me write and spit my own rhymes before they'd accept me. You're a girl: that's your negative trait right there."

"Women always have a tougher time," observes Smith. "People always think girls can't rap like boys, and they always have to work twice as hard. But the truer women are to themselves, the more records they'll sell."

MISSION UNSTOPPABLE

Some women insist that, if the skills are in place, any woman will be unstoppable. "If your talent is great, and a great team supports you, you can go," says Da Brat (aka Shawntae Harris). "Salt-N-Pepa were first to go platinum, but I'm the first to go platinum solo. I don't like to feel I'm less than a man! Please! A woman gave birth to that man!"

What Nelson George dubs the "Lauryn effect"—the current label scramble for Lauryn clones, hip-hop women who can also sing—could become another negative. "Industry people are asking black-music division heads to find their own Lauryn Hills," he says. "They bring in hardcore rappers with good skills and are being told, 'Can't we get someone more like Lauryn?' We are going to see a lot more artists emerge with deals who can sing and rap, and we're going to see more emphasis on positive, accessible artists. As an individual, Lauryn is one of the most unique to come out of hip-hop; maybe some wack records will come out of the Lauryn effect, and maybe one or two good ones. We don't even know all the ways her success will affect the industry."

Some MCs are already leery. "People are so damn stupid that, if one person sings first, and then you do it, you're accused of trying to be that person," says Nonchalant. "I do a little bit of singing on the first album, and on this one I sing a few choruses. But I feel like I have to wear people to it, because they're so fickle. Latifah caught a brick for

Continued on page 32

OFF THE CHAIN

CAM'RON, CHARLI BALTIMORE, GHOSTFACE KILLAH, RZA, BONE THUGS & HARMONY, DRU DOWN, TQ, CHA CHA, JIM CROW, STRINGS, SOUTH COAST BALLERS, LIVE LUCIANO, KING JAMES, BLUE STREAK, FT, CAPPADONNA, REAHAB, DUTCH & SPADE

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GIRLZ POWER

Continued from page 28

singing on her last album, and everybody was saying 'She's trying to be the next Lauryn Hill.'

"If I could sing, I wouldn't care what anybody thought," disagrees Pen. "That comes from the person being insecure. I'm glad Lauryn's doing both, because that will make certain artists feel they can do that too."

BEHIND THE SCENES

Skills—singing and/or rapping—are only one route to hip-hop longevity. Many male artists strengthen their positions by launching labels, and the women are following suit.

"It always about someone taking that step out for everyone to feel comfortable with it," observes Elliot, whose Gold Mind label roster includes herself, 18-year-old rapper Mocha and singer Nicole Wray. "Some might be scared to take that responsibility, so for them to see someone like me come up in a short time and be successful makes them more confident: 'She did it; why can't I?' There's enough room for everybody."

"People feel that, when a female does good, a male has to be backing her," says Mocha (aka Aleesha Richards), a Virginia State University student whose "Hot Chocolate" debut is set for a late-summer release. "But I have a female backing me, and it's a lot easier, because she relates to me and tells me things woman to woman."

Lil' Kim established her Queen Bee Records "right after the Biggie passed," she says. "I had no choice but to become a very mature young lady. I kind of made the label give me my own record label. Lil' Cease is my first artist, and his album releases mid-June."

Unfortunately, working the mixing board, another way to increase control and profits, remains largely a boyz game. "I'm trying to get into that right now," says Kim. "I told them what I did and didn't want on my album [due mid-July], and I'm learning what the buttons are for." Kim took out additional insurance by launching her own Web site, 900 telephone number and fan club.

Da Brat refers pointedly to "my production team" and her role as executive producer for her Throwin Tantrums Productions. "I add tracks and take them away, and I have the final word," she says. "Throwin Tantrums Entertainment is my label in the works. I have to get it just right before I bust out."

Nonchalant advises female MCs to keep their writing skills sharpened. "The '5 O'clock' gold single allowed me to stay within the business while I was on downtime," she says. "I had a publishing deal, because I wrote 90% of the album, but I didn't take advantage of writing for others. I had a radio show on WPGC 95.5, in D.C. from 10 to 2 middays, so it kept me around music and current. Then I got into writing really hard for myself. So if the record doesn't work out, I know I can still write. Women should write at least 50% of their albums if they want to be in the business longer."

"I don't think it matters," says Baltimore, whose debut album drops this summer. "Missy writes, produces, has her own label—she's 'Puff Mommy'—and it's still the same. I don't know what it's going to take, but it will get better eventually. A lot of females are coming out in '99, and, hopefully, that will help."

THE FEMINE PERSPECTIVE

Despite the challenges, it's becoming increasingly clear that women have something different to offer—a woman's view of the world filtered through each artist's unique experience and sensibility. "Women in hip-hop are more positive," asserts Missy. "You're almost giving that mother instinct,

and you think about children. Not to say anything bad about the males, but, from their standpoint, it's more, 'Yo, it's cool right now to talk about 'this.' My new album is named 'Da Real World,' because I touch on a lot of real topics. Last time, it was fun and pretty much camouflaged. Instead of just being an artist and making good records, I have to extend further 'cause kids respect entertainers.

Whether you want it or not, you are a role model. I'm going to be talking to kids about abuse, 'cause I went through watching my father abuse my mother, and I was sexually abused at 8. There's so many people being abused or watching their parents fight, and they need to know how you got over it and what they can do. We should touch more positive stuff these days, 'cause the world is getting crazier and crazier."

"There's a lot more to be marketed with the addition of a woman's perspective," agrees NYC Hot 97 jock-turned-rapper, Angie Martinez, whose debut album, "Up Close & Personal," drops in August. "For a long time, rap expressed a male perspective. Females give a different perspective. You have somebody like Kim, who's been through her stuff, and Lauryn, who's been through a string of other things, and Queen Pen, who represents the raw, rowdy, struggling single mom. One reason I decided to do this album is I have something to say that I'm not able to express on the radio. It's almost like I'm taking a journalistic approach toward what I've

seen in hip-hop. I'm not going to be rhyiming about hustling in the streets, but I've seen people go through the record-business mill. They come in and hit, then get hurt when they realize it doesn't love you back."

SPEAKING FOR SISTERS

Not surprisingly, many female MCs are seizing the opportunity the mic affords to address their sisters. "I'm definitely for the ladies [on her upcoming June album release]," says Da Brat. "I'm working right now on 'My Bitches,' and the hook goes: 'To all my bitches that live the hood life/good life/My bitches that don't need a nigger for shit/Bitches with a game plan/rocking name brand/I dedicate this one to you.'"

"I decided to go personal, so people could see how I came up as a single mother [of two daughters] going to school," says Baltimore of her upcoming "Cold As Ice" debut. "Everyone has a core for whom they represent, and mine is young women struggling to raise their kids. Even if they didn't get any meaning from my album, they still see, 'She has two kids and did it, so why can't I?'"

"I'm touching on more female issues, especially those relating to urban women," says Rah Digga (aka Rashia Fisher), the sole female in Busta Rhymes' six-person Flipmode Squad. Her debut solo set drops this summer. "Female MCs have to at least level out as far as what's fresh and dope, and that's been set by men from years ago," she says. "I didn't really get a chance to touch on more female issues with the Flipmode album. I want people to get in tune with the feminine side of me, and I'm telling them to get up, stand up and be strong, that you don't have to be 6 feet tall and 130 pounds and mixed with Japanese to be beautiful. A lot of women feel shafted by the images of women portrayed on TV. I just want women to have more self-respect, stick with their dreams, follow their goals and take over the world."

When it comes to getting personal and touching the listener's softer emotions, women seem to have the advantage. "Being a guy in hip-hop can't be easy either," says Martinez. "You always have to be tough because they can't see any weakness, even a little bit. That's got to be pressure for them. I can rhyme on a record about how my heart was broken and I was hurt, but guys think they can't."

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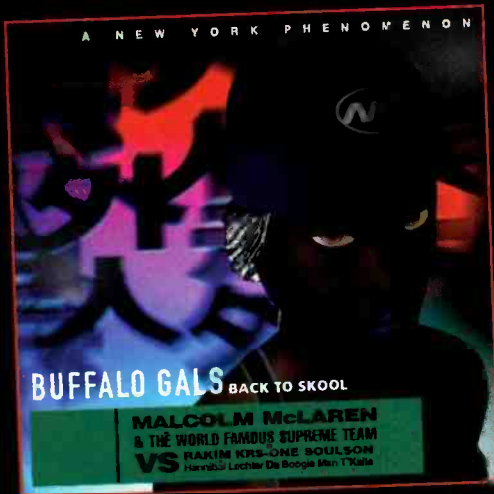


Da Brat



Lil' Kim

THE RAP GAME



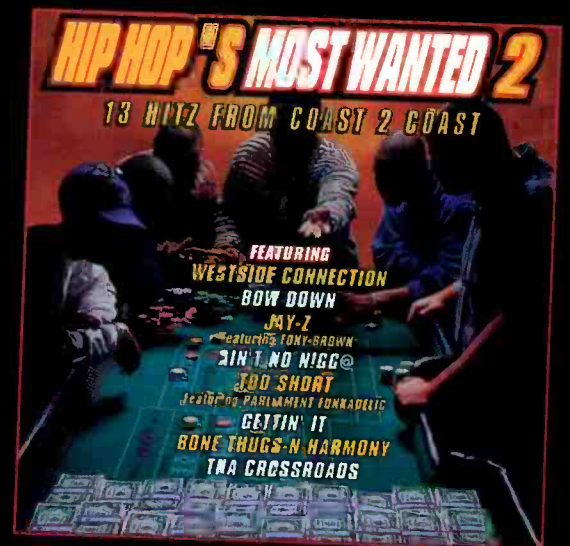
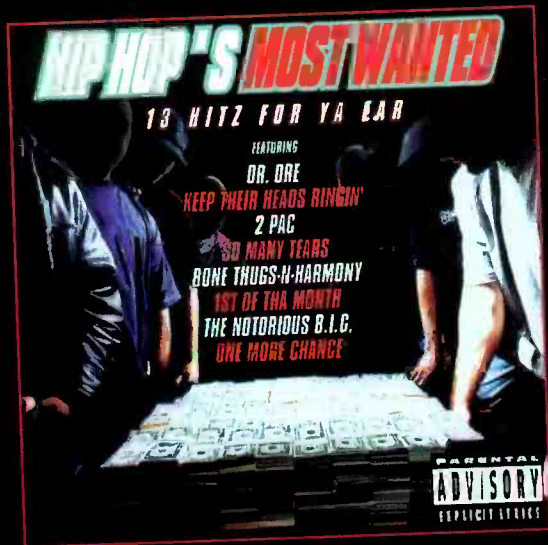
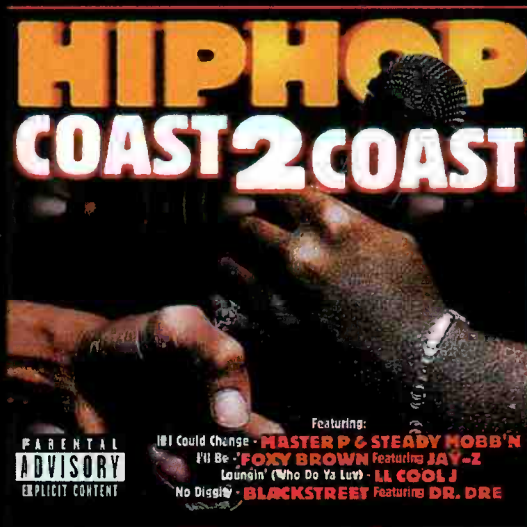
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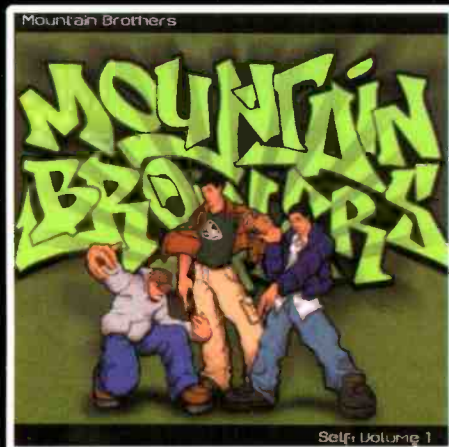


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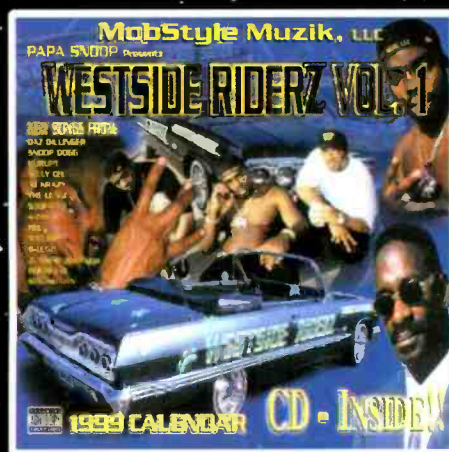
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out of larger retail stores because of their violent themes and lyrics.

For example, Sacramento, Calif.-based Black Market Records is using the Internet to sell the latest rap record from Aerae Brown, who records as X-Raided. The release has had a difficult time getting manufactured and sold in the U.S., since it was allegedly recorded from Brown's prison cell. The rapper is serving a life sentence for murder.

Another label, AWOL Recordings, is using the Internet to protest the imprisonment of rapper C-Bo, who continues to record gangsta-style music despite a condition in his existing parole that prevents him from doing so. The AWOL site posts a statement from the rapper's lawyer that claims C-Bo's jail sentence is a violation of his First Amendment rights. The brand equity of some streetwise hip-hop labels has resulted in fan sites devoted not to the artists but to the labels. Death Row and No Limit are two examples of labels that have fan-created Web sites devoted to the hip-hop lifestyle preached by its artists.

PROGRAMMING A LIFESTYLE

Hip-hop lifestyle programming is flourishing on the Internet. Improvements in streaming technology, along with wider deployment of broadband Web connections, are giving rise to an unprecedented amount of choice among hip-hop fans. Large webcast music services, such as Spinner and Rolling Stone Radio, contain hip-hop-specific programming.

Pioneer webcaster Pseudo has amassed a significant following through original and syndicated online programming. The service features the hip-hop lifestyle program "88 Hip-Hop," which consistently ranks among the top music RealChannels at RealNetworks. The success of the pioneer program "88 Hip-Hop" has already resulted in several spin-off hip-hop programs at Pseudo, including "Beatminerz Radio," "Fat Beats Radio" and "Queendom."

Online webcasters can play music without censorship—and they often do. It isn't uncommon to hear online the expletives that are edited from traditional media. As a result, hip-hop fans seeking the real deal are gathering online to celebrate and experience the true street spirit of hip-hop. ■

A black and white photograph of Ice Cube wearing a top hat and sunglasses, looking down. The background is a textured wall.

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Entrepreneurial Rappers

Beyond The Music, Hip-Hop Artists Pursue Successful Business Ventures On The Side

BY ALIYA S. KING



BlackStar

It's no secret that many rap artists moonlight as entrepreneurs. Master P owns a real-estate agency and a sports-management company, as well as other businesses. Sean Combs owns a successful restaurant and is embarking on a film career. Both Master P and Combs own record labels and clothing lines, as well.

But clothing lines and record labels are not the only way for rappin' retailers to keep themselves busy when they're off stage. After bit parts in "House Party" and "Jungle Fever," Queen Latifah landed a starring role on the sitcom "Living Single." After the show was canceled, Latifah returned to film in larger roles in movies like "Set It Off" and, more recently, "Living Out Loud" with Holly Hunter and Danny DeVito. She also wrote an inspirational book for young women, "Ladies First: Revelations From A Strong Woman."

Rap veteran Spinderella, Mos Def & Taleb Kweli of BlackStar and Lauryn Hill have all chosen distinctly different projects to help them give back to their communities, establish themselves as a brand name or simply earn extra cash.

SPINDERELLA'S SALON

Dee Dee Roper (also known as Spinderella) is one-third of the rap trio Salt-N-Pepa and the proprietor of the She Things day spa and hair salon in Queens, N.Y. The salon brings in big business (and sometimes big headaches) for Roper. "Sometimes, I wonder why I got into this business," says Roper with a laugh. "But it's very profitable, and we provide services that are essential for stressed-out working mothers like myself."

Roper recognized the need for an upscale salon in her hometown of Queens, and, when her career as a rap artist took off, she invest-

ed some of her profits into She Things—but not without doing her homework first.

"The first thing I had to do was pick a good location. I saw the space and could really visualize how it would be. Planning was very crucial, and it was also important that I worked with people who would share my vision and not just try to advance their own plans," says Roper. While Salt-N-Pepa are on tour, Roper's husband, Mario, assists with running the salon. "It's really helpful that I have the right people. My husband has been in this industry for a long time, so I don't have to worry when I'm on tour."

While Roper admits that her name brought in customers at first, the business now speaks for itself. "The She Things team knows things about the industry that I don't know, so they've made a great name for themselves without my help," she notes. Roper expects her salon and spa to be profitable enough to provide for herself and her family when she puts the microphone down for good someday. And she urges other rap artists to follow her lead. "Find an angle that no one has tapped into yet, devise a detailed business plan and take a few classes in that industry," says Roper. "My business isn't perfect, but we have lots of potential and we're growing fast."

BLACKSTAR BOOKS

When Taleb Kweli was a student at New York University and a fledgling rap artist, he worked part-time at the Nkiru Bookstore in Brooklyn, N.Y. The manager of the store offered Kweli a flexible schedule when his career took off as a member of BlackStar (with his partner Mos Def). While BlackStar toured Europe promoting their album last year, the bookstore was experiencing financial difficulties. "Nkiru Books is one of the oldest African American-owned

Continued on page 38

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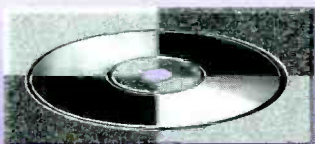
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ENTREPRENEURIAL RAP

Continued from page 36

bookstores in the country," says Kweli, "and we didn't want to see it closed down." The rap duo pooled its resources and purchased the store in addition to paying off outstanding debts, including taxes. "We just didn't want to see the store close, even if it meant we had to take a loss at first," says Mos Def (real name: Yasin Smith). Since assuming ownership over one year ago, BlackStar has initiated evenings of spoken-word performances called "Foundations," featuring such artists as the Dead Prez and Sarah Jones. The bookstore has also held book signings for authors like Octavia Butler, John Edgar Wideman, Walter Mosely and Alice Walker.

"We bridge a lot of gaps between the younger and older people in this community. We want to use our celebrity to get young peo-

ple reading Amiri Baraka, James Baldwin and Edwidge Danticat," says Smith. BlackStar believes that authors have valuable lessons for young people who enjoy rap music. Says Smith, "Authors are MCs too; they write rhymes called books."

Unlike some artist-run businesses, the BlackStar members do not intend to use the store as a media tool for their own careers. "We're trying to bring publicity to the bookstore—not the other way around," says Smith.

BlackStar plans to open up branches of Nkiru Books in Atlanta and Los Angeles. "We have a lot of plans for the bookstore," says Kweli. "If you give yourself limits, you'll find them."

REFUGEES FOR HUMANITY

Lauryn Hill does more than rap, act, sing and raise her two children. The New Jersey native (and one-third of the multi-platinum group the Fugees) dedicates what

little free time she has to the Refugee Project, a nonprofit organization that seeks to enhance the lives of the youth in her native New Jersey and the surrounding communities. The Refugee Project offers after-school programs and mentoring, a reading club and a week-long summer camp in the Catskills Mountains of Roscoe, N.Y.

Designed to build teamwork skills and self-esteem, the Refugee Project has also launched Project CARE (Creating Access Through Refugee Efforts)—a forum for online discussions about topics affecting young people in the inner city. In addition, plans are under way for a scholarship program to assist students pursuing post-secondary education. After completing the Refugee Project Scholarship

Program (including a competency exam and 40 hours of community service), applicants become eligible for the scholarship. As with most musicians who run outside businesses, Hill has ample help running the foundation as she tours the country. Her board of directors includes such notable entertainers as Mariah Carey, Busta Rhymes, Q-Tip, Spike Lee, Nas, RZA and Malcolm Jamal Warner. While Hill may not make a profit from her outside venture, according to Raquiba Sealy, the director of the Refugee Project, Hill is looking for something more valuable than monetary profits. "We believe that our children are a precious commodity," says Sealy. "And we need qualified, dedicated adults to take an interest in our children." ■



Rah Digga

GIRLZ POWER

Continued from page 32

And virtually all female MCs will agree on the need for more unity in the rap sorority. "I love to see unity among women; I love to see women on other women's projects," says Kim. "There's not enough of it. It goes back to women coming into the game for the wrong reasons, but I can't see any reason why women wouldn't want to work together."

"I can't be mad at a black female who's doing her thing," says Missy. "I don't have time for that. I'm so cool, it's hard to even give me that vibe. Mary is my dog, Kim is my dog, and we respect each other. I'm a groupie for Lauryn, Erykah's doing her thing; everyone is doing their thing."

"A couple of weeks ago, I was on the phone with Missy," says Martinez. "She told me

about some stuff she's been through with the business and gave me advice. She opened herself to me and gave me information to run with so I don't have to make the same mistakes. I really appreciated that. We all need to do more of that—have a more positive energy and help each other out."

Whatever hip-hop's future, its music and culture can only gain from women who are no longer the exception and may come to rule by stripping the dead wood from outmoded male points of view and redefining popular ideas about what is masculine and what is feminine.

"We'll never be removed," says Pen, who just completed a book of short stories. "We make too much money for the record companies to go anywhere. Even if me or Foxy don't do good records anymore, that's not the end of females in hip-hop. It's '99, going into 2000, and you're gonna see female hip-hop artists doing TV and films, owning labels, writing, producing and managing. We're going to flood the markets."

"We did this photo shoot with Missy the other day, and it was the first time I saw her in business mode," recalls Martinez. "She had two cell phones against her ears, scheduling a plane ticket for her artist, while someone was doing her makeup, and no man was standing next to her, telling her what to do. Every time someone does that, another little girl will see it and know they can do it, too." ■

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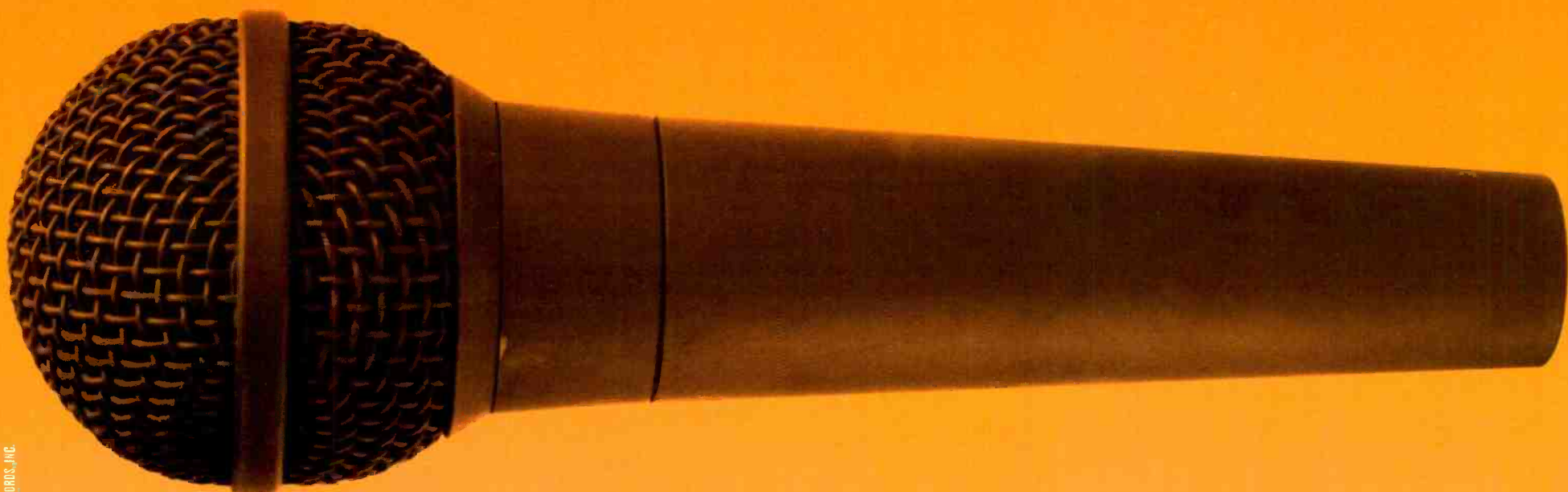
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MUNICH—

The hip-hop trio *Absolute Beginner* formed in 1992, when the average age of the three group members was 16. The Hamburg-based threesome—Guido Weis (alias DJ Mad), Denis Lisk and Jan Eissfeldt, who writes the lyrics and the beats—signed with an indie label and attracted attention with their socially critical, German-language lyrics. Last year, the group cut a deal with Universal Music and now records for Universal's Motor Music label. With MTV Germany's support for the debut major-label single, "Rock On," radio jumped behind *Absolute Beginner* in time for the October release of a followup track, "Liebes Lied," and the November arrival of the album "Bambule" and a four-city club showcase tour. After peaking at No. 11, the single "Liebes Lied" continued charting into the new year. "Bambule (Ruckus)" was co-produced by the group and Matthias Arfmann, a veteran of the German avant-garde rock scene. Guest appearances by such rappers as Samy Deluxe, Das Bo, David P. and Ferris MC have given *Absolute Beginner* street

RAP & HIP-HOP

Rap Around THE WORLD



Absolute Beginner

cred at the forefront of the Hamburg hip-hop scene. The album has hit No. 17 on the German chart. The group performed "Liebes Lied" on the prime-time TV show "Nur Die Liebe Zäehlt (Only Love Counts)" and has gained airplay on several key youth stations, including Hamburg's Radio N-Joy and Radio Fritz in Potsdam, as well as Frankfurt-based HR XXL. "We had been watching the band for a while, so we were keen on their new recordings," says Wolfram Kehler, music programmer at HR XXL. "Our listeners are between 14 and 26, and we put 'Liebes Lied' on daytime rotation. On two occasions, the band also came in to do live interviews and performed as headliner at our first-anniversary party." The video for a new single this spring, "Hammerhart," was set for rotation on MTV, Viva and Viva II, while the band is set to open tour dates for the Beastie Boys, Dynamite Deluxe and Main Concept before headlining the Flying High Across The Sky Tour with Bloodhound Gang, Samiam, Donuts and Dynamite Deluxe.

—ELLIE WEINERT

Continued on page 44

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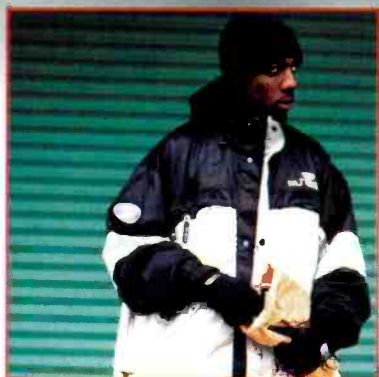
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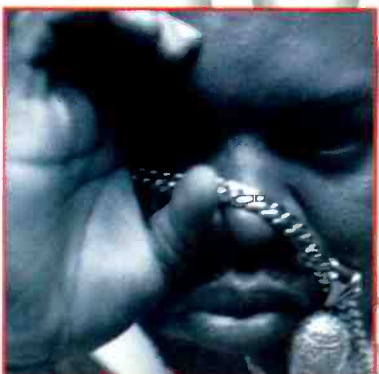
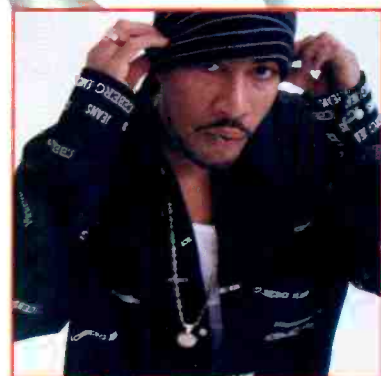
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RAP AROUND THE WORLD

Continued from page 40

TOKYO—

Now that the "rap lite" fad of a few years ago, epitomized by trio East End X Yuri, is well and truly forgotten, it has been left to hardcore rappers like Zeebra to keep domestic rap a vital and happening part of the Japanese music scene. Zeebra is "hardcore" in the sense that his backing tracks and delivery are aggressive, macho and very in-your-face, but, like all Japanese rappers, he steers clear of the kind of overt militancy or obscenity favored by some American rappers. Instead, his highly idiomatic raps deal with topics of everyday concern to young Japanese, such as relationships and coping with life in a wired, stressed-out society. His Japanese is worlds away from the polite discourse of the tea ceremony and haiku; it's the language of the street and of the kids for whom rap is a natural mode of expression, not some exotic import. Zeebra first made a name for himself as the MC for hip-hop group King Giddra and now is signed as a solo act to the Future Shock label, which was set up in 1997 as

a hip-hop/R&B specialist imprint by indie record company Polystar. His debut album, "The Rhyme Animal," has sold some 30,000 units since its release last June, small compared to Japanese megastars but not bad for a pure rap act. "Because of its high quality, his music appeals not only to rap and hip-hop fans, but also to R&B and soul fans," explains Madoka Isono, a Japanese-pop buyer at Tower Records' flagship store in Tokyo's Shibuya district.

—STEVE McCLURE

PARIS—

Bridging the underground and the mainstream, Zoxea signed a deal with the IV My People label, set up by NTM rap star Kool Shen, and released a remarkable debut album, "A Mon Tour De Briller (My Turn To Shine)," in February. The album has been licensed through WEA. "Zoxea is midway between crossover rap and underground hip-hop," says DJ JP, an MC and manager of the hip-hop section at Vibe Station, a Parisian music retailer. "Whenever a Zoxea track is played at a



Zoxea

hip-hop party," he adds, "people get on the dance floor." Enjoying strong support from WEA, Zoxea has made a significant impact in specialized media—including a show on the national hip-hop network Skyrock—and has seen strong sales. No newcomer to the music business, Zoxea—born Jean-Jacques Kodjo in 1974—almost became a professional soccer player but instead joined the rap

act Les Sages Poetes De La Rue in the Parisian suburb of Boulogne-Billancourt. That group was featured on the critically acclaimed album "Cool Sessions," produced by Jimmy Jay, the partner of seminal French rapper MC Solaar. Deeply influenced by '70s jazz and soul, Zoxea also sought—unsuccessfully, to his dismay—to sample a recording of the legendary French singer Charles Aznavour. "I believe rap is

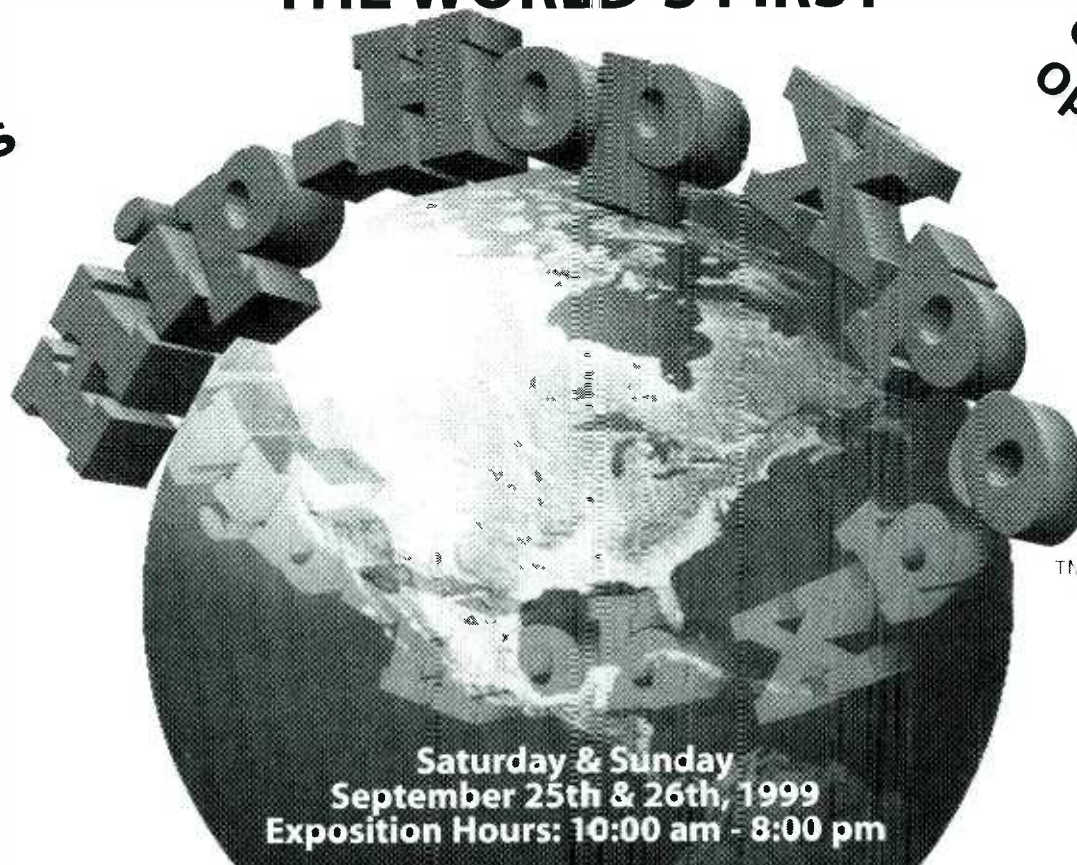
the successor to jazz," says Zoxea. "This music was born in the ghettos but is meant to seduce large audiences. In France, it has become a social phenomenon." With the group Les Sages Poetes De La Rue, Zoxea opened performances for NTM last year and has a full schedule of performances across France this year.

—CÉCILE TESSEYRE

Continued on page 46

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RAP AROUND THE WORLD

Continued from page 44

AMSTER-DAM

Remember toasters, those Jamaican DJs who rapped above reggae records on a sound system? Twenty years after the style emerged in Jamaica, the mix of rapping and live reggae is the latest craze in the Netherlands. Rotterdam's Postmen (TopNotch/V2) have already enjoyed three charts hits with this spicy homemade crossover. Hot on their heels comes "If It Don't Hip, It Don't Hop," the debut single by Haarlem-based rap posse Relax. As it happens, it is one of the debut releases of newly started Paradiso Amsterdam Records (PAR), a joint venture of the legendary venue and Mercury Records Holland. The single fits perfectly in the new wave of Dutch hip-hop. On the Single Club imprint, PAR releases four singles each month, each recorded live. The Relax track was part of the first batch released Feb. 28. The group is a rather schizophrenic outfit; in a slightly different lineup, the same band is known as Nayberhood, rockers in the



Relax

style known as teeny-bopper "punch" (punk mixed with grunge). Confused? That's understandable, as Nayberhood released its debut single, "Always Whateva," on PAR on the very same day. Frontman Eldridge Isselt is a jack of all trades. His musical output is so diverse it defies categorization. Public Radio 3FM has played the singles from both of his groups, albeit with a clear preference for "If It Don't Hip, It Don't Hop." As 3FM music director Basyl

de Groot explains, "This guy changes colors just like Moby does in dance. It's great to see that hip-hop as a genre is still developing. We've had the Puff Daddy covers, then the Timbaland productions, and now it's a homegrown reggae variant. Rappers like Postmen, E-life (Zomba) and Relax provide really hot stuff for radio. They should be able to compete on an international level." —ROBERT TILLI

MELBOURNE

The path to recognition in Australia is well-established for rock and dance acts. Meta Bass'n'Breath, formed in Sydney three years ago, has taken on the task of forging new paths for rap acts Down Under. "It's exciting and challenging, but difficult as well," says manager Trent Roden of Slingshot Think-Tank. "But we want to make rap and hip-hop relevant to local audiences." The eight-piece has opened for Run DMC, Spearhead and Fatboy Slim, with a show that included a live band, onstage acrobatics and innovative beatbox action. Two of its three rappers are American, and their two U.S. tours saw them share the stage with Jungle Brothers, the Roots, Ozomatli, BlackStar

and world DJ champions DJ Craze and DJ Vinroc. In San Francisco, Meta Bass'n'Breath recorded a track with DJ Duck and DJ Disk and collaborated in New York with X-Men/X-Ecutioners. U.S. releases so far have included an all-beatbox album, "The Life And Death Of A Beatboxer," through San Francisco's Bomb

Records, and a 12-inch single, "Perfection," through various indie outlets. The debut EP, "The Art Of Levitation" (MXL/MDS), was released in Australia in April. "Our energy is Australian, but the sound is international," says Roden. "We've always kept an eye on the global market."

—CHRISTIE ELIEZER



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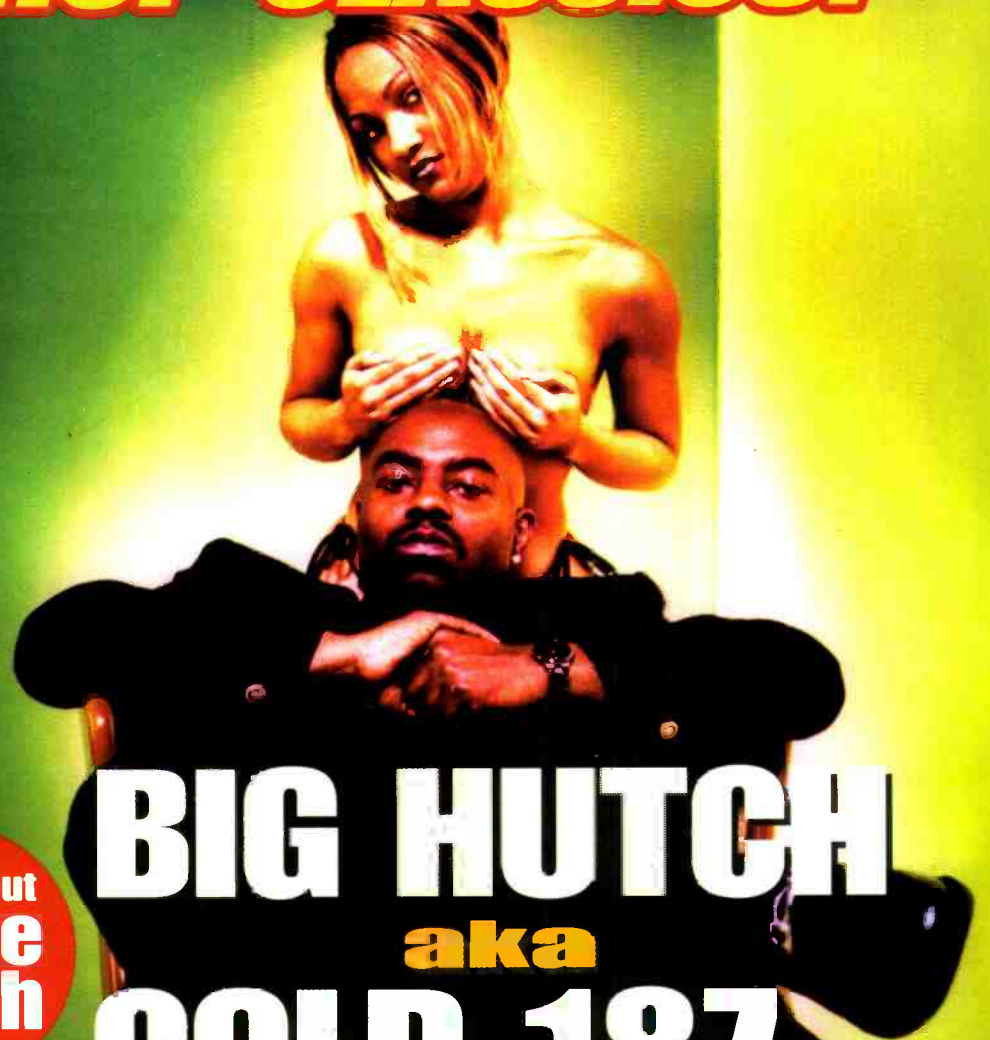
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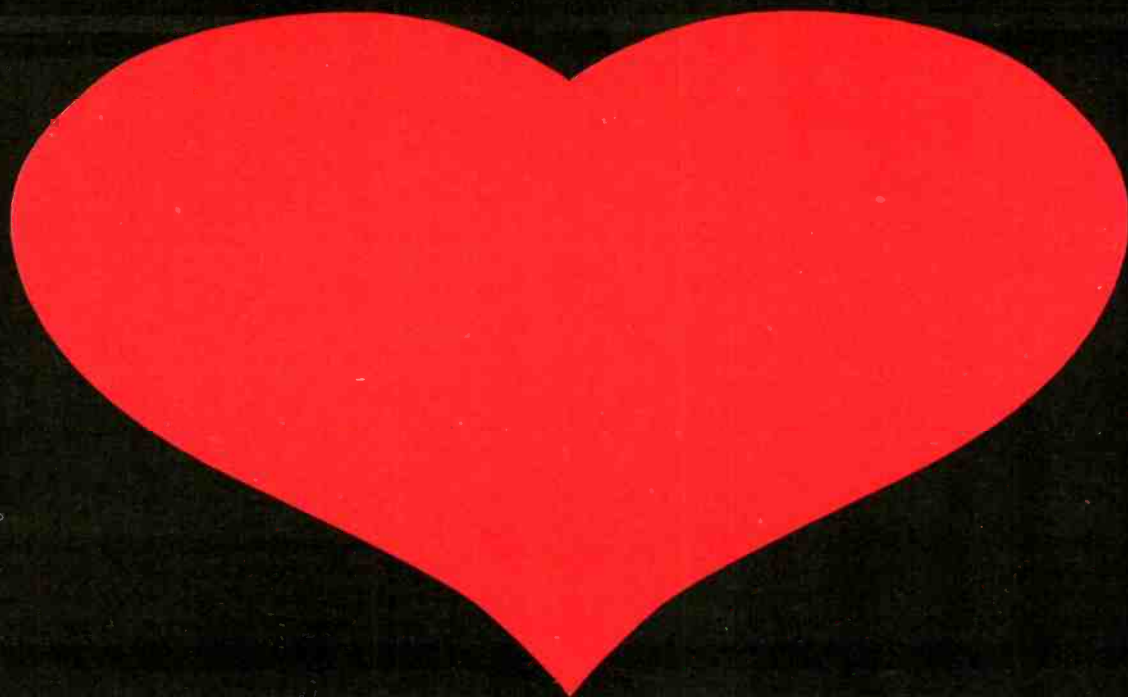
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BRIT RAP

Continued from page 50

the engaging and critically well-received "Blanket" on Talkin' Loud/Mercury. The album spawned the soul-tlingling title track featuring pop chanteuse Imogen Heap, which breached the pop top 50. Promotion for the followup single, "Woman," along with summer festival appearances, should continue the act's "repositioning," says Fenella Davis, product manager at Mercury Records.

The group Desert Eagle Discs, fronted by the imaginative vocalist Shari, released its Boilerhouse/Arista debut album, "The Eagle Has Landed," in February. The album featured such soulful cuts such "The Lover," hip-hop from DJ-producer Syze-Up, and raps by Brooklyn-based 21 Soldiers.

Two of the acts that have parted ways with major labels are Structurize and Definition Of Sound. The latter is featured on the Freestylers' new single, "Here We Go," on Mammoth.

VENUES AND JAMS

The renewed optimism of the hip-hop underground

has also resulted in the growth of new and existing hip-hop jams and venues— notably London's Rap & Ready, Mudlumz, Lyrical Lounge and Flava Of The Month. The scene has nurtured such artists as Bury Crew, Shorty Blitz & Ty, Ff Fwd Dynasty, NBG, Pluto Picasso and Lee Ramsay.

The renewed optimism of the hip-hop underground has also resulted in the growth of new and existing hip-hop jams and venues— notably London's Rap & Ready, Mudlumz, Lyrical Lounge and Flava Of The Month.

The biggest critical noise by far has been reserved for Roots Manuva, whose album "Brand New Second Hand," on Big Dada/Ninja Tunes, has received overwhelmingly positive press.

"I want listeners to pick up on the fact that anything can work, man," says Roots, referring to the different styles on his album. "Those that dare to venture out should trust their instincts and not let anybody distract them."

Phoebe One, who won recognition as best hip-hop artist at the 1998 Music Of Black Origin Awards, also

works different genres on her new album, "L.O.N.D.O.N. Styles." The record showcases a talented lyricist, who covers partying and pointed socio-tipped songs with equal ease.

"I'm a rhymer, I'm very versatile, and I ain't even trying to be like somebody else," says Phoebe One, who supported All Saints on a recent U.K. tour.

"She's coming from a woman's point of view, like 'One Man's Bitch (Is Another Man's Daughter),'" says Sara Freeman, product manager for Mecca Recordings.

A new single, possibly "Don't Take It Personal," is set for a late-July release.

Funky DL, with an R&B and jazz-infused sensibility, releases his third album next month on his own Washington Classics label.

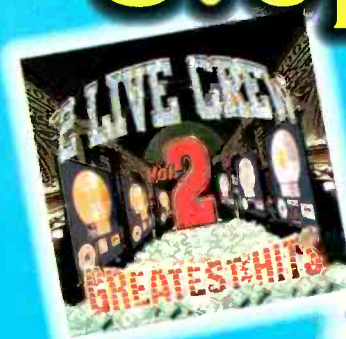
Hip-hop broadcaster and journalist D-Nice, whose "Homeground" radio show and press charts strictly promote British rap, is bullish on the scene. "There's more than enough going on," he says, "for us to make an impression as a hip-hop power." ■



Phoebe One

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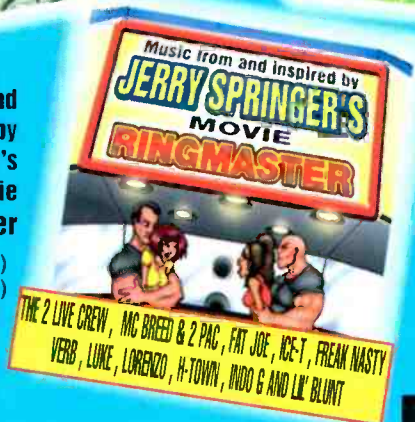


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XR 247 (Explicit)
XR 248 (Clean)

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Congratulates!

Mountain Brothers



AND
GroundLevel Dist.

ON THEIR INDEPENDENT RELEASE

"Self Volume 1"



"The Mountain Brothers possess an uncanny ability to create song after song of rewind-the-sh*t-over-and-over-in-your-wa kman Hip-Hop."

--RapPages

"Since the frst tme I heard this group I knew they were going to be big. It's true h p hop with a sound of their own."

--Amelia Moore (Manager)

PERIL • L • STYLES • CHOPS

MOUNTAIN BROTHERS • 199

Keep it going!

grafx

krup.t.cne@iname.com



June
1999

RAP & HIP-HOP

Various Artists,
"Soundtrack:
Black Mask"

July
1999

Arista
Camp Lo, "Uptown
Saturday Night"
Second II None,
"Second II None"

Bad Boy
Mase, untitled

**Cee-Low
Entertainment**
Various Artists,
"Street Life: A
Hustler's
Compilation"

Def Jam
EPMD, "Out Of
Business,"
"Greatest Hits"
Ja Rule, "Venni,
Vetti, Veci"

Elektra
Missy Elliott, "Da
Real World"
Ol' Dirty Bastard,
untitled

MCA
Genius, "Beneath
The Surface"
Rahzel, "Make The
Music 2000"

**Queen Bee/
Undeas/
Atlantic**
Lil' Cease, "Long
Time Coming"

Rawkus
Company Flow,
"Little Johnny
From The
Hospital"
DJ Spinna, "Heavy
Beats Volume I"

Roc-A-Fella
Memphis Bleek,
"Coming Of Age"
Various Artists,
"Hard Knock Life
Tour, The
Soundtrack"

Ruffhouse
Kool Keith, "Black
Elvis/Lost In
Space"

Tommy Boy
Black Haven,
untitled

Coming Soon

A List Of Imminent Releases

COMPILED BY ALIYA S. KING

(info accurate at press time)

Def Jam
Various Artists,
"Hard Knock Life
Soundtrack"

Epic
Cha Cha, "Dear
Diary"
Jim Crow, "Crow's
Nest"

MCA
Sauce Money,
"Middle Finger U"

**Penalty
Recordings**
Noreaga, "Melvin
Flynt-Da Hustler"

Rawkus
High & Mighty,
untitled
Mos Def, untitled

Tommy Boy
Diamonds In The
Rough, untitled
Screwball, "Y2K"
Shoestring, "Till The
World Ends"
Various Artists, "Get
Crunk"

August
1999

Arista
Goodie Mob,
untitled
One Life To Live,
untitled
Run DMC, "The
Best Of Run
DMC"
Second II None,
untitled

**Cee Low
Entertain-
ment**
Manson Batez, "The
Trilogy"

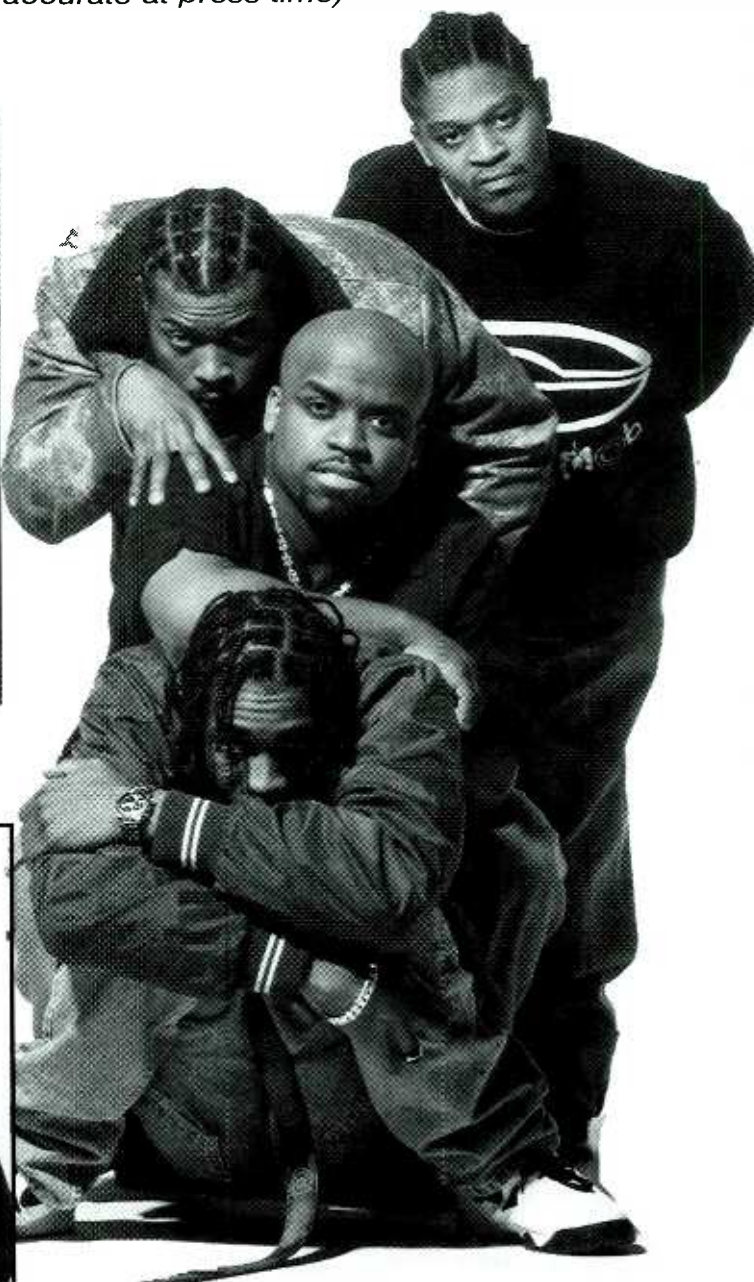
Columbia
The Mad Rapper,
"Tell Em Why You
Mad"



Ol' Dirty Bastard



Run DMC



Goodie Mob

Continued on page 56

WE GIVE YOU MAD MILEAGE

with our new models:

speech
THE
WHORIDAS
WHITEBOYS
ORIGINAL MOTION PICTURE SOUNDTRACK

NAVIGATOR

STANDARD EQUIPMENT INCLUDED AT NO EXTRA CHARGE

SAFETY/SECURITY:
THE WHORIDAS HIGH TIMES
Featuring "Dock of the Bay"
Now jamming on BET!

FUNCTIONAL:
SPEECH HOOPLA
"THE HIP-HOP ALBUM OF 1999"
-BLACK BEAT

EXTERIOR:
WHITEBOYS
ORIGINAL MOTION PICTURE SOUNDTRACK
THE SOUNDTRACK TO SUMMER '99!

NEW CUTS FROM:
BIG PUN • SNOOP • RAEKWON • DO OR DIE • TRICK DADDY
THREE 6 MAFIA • COMMON W/SLICK RICK • THE WHORIDAS
COCOA BROTHERS W/BUCKSHOT
SOOPAFLY W/DAZ BILLINGER, TRAY DEE & KURUP!
DJ HURRICANE W/FLIP MODE SQUAD'S
RAN DIGGA, RAMPAGE AND LORD HAVE MERCY

Compare this vehicle to others in the FREE FUEL ECONOMY GUIDE available at the dealer.

CITY MPG **911** Fuel Economy Information HIGHWAY MPG **612**



RAP & HIP-HOP

COMING SOON
Continued from page 54

Nature, "For All Seasons"
Pace Won, "The Pace Won Effect"

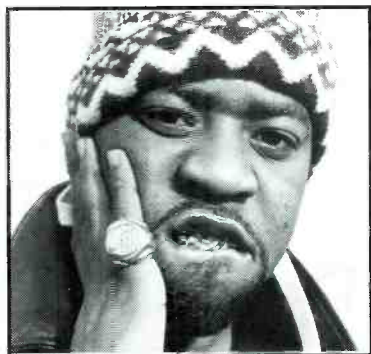
Elektra
Lord Have Mercy, untitled
Angie Martinez, "Up Close & Personal"

Penalty Recordings
Cardan, "Hey Young World"

Roc-A-Fella
Rell, "Medicine"

Tommy Boy
Council, "Council Era"

Work
Cappadonna, untitled
Ghostface Killah,



Cappadonna

"Supreme Clientele"

September 1999

Bear Mountain Records
Truth E No La, "The Truth Hurts"

Penalty Recordings
Thugged Out Entertainment, "The Jump Off"

Half A Mil, "Million"

Rawkus
Beatminerz, compilation

Roc-A-Fella
Amil, untitled

Tommy Boy
DITC, "All Love"

October 1999

Tommy Boy
Brotha Lynch Hung, "Midevil"
De La Soul, untitled
Royce The 5'9", untitled

Winter 2000

Cee Low Entertainment
Donny Hoffa, untitled



De La Soul

Penalty Recordings
Capone-N-Noreaga, "The Reunion"

Rawkus
Pharaoh Monch, untitled

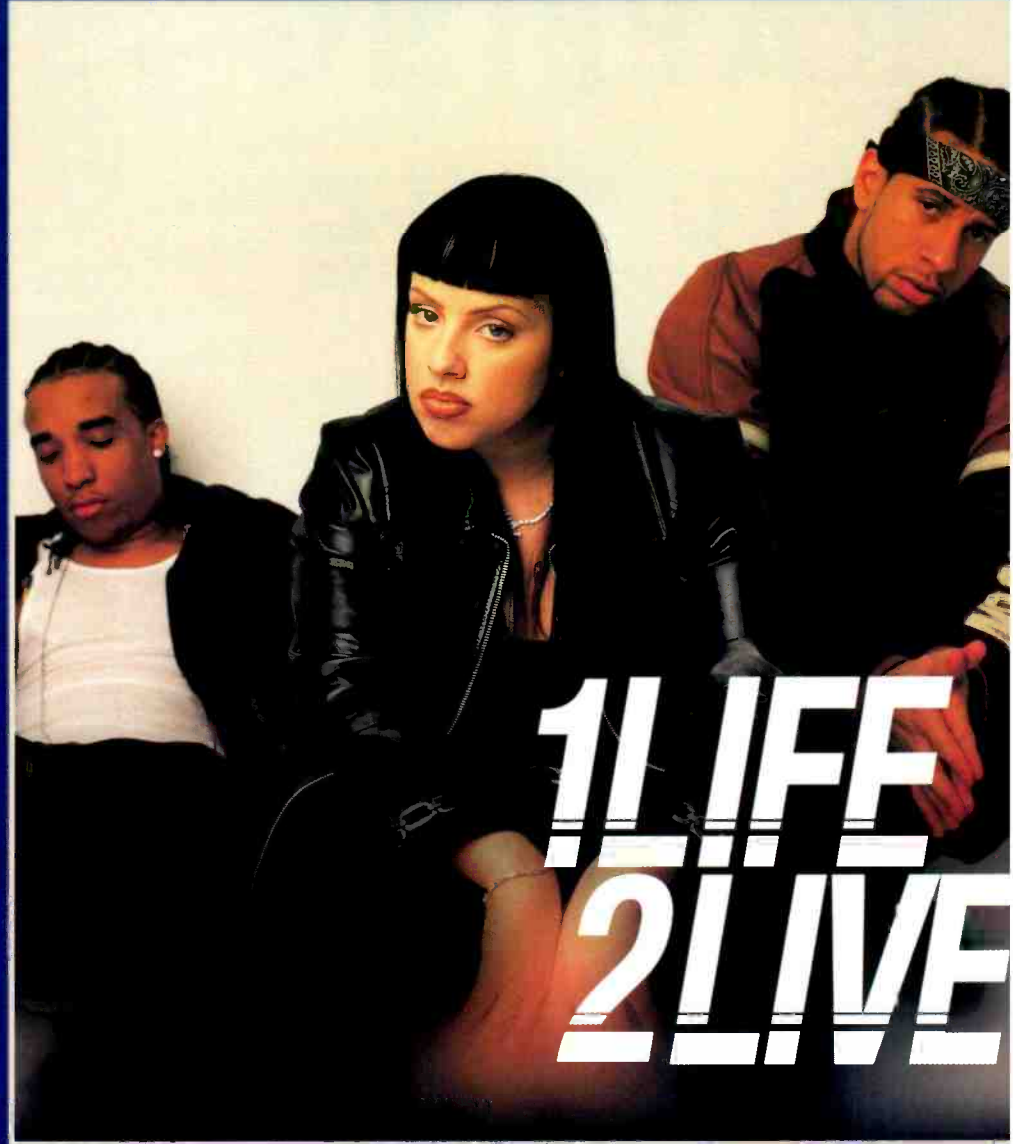
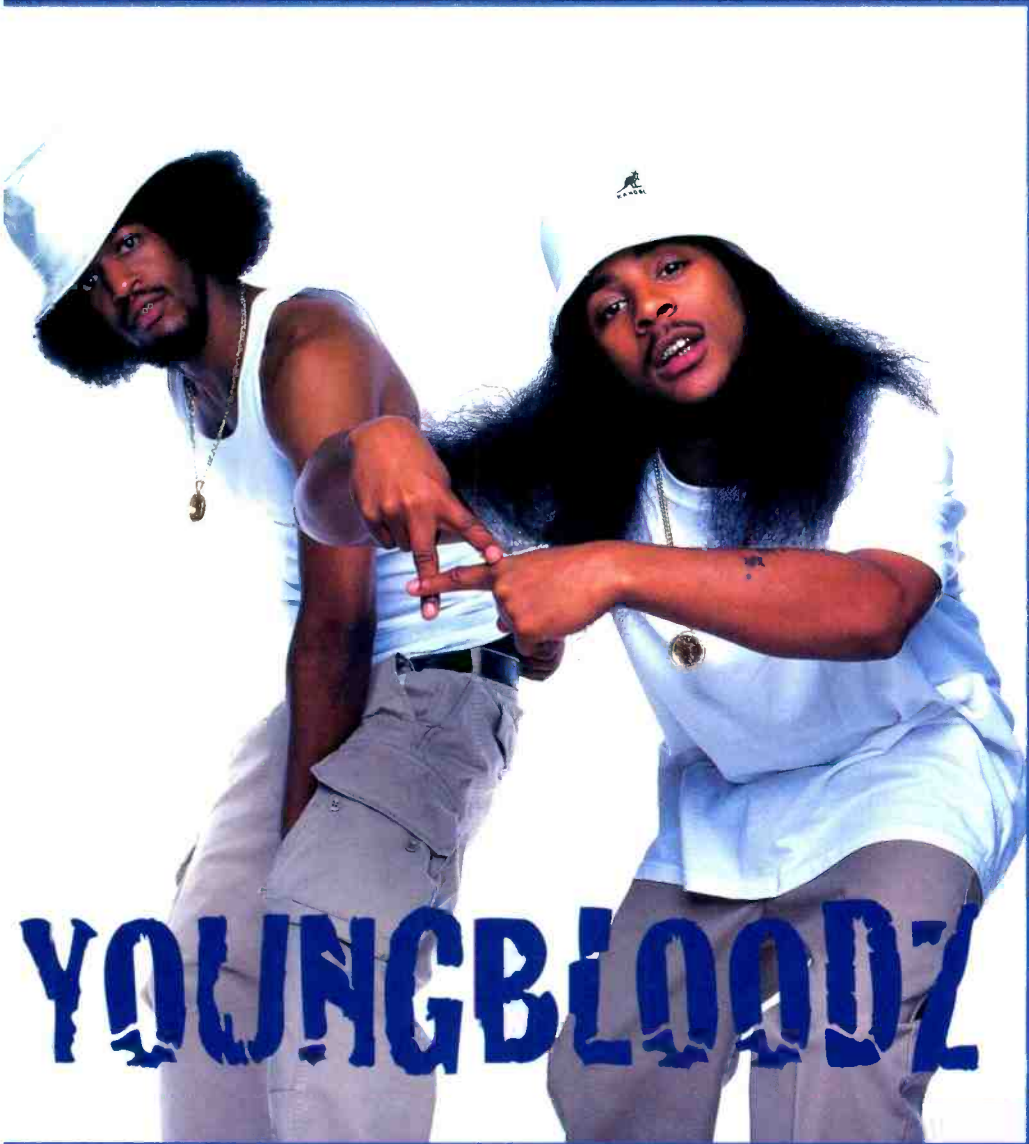
Shabaam Sahdeeq, untitled
Various Artists, "Lyricist Lounge: Volume II"

DON'T MISS THE SECOND SLAMMIN' Billboard SPOTLIGHT

HIP RAP HOP III

Issue Date: December 4 • Ad Close: November 9

Contact: Michael Lewis 212-536-5008



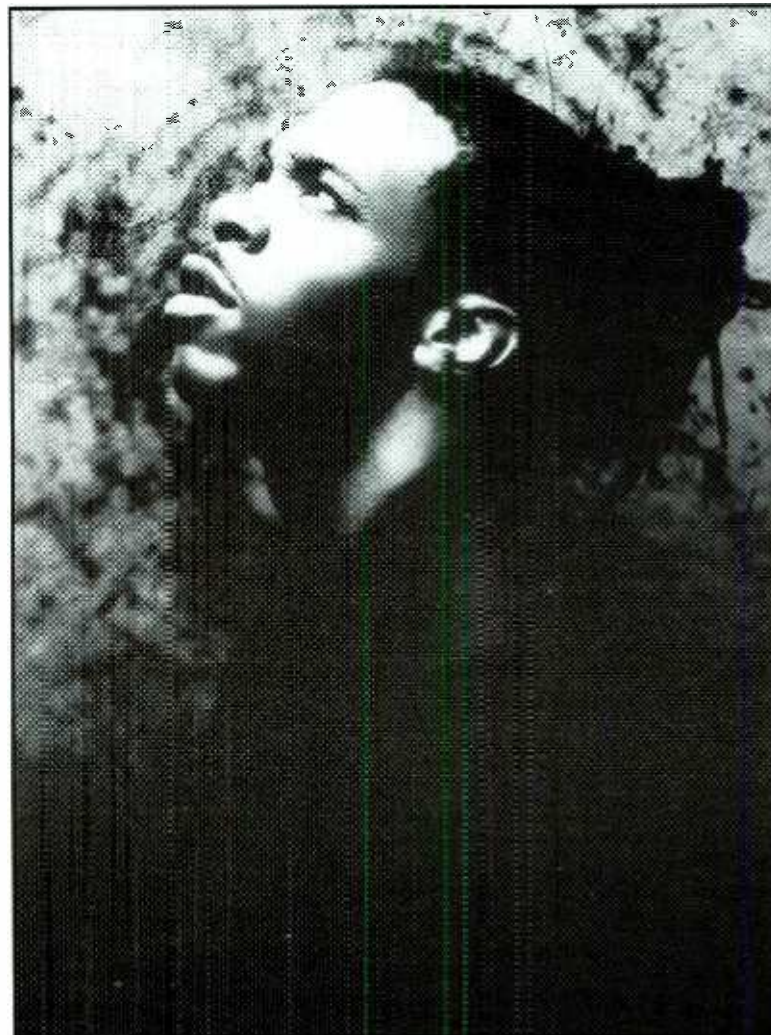
COMING SOON!

TOP RAP ARTISTS

- Pos. ARTIST (No. Of Charted Singles) Imprint/Label**
- 1 BUSTA RHYMES**
(1) Elektra/EEG
 - 2 JANET JACKSON**
(1) FlipMode/Elektra/EEG
 - 3 TOO SHORT (2) Short/Jive**
(1) Thump Street
 - 4 LAURYN HILL**
(1) Ruffhouse/Columbia
 - 5 MYSTIKAL (2) No Limit/Priority**
 - T6 MO THUGS FAMILY (1) Mo Thugs/Ruthless/Relativity**
 - T6 BONE THUGS-N-HARMONY (1) Mo Thugs/Ruthless/Relativity**
 - 8 JAY-Z (1) Def Jam/Mercury (3) Roc-A-Fella/Def Jam/Mercury**
 - 9 SILKK THE SHOCKER**
(2) No Limit/Priority
 - 10 SNOOP DOGG (1) 19 Street/Priority (2) No Limit/Priority**

TOP RAP SINGLES

- Pos. TITLE—Artist—Imprint/Label**
- 1 WHAT'S IT GONNA BE?!—**Busta Rhymes Featuring Janet—FlipMode/Elektra/EEG
 - 2 GHETTO COWBOY—**Mo Thugs Family Featuring Bone Thugs-N-Harmony—Mo Thugs/Ruthless/Relativity
 - 3 IT AIN'T MY FAULT 2/ SOMEBODY LIKE ME—**Silkk The Shocker Featuring Mystikal—No Limit/Priority
 - 4 WATCH FOR THE HOOK—**Cool Breeze Featuring OutKast, Goodie Mob & Witchdoctor—Organized Noize/A&M/Interscope
 - 5 DOO WOP (THAT THING)—**Lauryn Hill—Ruffhouse/Columbia
 - 6 PUSHIN' WEIGHT—**Ice Cube Featuring Mr. Short Khop—Priority
 - 7 WHO DAT—**JT Money Featuring Sole—Tony Mercedes/Freeworld/ Priority
 - 8 HARD KNOCK LIFE (GHETTO ANTHEM)—**Jay-Z—Roc-A-Fella/Def Jam/Mercury
 - 9 WOOF—**Snoop Dogg Featuring Mystikal And Fiend—No Limit/Priority
 - 10 MORE FREAKY TALES—**Too Short—Short/Jive



Busta Rhymes

- 11 NANN—**Trick Daddy Featuring Trina—Slip-N-Slide/Warlock
- 12 WHATCHA WANNA DO?—**Mia X Featuring Charlie Wilson—No Limit/Priority
- 13 NAS IS LIKE—**NAS—Columbia
- 14 JUST DON'T GIVE A F***—**Eminem—Web/Aftermath/Interscope
- 15 HOLLA HOLLA—**Ja Rule—Murder Inc./Def Jam/Mercury
- 16 THE REAL ONE—**The 2 Live Crew Featuring Ice-T—Lil' Joe
- 17 MONEY'S JUST A TOUCH AWAY—**Mack 10 Featuring Gerald Levert—Hoo Bangin'/Priority
- 18 RESPIRATION—**Mos Def & Talib Kweli Are BlackStar Featuring Common—Rawkus/Priority
- 19 INVASION OF THE FLAT BOOTY B*****S—**Too Short—Short/Jive
- 20 HERE I GO—**Infamous Syndicate—Relativity
- 21 WHO LET THE DOGS OUT?—**Chuck Smooth—Wingspan
- 22 ONE-NINE-NINE-NINE—**Common Featuring Sadat X—Rawkus/Priority
- 23 SUPERTHUG (WHAT WHAT)—**Noreaga—Penalty/Tommy Boy
- 24 BETTER DAYS—**WC Featuring Jon B.—Payday/London/Mercury
- 25 STAND UP—**Charli Baltimore Featuring Ghostface Killah—Entertainment/Epic

TOP RAP IMPRINTS

- Pos. IMPRINT (No. Of Charted Singles)**
- 1 NO LIMIT (5)**
 - 2 ELEKTRA (3)**
 - 3 FLIPMODE (1)**
 - 4 RUFFHOUSE (3)**
 - 5 SHORT (3)**
 - 6 DEF JAM (16)**
 - 7 PRIORITY (1)**
 - T8 MO THUGS (1)**
 - T8 RUTHLESS (1)**
 - 10 RAWKUS (5)**

TOP RAP LABELS

- Pos. LABEL (No. Of Charted Tracks)**
- 1 PRIORITY (13)**
 - 2 ELEKTRA ENT. GROUP (4)**
 - 3 RELATIVITY (5)**
 - 4 MERCURY (18)**
 - 5 COLUMBIA (8)**

RAPPING UP THE YEAR SO FAR

The recaps in the Rap/Hip-Hop Spotlight are compiled from Billboard's weekly Top Rap Singles chart from the start of the chart year, which began with the Dec. 5, 1998, issue through the May 8 issue. Rankings are determined by accumulating sales, as compiled by SoundScan, for each week a title is on the chart. The recaps in this spotlight were compiled by chart manager Datu Faison with assistance from Anthony Colombo and Michael Cusson.



Janet

"ARTILLERIA PESADA, PRESENTA..."

Featuring
"Si Señor"

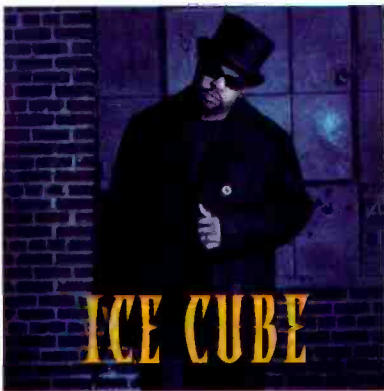
Number 1 video on MTV Latino



• Control Machete's first album "Mucho Barato" is already Platinum in Mexico and Gold in the U.S., Central America and Venezuela.

*• The hottest hip hop band of all time now presents "ARTILLERIA PESADA, PRESENTA..."
Catch them live at the "Artillería Pesada Tour" in the U.S., Europe and Latinoamerica beginning in June.*

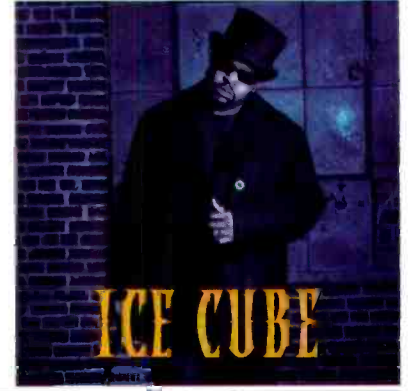
READY FOR A HOT ONE?



"F*** DYING" FEATURING **KOЯN**

The follow-up, hit single to "Pushin' Weight"
from the Platinum release **War & Peace Vol. 1 (THE WAR DISC)**
Get ready for **War & Peace Vol. 2 (THE PEACE DISC)**

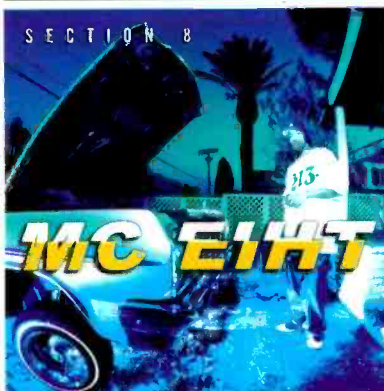
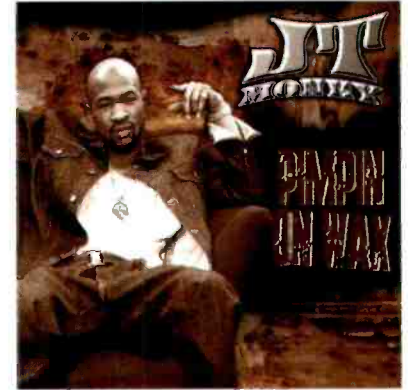
Coming September '99



"WHO DAT"

The smash hit single from the album
Pimpin' On Wax
In Stores Now

Other hot singles include
"Alright" feat. Big Gipp from the Goodie Mob
and "Something 'Bout Pimpin'" feat. Too \$hort



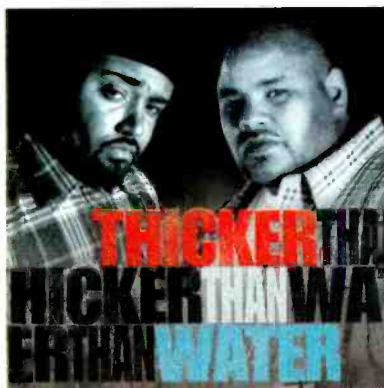
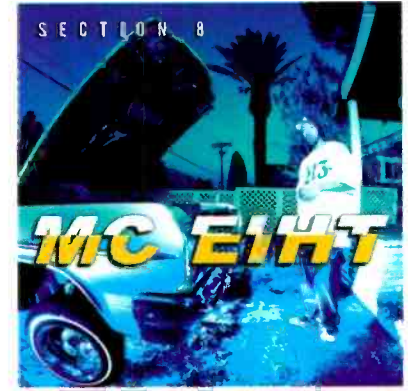
MC EIHT

The Long Awaited Album **SECTION 8**

In Stores June 8th

Features the hit singles

"Tha Hood Still Got Me Under"
and "Automatic"

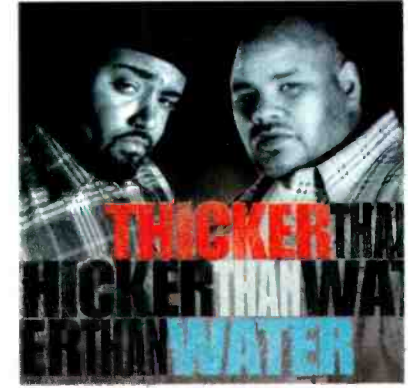


THICKER THAN WATER

The Much Anticipated Movie & Soundtrack
Starring Mack 10, Fat Joe, Ice Cube, Big Pun, MC Eiht
Featuring the new single from Westside Connection

"Let It Reign"

Coming August '99



COG

"WILDSIDE"

The first single from their incredible debut album

Childrin Of Da Ghetto

Coming Soon



The 1999 World Music Awards



CHER

Lifelong Contribution to the Music Industry



JANET JACKSON

Outstanding Contribution to the Pop Industry



RICKY MARTIN

World's best-selling Latin Artist



WILL SMITH

World's best-selling Pop Artist Male
World's best-selling R & B Artist Male
World's best-selling Dance Artist Male
World's best-selling Rap Artist Male



THE CORRS

World's best-selling Irish recording-artists



BACKSTREET BOYS

World's best-selling Pop Group
World's best-selling R & B Group
World's best-selling Dance Group



DES'REE

World's best-selling British recording-artist Female



CELINE DION

World's best-selling Pop Artist Female



NOTRE DAME DE PARIS

World's best-selling French recording-artists



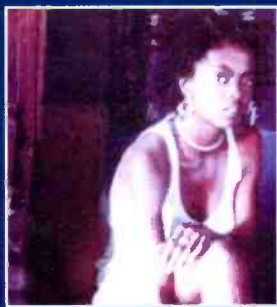
BARENAKED LADIES

World's best-selling Canadian group



MEJA

World's best-selling Scandinavian recording-artist Female



LAURYN HILL

World's best-selling R & B Artist Female
World's best-selling Rap Artist Female
World's best-selling New Artist



Alejandro SANZ

World's best-selling Spanish recording-artist



MODERN TALKING

World's best-selling German recording-artists



TARKAN

World's best-selling Turkish recording-artist



883

World's best-selling Italian group



DJ BOBO

World's best-selling Swiss recording-artist



PHILLIP KIRKOROV

World's best-selling Russian recording-artist



BZ

World's best-selling Asian recording-artists



LARA FABIAN

World's best-selling Benelux recording-artist

Creation French Labors - Media & Events Monaco



Billboard TOP R&B ALBUMS

JUNE 5, 1999

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
◀ No. 1/Hot Shot Debut ▶						
1	NEW	1	1	EIGHTBALL & M.J.G. SUAVE HOUSE 53251/UNIVERSAL (10.98/16.98) 1 week at No. 1	IN OUR LIFETIME	1
2	2	1	5	VARIOUS ARTISTS RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
3	1	—	2	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
4	3	2	8	NAS COLUMBIA 68773* (11.98 EQ/17.98)	I AM...	1
5	8	8	5	CASE DEF JAM 538871*/MERCURY (8.98/12.98)	PERSONAL CONVERSATION	5
6	NEW	1	1	VARIOUS ARTISTS RAWKUS 50069/PRIORITY (10.98/16.98)	RAWKUS PRESENTS SOUNDBOMBING II	6
7	4	5	13	TLC LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
8	7	6	29	JUVENILE CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	4
9	5	4	10	SOUNDTRACK ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	2
10	9	9	35	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM	7
11	6	3	3	VARIOUS ARTISTS DEATH ROW 51161/PRIORITY (12.98/19.98)	CHRONIC 2000 SUGE KNIGHT REPRESENTS	3
12	10	7	5	B.G. CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	2
13	12	11	28	112 BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
14	11	10	4	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
15	13	14	9	SILK ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	8
16	15	16	13	EMINEM WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1
17	14	12	39	LAURYN HILL RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
◀ GREATEST GAINER ▶						
18	23	26	50	BRANDY ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
19	16	15	23	DMX RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
20	17	13	4	NAUGHTY BY NATURE ARISTA 19047* (10.98/16.98)	NINETEEN NAUGHTY NINE NATURE'S FURY	9
21	19	19	28	R. KELLY JIVE 41625* (19.98/24.98)	R.	1
22	18	18	27	WHITNEY HOUSTON ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
23	24	24	34	TYRESE RCA 66901* (10.98/16.98) HS	TYRESE	6
24	20	20	35	JAY-Z ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
25	28	33	9	LIL' TROY SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	25
26	25	23	30	DRU HILL UNIVERSITY/ISLAND 524542/MERCURY (10.98/17.98)	ENTER THE DRU	2
27	21	21	23	BUSTA RHYMES FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	2
28	26	25	21	LES NUBIANS OMTOWN HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	25
29	22	17	7	KRAYZIE BONE MO THUGS/RUTHLESS 1671/RELATIVITY (19.98/23.98)	THUG MENTALITY 1999	2
30	NEW	1	1	JUVENILE WARLOCK 2809 (10.98/16.98)	BEING MYSELF (REMIXED)	30
31	27	22	10	GINUWINE 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	2
32	NEW	1	1	REEL TIGHT G-FUNK 72966/RESTLESS (10.98/16.98) HS	BACK TO THE REAL	32
33	29	28	53	DMX RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
34	31	27	26	JESSE POWELL SILAS 11789/MCA (10.98/16.98) HS	'BOUT IT	15
35	30	29	26	2PAC AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
36	35	32	35	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
37	42	41	11	SHANICE LAFACE 26058*/ARISTA (10.98/16.98)	SHANICE	15
38	32	30	40	THE TEMPTATIONS MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	8
39	33	34	34	DEBORAH COX ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
40	37	31	9	BLACKSTREET LIL' MAN 90274*/INTERSCOPE (11.98/17.98)	FINALLY	4
41	43	45	5	ANT BANKS PRESENTS T.W.D.Y. THUMP STREET 9986 (10.98/16.98)	DIRTY WERK	41
42	39	44	13	THE ROOTS MCA 11948* (10.98/16.98)	THINGS FALL APART	2
43	40	42	30	FAITH EVANS BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
44	36	39	18	FOXY BROWN VIOLATOR/DEF JAM 558933*/MERCURY (10.98/16.98)	CHYNA DOLL	1
45	34	38	30	98 DEGREES MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	34
46	41	40	29	TOTAL BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	9
◀ PACESETTER ▶						
47	67	77	3	DIANA ROSS MOTOWN 549522/UNIVERSAL (10.98/16.98)	EVERY DAY IS A NEW DAY	47

48	55	51	9	COOL BREEZE ORGANIZED NOIZE/A&M 90159*/INTERSCOPE (10.98/16.98)	EAST POINTS GREATEST HITS	11
49	48	43	8	BOOTLEG RELATIVITY 1726 (10.98/17.98) HS	DEATH BEFORE DISHONESTY	18
50	38	35	26	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	13
51	44	—	2	SOUNDTRACK C-NOTE RUTHLESS 69836*/EPIC (11.98 EQ/17.98)	TURF STORIES	44
52	45	60	7	PASTOR TROY MADD SOCIETY 8035 (10.98/16.98) HS	WE READY I DECLARE WAR	45
53	50	61	13	TEVIN CAMPBELL QWEST 47008/WARNER BROS. (10.98/16.98)	TEVIN CAMPBELL	31
54	46	37	8	SOUNDTRACK HOLLYWOOD 62170 (10.98/17.98)	THE P.J.'S	25
55	47	55	13	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	32
56	52	50	3	MEN OF VIZION MJJ/WORK 68012*/EPIC (11.98 EQ/16.98) HS	MOV	50
57	51	69	15	GLENN JONES SAR 1001 (11.98/15.98)	IT'S TIME	51
58	NEW	1	1	BEELOW BALLIN/PRIVATE I 417093/MERCURY (10.98/16.98) HS	BALLIN 4 BILLIONS	58
59	49	65	47	MAXWELL COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
60	64	53	23	DJ CLUE ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98/16.98)	DJ CLUE? THE PROFESSIONAL	3
61	61	49	41	KELLY PRICE T-NECK/ISLAND 524516/MERCURY (10.98/16.98)	SOUL OF A WOMAN	2
62	62	—	2	BEENIE MAN SHOCKING VIBES 1547*/VP (9.98/14.98) HS	THE DOCTOR	62
63	60	46	19	SILKK THE SHOCKER NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	1
64	59	52	34	OUTKAST LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
65	58	59	16	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYNDALAZDAYZ	4
66	57	54	24	MYSTIKAL NO LIMIT 41655*/JIVE (11.98/16.98)	GHETTO FABULOUS	1
67	53	70	3	JOE SAMPLE FEATURING LALAH HATHAWAY PRA 9956/GRP (16.98 CD)	THE SONG LIVES ON	53
68	70	66	78	WILL SMITH COLUMBIA 68683* (11.98 EQ/17.98)	BIG WILLIE STYLE	9
69	69	56	45	MONICA ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
70	65	57	24	REDMAN DEF JAM 558945*/MERCURY (10.98/16.98)	DOC'S DA NAME 2000	1
71	83	81	6	CHERRELLE POWER 2000/PLATINUM (10.98/16.98)	THE RIGHT TIME	55
72	66	58	12	C-MURDER NO LIMIT 50035*/PRIORITY (11.98/17.98)	BOSSALINIE	1
73	54	—	2	X-RAIDED BLACK MARKET 9966 (10.98/15.98) HS	THE UNFORGIVEN VOL. 1	54
74	56	36	4	LIL SOLDIERS NO LIMIT 50038*/PRIORITY (10.98/16.98)	BOOT CAMP	22
75	74	64	27	MARIAH CAREY COLUMBIA 69670* (11.98 EQ/17.98)	#1'S	6
76	76	67	13	YUKMOUTH RAP-A-LOT 46720/VIRGIN (11.98/19.98)	THUGGED OUT THE ALBULATION	8
77	72	74	26	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2	17
78	68	68	9	VARIOUS ARTISTS RHINO 75681 (10.98/16.98)	THE TOM JOYNER MORNING SHOW OLD SCHOOL MIX	64
79	81	79	6	MARVIN SEASE JIVE 41674 (10.98/16.98)	HOOCHIE MOMMA	75
80	63	47	5	WU-SYNDICATE WU-TANG RECORDS PRESENTS... MYALANSKY & JOE MAFIA IN WU-SYNDICATE SLOT TIME/WU-TANG 50056*/PRIORITY (10.98/16.98)	WU-TANG RECORDS PRESENTS: WU-CHRONICLES	16
81	71	63	9	VARIOUS ARTISTS WU-TANG 51143/PRIORITY (10.98/16.98)	WU-TANG RECORDS PRESENTS: WU-CHRONICLES	16
82	80	78	32	HOT BOYS CASH MONEY 9614 (10.98/17.98) HS	GET IT HOW U LIVE!!	37
83	RE-ENTRY	6	6	SOUNDTRACK LIL' JOE 241* (10.98/15.98)	RINGMASTER	80
84	73	71	45	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
85	RE-ENTRY	2	2	ORIGINAL P WESTBOUND 1114 (7.98/9.98)	WHAT DAT SHAKIN' (EP)	85
86	78	76	27	SOUNDTRACK DEF JAM 558925*/MERCURY (11.98 EQ/17.98)	BELLY	2
87	93	95	31	GHETTO MAFIA RAP ARTIST 2061 FULLY LOADED (10.98/15.98) HS	ON DA GRIND	34
88	NEW	1	1	TYRONE DAVIS MALACO 7496 (10.98/15.98)	CALL TYRONE	88
89	75	82	4	PEABO BRYSON PRIVATE MUSIC 82169/WINDHAM HILL (10.98/16.98)	UNCONDITIONAL LOVE	75
90	88	83	9	VARIOUS ARTISTS PRIORITY 51111 (12.98/19.98)	THE N.W.A. LEGACY VOLUME 1 1988-1998	42
91	95	75	11	MASE PRESENTS HARLEM WORLD ALL OUT/ISO SO DEF 69503*/COLUMBIA (11.98 EQ/17.98)	THE MOVEMENT	5
92	82	91	27	ICE CUBE PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. 1 (THE WAR DISC)	2
93	85	97	91	MASTER P NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
94	86	80	9	USHER LAFACE 26059*/ARISTA (11.98/17.98)	LIVE	30
95	RE-ENTRY	3	3	BY CHANCE PERSONA 1001 (8.98/14.98)	GOTTA GET THAT LOVIN'	86
96	90	92	28	METHOD MAN DEF JAM 558920*/MERCURY (11.98/17.98)	TICAL 2000: JUDGEMENT DAY	1
97	79	48	9	SOUNDTRACK NO LIMIT 50053*/PRIORITY (11.98/17.98)	FOOLISH	10
98	77	62	4	DJ SCREW JAM DOWN 1010 (10.98/16.98) HS	ALL WORK NO PLAY	62
99	91	85	15	QUINCY JONES QWEST 46490/WARNER BROS. (24.98/29.98)	FROM Q WITH LOVE	31
100	98	72	9	M.C. BREED POWER 5290/ROADRUNNER (10.98/16.98)	IT'S ALL GOOD	41

Albms with the greatest sales gains this week. ●Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲RIAA certification for net shipment of 1 million units (Platinum). ◆RIAA certification for net shipment of 1.0 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Astens 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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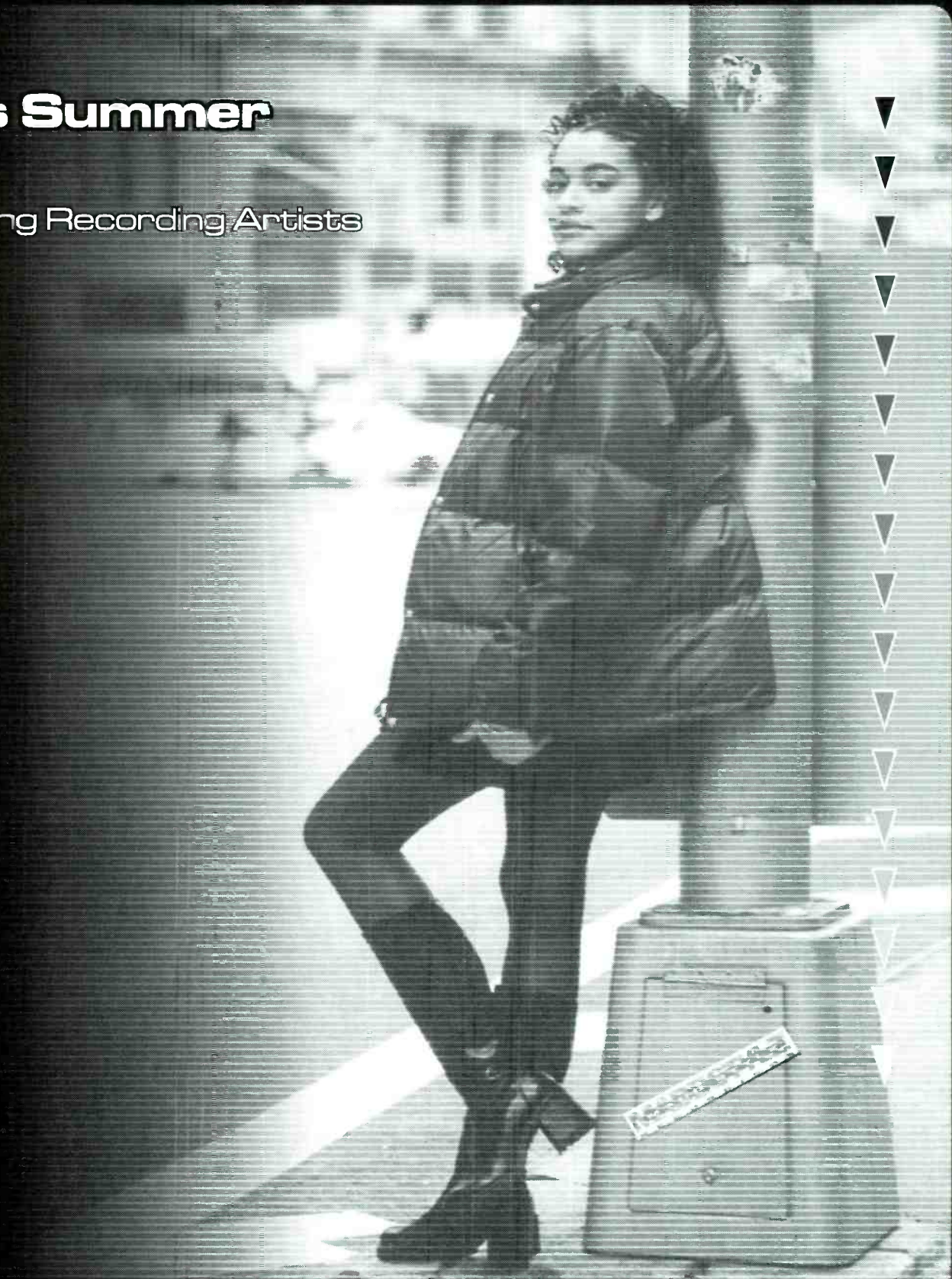
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▷ HOT!

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Introducing Upcoming Recording Artists

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- ▷ **Omarr**
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Executive producers "Slick Vic" Little, Stylz, Eric Barboza

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RECORDINGS
THE LABEL FOR THE Y2K

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 102 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	
1	1	13	FORTUNATE	MAXWELL (RCA/LABINTERSCOPE/COLUMBIA) 2 wks at No. 1
2	3	17	ANYWHERE	112 FEATURING LIL'Z (BAD BOY/ARISTA)
3	2	16	NO SCRUBS	TLC (LAFACE/ARISTA)
4	4	25	YOU	JESSE POWELL (SILAS/MCA)
5	8	9	CHANTE'S GOT A MAN	CHANTE MOORE (SILAS/MCA)
6	5	27	SWEET LADY	TYRESE (RCA)
7	9	8	WHERE MY GIRLS AT?	702 (MOTOWN)
8	10	18	IF YOU (LOVIN' ME)	SILK (ELEKTRA/EEG)
9	14	20	DID YOU EVER THINK	R. KELLY (JIVE)
10	6	26	EX-FACTOR	LAURYN HILL (RUFFHOUSE/COLUMBIA)
11	21	12	HAPPILY EVER AFTER	CASE (DEF JAM)
12	15	10	808	BLAQUE (TRACK MASTERS/COLUMBIA)
13	7	19	WHAT'S IT GONNA BE!	BUSTA RHYMES FEAT. JANET (FLIPMODE/ELEKTRA/EEG)
14	13	12	WHO DAT	JT MONEY FEAT. SOLE (TONY MERCEDES/FREEWORLD/PRIORITY)
15	19	9	ALMOST DOESN'T COUNT	BRANDY (ATLANTIC)
16	11	14	SITTING HOME	TOTAL (BAD BOY/ARISTA)
17	12	18	LIFE	K-CI & JOJO (ROCK LAND/MCA/INTERSCOPE)
18	20	3	WILD WILD WEST	WILL SMITH FEAT. DRU HILL & HOLLYWOOD BOYZ (RUFFHOUSE/INTERSCOPE/COLUMBIA)
19	17	19	GEORGY PORGY	ERIC BENET FEAT. FAITH EVANS (WARNER BROS.)
20	22	18	IT'S NOT RIGHT BUT IT'S OKAY	WHITNEY HOUSTON (ARISTA)
21	23	12	HOLLA HOLLA	J.A. RULE (MURDER INC./DEF JAM)
22	16	5	NO PIGEONS	SPORTY THIEZ FEAT. MR. WOODS (RUFFHOUSE/COLUMBIA)
23	24	17	NANN	TRICK DADDY FEAT. TRINA (SLIP-N-SLIDE/WARLOCK)
24	25	17	JIGGA WHAT...	JAY-Z FEAT. BIG JAZZ (ROC-A-FELLA/DEF JAM)
25	18	11	HATE ME NOW	NAS FEATURING PUFF DADDY (COLUMBIA)
26	32	7	LATELY	TYRESE (RCA)
27	30	10	IT'S OVER NOW	DEBORAH COX (ARISTA)
28	26	9	SHE'S A BITCH	MISSY ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
29	28	9	YOU ARE EVERYTHING	DRU HILL (UNIVERSITY/ISLAND/DEF JAM)
30	27	23	ALL NIGHT LONG	FAITH EVANS FEAT. PUFF DADDY (BAD BOY/ARISTA)
31	33	5	EVERYTHING IS EVERYTHING	LAURYN HILL (RUFFHOUSE/COLUMBIA)
32	38	3	TELL ME IT'S REAL	K-CI & JOJO (MCA)
33	35	10	MY FAVORITE GIRL	DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
34	29	15	GET INVOLVED	RAPHAEL SADIQ & Q-TIP (HOLLYWOOD)
35	37	27	HEARTBREAK HOTEL	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)
36	34	27	WHEN A WOMAN'S FED UP	R. KELLY (JIVE)
37	45	4	JIGGA MY NIGGA	JAY-Z (RUFF RYDERS/INTERSCOPE)

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

HOT R&B RECURRENT AIRPLAY

1	1	5	NOTHING EVEN MATTERS	LAURYN HILL FEAT. D'ANGELO (RUFFHOUSE/COLUMBIA)
2	—	1	LOVE LIKE THIS	FAITH EVANS (BAD BOY/ARISTA)
3	3	9	TOO CLOSE	NEXT (ARISTA)
4	2	5	CAN I GET A...	JAY-Z FEAT. A.M.I. (OF MAJOR CDINZ) & JA (DEF JAM)
5	6	7	DOO WOP (THAT THING)	LAURYN HILL (RUFFHOUSE/COLUMBIA)
6	5	3	THE LOVE WE HAD (STAYS ON MY MIND)	DRU HILL (UNIVERSITY/ISLAND/DEF JAM)
7	7	11	SECRET LOVE	KELLY PRICE (T-NECK/ISLAND)
8	11	9	TRIPPIN'	TOTAL FEAT. MISSY ELLIOTT (BAD BOY/ARISTA)
9	4	3	NOBODY'S SUPPOSED TO BE HERE	DEBORAH COX (ARISTA)
10	15	23	ARE YOU THAT SOMEBODY?	AALIYAH (BLACKGROUND/ATLANTIC)
11	9	10	HOME ALONE	R. KELLY FEATURING KEITH MURRAY (JIVE)
12	8	2	ANGEL OF MINE	MONICA (ARISTA)
13	21	10	TO ZION	LAURYN HILL FEAT. CARLOS SANTANA (RUFFHOUSE/COLUMBIA)
14	13	10	ANGEL IN DISGUISE	BRANDY (ATLANTIC)
15	20	17	THE FIRST NIGHT	MONICA (ARISTA)
16	16	8	IT'S ON	DJ CLUE FEAT. DMX (ROC-A-FELLA/DEF JAM)
17	16	8	RUFF RYDERS' ANTHEM	DMX (RUFF RYDERS/DEF JAM)
18	19	5	HA	JUVENILE (CASH MONEY/UNIVERSAL)
19	25	17	GOTTA BE	JAGGED EDGE (SO SO DEF/COLUMBIA)
20	17	8	HAVE YOU EVER?	BRANDY (ATLANTIC)
21	22	14	HOW DEEP IS YOUR LOVE	DRU HILL FEAT. REDMAN (UNIVERSITY/ISLAND/DEF JAM)
22	14	10	THIS IS MY PROMISE	THE TEMPTATIONS (MOTOWN)
23	24	23	STILL NOT A PLAYER	BIG PUNISHER FEATURING JOE (LOUD)
24	23	22	THEY DON'T KNOW	JON B. (YAB YUM/550 MUSIC/EPIC)
25	12	12	ROSA PARKS	OUTKAST (LAFACE/ARISTA)

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

4	808 (R.Kelly, BMI/Dotted Line, BMI) WBM
8	ALL NIGHT LONG (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ausar, BMI/BMG, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Brother-4-Brother, ASCAP) HL
22	ALMOST DOESN'T COUNT (Sushi Too, BMI/Hidden Pun, ASCAP/Warner-Tamerlane, BMI/Manuit L.A., ASCAP) WBM
9	ANYWHERE (Kalamita, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
71	AUTOMATIC (Driveby, BMI/Karam's Kid, ASCAP)
84	BABY (Designee, BMI/Dirty Birdy, SESAC/Zomba Melodies, SESAC/Tabulous, ASCAP/Hitco South, ASCAP/Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP)
78	BACK THAT AZZ UP (Money Mack, BMI)
61	BEAUTY (North Avenue, ASCAP/Manuit L.A., ASCAP/Philip Weatherspoon, ASCAP)
79	BETTER DAYS (Sony/ATV Tunes, ASCAP/Strictly To Music, ASCAP/Windswept Pacific, ASCAP/Thermadix, ASCAP/Nature's Finest, ASCAP/QDIII Soundlab, ASCAP/KC 913, ASCAP) HL
82	BIG MAMA (GO BIG GIRL) (4 TRE, ASCAP/Amrikami, BMI)
62	BILLS, BILLS, BILLS (Shak'en Down, BMI/Hitco, BMI/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Beyonce, ASCAP/Le Toya, ASCAP/Kelendria, ASCAP) HL
97	BOUNCE, ROCK, SKATE, ROLL (Tarnopol, BMI/Dopelend, ASCAP)
74	BREAK ME OFF (Tallest Tree, ASCAP/WB, ASCAP/Zomba, ASCAP/Kiely, ASCAP)
2	CHANTE'S GOT A MAN (Flyte Tyme, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI/Chante 7, BMI/Screen Gems, BMI) HL
86	DA GOODNESS (Funky Noble, ASCAP/Famous, ASCAP/Duke Ellington, ASCAP/EMI Mills, ASCAP)
15	DID YOU EVER THINK (Zomba, BMI/R.Kelly, BMI/Warner-Tamerlane, BMI/12 And Under, BMI/Slam U Well, ASCAP) WBM
72	EVERYONE FALLS IN LOVE (Shocking Vibes, BMI/Dub Plate, BMI/Tony Kelly, BMI/Songs Of PolyGram Int'l, BMI/Greensleeves)
41	EVERYTHING IS EVERYTHING (Sony/ATV Tunes, ASCAP/Over The Moon, ASCAP/Herbame, ASCAP)
18	EX-FACTOR (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/Colegms-EMI, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL
92	EYES BETTER NOT WANDER (Cavilicious, ASCAP/Herbalicious, ASCAP/Black Fountain, ASCAP)
36	FADED PICTURES (Zomba, ASCAP/Kiely, ASCAP/Tallest Tree, ASCAP/WB, ASCAP) WBM
7	FOLLOW ME NOW (Money Mack, BMI)
1	FORTUNATE (Zomba, BMI/R.Kelly, BMI) WBM
16	FOR YOUR LOVE (October 12 th, ASCAP/Hitco South, ASCAP/Steven A. Jordan, ASCAP/WB, ASCAP)
42	GEORGY PORGY (Hudmar, ASCAP) WBM
42	GET INVOLVED (Tony Toni Tone, ASCAP/PolyGram International, ASCAP/Jazz Merchant, ASCAP/Zomba, ASCAP/Warner-Tamerlane, BMI) HL/WBM
56	GET READY (6 th Boro, ASCAP/M. Betha, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Notting Dale, ASCAP/Satellite III, ASCAP/Solar, ASCAP/Sony/ATV Tunes, ASCAP)
68	GIRLFRIEND/BOYFRIEND (Donril, ASCAP/Zomba, ASCAP/Syveda, ASCAP/Mo Loving, ASCAP/Asjah, ASCAP/TVT, ASCAP/Blondie Rockwell, ASCAP) WBM
87	GUILTY CONSCIENCE (Eggy Miles Style, BMI/WB, ASCAP/Am1 Nothing Going On But Funkin, ASCAP/EMI Blackwood, BMI) WBM
17	HAPPILY EVER AFTER (Baby Spike, ASCAP/Gifted Source, ASCAP)
29	HATE ME NOW (Copyright Control/Hi Will, ASCAP/Zomba, ASCAP/Michael Moody's Universe, ASCAP/Jumping Bean, BMI/Slam U Well, ASCAP/Jelly's Jams, ASCAP/12 & Under, BMI) WBM
25	HEARTBREAK HOTEL (Jungle Fever, BMI/EMI Blackwood, BMI/Soufing, BMI/Marshai, ASCAP/EMI April, ASCAP) HL
12	HOLLA HOLLA (T.T. ASCAP/D.J. B.M.I.)
81	HOW COULD HE HURT YOU (Party-Pat, BMI/Uncle Buddies, ASCAP/Dar, BMI/Tony Curtis, BMI)
43	I CAN'T (Pork, ASCAP/Chappell & Co., ASCAP/Lil Lu Lu, BMI/Shugar Diamond, BMI/EMI April, ASCAP)
43	I DON'T WANNA SEE (2000 Watts, ASCAP/WB, ASCAP/Mutha Chapter, ASCAP/Steve Morales, BMI/Million Dollar Steve, BMI/Jumping Bean, BMI)
93	IF I LOSE MY WOMAN (Kenbo, ASCAP/Sony/ATV Tunes, ASCAP/Warner-Tamerlane, BMI/Bobbie And DJ, BMI)
5	IF YOU HAD MY LOVE (EMI Blackwood, BMI/Rodney Jerkins, BMI/ASCAP/EMI April, ASCAP/Rodney Jerkins, ASCAP/Coni Tiffani, BMI/Sony/ATV Songs, BMI/Fred Jerkins III, BMI/Ensign, BMI) HL
7	IF YOU (LOVIN' ME) (2000 Watts, ASCAP/Kenny Flav, ASCAP/WB, ASCAP/Toni Robi, ASCAP/The Mother Chapter, ASCAP) WBM
59	IF YOU REALLY WANNA KNOW (Slack A.D., ASCAP/Nate Love's, BMI/Baser, ASCAP/Big Mike, BMI/Tel Tel, BMI/BMG, ASCAP)
55	I'M GOOD AT BEING BAD (EMI April, ASCAP/Flyte Tyme, ASCAP/Ella & Gene's Son's, ASCAP/Gring Girl, ASCAP/N.L.I., ASCAP/Rick's, BMI/Budde, BMI/Sweet Summer Night, ASCAP)
47	I STILL BELIEVE/PURE IMAGINATION (Tom Sturges, ASCAP/Chrysalis, ASCAP/Colegms-EMI, ASCAP/Taradom, BMI) HL/WBM
35	IT AIN'T MY FAULT 1 & 2 (Big P, BMI)
66	IT'S ALL ABOUT YOU NOT ABOUT ME (Jungle Fever, BMI/EMI Solvang, BMI/Designa, BMI)
63	IT'S GONNA RAIN (Zomba, BMI/R.Kelly, BMI)
26	IT'S NOT RIGHT BUT IT'S OKAY (EMI Blackwood, BMI/Famous, SESAC/MCA, ASCAP/Rodney Jerkins, BMI/LaShawn Daniels, ASCAP) HL/WBM
20	IT'S OVER NOW (Kei-3, ASCAP/WB, ASCAP/Soufing, ASCAP/Notting Hill, BMI/Hitco, BMI/Intersect, BMI/DeMone, BMI) WBM
67	I WANT U (Mjac, BMI/Warner-Tamerlane, BMI/Vincent Herbert, ASCAP/June-Bug Alley, ASCAP/BRD, ASCAP)
58	JAMBOREE (Naughty, ASCAP/WB, ASCAP/Celestia, BMI)
46	JIGGA MY NIGGA (Lil Lu Lu, BMI/Swizz Beatz, ASCAP/Dead Game, ASCAP)
33	JIGGA WHAT... (Lil Lu Lu, BMI/EMI Blackwood, BMI/Jazo, ASCAP/Virginia Beach, ASCAP) HL
95	JOHN DOE (Smelzdog, ASCAP)
30	LATELY (Penny Funk, BMI/Seven Summits, BMI/Zovektion, ASCAP/BMG, ASCAP)
23	LIFE (Zomba, BMI/R.Kelly, BMI) WBM
75	LIGHTHOUSE (Saved Children's, BMI)
65	MAKEDA (EMI Blackwood, BMI/Delabel Editions, SARL)
10	MY FAVORITE GIRL (Steven A. Jordan, ASCAP/WB, ASCAP/Di! God, ASCAP/EMI April, ASCAP/C. Israel, ASCAP/Big On Blue, BMI/Warner-Tamerlane, BMI) HL/WBM
49	MY FIRST NIGHT WITH YOU (Sony/ATV Songs, BMI/ECAF, BMI/Realongs, ASCAP) HL/WBM
27	NANN (First N Gold, BMI/Trick 'N' Rick, BMI/Funk So Rightous, BMI)
99	NAS IS LIKE (Zomba, ASCAP/Hi Will, ASCAP/EMI April, ASCAP) HL/WBM
70	NASTY TRICK (Tefnoise, BMI/Lil' Joe Wein, BMI)
53	NEVER GONNA LET YOU GO (Demis, ASCAP/EZ, ASCAP/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI)
31	NO PIGEONS (Sporty, ASCAP/Steel Burg, ASCAP/Commando Brabdo, ASCAP/Safe Cracker, ASCAP/Shek'en Down, BMI/Hitco, BMI/Tam, ASCAP/Air Control, ASCAP) HL
8	NO SCRUBS (Shak'en Down, BMI/Hitco, BMI/Tam, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Kandacy, ASCAP/Tony Mercedes, ASCAP/Windswept Pacific, BMI) HL/WBM
48	ONE MORE TRY (Morrison Leathy, ASCAP/Chappell & Co., ASCAP) HL
80	ONE-NINE-NINE-NINE (Senseless, BMI/Text Gram, ASCAP)
85	PARTY IS GOIN' ON OVER HERE (T'Ziah's, BMI/Warner-Tamerlane, BMI/Ima Play Jason, ASCAP)
57	PLAY AROUND (Uncleas, BMI/Warner-Tamerlane, BMI/One Shot Deal, SESAC/Parade, BMI)
40	PLAYERS HOLIDAY (Badass, ASCAP/Zomba, ASCAP/Rag Top, BMI/Save Em, ASCAP/Strand, BMI/Over Kill, BMI/Golden Withers, ASCAP/Unichappell, BMI) HL/WBM
100	QUIET STORM (Careers-BMG, BMI/Juvenile Hill, ASCAP/BMG, ASCAP/Sugarhill, BMI/Twenty Nine Black, BMI)

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.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	
1	1	4	FORTUNATE	MAXWELL (RCA/LABINTERSCOPE/COLUMBIA) 2 wks at No. 1
2	2	4	CHANTE'S GOT A MAN	CHANTE MOORE (SILAS/MCA)
3	4	4	WHERE MY GIRLS AT?	702 (MOTOWN)
4	5	9	808	BLAQUE (TRACK MASTERS/COLUMBIA)
5	3	8	WHO DAT	JT MONEY FEAT. SOLE (TONY MERCEDES/FREEWORLD/PRIORITY)
6	6	2	IF YOU HAD MY LOVE	JENNIFER LOPEZ (WORK/EPIC)
7	7	12	MY FAVORITE GIRL	DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
8	8	13	IF YOU (LOVIN' ME)	SILK (ELEKTRA/EEG)
9	10	13	HOLLA HOLLA	J.A. RULE (MURDER INC./DEF JAM)
10	9	10	WHAT'D YOU COME HERE FOR?	TRINA & TAMARA (COLUMBIA)
11	11	14	IT AIN'T MY FAULT 2/SOMEBODY LIKE ME	SILK THE SHOCKER FEAT. MYSTIKAL (NO LIMIT/PRIORITY)
12	16	4	I DON'T WANNA SEE	LINK (RELATIVITY)
13	64	2	WATCH OUT NOW	THE BEATNUTS FEAT. YELLA KLAW (VIOLATOR/RELATIVITY)
14	12	11	WHAT'S IT GONNA BE!	BUSTA RHYMES FEAT. JANET (FLIPMODE/ELEKTRA/EEG)
15	15	10	ONE MORE TRY	DIVINE (PENDULUM/RED ANT)
16	14	12	MY FIRST NIGHT WITH YOU	MYA (UNIVERSITY/INTERSCOPE)
17	18	7	PLAYERS HOLIDAY	T.W.D.Y. FEAT. TOO SHORT & MAC MALL (THUMP STREET)
18	13	18	HEARTBREAK HOTEL'S NOT RIGHT BUT IT'S OKAY	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)
19	17	15	I STILL BELIEVE/PURE IMAGINATION	MARRIAR CAREY FEAT. KRATZIE BONE & DA BRAT (COLUMBIA)
20	19	3	AUTOMATIC	MC EHT (HOOD BANGIN'/PRIORITY)
21	21	10	WHEN I CLOSE MY EYES	SHANICE (LAFACE/ARISTA)
22	31	3	LIGHTHOUSE	NEW DIRECTION (MYRRH/WORD/EPIC)
23	20	8	I WANT U	REEL TIGHT (G-FUNK/RESTLESS)
24	26	3	IT'S OVER NOW	DEBORAH COX (ARISTA)
25	22	9	ONE-NINE-NINE-NINE	COMMON FEAT. SADAT X (RAWKUS/PRIORITY)
26	29	6	NASTY TRICK	GANGSTA BOO (HYPNOTIZE MINDS/RELATIVITY)
27	23	12	ALL NIGHT LONG	KEITH SWEAT (ELEKTRA/EEG)
30	28	8	THESE ARE THE TIMES	DRU HILL (UNIVERSITY/ISLAND/DEF JAM)
31	—	1	BETTER DAYS	TQ (CLOCKWORK/EPIC)
32	25	2	GEORGY PORGY	ERIC BENET FEAT. FAITH EVANS (WARNER BROS.)
33	24	7	SITTING HOME	TOTAL (BAD BOY/ARISTA)
34	30	17	HARD KNOCK LIFE (GHETTO ANTHEM)	JAY-Z (ROC-A-FELLA/DEF JAM)
35	33	17	FADED PICTURES	CASE & JOE (DEF JAM)
36	36	2	IF YOU REALLY WANNA KNOW	MARC DORSEY (JIVE)
37	40	3	BIG MAMA (GO BIG GIRL)	BLACK DAVE (TRIAD/ROADRUNNER)

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

83	RUFF RYDERS ANTHEM (REMIX) (Boomer X, ASCAP/Swizz Beatz, ASCAP/Ruff Ryder-Dead Game, ASCAP/Jae Wons, ASCAP/Pantlo, ASCAP/EMI April, ASCAP/Blondie Rockwell, ASCAP/Feelz, ASCAP) HL
32	SHE'S A BITCH (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
94	SHORTY (GOT HER EYES ON ME) (Do What I Gotta, ASCAP/WB, ASCAP/Bookman, ASCAP/Big Mel, ASCAP/Checkman, BMI/Warner-Tamerlane, BMI/Nes, Nitty, & Capone, ASCAP/Mr. Franklin, BMI)
16	SITTING HOME (Dakoda House, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Denic Angelette, BMI/Blake Harrington, BMI/Windswept Pacific, ASCAP/PolyGram International, ASCAP/Motown, BMI) HL/WBM
51	SOMEBODY LIKE ME (Big P, BMI/Mrs. Scott's, BMI/J. Rhone, BMI/Inring, BMI/Ready Ready, ASCAP/Moonwalk, ASCAP/MCA, ASCAP/Unicity, ASCAP)
89	SPENDIN' MONEY (Zomba, BMI/R.Kelly, BMI/Ausar, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/The Price Is Right, BMI/MCA, ASCAP) HL/WBM
24	WILD WILD WEST (Treyball, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/WB, ASCAP/EMI April, ASCAP/Zomba, BMI) HL
98	WOOF (Big P, BMI)
52	YESTERDAY (Jamey Jaz, ASCAP/Windswept Pacific, ASCAP/Shanice 4 You, ASCAP/EMI April, ASCAP/Hitco, BMI)
34	YOU ARE EVERYTHING (Da Ish, ASCAP/Sony/ATV Songs, BMI/Music Everyone Graves, BMI)
50	YOU GOT ME (Careers-BMG, BMI/Grand Negaz, BMI/Scott Storch, ASCAP/Blues Baby, ASCAP/Blondie Rockwell, ASCAP)
91	YOU WON'T SEE ME TONIGHT (Zomba, ASCAP/Hi Will, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Mass Confusion, ASCAP)
77	YOU'Z A GANXTA</

A photograph of Ozzy Osbourne performing on stage. He is shirtless, with his arms raised in the air, holding a microphone. The scene is lit with blue and purple stage lights. The background is dark, and the overall mood is energetic and iconic.

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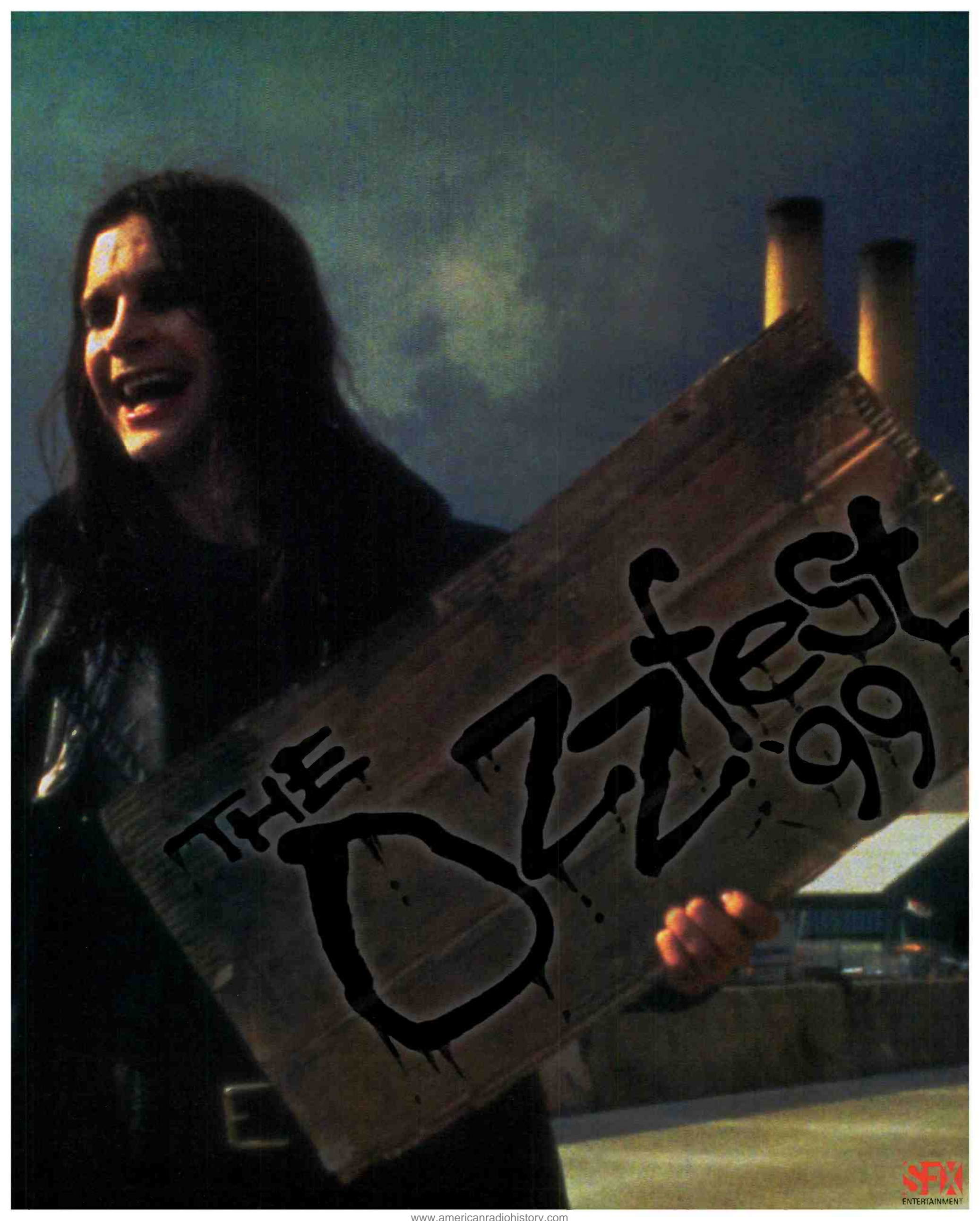
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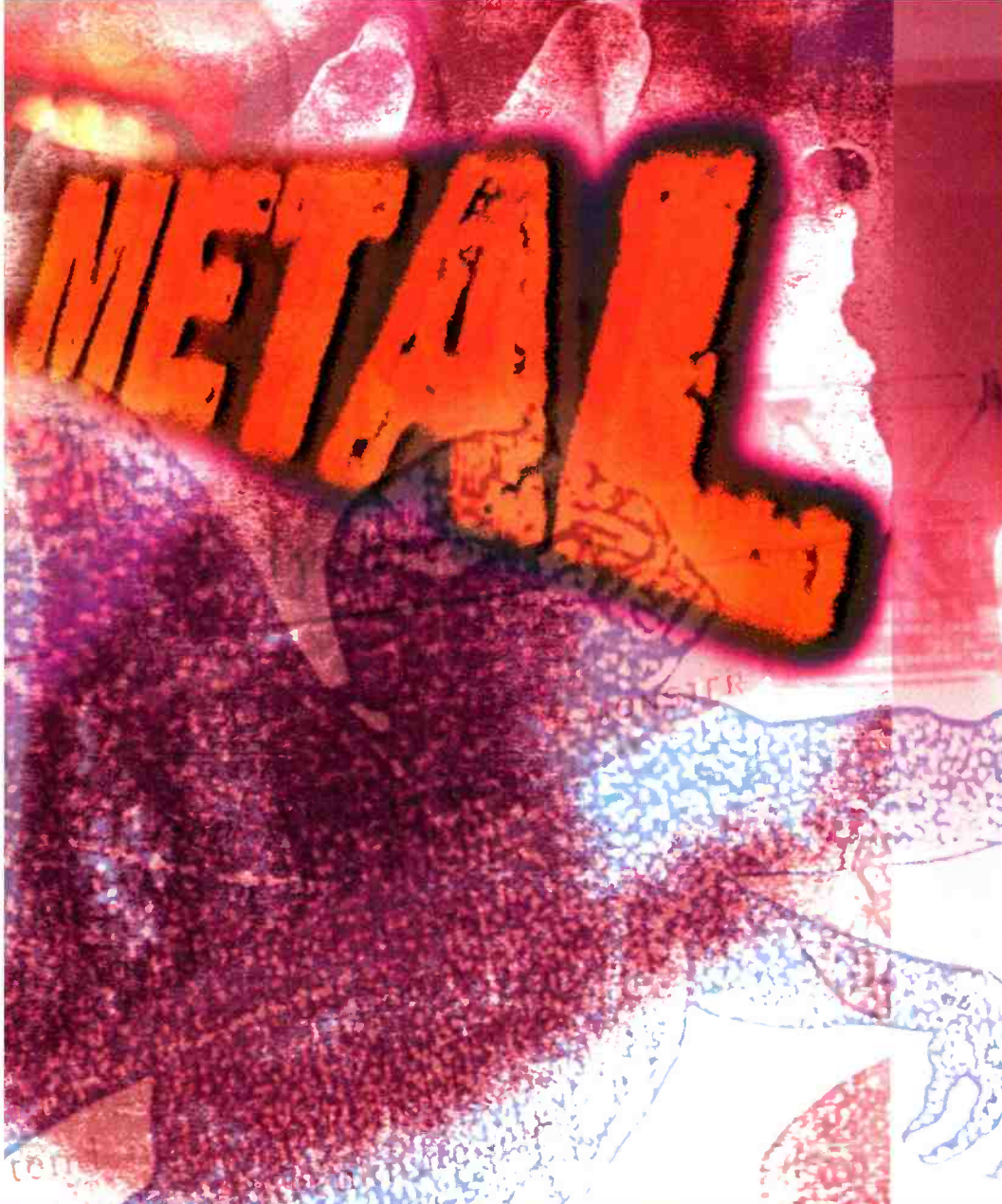
Rust In Peace



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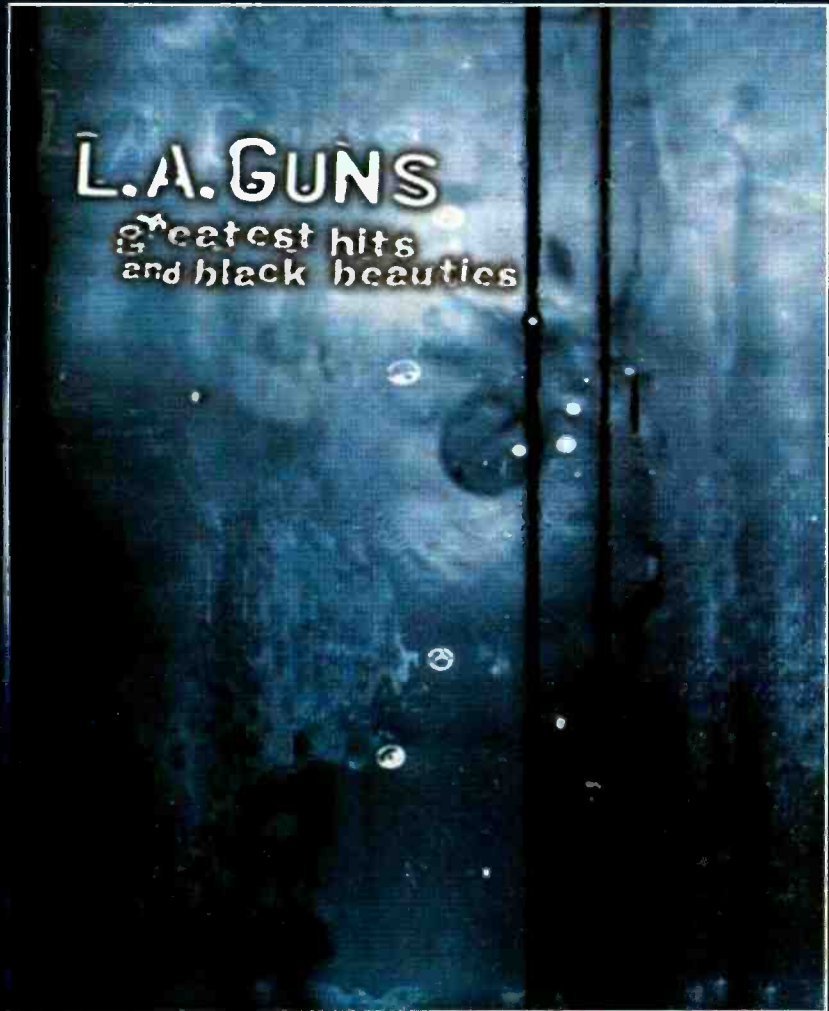
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concrete marketing: In High Spirits After 15 Years Of Hitting The Hard Stuff

BY MICHAEL MOSES

Distributing only 200 flyers at an event attended by thousands of people doesn't seem like a very effective marketing promotion, but, for Bob Chiappardi, it paid substantial dividends. During the 1984 New Music Seminar, Chiappardi and then-partner Walter O'Brien handed out a few hundred copies of a marketing ad that promised "maximized results at a minimized expense."

"We would have made more flyers," laughs Chiappardi, "but we had spent our last \$15 on the first 200 copies and were flat broke."

Luckily, one copy was all they needed. By the end of the convention's first day, Rick Dobbis, then VP of marketing at Chrysalis Records, approached the two with flyer in hand.

"I have this band called Armored Saint," said Dobbis. "Cliff Burnstein and Peter Mensch are managing them,

Chiappardi (the former took the management division, the latter kept the marketing), as well as a never-ending parade of industry trends.

Fifteen years later, Concrete Marketing has become synonymous with cutting-edge rock and heavy music by playing a crucial role in the success of its biggest acts. According to Chiappardi, the company approaches each project with the assumption that mainstream radio play and MTV may never significantly impact that project's success. By offering a variety of services—the bulk of which is geared toward reaching music fans through retail—Concrete has amassed a client roster that reads like an over-amped version of the *Forbes* 500, with acts such as Metallica, Korn, Limp Bizkit, Marilyn Manson, Nine Inch Nails, Rob Zombie, Aerosmith, Van Halen, Alice In Chains, Megadeth and Ozzy Osbourne.

Says Q-Prime co-owner Cliff Burnstein, "Concrete began working on Metallica when they were receiving little or no radio airplay and were being stocked in the 'Miscellaneous Heavy Metal' section at most stores. Their efforts in working Metallica at radio and retail had an obvious impact, and they have been there ever since. We wouldn't think of releasing a new project without Concrete's involvement."

Chiappardi says the secret to his company's success is simple: they know the genre's audience and have maintained a close relationship with it over the years. "Bands hire us because they want to be a part of that relationship," he says. "Many of the kids we talk to are music purists. They're looking for more than just the hits they hear on the radio. They know the names of all the band members, they remember the lyrics to all the songs; these kids are diehards with a loyalty to both the artists and the genre that is simply amazing."

SHRINK-WRAPPING THE BIZKIT

In addition to awareness, priority, grass-roots and tour-marketing programs, Concrete's services include RetailVision, which is based upon in-store video play, retail telemarketing, radio promotion, Internet marketing (www.themusiczone.com) and "The Concrete Corner," a program that lets labels get price-and-position preference in a chain of 300 handpicked independent stores.

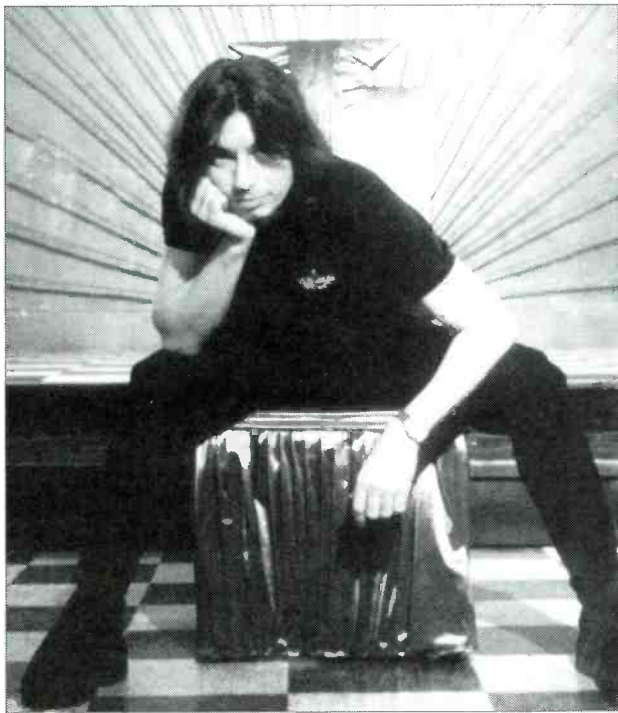
"We have a great team here at Concrete," says Chiappardi. "This is a hard-working, creative group of people, and we're constantly trying to come up with new and innovative ways to deliver music directly to the fans. For instance, when Epic hired us to work Korn's 'Follow The Leader,' we came up with the idea of shrink-wrapping the first 100,000 copies with a 19-track sampler featuring Korn-approved bands, such as Limp Bizkit, Orgy and Kid Rock.

"That was something that had never been done before, and we put the whole thing together in less than six weeks. Another example is Rob Zombie. In helping to break his first solo record, we rented antique hearses in the top eight markets and sent them out to clubs, sporting events and schoolyards—anywhere that kids hang out. Each hearse had a girl dressed like Elvira handing out posters and sampler cassettes and a driver wearing a skeleton mask, blasting music from the new album. That was incredibly successful."

"There are very few new ideas anymore, but Concrete continues to find ways to get people excited about a band," says Korn manager Jeff Kwatinetz.

"I would never dream of releasing a record without having Bob Chiappardi fully involved with the marketing," says Rob Zombie manager Andy Gould. "He's got the market down cold. Also, his people are passionate,

Continued on page H-38



Concrete Marketing founder Bob Chiappardi

and I don't know what the hell to do with this band because they're too heavy for radio. I'll hire you guys to work the record. Do whatever you can with it."

And with that, Concrete Marketing was born.

Chiappardi, a former Arista mailroom-worker-turned-manager, and O'Brien, who had started Relativity/Combat Records, joined forces earlier that year to form Concrete Management. They came up with the company moniker after O'Brien opened the Yellow Pages and told Chiappardi to cover his eyes and point to a name. They worked their first client, RCA's Grim Reaper, out of a 250-square-foot Manhattan "office" that they shared with another upstart company. During the band's first tour, the duo found that "the metal community" wasn't being properly serviced and later came up with the idea to start a marketing company.

"Of course," laughs Chiappardi, "we were also motivated by the fact that Grim Reaper was off the road, and we needed to find a way to generate income." It was a smart move: Concrete grew at a rapid pace, and, by the late '80s it had become one of the biggest independent marketing companies in the industry.

CUTTING-EDGE CLIENTELE

The business even thrived in the face of adversity, surviving an amiable split between O'Brien and

IT'S BACK, BIGTIME

Continued from page H-14

discs like the recent "Everyday Atrocity" by Nothingface, while the Millersville, Penn.-based Relapse Records deserves kudos for nurturing the likes of Amorphis and Neurosis—whose respective 1999 albums "Tuonela" and "Times Of Grace"—have proven to be essential items.

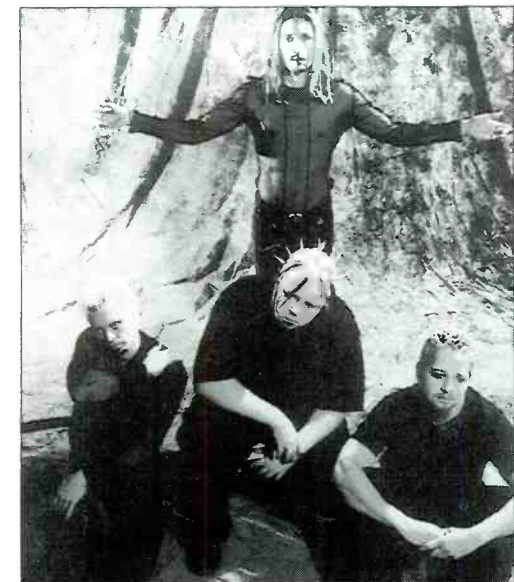
Elsewhere in indie-land, Sevendust is making the otherwise modern-rock TVT label safe for headbangers, dividing the summer between cutting an album due in September and gigging on the Vans Warped Tour. Meanwhile, the rambunctious adult-film luminary Matt Zane revisits the decadence of metal's heyday on "Slacker Jesus," the debut disc by his band Society-1.

Meanwhile, the majors are coming forward with an intriguing slew of band well worth keeping an eye on. MCA has the bilingual Puya, and Radioactive has Cyclefly. Both are revered along the underground for bringing fresh perspective to the genre, while also paying homage to the heritage of heavy metal.

MAJORS TASTE METAL

Dreamworks offers one of the more cutting-edge bands of the moment in the form of Buckcherry, whose album "Lit Up" has rendered frontman Joshua Todd a critical darling and a budding teen idol. Also garnering loads of positive press is Elektra's band Staind, thanks in large part to the dark lyrical tone of its debut, "Dysfunctional." Finally, Atlantic has a potential smash on its hands in the form of "Signs Of A Vatican Soul" by Virgos Merlot, and Warner Bros. has Static-X, whose blistering debut, "Wisconsin Death Trip," won them a slot on the Ozzfest bill.

And, if you're really just wanting to revisit the great bands of the past, there's never a need to look further than the BMG-distributed



Decadent debut: Society 1

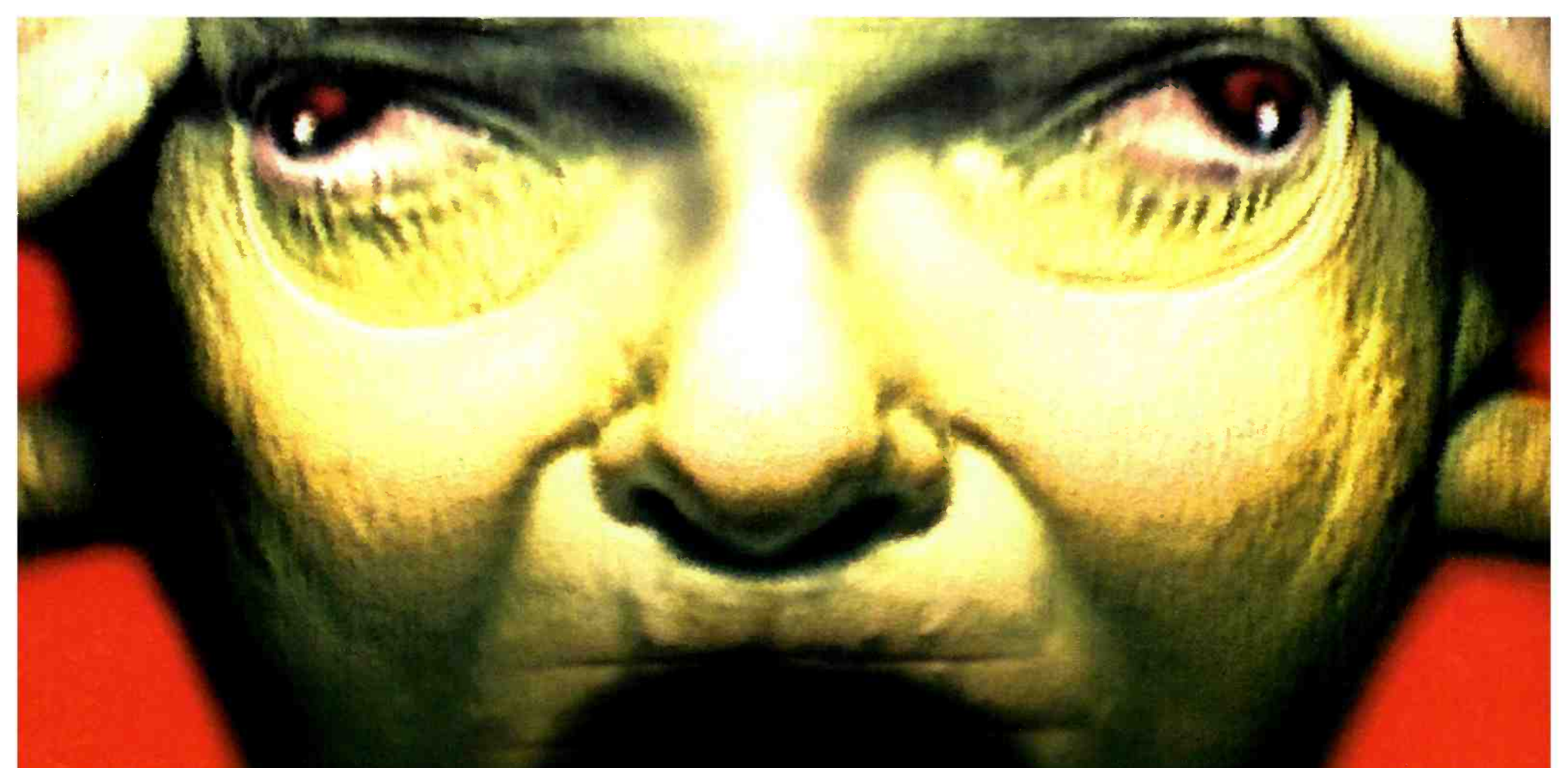
CMC International, which is home to Dokken and Warrant, among numerous others.

TAKING IT TO THE STREETS

And, of course, the road is now filled with metal bands. The Scorpions are trekking with Motley Crue, while KISS continues to trek in support of its 1998 Mercury hit, "Psycho Circus." Slayer is touring Europe. Judas Priest is hitting North America for the second time this year. Morbid Angel is getting ready to kick off its tour. Warrant, Slaughter and Quiet Riot are on the road together this spring, while L.A. Guns, Danger Danger and Enuff Z'Nuff prepare for their "Rock Never Stops" tour.

Regardless of your flavor, there's more metal now than ever to choose from—and this time, no one involved is willing to let it slip away again.

"We have to play our cards very carefully," says Vanderpool. "We deserve as much attention and respect as anyone. If we don't show ourselves, like we did last time, we'll get it... and a whole lot more." ■



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big hair, big comeback: '80s Metal Rocks Anew

Once derided, melody-driven metal has returned. Why now?

BY BRYAN REESMAN

It's been mocked by critics, teased in retro-music specials and even shirked by young alternative fans, but a resurgence of melody-driven '80s

to revitalize a genre whose commercial fortunes have declined throughout the '90s.

An obvious factor in this head-banger renewal is nostalgia, which

"Youth Gone Wild," and scattered radio stations resurrecting the spirit of '80s anthem rock. "I think heavy metal is overdue for a revival," states Tom Lipsky, presi-

its head again."

In the wake of the mainstream reign of grunge, alternative and hip-hop, an obsessively trendy American music industry has ignored the metal fan base to which it pandered throughout the last decade. And it's not like every metal fan just disappeared off of the earth, which has been proved by labels like CMC, which has recently assisted the careers of Judas Priest, Iron Maiden, W.A.S.P. and Motorhead. The same is set to happen at the resurrected Portrait label, the brainchild of John Kalodner, who has signed Great White, Ratt, Cinderella, Damn Yankees and Pat Benatar for new albums.

Why the sudden change of heart in the mainstream? "When the alternative movement came about so strongly, I think a lot of people were embarrassed to admit that they grew up listening to bands like Maiden, Kiss or Priest," remarks Paul Bibeau, president of

Continued on page 11-42



Career-revival candidates: Motorhead (left) and Damn Yankees

metal is quietly taking place. Via reunion albums, summertime package tours and back-catalog reissues, veteran metallers from the period are coming out in force

has been supported by numerous VH1 shows like "Behind The Music" and "Where Are They Now?," Rhino Records compilations like the four-CD series

and CEO of CMC International Records. "It's always been around. It goes underground every now and then as certain trends come up, but it always rears

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marketing metal: GETTING THE MUSIC TO THE MINIONS

It's a tough job, but somebody's got to do it—usually without radio, respect or major-label support.

BY TIM HENDERSON

Marketing heavy metal in the '90s is akin to peddling the typewriter as a

useful replacement to the laptop. Following the corporate heyday—and then the declared extinction of heavy rock earlier this decade—schemes involving metal have been futile in North America. Overseas, mainly in Europe and Japan, fickle fan bases have stayed true and supportive. On these shores is where the real challenge begins, and, for the most part, this is a playing field primarily for the indies. Most certainly a tough sell to an industry caught up in the flavor of the moment, metal and its marketing masterminds have a large task at hand—getting the extreme music to the masses.

For more than 17 years, heavy-music guru/collector/fan Brian Slagel has awakened to a world of thunder and steel. And Metal Blade Records is his baby.

"The [metal] underground is getting bigger, and the whole scene is about ready to break again," he says. "We've never given up on metal, and we're finally seeing the fruits of our labor."

Adding that his label's Web site was metal's first, Slagel says that "The Internet is the only forum to get directly to the fans. We are putting up the album cover, the release date and a song with all of our new artists. The fans are then prepared well before release."

FAD-FREE PHILOSOPHY

Formerly GM/VP of marketing and A&R at Mayhem/Fierce, Paul Bibeau is president of the newly formed Spitfire Records, poised to reintroduce some familiar faces by

offering a suitable home. "It's a lot easier to walk around with a Zakk Wylde from Ozzy Osbourne's band under your belt, or a Dio, Union or Testament," remarks Bibeau, citing some of the label's roster. "We would rather sign bands who we believe in. We understand what they're doing, and we feel that we have a good solid vision on how to steer the ship, than to go out and chase a fad."

With "fad" being farthest from his vocabulary, Concrete Marketing boss Bob Chiappardi is proud (and sad) to say that Concrete has successfully outlived former comrades in arms, namely "the *Rip* magazines, 'Headbangers Ball' and the KNAC's of the past."

Currently celebrating its 15th anniversary, Concrete has weathered the storm and conducted its business smartly by striking "strategic alliances—hooking up

Continued on page 11-19



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Radio: Has An Old Foe Become More Metal-Friendly?

"Heavy" is no longer a bad appellation for music. Today, nearly 500 college and commercial stations in North America feature active metal programming. What's the deal?

BY MUNSEY RICCI

For the past seven years, metal has been a bad name to many radio programmers. The hard-rock/metal format thrived with a diversity of genres in the '70s—when it could feature everything from punk to artists such as Hawkwind, UFO and Diamond

Head (one of the first thrash bands, whose classic "Am I Evil" was covered by Metallica in 1983). Radio evolved into the '80s with newer hard-rock and metal acts such as Anthrax, Metal Church and Exodus. Then, with the early '90s overshadowing of metal by alternative or "grunge," the format took a hit.

But, in the past year or so, many radio programmers have noticed what might be seen as the rebirth of the format. The alternative bands that dominated radio in the early to mid-'90s paused in their onslaught, and "heavy" is once again becoming a household word. This is a belated acknowledgment of what many col-

lege—and a select number of commercial—stations have known all along: The fan base is there, and, with bands such as Sepultura, Slayer and Motorhead dominating the specialty-radio metal charts, it's evident that there's a strong need to fill that airplay void at the end of the millennium.

Along with the big names, there are fresh contenders. Newer bands—such as M3-Slipdisc recording artists N17 and Drown and Revolution band Kilgore, all of which have been together only a short time—have left an imprint so strong that their records quickly move to the top of radio's metal charts and remain there for weeks. In addition to the new groups, there has been a batch of reunions of classic metal bands, such as Judas Priest, Overkill and the original members of Iron Maiden, all of

whom have been at it for years. Add Fear Factory, Nothingface and Biohazard to the mix, and it's evident that metal is alive and well.

SONIC STAYING POWER

Old-timers certainly know the role radio has played in their success. "The fans old and new still pack it in to see us," says Lemmy, whose Motorhead has stuck to its guns for some 22 years. "We have all the metal specialty shows to thank for that."

Overkill's Bobby Blitz concurs: "We've been wrecking your neck for years." His bandmate, D.D. Verni, agrees, adding, "It's all relevant to the cause, and it'll continue."

"It never really went anywhere," says WBAB Long Island air personality Fingers, speaking of hard

Continued on page r1-18



Big on specialty-show charts: Slayer

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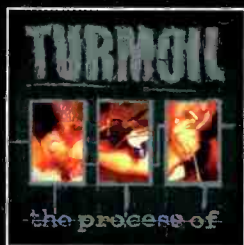
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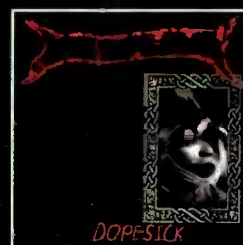
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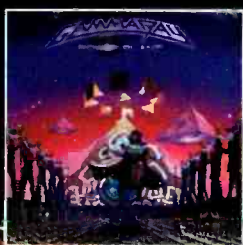


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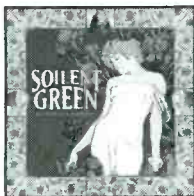
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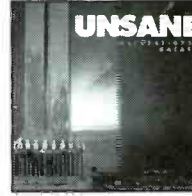
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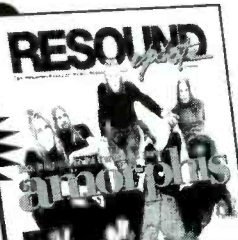
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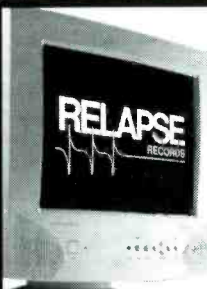
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METAL IS READY FOR ITS CLOSE-UP

The Music Scores Big With TV, Film And Grudge Matches

BY BRYAN REESMAN

As hard and metal have begun reappearing on commercial radio and VH1, so too is it rearing its head back into the world of cinema and television. Recent films like "Bride Of Chucky," "Spawn" and "The Matrix" have featured heavy rock acts, often in conjunction with heavy techno acts. In fact, "Spawn" featured heavy rock and alternative acts remixed by DJs. The upcoming film "Heavy Metal

first with the movie release, then with the recent DVD and rental release. He expects sales to pick up again in conjunction with the August video release.

Maverick Records' "Matrix" soundtrack has proven to be a popular blend of heavy rock and heavy techno. The label has received numerous calls from alternative radio stations nationwide about the follow-up to the Marilyn Manson track. The label



"Bride Of Chucky" and "Spawn" featured heavy rock.

The CMC International label recently licensed Nazareth's "Light Comes Down" and helped place Motorhead's "Killed By Death" into a barroom brawl scene for the Dominion Entertainment film "Point Doom."

2" promises to fully exploit the heavy-rock world as well. Meanwhile, Judas Priest's music could briefly be heard on a recent episode of "The Simpsons" (the anthem "Living After Midnight") and in a Burger King spot ("You've Got Another Thing Comin").

"There really does seem to be a [renewed] interest in harder-edged rock 'n' roll," says Mike Carden, GM/senior VP, marketing, CMC International Records. "It kind of never went away; it's always been there." He should know—his company has been involved with the "Bride Of Chucky" soundtrack, the ECW compilation album and other projects.

The label's "Bride Of Chucky" soundtrack featured an all-star cast of heavy rockers, including Monster Magnet, White Zombie, Slayer and Coal Chamber. Carden says Tom Lipsky and CMC worked hard to collect all the tunes from various labels and help the filmmakers put together a hard-hitting soundtrack record. Carden says that the "Bride Of Chucky" album has had a good shelf life,

has chosen to offer three remixes of the Deftones' track, "My Own Summer," including one by Hive, which is also on the soundtrack. The release will coincide with the Deftones' Ozzfest dates. "The fact that 'The Matrix' is the hottest metal/electronic compilation on the market proves that there is a huge amount of people who want to hear this kind of music," says Maverick general manager Russ Rieger, who also co-executive produced the soundtrack.

METALLIC SEQUEL

Carden says that CMC has received numerous requests from production companies for hard-rock and metal tunes recently: Don Johnson's CBS series "Nash Bridges" has shown interest in Accept's "Balls To The Wall"; the director of indie film "Ricky Six" has inquired about Accept's "Midnight Highway" (which is not on CMC) and Nazareth's "Light Comes Down," which the company did a deal for; and the label helped place Motorhead's "Killed By Death" into a barroom brawl scene for the Dominion Entertainment

Continued on page H-18

ozzfest: HOW HARD GETS HEARD

The infamous tour, now in its fourth year, offers a prized platform for dedicated performers to reach their fans.

BY TIM HENDERSON

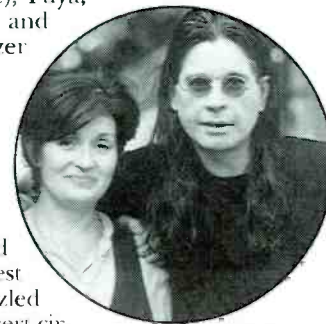
She is the real-life Iron (Wo)Man. Looming behind the madman himself, Ozzy Osbourne, when she's not playing wife or mother or guiding Ozzy's career—or Black Sabbath's, for that matter (Sharon Osbourne Management was responsible for spearheading the recent Sab reunion shows around the world)—she's the ringleader for the world-renowned travelling metal show called Ozzfest.

For the last two years, Ozzfest has ranked No. 1 in America as Pollstar's top-grossing per-show summer concert event. In 1999, the following lineup will, once again, divide and conquer—with little help from an industry that's frowned on the genre and the people behind it. Joining Black Sabbath on the main stage for its swansong tour are Rob Zombie, Slayer, Deftones, Primus, Godsmack and System Of A Down. The second stage acts include Fear Factory, Drain STH, Static X, Hed (pe), Puya, Pushmonkey, Slipknot and unsigned bands Flashpoint and Apartment 26 (featuring Black Sabbath bassist Geezer Butler's son).

FOLLOWING THE OZZ-MAN

"It's a situation that people will open up for Ozzy because of the years he's put into this business and because of what he represents," says Sharon Osbourne, speaking passionately about the success of the festival from her office in Los Angeles. Ozzy's reputation, charisma and legendary history is an unparalleled reason why the Ozzfest phenomenon has struck gold. But she is somewhat puzzled when asked about the strategic ploys of dominating a concert circuit.

"I have to be truthful with you: I don't know," she laughs. "It's about giving kids value for money and what they want for the genre of music."



The Osbournes



Main stagers (from left): Rob Zombie, Deftones, Godsmack

The only thing I can put it to is that we don't try and outsmart ourselves. We don't try to bring in 40 singing monks, and we don't try and bring in Tony Bennett. We just do what we do. A lot of times when people get successful, they try and get too smart and they try and put stuff on that impresses themselves and people of their age group. We're talking about the suits that actually run these things, and they go home and say, 'We've got this and it's so cool,' yet it doesn't work with the kids on the street."

PRESS BLACKOUT

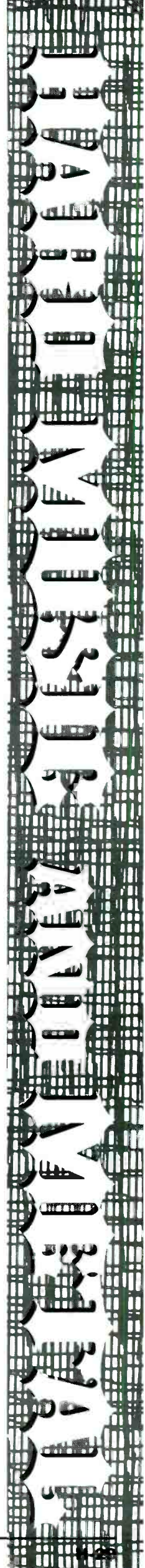
Ozzfest kicked off May 27 in Florida and runs through Saturday, July 24, ending in San Bernardino, Calif.; all in all, 25 cities and 28 dates. And with each market comes its share of stumbling blocks. With the near extinction of heavy-rock promotion through the mainstream media (radio and video specifically), Ozzfest fuels itself through word-of-mouth.

"You have to remember that radio won't touch us," she says. "When we go into L.A. or New York, we have no radio. It's all word of mouth. You look at the press that comes out too. In the *L.A. Times*' "Calendar" entertainment section that tells you what's on this summer, we don't even get a mention. And it's not just the *Times*. I know that one for a fact, because we live here. I can go on and on."

But she doesn't have to. There is strength in numbers, and heavy metal's supposedly extinct fan base is snapping up the tickets on Ozzfest's fourth year.

"I can remember when we first started this, people were saying this is never going to last because there are not enough bands in this genre to keep it going every year," Osbourne concludes. "And we've proved everybody wrong."

And the Ozzy juggernaut steamrolls ahead, with no care for current conventions: a new label (7Seven replacing the defunct Ozz Records), an Ozzy solo record due out early next year with a full-blown Hollywood flick detailing Ozzy's life story following shortly thereafter. The Ozzman still cometh. ■



METAL SUBGENRES

Continued from page 11-6

'70s, with bands such as Liquid Tension Experiment and Mullmuzzler (both Dream Theater side-projects), as well as fresh faces Dali's Dilemma, Ice Age and Tiles.



the whole profile of what's going on."

Through a dedicated, mostly musician-led fan base, this new era of progressive music is catching on. Alongside Magna Carta, Metal Blade has scooped up such hot overseas talent as Italy's Labyrinth and France's Dream Child, plus The Quiet Room, Spock's Beard and In Ruins, all three U.S.-bred. And Century Media recently picked up the rights to Brazil's



Magna Carta progressives: Dali's Dilemma (top), Ice Age (left) and Tiles

famous Angra. All are set to grab the baton from the Dream Theaters and Queensryches of the realm.

Besides, these bands are doing monster business in Europe. And so is their elder cousin—power metal. Manowar, Helloween, Hammerfall, Primal Fear, Stratovarius, Gamma Ray, Iced Earth, Nevermore and Jag Panzer conduct regular tours through Europe and, not coincidentally, European sales charts.

Century Media VP/GM Marco Barbieri, whose wage is paid partly by the latter trio of U.S. born-and-bred lessons in heaviness, says that "When people get tired of all the guttural vocals and little-to-no melody, it's nice to turn the other way and hear singers that can sing again. It sounds fresh. When other labels thought that it was over and had moved on, Century Media still kept Iced Earth on the roster, even during those lean years. In turn, they now are our second biggest act in the U.S. (behind Stuck Mojo), with sales of over 25,000 records."

FADE TO BLACK

With the current tag line, "diversity in extremes," Century

modify. At the time, the scene was becoming more serious than Venom, Bathory and Celtic Frost combined. While some originators remain incarcerated on criminal charges, the black-metal curse now has a chance to cross over; *Playboy* is rumored to be planning coverage of the phenomenon.

"We just wanted to be involved with some of the most extreme metal," explains Thind. "It had an element of fear surrounding it. A lot of the other labels had dried out the death-metal scene, and this was the next step. We wanted to be the anti-everything."

With a roster filled with the likes of Usurper, Dawn, War and blackened crown jewel Witchery (featuring members of Merciful Fate and

Recent interest in the psychedelic stomp of stoner-rock has made names for Monster Magnet, Queens Of The Stone Age, Nebula, Spiritual Beggars and Fu Manchu, each treading the fine line of their forefathers in a haze of down-tuned chordage and a billow of smoke.

Media is one of many labels offering evil doses of another dark-metal child: black metal. With the Century Black sub-label under its studded belts, the company anticipates an overwhelming response to the new Emperor record, *IX Equilibrium*.

The joke is over. Corpsepaint is cool.

When Necropolis founder Paul Thind relocated to the U.S. in the early '90s, he brought with him ties to this dangerous musical com-

The Haunted), Thind says that it's camaraderie that unifies, no matter what the genre.

DEVILISH GOOD TIME

"This is a legitimate form of music that's been around for over 20 years, and it deserves exposure," Thind continues. "Bands like Rob Zombie are achieving that level of acceptance. I like seeing Dave Wyndorf doing the devil sign. As long as it's hard-edged and in

Continued on page 11-51

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Continued from page H-32

American-based imprints continue to emerge.

Relapse Records was founded in 1990 by Matt Jacobson, in his parents' basement in Denver, Colo., and has grown from a tiny upstart label to incorporate an industrial imprint (Release), a catalog/magazine (*Resound*), an impressive mail-order service and an international roster that features some of the cream of the underground crop, including Neurosis, Finland's Amorphis, plus Soilent Green, dubbed one of metal's 10 most important acts by *Rolling Stone*. "We approach A&R from a fan's perspective," says Jacobson. "We are a very grass-roots company and are very aggressive when it comes to street-level promotion. We have street teams all over the country, we sponsor numerous festivals and concerts, we have huge mailing lists, and we are all about giveaways."

Mark Nawara started Pavement Records six years ago this month and has seen sales reach the six-figure mark worldwide with the doom-laden band Crowbar. Current strong sellers on the roster include the death-metal act Malevolent Creation and the Polish band Vader, who just recently toured the U.S. (Nawara is also readying an album from another Polish act, Prophecy). Like the other independents, Nawara emphasizes touring as the cornerstone of his label's marketing plans, along with street teams, print advertising, fanzine cover-

age and the Net. "The Internet has been very helpful getting information on our artists directly to the fans," says Nawara. "With one stop at our Web site, a fan can get all the information he wants

includes debuts from the Atomic Bitchwax (heavy acid rock featuring Monster Magnet guitarist Ed Mundell) and a new album, "Process Of Self-Development," from the increasingly popular

early vision."

BUZZ CYCLES

Other indie imprints include specialty labels like the influential hardcore/punk label Victory, started with \$1,200 by founder Anthony Brummel, that grossed \$4 million in 1998; the California-based Revelation, which also focuses on punk rock but has made numerous forays into heavier, crossover material; Mike Varney's long-lived Shrapnel Records, which deals almost exclusively in guitar heroes, many from the hard-rock field; Necropolis, a seven-year-old self-distributed operation that has been called "the No. 1 black-metal label in the U.S."; Cleopatra, which has been active in hard-rock tribute records (for artists like Alice Cooper and Slayer), as well as new material from '80s bands Quiet Riot and Bang Tango; and former indie (now-BMG-owned) CMC International, well-known for offering a new home to acts such as Motorhead, Judas Priest, Dokken and Warrant, who found themselves unwanted at majors during the early '90s.

The lifeblood of the independent hard-music scene, however, remains the new artists who continue to emerge from the underground and the word-of-mouth buzz that is still an integral part of the genre. "Music goes in cycles, and a new generation of fans has emerged," says Necropolis founder Paul "Typhon" Thind. "Some of our best salespeople are our customers. Their dedication and loyalty helps spread the music more than any other channel." ■



on any band on the label, hear sample music and buy the CD right off the site."

CAROLINE'S COMMITMENT

A recent arrival on the scene is M.I.A. Records, which moved to New York from Houston last year under the direction of GM and indie vet Steve Sinclair. Sinclair says his aim is to sign what he calls "real, authentic, committed rock music—bands whose souls are invested in being musicians." The label's initial slate of offerings

hardcore act Candiria.

Like many of the metal indies, including Century Media, Nuclear Blast, Relapse and Noise, M.I.A. has just inked a distribution deal with Caroline, which has rapidly joined RED as a major force in selling hard music on the independent front. "Caroline really seems to have made a commitment to heavy music," says Sinclair. "Where some of the others have gotten out of that business, Caroline sees a future in it and is now benefiting from that

SIX YEARS OF METAL AND STILL GOING STRONG



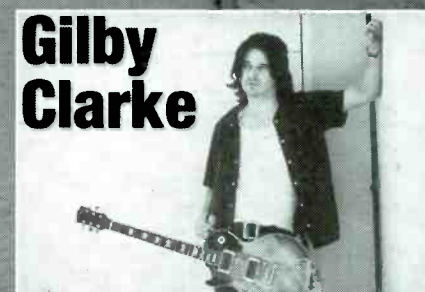
Lungbrush



Internal Bleeding



Malevolent Creation



Gilby Clarke



Murder 1



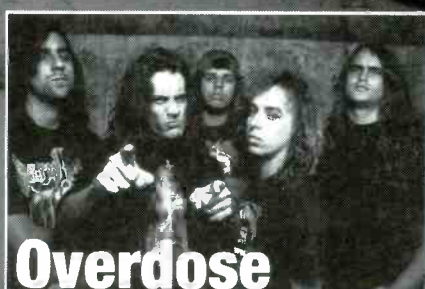
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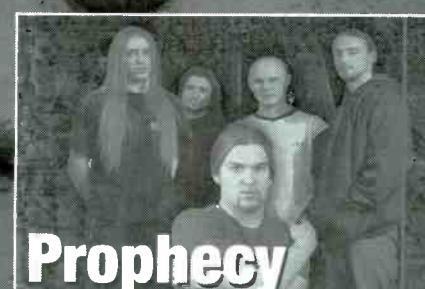
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BRITS FIRE UP

Continued from page H-6

disaffected indie kids out there who want something more cutting-edge," Pearson argues. "Traditional indie stuff has just become more and more corporate. This means that DJs are playing Korn where, not so long ago, they were playing Hole. And that means that there's a whole new brand of metal kid."

EMBRACING HIP-HOP

That metal kid has been prepared to drop some preconceptions and embrace the genre, Pearson contends, because bands



New traditionalists Cathedral

operating in the hard-rock field are equally more prepared than ever to borrow from other styles.

"There's a new brand of metal that's embraced different styles such as hip-hop, and that has been prepared to adopt beats," says Pearson. "A few bands even use samples. That's what's interesting to me, and that's what's driving kids now."

Julie Weir, A&R manager at

Visible Noise, concurs, arguing that the extent to which traditional forms of hard and heavy music are crossing over in the U.K. has never been greater. First, she notes, the genre has crossed over the sex barrier. Whereas metal monsters such as Sabbath, Judas Priest and Iron Maiden traditionally attracted a virtually all-male audience in the U.K., the advent of some female musicians in the new generation of acts has brought a new female following.

"A lot of girls are finding this a lot more accessible now," Weir states. She also notes that the new musical influences in hard rock are "opening more doors to fans, but without alienating anybody." The end result, Weir argues, is that the genre "is getting a lot more fashionable. No self-respecting 16- or 17-year-old would buy a Mariah Carey CD, but what we and Digby and the other labels are doing is becoming a lot more trendy."

SOMETHING OLD, SOMETHING NEW

Visible Noise act Kill II This is a prime example of the time-honored talent of British acts to take established sounds and add their own eccentricity. The band, from Manchester, admits to trip/hip-hop, dance and soul influences and takes pride in the fact that its music is, according to label publicity, "extremely difficult to describe and even harder to define." Underpinning such influences for Kill II This is a strong sense of the metal riff, a theme common across the new generation of acts.

This combination of the old and the new has broadened metal's his-

torically broad church even further and has been achieved, Pearson says, because of the integrity of the bands doing it. He shares Weir's view that new followers have come on board without pushing out the more established acolytes.

"None of the bands have sold out," he states. "They are true to themselves, and the kids recognize and respect that. That's why this sound will stick around, because the bands have made a connection with the kids."

GENETIC METAL CODE

The health of hard rock and metal is, though, based not just on innovation and integrity but also its sense of tradition.

Farache band Cathedral exemplifies that. Not only has this act picked up where Black Sabbath left off but, with one ear closed, it would be difficult to separate Cathedral's music from Sabbath in the era of classic Sabbath albums "Volume 4" or "Sabotage."

"What Sabbath did was create the genetic code for metal," says Pearson. "There's a whole group of bands now that have to have the Sabbath sound."

Such devotion creates a bridge to the past. Sabbath's U.K. tour last year with original members Ozzy Osbourne, Tony Iommi, Geezer Butler and Bill Ward, sold out everywhere it went—and did so several times over when the band went home to metal's cradle, Birmingham.

The people attending the concerts were a mixture of those old enough to remember that original incarnation of Sabbath first time around, the new generation of

devotees attracted by the likes of Cathedral, and those discovering the harder edge of music for the first time and eager to see where it all began.

This new curiosity is boosting the fortunes of metal's first and second generations. Sabbath's new-found success is also spilling over into the NWOBHM—the New Wave Of British Heavy Metal. This title, apt when coined in the mid-1980s, has now dated, but still encompasses paeans of the sub-sect Saxon and Iron Maiden.

SAXON UPSWING

Saxon has toured continuously since its heyday 15 years ago and is still going strong despite boasting only one original member—singer, frontman and driving force Biff Byford. After some lean times, Byford notes an upswing in the band's fortunes.

"We're playing places now that we couldn't have dreamed of five years ago," he says. "And what I'm seeing is that it's not just us; the whole metal market is coming back up."

A test of that will be the reception Iron Maiden, now reunited with singer Bruce Dickinson, receives on the road. There are those who have criticized the Dickinson-Maiden link (which was originally severed amid much stated and unstated acrimony) as not wholly sincere.

An upswing in metal's fortunes generally may mask that; Maiden's once-prodigious popularity may be enough to carry it through—or the fans may turn to what they perceive as younger and fresher products. ■

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have gone underground for a bit, but dead? Hardly. I think this resurgence is simply a reaction to the Lilith Fair crowd, just like

amped bands everywhere to continue to plug in and play.

Says Don Jenner, chairman of Columbia Records Group and

is a follow-up to 1994's Grammy-nominated "Nativity In Black," a Concrete Marketing/Columbia Records collaboration that has

Darrell Sweet

1947-1999

By Ed Christman



Darrell Sweet, second from right

Darrell Sweet, drummer and founding member of Nazareth, died of an apparent heart attack on April 30, in New Albany, Ind. He was 51.

Nazareth was set to embark on the second leg of a U.S. tour, having just completed a few weeks home in the U.K. recuperating from the opening dates, which began in February of this year. The tour is in support of the group's "Boogaloo" album, released last year on CMC International in the U.S.

Last year, Nazareth celebrated its 30th anniversary, having formed in 1968 out of the ashes of a local Scottish band, Shadette, which contained Sweet; vocalist Dan McCafferty; and bassist Pete Agnew. With the addition of Manny Charlton on guitar, Nazareth took a couple of years to get its chops together before its eponymously titled debut album was released in 1971; it was quickly followed by "Exercises" in 1972. In 1973, the band hit its stride with "Razamanaz" and continued to flex its boogie muscles with "Loud 'N' Proud" and "Rampant" in 1974 and "Hair Of The Dog" in 1975.

In the U.K., the "Razamanaz" album gave Nazareth two hit singles, "Broken Down Angel" and "Bad Bad Boy." While the "Razamanaz" album established the band in hard-rock circles in the U.S., it was "Hair Of The Dog" that broke the band through to the masses here, thanks to the album's single, "Love Hurts." That track, a cover version of a song recorded by the Everly Brothers in the 1960s, represented the band's first and only U.S. top-10 single.



The album kicks off with Sweet pounding out one of the fattest cowbell sounds to be heard in rock history as the intro to the title track. That track represented Nazareth at its best, displaying the heavy plodding grooves that the band would become known for, and which would serve as an inspiration for bands like AC/DC; Guns 'N' Roses is another band that clearly owes a tip of the hat to Nazareth.

The "Boogaloo" album—recorded by founding members McCafferty, Sweet and Agnew, along with keyboardist Ronnie Leahy and guitarist Jimmy Murrison—represents Nazareth's 20th studio album, according to the band's official Web site.

Sweet, who was born May 16, 1947, in Bourne-mouth, England, is survived by his wife, Marion, son Michael and daughter Maxine. ■

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'80s METAL

Continued from page H-18

Spitfire Records. Indeed, the stigma of metal as solely a hair-band phenomena hurt even its more intense subgenres. "Metal is such a vast market that you've got everything from death to grunge to grindcore to pop metal," he says.

Times do change, and in the music business, what comes around goes around. "People are less nervous [today] to admit to somebody that they own a lot of these records and that they actually enjoy them," says Bibeau, whose label's inaugural releases include Zakk Wylde's Black Label Society and Enuff Z'nuff. The eight-month-old Spitfire also has new albums by Testament, Union and

reportedly sold 40,000 copies of its new live album in its first week of release in Germany alone.

With many annual summer festivals like Dynamo, Wacken Open Air and Gods Of Metal occurring in numerous European countries, the scene there is far more healthy. That enthusiasm has spread worldwide. German headbangers Helloween have reportedly amassed near-platinum worldwide sales of its last two albums and have two karaoke records out in Japan. Danish metal quartet Royal Hunt has sold 750,000 records on five releases. And Teutonic power metallers Hammerfall reportedly did 150,000 units of its sophomore album, "Legacy Of Kings."

Many Stateside mail-order outlets have been doing well selling

"When the alternative movement came about so strongly, a lot of people were embarrassed to admit that they grew up listening to bands like Maiden or Judas Priest," says Spitfire Records president Paul Bibeau. Indeed, the stigma of metal as solely a hair-band phenomena hurt even its more intense subgenres, such as death, grunge, grindcore and pop metal.

TNT due this summer. Other labels are also getting in on the act. Rondel Records is issuing new and vintage Danger albums, Roadrunner Records recently reissued their Mercyful Fate and King Diamond back catalog, and Motley Crue's own Motley Records is contemplating reissuing the band's catalog through Beyond Records.

DANISH STEEL, TEUTONIC HAMMER

While metal has been neglected Stateside during the '90s, it has experienced fervent support in Europe, Japan and, recently, South America. Some North American bands that find little support in the States have discovered strong support overseas, including Virgin Steele, Savatage, Iced Earth and Manowar. The latter act SoundScanned 20,000 albums in the States last year, yet

imports of such European bands and of overseas reissues of older, neglected American bands, many of which are unavailable even in retail over here. "In all honesty, there has never been a decline," asserts Jeff Swanson, co-owner of Illinois-based Impulse Music, Inc. "There are still people listening to metal; it's just not being supported by the press. I think what's happening moroso is a lot of ['80s] bands are starting to put together package tours, like the Rock Never Stops tour last year [that are doing] just as well as the major label acts selling millions."

SALUTIN' THE CRUE

Impulse has seen continual growth since its inception as a mail-order company in late 1992. The label boasts thousands of repeat customers and claims that

Continued on page H-44



LIMP Bizkit

Flip/Interscope

STAIN

Flip/Elektra

dope

Flip/Epic

COLD

Flip/Interscope

Lethal

Flip

'80s METAL

Continued from page 11-12

"On a daily basis, we get 10 to 15 new customers." Impulse also founded Pulse Records, a label

Crue tribute record due out later this year.

Normally associated with goth, industrial and techno, California-based Cleopatra Records recently jumped on the metal bandwagon

happy that we're reissuing or putting out a lot of records from bands such as Venom and Great White." Other Deadline releases include albums by Quiet Riot, Dangerous Toys, ex-Iron Maiden

groups like Metallica and Megadeth still routinely mine platinum. SoundScan sales figures for the catalogs of many veteran metal acts offer solid proof of their legitimacy. The 1998 sales figures are impres-



Soldiering on: from left, Testament, TNT, Manowar, Helloween

catering to fans of more commercial metal, and has released records by former Rough Cutt singer Paul Shortino, original Judas Priest vocalist Al Atkins and melodic German rockers Chromis. Pulse has a Motley

with its three-month-old Deadline imprint. Label publicist Ali Ohta notes that the response to this young venture has been "very positive. We've been receiving upwards of 20 calls a day from a lot of Midwest suburbs; people are

Rhino Records has also seen sales potential in the metal market, having released four CDs in its "Heavy Metal Hits Of the '80s: Youth Gone Wild" series, two compilations of power ballads, and Alice Cooper and Deep Purple boxed sets. A "Very Best Of Dokken" compilation is due next month.

frontman Paul DiAnno, and Cinderella.

AN EXPLOSION OF HAIR

Rhino Records has also seen sales potential in the metal market, having released four CDs in its "Heavy Metal Hits Of The '80s: Youth Gone Wild" series, two compilations of power ballads, and Alice Cooper and Deep Purple boxed sets. A "Very Best Of Dokken" compilation is due next month. Rhino also has a joint-venture deal with VH1, based on the channel's successful "Big '80s" series, which includes the forthcoming volume "The Big '80s—The Big Hair," due July 20.

Emily Gagan, senior product manager at Rhino Records and compiler of the "Youth Gone Wild" series, says the label tries to tie in promotion with current tours. Thus, if someone like Poison passes through a certain market, the label will coordinate giveaways with local retail and radio. "We're an extra element adding to what everyone else is doing," says Gagan. "We're all taking advantage of this whole explosion of '80s metal that's going on. It's just incredible."

"I see an amazing turn by younger people toward the more historic bands," observes Lipsky. "I see just good guitar rock, just heavier rock music in general, becoming really popular again." In essence, there are older audiences seeking a return to the musician-driven, spectacle-based shows of the past, and a younger audience that has not been exposed to this seeking it out.

Lipsky ponders, "Is it going to be a new generation of metal bands that are going to break through and do big numbers again, or are the bands from the '70s and '80s going to be able to recycle and do the kind of numbers they did before?"

Newer, harsher bands like Korn, Coal Chamber and Sevendust certainly have made waves, but older

sive for many such groups, including Black Sabbath (703,000 units), Judas Priest (293,000), Poison (226,000), Iron Maiden (197,000) and Cinderella (111,000). Just as importantly, all these groups are actively touring, which is how metal bands broke through 20 years ago.

OUTDOOR METAL

Indeed, the concert scene for the summer of 1999 promises plenty for metal. Motley Crue and the Scorpions are undertaking a 40-date amphitheater tour between June 29 and August 29. Poison, Ratt, Great White and L.A. Guns are touring together between May 29 and June 27 throughout the Midwest and Southwestern U.S. The second annual Rock Never Stops tour—featuring Ted Nugent, Night Ranger, Quiet Riot, and Slaughter—will hopefully generate the same enthusiasm as last year, when, according to QR frontman Kevin DuBrow, the tour played everywhere from 1,500 capacity clubs to 15,000-seat arenas. To top it off, Iron Maiden has reunited its classic lineup for a summer tour, and Twisted Sister may be doing the same.

The reality of a metal revival is not hoopla—it is happening. Considering the fact that Kiss recently played the Super Bowl, Ozzfest continues to generate massive interest, Judas Priest is being used in Burger King commercials, and MTV is rumored to be developing a late-night heavy-rock show, it's safe to say that metal is back in the mainstream. Even radio is getting in on the act. "What you're going to see now is a resurgence to the commercial side, where people are playing more classic-rock hits," declares Bibeau. "For example, WXXR in New York is mixing new active-rock cuts with classic Van Halen, Kiss, early Metallica and early Motley Crue. It works. It's almost like the new classic rock." ■

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			JUNE 5, 1999	
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	4	7	LIL' TROY SHORT STOP/REPUBLIC 53228/UNIVERSAL (10.98/16.98)	SITTIN' FAT DOWN SOUTH
2	3	8	LO FIDELITY ALLSTARS SKINT/SUB POP 69654/COLUMBIA (7.98 EQ/13.98)	HOW TO OPERATE WITH A BLOWN MIND
3	1	2	SHEDAISY LYRIC STREET 65002/HOLLYWOOD (8.98/12.98)	THE WHOLE SHEBANG
4	NEW		CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98)	SINGLE WHITE FEMALE
5	9	2	ALEJANDRO FERNANDEZ SONY DISCOS 83182 (9.98 EQ/14.98)	MI VERDAD
6	2	7	T.D. JAKES ISLAND 524630 (10.98/16.98)	SACRED LOVE SONGS
7	8	6	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
8	5	7	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
9	11	6	STAIND FLIP/ELEKTRA 62356/EEG (7.98/11.98)	DYSFUNCTION
10	7	35	SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
11	12	37	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/MERCURY (10.98/16.98)	JUST WON'T BURN
12	10	11	BETH ORTON HEAVENLY/OECONSTRUCTION 19038*/ARISTA (10.98/16.98)	CENTRAL RESERVATION
13	NEW		REEL TIGHT G-FUNK 72966/RESTLESS (10.98/16.98)	BACK TO THE REAL
14	6	15	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98)	NUUESTRO AMOR
15	13	2	BEENIE MAN SHOCKING VIBES 1547*/VP (9.98/14.98)	THE DOCTOR
16	19	5	OLEANDER REPUBLIC 53242/UNIVERSAL (8.98/12.98)	FEBRUARY SON
17	NEW		BILLIE INNOCENT 47492/VIRGIN (11.98/16.98)	HONEY TO THE B
18	22	9	TRAIN AWARE/RED INK 38052/COLUMBIA (10.98 EQ/16.98)	TRAIN
19	NEW		ME FIRST AND THE GIMME GIMMES FAT WRECK CHORDS 586* (9.98/14.98)	ARE A DRAG
20	15	35	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
21	14	2	X-RAIDED BLACK MARKET 9966 (10.98/15.98)	THE UNFORGIVEN VOL. 1
22	21	3	MEN OF VIZION MJJ/WORK 68012*/EPIC (11.98 EQ/16.98)	MOV
23	16	9	CASSANDRA WILSON BLUE NOTE 54123/CAPITOL (10.98/16.98)	TRAVELING MILES
24	25	6	PASTOR TROY MADD SOCIETY 8035 (10.98/16.98)	WE READY I DECLARE WAR
25	35	7	STATIC-X WARNER BROS. 47271 (11.98 CD)	WISCONSIN DEATH TRIP

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	5	ANOINTED MYRRH/WORD 69616/EPIC (10.98 EQ/16.98)	ANOINTED
27	24	30	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
28	17	41	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
29	23	5	VICKIE WINANS CGI 5325/PLATINUM (10.98/16.98)	LIVE IN DETROIT II
30	30	23	BURLAP TO CASHMERE SQUINT/A&M 541013/INTERSCOPE (8.98/12.98)	ANYBODY OUT THERE?
31	27	39	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
32	28	4	DLG SONY DISCOS 82924 (9.98 EQ/14.98)	GOTCHA!
33	NEW		TONNY TUN TUN CAJMAN 2986 (9.98/14.98)	CAMINANDO
34	29	45	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
35	46	9	NOELIA FONOVISA 6080 (8.98/12.98)	NOELIA
36	NEW		BEELOW BALLIN/PRIVATE I 417093/MERCURY (10.98/16.98)	BALLIN 4 BILLIONS
37	50	9	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO
38	36	3	CITIZEN KING WARNER BROS. 47023 (10.98/16.98)	MOBILE ESTATES
39	33	2	FREESTYLERS FRESKANOVA 980200*/MAMMOTH (8.98/12.98)	WE ROCK HARD
40	37	9	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD
41	20	12	TITO ROJAS M.P. 56250/SONY DISCOS (9.98 EQ/14.98)	ALEGRÍAS Y PENAS
42	39	12	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
43	40	17	ROY D. MERCER VIRGIN (NASHVILLE) 46854 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 5
44	NEW		VIRTUE VERITY 43122 (10.98/16.98)	GET READY
45	34	18	VICENTE FERNANDEZ SONY DISCOS 82713 (8.98 EQ/13.98)	ENTRE EL AMOR Y YO
46	45	23	FFH ESSENTIAL 10498 (10.98/16.98)	I WANT TO BE LIKE YOU
47	41	6	LIAM HOWLET XL 128/BEGGARS BANQUET (10.98/16.98)	PRODIGY PRESENT THE DIRTYCHAMBER SESSIONS VOLUME ONE
48	48	4	OLD 97'S ELEKTRA 62373/EEG (7.98/11.98)	FIGHT SONGS
49	RE-ENTRY		JENNIFER KNAPP GOTEE 3832 (10.98/15.98)	KANSAS
50	43	17	MARCO ANTONIO SOLIS FONOVISA 0516 (10.98/16.98)	TROZOS DE MI ALMA

POPULAR UPRIISINGS

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

BOTTI'S 'WORLD': Jazz trumpet player **Chris Botti** is a sought-after musician, having worked with such artists as **Paul Simon**, **Joni**



Chevelle's 'Point.' Chevelle is a hard-edged rock band from Chicago whose album "Point #1" (Squint Entertainment) was produced by Steve Albini. The act's video for "Mia," which has Claymation effects similar to Tool's popular videos, has been getting exposure on the Box. Chevelle kicks off a U.S. tour June 6 in St. Louis. Other tour dates include June 10 and 12 in Los Angeles, June 18 in Cleveland, and June 24 in Chicago.

Mitchell, Aretha Franklin, Natalie Merchant, and Chaka Khan.

Botti's next album, "Slowing Down The World" (due June 22 on GRP Records), features guest performances from **Sting** and **Jonatha Brooke**. The set is the follow-up to 1995's "First

Wish" and 1997's "Midnight Without You" (which peaked, respectively, at No. 18 and No. 13 on the Top Contemporary Jazz Albums chart). "Slowing Down The World" is Botti's first album on GRP since leaving Verve Forecast.

Following a mini-tour of the U.S. through July, Botti will be the opening act for **Al Jarreau** and **Dave Koz** throughout August.

Tour dates include Aug. 7 in Los Angeles, Aug. 12 in Dallas, Aug. 15 in Atlanta, Aug. 17 in Philadelphia, Aug. 19 in Detroit, and Aug. 23 in New York.

YOU CAN'T STOP LEN: Len is a Canadian band from Ontario that blends alternative rock, hip-hop, techno, and pop. The group's single, "Steal My Sunshine," has been getting notable airplay on such modern rock stations as KROQ Los Angeles; WLIR Long Island, New York; XTRA San Diego; KNDD Seattle; KITS San Francisco; and WFNX Boston. The song is from Len's album, "You Can't Stop The Bum Rush,"



Hip-Hop Mosaic. Atlanta-area rap duo **Mozae** is the first act to have an album released on Ujamma/Total Records, the label owned by basketball star **John Salley**. The group's debut album, "Southbound," was produced by **Sol Messiah** (TLC, Monica) and features the single "What We Be About."

which was released May 25 on the Work Group label. "Steal My Sunshine" was also featured on the "Go" movie soundtrack.

Since forming in 1991, **Len** self-released one EP and two albums before signing with the Work Group. Group member **the Burger Pimp** says of the band's potpourri of sounds on "Bum Rush," "All we wanted to do was make clear from beginning to end that all our influences from the last 20 years are shown on this record."

The Burger Pimp directed the "Steal My Sunshine" videoclip, which has been getting exposure on the Box. Len is expected to go on tour later this year.

A LITTLE MORE CORRINE: Latin/salsa singer **Corrine**'s second RMM Records album, "Un Poco Más" (which means "a little more" in Spanish), features a cover of **Madonna**'s "La Isla Bonita" in both English and Spanish. Corrine's version of "La Isla Bonita" was produced by **Wyclef Jean**, and it's the first single from the album. The rest of

the album was produced by noted Latin music veteran **Isidro Infante**.

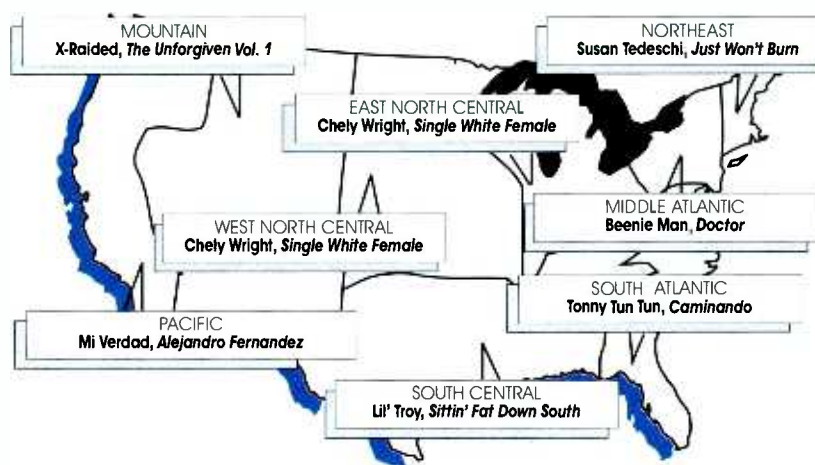
Other selections from "Un Poco Más" include original songs such as "La Mujer Latina," which **Corrine**



The Way We Were. Husband-and-wife team **Fleming & John** have been collaborators with **Ben Folds Five**, with the two acts making guest appearances on each other's albums. Fleming & John's current alternative pop album, "The Way We Are," is available on Universal Records. In May, the duo concluded a tour with **Ben Folds Five**. Fleming & John will play select dates at this year's **Lilith Fair**, including July 20 in Austin, Texas; July 21 in Dallas; and July 23 in Atlanta.

wrote with her father, **Angel LeBron of the LeBron Brothers Orchestra**.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- EAST NORTH CENTRAL**
- Chely Wright *Single White Female*
 - Shedaisy *The Whole Shebang*
 - Lo Fidelity Allstars *How To Operate With A Blown Mind*
 - Montgomery Gentry *Tattoos & Scars*
 - Staind *Dysfunction*
 - Andy Griggs *You Won't Ever Be Lonely*
 - Reel Tight *Back To The Real*
 - Men Of Vizion *MOV*
 - Static-X *Wisconsin Death Trip*
 - Oleander *February Son*

- SOUTH ATLANTIC**
- Tonny Tun Tun *Caminando*
 - Pastor Troy *We Ready I Declare War*
 - Shedaisy *The Whole Shebang*
 - Los Tri-O *Nuestro Amor*
 - T.D. Jakes *Sacred Love Songs*
 - Shakira *Donde Estan Los Ladrones?*
 - Lo Fidelity Allstars *How To Operate With A Blown Mind*
 - Tito Rojas *Alegrías Y Penas*
 - Chely Wright *Single White Female*
 - Beenie Man *The Doctor*

Thievery Corp. Kicks Out The Jams On Studio K7

THIS STRANGE EFFECT: On May 20, Washington, D.C.'s wickedly dubbed-out DJ/production outfit **Thievery Corporation** embarked on a three-week European tour that will make stops in such cities as Paris, Berlin, Athens, Rome, Amsterdam, and Vienna. Prior to departing, the pair—**Eric Hilton** and **Rob Garza**—couldn't help but do a bit of playful name-dropping.

"We couldn't believe that **David Byrne**, **Sarah Michelle Geller**, and **Ricky Martin** were at our New York show," says Garza of the duo's festive DJ set May 16 at Joe's Pub. "Eric



THIEVERY CORPORATION

and I kinda looked at each other with surprised looks on our faces. It was like, 'They're fans of ours?' It was a memorable night."

The boys of Thievery Corporation were in town promoting their two forthcoming mix-CD compilations.

Studio K7's highly influential "DJ Kicks" series, which has previously featured the turntable skills of **Kemistry & Storm**, **Andrea Parker**, **DJ Cam**, and **Kruder & Dorfmeister**, spotlights Thievery Corporation on its latest installment, which is scheduled for release June 8.

This will be preceded by the 15-track "Abductions And Reconstructions," which the duo is releasing on



Power Couple. Much-in-demand DJ David Knapp has finally made the move into production with "Calling Back" on New York-based Third Millennium Entertainment. Accompanying Knapp and remixer Richie Santana on the fiery vocal track is diva-in-training Angee Blake, who co-wrote the song with Knapp and Jimmy Folise. In addition to "Calling Back," Blake can be heard providing background wails on Powerhouse Featuring Duane Harden's "What You Need." Shown after a recent performance at the Roxy in New York, from left, are Blake and Knapp.



by Michael Paoletta

its own label, Eighteenth Street Lounge Music, on Tuesday (1).

"The timing for both releases wasn't supposed to be like this," explains Garza. "The compilation on our label was supposed to come out much earlier, but it got delayed due to some last-minute label clearances, as well as production and artwork problems."

On both CDs, Thievery Corporation ably mixes things up—much as it did on its 1997 debut, "Sounds From The Thievery Hi-Fi"—merging live instrumentation with an array of vintage samples on tracks like **Pizzicato Five's** "Porno 3003," **Baaba Maal's** "I Will Follow You," **Jazzanova's** "Fedime's Flight," and **De Lata's** "Beija Flor."

Of course, the act's signature intertwining of **Antonio Carlos Jobim**-styled grooves and **Lalo Schifrin**-like overtures prevails throughout both collections. The resulting material wildly explores—and erases—the boundaries of contemporary electronic-induced soundscapes.

"In the beginning, we used more samples than we do now," says Hilton. "These days, we like to give our work more of a live feel. But we like to do it in a seamless way where you can't tell the difference between what's live and what's sampled."

Hilton and Garza befriended each other four years ago at D.C.'s Eighteenth Street Lounge, a "jazz and future jazz" nightclub co-owned by Hilton.

"When we first met, we quickly realized that we both had a fondness for Brazilian music. So we decided to work together," says Hilton. "It may be a cliché, but it really was the power of music that brought us together."

"And do you remember what song was playing in the bar at the time?" interjects Garza.

"Of course," laughs Hilton, "'I Will Survive' by Gloria Gaynor."

Thievery Corporation is confirmed to perform at the Sixth Annual Billboard Dance Music Summit, which will take place July 14-16 in Atlanta.

FEELING LOVELY: For some reason—the imminent arrival of summer, perhaps?—labels are issuing club-ready compilations at a dizzying rate. After clearing our desk of much, much dross, we uncovered the following gems.

Released May 11, Centaur Entertainment's two-CD set "Winter Party, Volume 2"—mixed by **Tony Moran** and **Julian Marsh**—features such melodic and upbeat nuggets as **Jamaica's** "Tell Me

Where It Hurts," **Norma Lewis's** "Someone That I Used To Love," **Gloria Estefan's** "Don't Stop," **Jon Secada's** "Believe," and **Chicane Featuring Mason's** "Strong In Love."

Logic Records is responsible for "John Blair Party, Volume 1," also issued May 11. Titled after one of New York's reigning club promoters, the 12-track collection, beat-mixed by Billboard-reporting DJ **David Knapp**, includes current hits like **Blondie's** "Maria," **Regina Belle's** "I've Had Enough," **Funky Green Dogs's** "Body," **Veronica's** "Someone To Hold," **Martha Wash's** "Come," and **Plasmic Honey's** "Take It To The Top." The only fault with this CD—and it's a minor one—is the cover artwork, which depicts a semi-nude man's torso. Aren't we beyond such pandering gay stereotypes?

"Midnight Express: A Guidance Recordings Compilation" will please clubland purists who can never seem to get enough of the smooth, sophisticated house sounds of Chicago-based Guidance Recordings. Scheduled for release Tuesday (1), the set, lovingly mixed by Los Angeles DJ **David Alvarado** (aka **Sunkiss**), begins and ends with, respectively, **A:xus's** remake of **Jevetta Steele's** "Callin' U" and **Dubtribe's** "What U Feel In Your Heart." Between these near-classic bookends are recordings from the prolific **Glenn Underground** ("Jaz Love #2") and **Kevin Yost** ("It's Getting Bigger"). Also included is **Blue Boy's** discharged "Dub-A-Dutch," the long-awaited follow-up to "Remember Me."

From South Africa-based **Fresh Music**, we have "Re-Rooted." Released May 25, this 14-track set fuses African, R&B, and electronic beats. Of special note is **RSL's** "Elungelo," which shines the light on

(Continued on page 76)

Ministry Spreads Its Sound

BY CHRIS BARRETT

LONDON—Launched in 1991 by **James Palumbo**, London's Ministry of Sound (MOS) club has expanded at a prodigious rate. In the process, it's become a multimillion-pound media empire. Encompassing a magazine, online retailing, bars, a radio show, and a record label, the MOS organization is aiming to tap into the global market.

The 6-year-old Ministry of Sound Recordings Ltd.—which includes the Sound of Ministry, Data, and Ride imprints—is paving the way with several dance compilation series, including "Clubber's Guide," "Sessions," and "The Annual," all of which spotlight the mixing skills of such seminal DJs as **Tony Humphries**, **Judge Jules**, and **Brandon Block**.

According to the U.K.'s chart compiler Chart Information Network (CIN), "The Annual IV," released earlier this year, has sold 575,000 units.

MOS' latest project is a compilation for the Galaxy Radio Network. Titled "Galaxy Weekend," it was mixed by **Boy George** and **Allister Whitehead** (who often records under the **Whitehouse** moniker).

"The company always appears to know exactly what to do, and that's rare," says Whitehead. "When it came to the track listing, they worked hard to make sure I didn't have to compromise my own style."

At the present time, the compilations are licensed only in the U.K., with individual singles being licensed track by track, artist by artist, and territory by territory—except in the Benelux, where MOS Recordings has a label deal with **Play It Again Sam**.

Matt Jagger, managing director of Ministry of Sound Recordings, says that "traditionally the label's aim has been to be the premier dance compilations company. But over the last year, we have been thrusting toward our own repertoire, both internally with our Sound of Ministry label and **Data** and **Ride** imprints, as well as externally with our joint ventures with **Defected** and **Azuli**."

According to the label's international marketing manager, **Barney Glover**, the joint ventures include part-ownership of **Defected** and **Azuli**, which are helmed by **Simon Dunmore** and **Dave Piccioni**, respectively.

Glover also confirms that **MOS Recordings** is entering into a similar relationship with **Nick Halkes**, formerly of **Positiva Records**, who is starting an as-yet-unnamed independent label.

"Basically, we help set these labels up and then let them run independently," notes Glover. "By doing this, we're able to broaden our artist repertoire in terms of possibilities for upcoming compilations."

Working closely alongside **Jagger** and **Glover** is label manager **James Harris**.

Jagger says the recording division, which employs a core staff of 16 and accounts for 75% of the entire MOS organization's income, has been structured so that the Sound of Ministry can feed from both **Ride** and **Data**, which concentrate on nu-British house (à la **Basement Jaxx**) and melodic Euro-trance, respectively.

"The idea behind the two imprints is to allow them to develop their own sounds. When a record gets big enough, we'll cross it over to the Sound of Ministry label."

Sound of Ministry's most successful single, **Blockster's** "You Should Be . . ." was licensed to **EMI/Virgin Australia**, **JVC Japan**, and numerous labels throughout Europe. According to CIN, it has achieved total sales of 180,000 units.

Blockster's follow-up single, "Grooveline," is expected in June. An album is scheduled for September. This will mark the first single-artist album from Sound of Ministry's own repertoire.

This will be followed in late '99 by the arrival of the debut album from **Lost Witness**, the label's second artist signing.

Two years ago, the label divulged plans of its expansion into the U.S. market (**Billboard**, March 8, 1997). That said, its releases are still available only by direct export.

"In the U.S., we are currently considering our options with regard to creating a MOS presence," explains **Jagger**. "We have held back to wait and see if the electronic dance scene matures. For us, it's becoming increasingly interesting. Two years ago was not the right time. [But now] the U.S. electronic dance scene is very fractional, and we want to come in and be a unifying force. We believe we are the world's best-known dance brand."



WHITEHEAD



JAGGER



Billboard. Dance Breakouts

JUNE 5, 1999

CLUB PLAY

1. HOLD ON JOSE NUNEZ FEAT. OCTAHVIA SUBLIMINAL
2. BRING MY FAMILY BACK FAITHLESS ARTISTA
3. WHAT YOU NEED POWERHOUSE FEAT. DUANE HARDEN STRICTLY RHYTHM
4. BOOM, BOOM, BOOM, BOOM! VENGABOYS GROOVILICIOUS
5. AFRIKA PLASMIC HONEY METROPOLITAN UNDERGROUND

MAXI-SINGLES SALES

1. FEEL MY DRUMS SAL DANO TOMMY BOY SILVER
2. I NEED YOUR LOVE (BODY MUSIC) THE RULE SUBLIMINAL
3. STRANDED LUTRICIA MCNEAL EPIC
4. HOLD ON JOSE NUNEZ FEAT. OCTAHVIA SUBLIMINAL
5. BREAKZONE BASS TRIP PANDISC

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

Billboard dms99

DANCE MUSIC SUMMIT

JULY 14 - 16, 1999 ATLANTA, GEORGIA

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Klm English



kristine w.



duane harden



charlotte



love inc.

Duane Harden

Soul Dhamma

Judy Torres

Amber

Love Inc.

Byron StingMy

Charlotte

Lisa Lisa

Candi Staton

InoJ

DJs scheduled to appear

Mucho Macho

June Joseph

Superchumbo

Oliver Stumm

Rich Leslie

Thlevery Corporation

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

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(charges not valid without signature)

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

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	4	6	8	SEXUAL (LI DA DI) TOMMY BOY 374	1 week at No. 1 AMBER
2	5	7	8	LET IT RAIN JELLYBEAN 2550	SOUL SOLUTION FEATURING CAROLYN HARDING
3	3	3	10	GOT TO DANCE DISCO GROOVILICIOUS 076/STRICTLY RHYTHM	H.O.G. PRESENTS GROOVELINES
4	12	17	4	BIG LOVE SUBLIMINAL 18/STRICTLY RHYTHM †	PETE HELLER
5	1	2	8	GOT THE GROOVE GROOVILICIOUS 079/STRICTLY RHYTHM	SM-TRAX
6	8	10	7	ALL NIGHT LONG BAD BOY 79206/ARISTA †	FAITH EVANS FEATURING PUFF DADDY
7	2	1	8	UNSPEAKABLE JOY NERVOUS 20358	KIM ENGLISH
8	6	5	9	IT'S OVER NOW ARISTA 13656 †	DEBORAH COX
9	11	11	7	MARIA LOGIC 78040/BEYOND †	BLONDIE
10	13	15	6	TESTIFY EPIC PROMO	M PEOPLE
11	9	9	8	SHE WANTS YOU VIRGIN 38658 †	BILLIE
12	17	29	4	UNTIL WE MEET AGAIN MOTOWN 156266/UNIVERSAL	DIANA ROSS
13	7	4	11	WHEN I GROW UP ALMO SOUNDS PROMO/INTERSCOPE	GARBAGE
14	14	13	8	TEARDROPS FRESH IMPORT †	LOVESTATION
15	15	16	6	IF YOU BUY THIS RECORD YOUR LIFE WILL BE BETTER JIVE 42594 †	THE TAMPERER FEAT. MAYA DAYS
16	16	19	6	WANNA GIVE IT UP AFTERHOURS 112/UC	RALPHI ROSARIO WITH LINDA CLIFFORD
17	20	25	5	SHOW ME LOVE '99 4 PLAY PROMO	ROBIN S.
18	21	27	5	LET THE JOY RISE INTERHIT 54035/PRIORITY	ABIGAIL
19	22	33	4	SHARE THE LOVE ARISTA PROMO †	ANDREA MARTIN
20	10	8	11	STRONG ENOUGH WARNER BROS. 44644 †	CHER
21	23	28	5	JUST DOIN' WHAT WE LOVE CHAMPION 333	CAROLE SYLVAN
22	18	20	6	MY HOUSE CUTTING 436	68 BEATS
◀ POWER PICK ▶					
23	33	—	2	SING IT BACK ECHO/111 44687/WARNER BROS. †	MOLOKO
24	26	35	4	STOP & PANIC MOONSHINE 88458 †	CIRRUS
25	25	31	6	MOVE MANIA CONTAGIOUS 001	SASH! FEATURING SHANNON
26	34	41	3	ONE MORE CHANCE H.O.L.A. 341084	ANGEL CLIVILLES
27	19	12	9	MAMA SWEET LOGIC 3000 65680/LOGIC †	DA HOOL
28	43	—	2	LIVIN' LA VIDA LOCA C2 79153/COLUMBIA †	RICKY MARTIN
29	31	37	4	MY FIRST NIGHT WITH YOU UNIVERSITY 97059/INTERSCOPE †	MYA
30	36	45	3	PEOPLE GET DOWN GROOVILICIOUS 077/STRICTLY RHYTHM	SCAPE
31	32	36	5	THE SOUND VINYL SOUL 101/MUSIC PLANT	TERRY HUNTER
32	28	18	10	THE FLAME TRAX 10082	ERIN HAMILTON
33	30	34	5	PUT YOUR HANDS UP CLUB TOOLS IMPORT/EDL	BLACK + WHITE BROTHERS
34	45	—	2	FEEL GOOD RAW NERVE 1008	SUSSEX HOUSE
35	29	26	10	DREAMING TOMMY BOY SILVER LABEL 359/TOMMY BOY †	RUFF DRIVERZ PRESENTS ARROLA
36	27	23	6	JOY & PAIN (DON'T YOU BELIEVE ME) TOMMY BOY 372	MOA
37	47	—	2	WE ARE IN THE DARK JELLYBEAN 2551	PLASMIC HONEY
38	24	14	19	YOU DON'T KNOW ME ARMED 002 †	ARMAND VAN HELDEN FEATURING DUANE HARDEN
39	41	49	3	WORK JELLYBEAN 2548	C&R PROJECT
40	44	—	2	GIVE IT TO YOU INTERSCOPE 97052 †	JORDAN KNIGHT
41	38	42	5	PUSH UPSTAIRS JBO 27575/V2 †	UNDERWORLD
◀ HOT SHOT DEBUT ▶					
42	NEW ▶	1	1	9PM (TILL I COME) RADIKAL 99004	ATB
43	39	39	9	I WANT YOUR LOVE REDDLINE 249/WARLOCK	DA BUDDAH BANGAZ
44	NEW ▶	1	1	FEEL MY DRUMS TOMMY BOY SILVER LABEL 379/TOMMY BOY	SAL DANO
45	NEW ▶	1	1	GOOD TO BE ALIVE HIGHER GROUND 79183/COLUMBIA	DJ RAP
46	49	—	2	SUAVEMENTE SONY DISCOS 82795 †	ELVIS CRESPO
47	NEW ▶	1	1	COME LOGIC 65679	MARTHA WASH
48	46	46	9*	HEAVEN GIANT STEP 69427/550 MUSIC	GLEN SCOTT
49	35	22	14	STRANDED EPIC 79177	LUTRICIA MCNEAL
50	37	21	12	RIGHT BEFORE MY EYES 4 PLAY 1022	NN'G FEATURING KALLAGHAN

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	5	LIVIN' LA VIDA LOCA (M) (T) (X) C2 79153/COLUMBIA †	5 weeks at No. 1 RICKY MARTIN
2	2	2	28	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
3	4	3	16	BLUE MONDAY (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS. †	ORGY
4	3	4	3	STRONG ENOUGH (T) (X) WARNER BROS. 44644 †	CHER
5	5	5	4	IT'S OVER NOW (T) (X) ARISTA 13656 †	DEBORAH COX
6	7	6	25	WE LIKE TO PARTY! (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM †	VENGABOYS
7	6	—	2	GEORGY PORGY (X) WARNER BROS. 44612 †	ERIC BENET FEATURING FAITH EVANS
8	8	7	13	PRAISE YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
9	9	8	10	MARIA (T) (X) LOGIC 78040/BEYOND †	BLONDIE
◀ GREATEST GAINER ▶					
10	32	—	2	SEXUAL (LI DA DI) (T) (X) TOMMY BOY 374	AMBER
11	11	13	5	GIVE IT TO YOU (T) (X) INTERSCOPE 97052 †	JORDAN KNIGHT
12	10	9	12	NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA
13	13	11	44	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE †	FATBOY SLIM
14	14	12	53	THE CUP OF LIFE (THE OFFICAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932 †	RICKY MARTIN
15	12	10	18	HEARTBREAK HOTEL (T) (X) ARISTA 13613 †	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
16	16	16	22	SKIN (T) (X) NERVOUS 20356 †	CHARLOTTE
17	17	15	35	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
18	15	14	16	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104 †	MARIAH CAREY
19	18	19	39	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
20	22	22	18	ALL I HAVE TO GIVE (T) (X) JIVE 42563 †	BACKSTREET BOYS
◀ HOT SHOT DEBUT ▶					
21	NEW ▶	1	1	COME (T) (X) LOGIC 65679	MARTHA WASH
22	21	18	20	C'EST LA VIE (T) (X) EPIC 79085 †	B*WITCHED
23	20	17	6	MY FIRST NIGHT WITH YOU (X) UNIVERSITY 97059/INTERSCOPE †	MYA
24	19	23	8	UNSPEAKABLE JOY (T) (X) NERVOUS 20358	KIM ENGLISH
25	26	29	52	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
26	25	27	13	JACKIE'S STRENGTH (T) (X) ATLANTIC 84442/AG †	TORI AMOS
27	38	33	14	BODY (T) (X) TWISTED 55528/MCA †	FUNKY GREEN DOGS
28	27	24	26	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM †	VENGABOYS
29	28	25	6	WINDOWLICKER (X) WARP 35007/SIRE †	APHEX TWIN
30	23	20	3	GIRLS ON FILM (REMIX) (T) (X) CAPITOL 58771 †	DURAN DURAN
31	24	21	4	IF YOU BUY THIS RECORD YOUR LIFE WILL BE BETTER (T) (X) JIVE 42594	THE TAMPERER FEAT. MAYA DAYS
32	NEW ▶	1	1	STAR WARS THEME (T) (X) BULLETPROOF 38662/VIRGIN	INTERSTELLAR FORCE
33	36	39	42	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
34	31	30	54	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG †	BRANDY & MONICA
35	29	32	18	TAINTED LOVE (T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
36	NEW ▶	1	1	IT'S NOT RIGHT BUT IT'S OKAY/I WILL ALWAYS LOVE YOU (T) (X) ARISTA 13680 †	WHITNEY HOUSTON
37	30	26	10	WHAT'D YOU COME HERE FOR? (T) (X) C2 79091/COLUMBIA †	TRINA & TAMARA
38	34	34	16	WHEN I'M GONE (T) (X) ROBBINS 72034	ROCKELL
39	NEW ▶	1	1	NO ANGEL (T) (X) WHIRLING 0015	SUNSCREAM
40	40	42	9	BEACHBALL (T) (X) ULTRA 016 †	NALIN & KANE
41	48	38	6	DREAMING (T) (X) TOMMY BOY SILVER LABEL 359/TOMMY BOY †	RUFF DRIVERZ PRESENTS ARROLA
42	41	37	57	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822 †	MARIAH CAREY
43	37	45	14	LET'S GO ALL THE WAY (T) (X) COLUMBIA 78958 †	REACT
44	42	31	15	MIAMI (X) TWIN SOUNDS/DOMINION 4251/K-TEL	SLICK
45	33	28	15	PRETTY FLY (FOR A WHITE GUY) (X) TWIN SOUNDS/DOMINION 4261/K-TEL	THE OBSCURE
46	RE-ENTRY	48	48	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS. †	MADONNA
47	50	44	8	ALL NIGHT LONG (T) BAD BOY 79206/ARISTA †	FAITH EVANS FEATURING PUFF DADDY
48	47	47	18	SOMEONE TO HOLD (T) (X) H.O.L.A. 341082	VERONICA
49	45	50	18	I'M BEAUTIFUL (T) (X) WARNER BROS. 44586 †	BETTE MIDLER
50	35	35	4	MY NAME IS (T) (X) STREETBEAT 048	EMFACTOR

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

DANCE TRAX

(Continued from page 74)

Ladysmith Black Mambazo. Quite the li'l find!

SONIC EMPIRE: German techno DJ/producer Westbam has inked a deal with Mute Records for North America. A pioneer since the early '80s, Westbam founded Berlin-based Low Spirit Recordings in '88. One year later, he celebrated the release of his debut album, "The Cabinet," with an outdoor rave party. Calling it the Love Parade, Westbam hoped

to bring dance music into the mainstream. That first year, the event drew a scant 500 revelers; a decade later, the annual turnout has grown to more than 2 million. Mute will issue the artist's new album, "We'll Never Stop Living This Way," later this year. The electro/pop-fueled set will be preceded by the single "Beat-box Rocker" in August.

UNIVERSAL BEATS: Three promotion companies in as many terri-

tories—U.S., U.K., and Germany—have united to form Operation: Worldwide Ltd. Created by George Hess of New York-based Elite/ADM Inc., Paul Kindred and Bob James of London-based Music House, and Oliver and Jens Wegener of Hamburg-based Public Propaganda, the goal of this newly created global service is rather simple: the international promotion of new music to (hopefully) generate global sales and licensing.

"For some time now, too many imports weren't being heard," explains Hess. "People either weren't getting their hands on essential imports or they just weren't aware of them."

According to Hess, each territory will compile a bimonthly CD (featuring the newest music in that territory) that will be serviced to the other two territories. So A&R execs, club DJs, radio PDs and music directors, journalists, and other influen-

tial industry tastemakers in the U.S. will receive the CDs compiled in the U.K. and Germany.

Hess confirms that Italy and Spain recently signed on to be part of Operation. At present, both countries will be included as components of the U.K. division.

The first installment of Operation shipped the week of May 24. Hess says it went to approximately 700 people in Germany, 600 in the U.K., and 450 in the U.S.

Black Country Music Assn. Aims To Bring Genre A Fresh Perspective

BY JIM BESSMAN

NEW YORK—Despite widespread concern over the present state of the country music genre, the Nashville-based Black Country Music Assn. (BCMA) is hopeful that its artists can help turn things around.

"There's been a 25% drop in [country] record sales, and music critics are saying that the music is so repetitious and everything sounds alike," notes Frankie Staton, BCMA co-founder and a veteran Nashville club performer. "So the time is ripe for a whole new thing to happen in country music: 'urban country' or 'cowboy soul' or whatever you want to call it."

The 2-year-old grass-roots organization numbers some 80 black country artists and fledgling industry types from across the country. Staton says they bring the genre a fresh per-

spective that can be targeted toward a sophisticated African-American music audience.

"They've grown up with melodies and lyrics from Motown and artists like Gladys Knight and have lived long enough to have experienced pain and loss and living on their own," she says. "So they can appreciate socially conscious music about black America—real songs about the struggle of raising children and the disintegration of the family. And the music comes at the intersection between R&B and pop, where black people meet country music. It could be a great art form and very lucrative."

But while there's a rich, under-recognized history of black country music, very little has come out of Nashville commercially since Charlie Pride, whose color was initially hid-

den from consumers.

"It's well-known among black country performers that if you want to bust into country music, the place not to go is Nashville," continues Staton. "Black people aren't the image of what country singers are perceived to be, and few people know that there were actually African-American cowboys and country singers all along. But there have always been black people here since Charlie Pride trying to get a break. It's



STATON

just that the money wasn't invested in them like it should have been. So we're literally sitting on a gold mine in terms of introducing to the world both our historical contributions to country music and our current opportunities."

Staton formed the BCMA after

assembling a showcase of seven black singer/songwriters at Nashville's Bluebird Cafe in February 1997. "They were the only ones I knew about," she says, "but the whole place was full of black country singers. All of us had gone to Music Row and been told the same thing: 'There's no market for y'all.' I know there's only so many slots on the Billboard chart, but walk into the Holiday Inn in Paducah, Ky., for example, and you'll see blacks singing country music. We just have to establish that there's a credible black country music listenership."

To this end, the BCMA set up a

booth and showcase at last year's Fan Fair—which it will reprise this year. "We were right there between Merle Haggard and Collin Raye and didn't know what anybody was going to say, because none of our artists had record deals," Staton says. "But we got mobbed by people who wondered why there aren't any black country singers."

The BCMA made its bow at the Country Radio Seminar in Nashville this year, a debut Staton terms a resounding success.

Jim Patrick, operations director at
(Continued on page 81)



Cathedrals, Nelons Honored By Southern Gospel Music Assn.

BY DEBORAH EVANS PRICE

NASHVILLE—As the Cathedrals prepare to retire after 35 years on the road, it's obvious the group is going out on top.

The legendary act took home male quartet and album of the year honors at the annual Southern Gospel Music Assn. Awards May 26 at the Park Vista Resort in Gatlinburg, Tenn. The Cathedrals' bass vocalist, George Younce, netted the male vocalist prize.

During the annual event, four members were inducted into the new Southern Gospel Music Assn. (SGMA) Hall of Fame. The Nelons' patriarch, Rex Nelon, as well as Adger Pace, Rosie Rozell, and William Walbert were recognized during the gala and will be enshrined in the SGMA Hall of Fame and Museum, which opened recently at Dollywood, Dollywood's Pigeon Forge, Tenn., theme park.

A native of Asheville, N.C., Nelon began singing Southern gospel in the early 1950s after serving in the Marine Corps. He performed with the Homeland Harmony Quartet and the LeFevres before forming the Rex Nelon Singers in 1977. The group evolved into the Nelons, which is today steered by his daughter, Kelly, as Nelon retired from touring this past year.



CATHERDALS

Pace, who died in 1959, was a noted teacher and former member of the Vaughn Radio Quartet. He taught at the Vaughn School of Music in Lawrenceburg, Tenn., and beginning in 1920 he served for 37 years as music editor for all Vaughn publications.

Roland Dwayne "Rosie" Rozell passed away in 1995 after a stellar career as one of Southern gospel's premier tenors. He began performing with the Statesmen Quartet in 1958 until exiting the group in 1970 to form a family group, Rosie Rozell & the Searchers. He returned to the Statesmen in the '70s and then became one of the founding members of the Masters V in the early '80s.

Walbert was born in 1886 in Barren County, Ky., and became a pioneer in the Southern gospel genre. He attended the Vaughn School, worked for the company, and later married
(Continued on page 81)

Bill & Audrey Revive Classic Duet Sound Down Under; 'World' Theme Nets Emmy

ON THE RECORD: If you're in the mood for some serious country music, look no further than the current Australian release "Looking Back To See" by Bill & Audrey on Reckless Records.



The duo comprises Audrey Auld and Bill Chambers. He's the patriarch of Australia's award-winning Dead Ringer Band, and she's a well-known Tasmanian country singer. Together, they create the classic country duet sound

that just isn't heard anymore. The title cut and "We'll Sweep Out The Ashes In The Morning" are especially compelling.

Every Thursday night, they host Bill & Audrey's Hillbilly Jam at Sydney's Victoria Park Hotel. They also front the band Luke & the Drifters, and Auld has a self-titled album on Reckless.

Check them out at recklessrecords.com. They're represented in Nashville by Kinetic Management.



leased album "Bittersweet Surrender," will be available Aug. 17.

Kenny Rogers will be presented the 1999 Sammy Cahn Lifetime Achievement Award at the 30th annual Songwriters' Hall of Fame Awards dinner, June 9 in New York.

To raise money for St. Jude's Hospital, Kix Brooks will ride a Sea-Doo personal watercraft from Nashville to New Orleans. He's scheduled to launch from Nashville on Tuesday (1), stop in Memphis on Thursday (3), and hit New Orleans on Saturday (5).

ON THE ROW: Buddy Lee Attractions will celebrate its 35th anniversary with a dinner June 11 in Mount Juliet, Tenn., for about 200 people attending the International Entertainment Buyers Assn. Convention in Nashville.

The Nashville chapter of the National Academy of Recording Arts and Sciences will host its annual MusicCares Health Fair 11 a.m.-3 p.m. on Wednesday (2) at its Wedgewood Avenue headquarters. A wide variety of free health tests will be available. And on June 8, the chapter will host a



by Chet Flipppo

Grammy Block Party and Member Fair, with performances by Delbert McClinton, Béla Fleck & the Flecktones, BR5-49, Margaret Becker, and the Grammy Governor All-Star Band.

The Jim Beam Distilling Co. is inviting unsigned bands and artists to enter its seventh annual Jim Beam Back Room Band Search Country Edition. Information is available at jimbeam.com.

Pemmican Beef Jerky is the latest corporate sponsor to join the George Strait Country Music Festival.

For the June 17 groundbreaking ceremonies of the new Country Music Hall of Fame and Museum, an all-guitar marching band will lead a parade of Hall of Fame members, country artists, and other dignitaries in downtown Nashville. The band, which is still being put together, will perform "Wildwood Flower" and "You Are My Sunshine."

Lorrie Morgan, Jason Sellers, and Mila Mason lead a benefit June 12 at the Wildhorse Saloon for the Animal Care Task Force of Nashville.



10 Million For Faith. At the Warner Bros. party following the Academy of Country Music Awards, label executives honored Faith Hill not only for her total of five awards but also for sales of 10 million worldwide. Shown, from left, are Neal Spielberg, VP of national sales for Warner/Reprise Nashville; Hill's manager, Gary Borman; Bob Saporiti, senior VP/GM of Warner Nashville; Hill; Jim Ed Norman, president of Warner/Reprise Nashville; Vic Faraci, senior VP of sales and special products for Warner Bros.; and Phil Quartararo, president of Warner Bros. Inc.

TOP COUNTRY ALBUMS

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	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1 ▶						
1	2	2	81	SHANIA TWAIN ◆ ¹⁰ MERCURY 536003 (10.98/17.98)	COME ON OVER	1
2	1	1	3	TIM MCGRAW CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
3	3	3	69	DIXIE CHICKS ▲ ⁵ MONUMENT 68195/SONY (10.98 EQ/16.98)	WIDE OPEN SPACES	1
4	5	5	12	GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
5	4	4	57	FAITH HILL ▲ ² WARNER BROS. 46790 (10.98/16.98)	FAITH	2
6	6	—	2	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
7	10	9	62	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
8	8	7	27	GARTH BROOKS ◆ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
9	11	10	12	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
◀ Hot Shot Debut ▶						
10	NEW	1	1	DWIGHT YOAKAM REPRISE 47389/WARNER BROS.	LAST CHANCE FOR A THOUSAND YEARS: DWIGHT YOAKAM'S GREATEST HITS FROM THE 90'S	10
11	9	8	91	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
12	7	6	3	STEVE WARINER CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	6
13	12	12	103	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	1
14	14	—	2	SHEDAISY LYRIC STREET 65002/HOLLYWOOD (8.98/12.98)	THE WHOLE SHEBANG	14
15	NEW	1	1	CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98)	SINGLE WHITE FEMALE	15
16	13	11	55	MARK WILLS ● MERCURY 536317 (10.98/16.98)	WISH YOU WERE HERE	8
17	18	22	6	ANDY GRIGGS RCA 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY	15
18	15	15	7	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98)	TATTOOS & SCARS	10
19	17	17	9	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
20	16	13	6	SAMMY KERSHAW MERCURY 538889 (10.98/16.98)	MAYBE NOT TONIGHT	7
21	20	18	53	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
22	21	21	88	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
23	23	20	6	LORRIE MORGAN BNA 67763/RLG (10.98/16.98)	MY HEART	8
24	19	19	9	PATTY LOVELESS EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS	6
25	22	14	15	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	4
26	26	25	39	ALABAMA ▲ ² RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
27	24	24	38	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
28	30	28	13	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	5
29	25	23	12	SAWYER BROWN CURB 77902 (10.98/16.98)	DRIVE ME WILD	10
30	27	16	28	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
31	28	29	35	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW	20
32	33	31	43	DIAMOND RIO ● ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
33	31	30	51	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
34	32	34	30	SARA EVANS RCA 67653/RLG (10.98/16.98)	NO PLACE THAT FAR	11
35	29	26	41	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98)	NOTHING BUT LOVE	16
36	36	35	91	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
37	34	32	33	AARON TIPPIN LYRIC STREET 65003/HOLLYWOOD (10.98/16.98)	WHAT THIS COUNTRY NEEDS	23
◀ Pacesetter ▶						
38	44	47	41	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	33

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
39	40	40	9	JESSICA ANDREWS DREAMWORKS 50104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD	31
40	42	38	31	TOBY KEITH ● MERCURY 558962 (10.98/16.98)	GREATEST HITS VOLUME ONE	5
41	37	33	41	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
42	39	36	45	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
43	38	39	53	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
44	41	52	17	ROY D. MERCER VIRGIN 46854 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 5	13
45	48	45	45	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
46	35	27	57	STEVE WARINER ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
47	43	37	89	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
48	45	51	7	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
49	47	50	50	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
50	50	46	15	MARK CHESNUTT DECCA 70035/MCA NASHVILLE (10.98/16.98)	I DON'T WANT TO MISS A THING	6
51	54	55	31	DEANA CARTER ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
52	49	42	57	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
53	46	43	8	BROOKS & DUNN ARISTA NASHVILLE 18882 (4.98/9.98)	SUPER HITS	43
54	51	44	7	ALAN JACKSON ARISTA NASHVILLE 18886 (4.98/9.98)	SUPER HITS	44
55	57	58	84	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
56	52	54	32	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
57	55	49	78	GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98)	SEVENS	1
58	53	41	51	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
59	56	48	55	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
60	59	57	91	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
61	62	59	12	KELLY WILLIS RYKODISC 10458 (6.98/11.98)	WHAT I DESERVE	30
62	60	60	97	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
◀ Greatest Gainer ▶						
63	68	74	6	MANDY BARNETT SIRE 31046 (10.98/16.98)	I'VE GOT A RIGHT TO CRY	56
64	63	61	48	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
65	66	63	55	GARTH BROOKS CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
66	65	65	29	BILLY RAY CYRUS MERCURY 558347 (10.98/16.98)	SHOT FULL OF LOVE	32
67	58	62	45	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
68	67	68	57	ROY D. MERCER VIRGIN 94301 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 4	19
69	61	53	12	SARA EVANS/MARTINA MCBRIDE/MINDY MCCREARY/LORRIE MORGAN BNA 67791/RLG (10.98/16.98)	CMT ALL ACCESS — GIRLS NIGHT OUT	30
70	64	56	12	STEVE EARLE AND THE DEL MCCOURY BAND E-SQUARED 1064 (10.98/16.98)	THE MOUNTAIN	19
71	69	—	82	ROY D. MERCER VIRGIN 21144 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 3	31
72	71	69	38	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
73	70	66	8	VARIOUS ARTISTS MADACY 6808 (10.98/15.98)	BEST OF COUNTRY: 16 ORIGINAL COUNTRY HITS	50
74	73	72	13	MERLE HAGGARD LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	69
75	75	67	54	RANDY TRAVIS DREAMWORKS 50034/INTERSCOPE (10.98/16.98)	YOU AND YOU ALONE	7

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

Billboard Top Country Catalog Albums

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

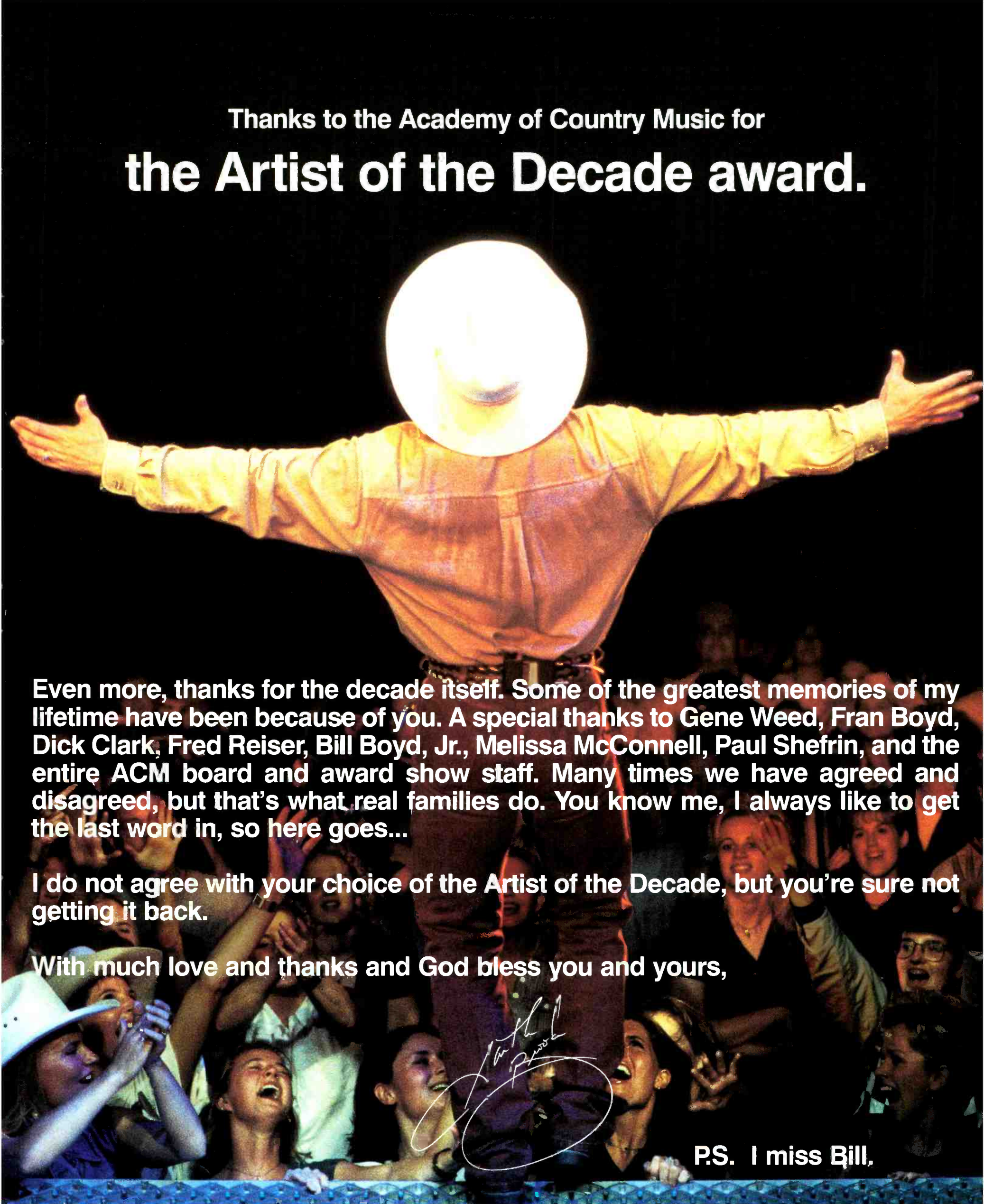


THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (10.98/17.98)	THE WOMAN IN ME	224
2	2	GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	196
3	3	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	187
4	5	HANK WILLIAMS, JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	259
5	4	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	269
6	6	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	227
7	8	JOHNNY CASH ● COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	103
8	7	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	246
9	9	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	400
10	12	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	635
11	10	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	489
12	11	SHANIA TWAIN ▲ MERCURY 514422 (7.98/11.98)	SHANIA TWAIN	134
13	13	DEANA CARTER ▲ CAPITOL 37514 (10.98/15.98)	DID I SHAVE MY LEGS FOR THIS?	142

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	14	GEORGE STRAIT ▲ ⁹ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	344
15	19	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	74
16	18	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	185
17	15	KENNY ROGERS ▲ ⁴ CAPITOL 46106 (9.98/15.98)	TWENTY GREATEST HITS	194
18	17	HANK WILLIAMS MERCURY 536029 (7.98/11.98)	20 OF HANK WILLIAMS GREATEST HITS	84
19	—	PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	23
20	16	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	121
21	22	ROY D. MERCER VIRGIN 54781 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 1	106
22	24	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	578
23	20	VINCE GILL ▲ ⁴ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	249
24	21	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	165
25	—	LEANN RIMES ▲ ⁶ CURB 77821 (10.98/16.98)	BLUE	149

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 net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Thanks to the Academy of Country Music for
the Artist of the Decade award.



Even more, thanks for the decade itself. Some of the greatest memories of my lifetime have been because of you. A special thanks to Gene Weed, Fran Boyd, Dick Clark, Fred Reiser, Bill Boyd, Jr., Melissa McConnell, Paul Shefrin, and the entire ACM board and award show staff. Many times we have agreed and disagreed, but that's what real families do. You know me, I always like to get the last word in, so here goes...

I do not agree with your choice of the Artist of the Decade, but you're sure not getting it back.

With much love and thanks and God bless you and yours,

*Keith
Piper*

P.S. I miss Bill.

Billboard HOT COUNTRY SINGLES & TRACKS

JUNE 5, 1999

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 154 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	1	1	12	PLEASE REMEMBER ME 4 weeks at No. 1 B.GALLIMORE, J.STROUD, T.MCGRAW (R.CROWELL, W.JENNINGS)	TIM MCGRAW (C) (D) (V) CURB 73080 †	1
2	3	3	16	TWO TEARDROPS S.WARINER (B.ANDERSON, S.WARINER)	STEVE WARINER (V) CAPITOL 58767 †	2
3	4	7	13	WRITE THIS DOWN T.BROWN, G.STRAIT (D.HUNT, K.M.ROBBINS)	GEORGE STRAIT (V) MCA NASHVILLE 72095 †	3
4	2	2	26	YOU WON'T EVER BE LONELY D.MALLOY, J.G.SMITH (A.GRIGGS, B.JONES)	ANDY GRIGGS (C) (D) RCA 65646 †	2
5	5	6	14	MAN! I FEEL LIKE A WOMAN! R.J.LANGE (S.TWAIN, R.J.LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	5
6	6	4	19	ANYONE ELSE P.WORLEY, B.J.WALKER, JR., C.RAYE (R.FOSTER)	COLLIN RAYE EPIC ALBUM CUT †	4
7	9	12	14	WHATEVER YOU SAY P.WORLEY, M.MCBRIDE (T.MARTIN, E.HILL)	MARTINA MCBRIDE (V) RCA 65730 †	7
8	7	5	20	WISH YOU WERE HERE C.CHAMBERLAIN (S.EWING, B.ANDERSON, D.MOORE)	MARK WILLIS (V) MERCURY 566764	1
9	12	15	10	TONIGHT THE HEARTACHE'S ON ME P.WORLEY, B.CHANCEY (M.W.FRANCIS, J.MACRAE, B.MORRISON)	DIXIE CHICKS MONUMENT ALBUM CUT	9
10	13	14	19	WITH YOU M.SPIRO (M.HENDRIX, R.L.BRUCE)	LILA MCCANN (C) (D) ASYLUM 64052 †	10
11	10	10	26	HOW FOREVER FEELS B.CANNON, N.WILSON (W.MOBBLEY, T.MULLINS)	KENNY CHESNEY (C) (D) (V) BNA 65666 †	1
12	17	20	12	ONE HONEST HEART D.MALLOY, R.MCINTIRE (D.MALLOY, F.J.MYERS, G.BAKER)	REBA (V) MCA NASHVILLE 72094	12
13	8	8	24	HANDS OF A WORKING MAN B.GALLIMORE (D.V.WILLIAMS, JIM COLLINS)	TY HERNDON EPIC ALBUM CUT †	5
				◀ AIRPOWER ▶		
14	20	29	6	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU D.COOK, ALABAMA (C.STURKEN, E.ROGERS)	ALABAMA (C) (D) (V) RCA 65759 †	14
				◀ AIRPOWER ▶		
15	23	28	9	AMAZED D.HUFF (M.GREEN, A.MAYO, C.LINDSEY)	LONESTAR (V) BNA 65755 †	15
16	16	19	14	STRANGER IN MY MIRROR J.STROUD, B.GALLIMORE, R.TRAVIS (S.EWING, K.WILLIAMS)	RANDY TRAVIS DREAMWORKS ALBUM CUT	16
				◀ AIRPOWER ▶		
17	19	22	11	HELLO L.O.V.E. G.FUNDIS (J.STEELE, D.WELLS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	17
				◀ AIRPOWER ▶		
18	24	34	6	LESSON IN LEAVIN' B.GALLIMORE, T.MCGRAW (R.GOODRUM, B.MAHER)	JO DEE MESSINA CURB ALBUM CUT	18
				◀ AIRPOWER ▶		
19	21	25	13	A NIGHT TO REMEMBER D.COOK, L.WILSON (M.T.BARNES, T.W.HALE)	JOE DIFFIE (C) (D) (V) EPIC 79118 †	19
				◀ AIRPOWER ▶		
20	18	17	15	MAYBE NOT TONIGHT K.STEGALL (K.STEGALL, D.HILL)	SAMMY KERSHAW & LORRIE MORGAN (V) BNA/MERCURY 65729 †	17
21	11	9	18	GONE CRAZY K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13155	4
22	15	11	24	I'LL THINK OF A REASON LATER M.WRIGHT (T.MARTIN, T.NICHOLS)	LEE ANN WOMACK (V) DECCA 72076/MCA NASHVILLE	2
23	22	26	16	SHE'S ALWAYS RIGHT D.JOHNSON, C.WALKER (P.BARNHART, E.HILL, R.MCDONALD)	CLAY WALKER GIANT ALBUM CUT/REPRISE †	22
24	14	13	17	HILLBILLY SHOES J.SCAIFE (M.GEIGER, W.MULLIS, B.TAYLOR)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79115 †	13
25	26	27	15	LITTLE GOOD-BYES D.HUFF (K.OSBORN, J.DEERE, K.GREENBERG)	SHEDAISI (C) (D) (V) LYRIC STREET 64025 †	25
26	28	31	13	SINGLE WHITE FEMALE T.BROWN, B.CANNON, N.WILSON (S.SMITH, C.D.JOHNSON)	CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72092 †	26
27	29	32	13	SLAVE TO THE HABIT D.HUFF (KOSTAS, T.KEITH, C.CANNON)	SHANE MINOR (C) (D) (V) MERCURY 538546 †	27
28	30	33	18	I WILL BE THERE FOR YOU B.GALLIMORE (R.BOWLES, J.LEO, T.SHAPIRO)	JESSICA ANDREWS (C) (D) (V) DREAMWORKS 59021 †	28
29	33	39	6	CRAZY LITTLE THING CALLED LOVE P.ANDERSON (F.MERCURY)	DWIGHT YOAKAM REPRISE ALBUM CUT †	29
30	31	35	17	WHO NEEDS PICTURES F.ROGERS (B.PAISLEY, C.DUBOIS, F.ROGERS)	BRAD PAISLEY (C) (D) (V) ARISTA NASHVILLE 13156 †	30
31	32	36	8	THE GREATEST B.MAHER (D.SCHLITZ)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	31
32	35	41	8	YOU HAD ME FROM HELLO B.CANNON, N.WILSON (K.CHESENEY, S.EWING)	KENNY CHESNEY (V) BNA 65745	32
33	39	47	5	THE SECRET OF LIFE B.GALLIMORE, F.HILL (G.PETERS)	FAITH HILL WARNER BROS. ALBUM CUT †	33
34	27	18	18	EVERYTIME I CRY K.STEGALL (B.REGAN, K.STALEY)	TERRI CLARK (V) MERCURY 566848 †	12
35	37	42	7	THIS HEARTACHE NEVER SLEEPS M.WRIGHT (D.BURGESS, T.JOHNSON)	MARK CHESNUTT (V) MCA NASHVILLE 72090	35

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
36	38	38	10	ANGELS WORKING OVERTIME D.CARTER, C.FARREN (M.DULANEY, M.LUNN)	DEANA CARTER CAPITOL ALBUM CUT †	36
37	41	49	5	I'LL STILL LOVE YOU MORE T.BROWN, T.YEARWOOD (D.WARREN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72089 †	37
38	34	24	19	I'M LEAVING P.MCMAKIN, A.TIPPIN (A.BARKER, R.HARBIN, L.D.LEWIS)	AARON TIPPIN LYRIC STREET ALBUM CUT	17
39	44	44	11	I KNOW HOW THE RIVER FEELS M.D.CLUTE, DIAMOND RIO (S.D.JONES, A.POWERS)	DIAMOND RIO (V) ARISTA NASHVILLE 13153	39
40	42	43	10	FOOL, I'M A WOMAN N.WILSON, B.CANNON (S.EVANS, M.BERG)	SARA EVANS (V) RCA 65744 †	40
41	46	50	9	ALMOST HOME M.C.CARPENTER, B.CHANCEY (M.C.CARPENTER, B.N.CHAPMAN, A.ROBOFF)	MARY CHAPIN CARPENTER (C) (D) COLUMBIA 79148 †	41
42	45	48	6	SOUTH OF SANTA FE D.COOK, K.BROOKS, R.DUNN (K.BROOKS, P.NELSON, L.BOONE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13164 †	42
43	49	52	9	GIVE MY HEART TO YOU J.KELTON, K.STEGALL (W.ALDRIE, B.DIPIERO)	BILLY RAY CYRUS (V) MERCURY 870796 †	43
44	48	54	7	MAKE UP IN LOVE W.WILSON, D.STONE (D.ORTON, T.RAMEY)	DOUG STONE ATLANTIC ALBUM CUT	44
45	36	30	18	YOUR OWN LITTLE CORNER OF MY HEART M.BRIGHT, T.DUBOIS (W.ALDRIE, B.CRISLER)	BLACKHAWK (V) ARISTA NASHVILLE 13158	27
46	51	61	5	CHOICES K.STEGALL (B.YATES, M.CURTIS)	GEORGE JONES ASYLUM ALBUM CUT	46
47	52	57	6	WATCHING MY BABY NOT COMING BACK D.COOK (D.BALL, B.PAISLEY)	DAVID BALL (C) (D) (V) WARNER BROS. 16982 †	47
48	50	55	7	SEVEN BRIDGES ROAD R.CHANCEY (S.YOUNG)	RICOCHEAT COLUMBIA ALBUM CUT †	48
49	54	63	3	NEVER BEEN KISSED E.SEAY, W.RAMBEAUX (S.AUSTIN, G.BARNHILL, W.RAMBEAUX)	SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13140 †	49
50	57	58	8	THAT'S THE TRUTH C.FARREN (P.BRANDT, C.FARREN)	PAUL BRANDT (C) (D) (V) REPRISE 16985 †	50
51	55	56	8	SOMEONE ELSE'S TURN TO CRY J.TAYLOR (C.TENNISON, J.ROBINSON)	CHALEE TENNISON ASYLUM ALBUM CUT †	51
52	62	69	3	LIGHTNING DOES THE WORK N.WILSON, B.CANNON (C.BROCK, J.HADLEY, K.GARRETT)	CHAD BROCK (C) (D) (V) WARNER BROS. 16984 †	52
53	67	—	2	MY KIND OF WOMAN/MY KIND OF MAN T.BROWN (V.GILL)	VINCE GILL WITH PATTY LOVELESS (V) MCA NASHVILLE 72107/EPIC †	53
54	65	—	2	YOU'RE LUCKY I LOVE YOU E.GORDY, JR. (N.THRASHER, M.CANNON, GOODMAN)	SUSAN ASHTON CAPITOL ALBUM CUT †	54
55	58	—	2	SHE WANTS TO ROCK C.FARREN (B.WARREN, B.WARREN, R.STONEY)	THE WARREN BROTHERS BNA ALBUM CUT †	55
56	53	46	13	SOMETHIN' 'BOUT A SUNDAY R.E.ORRALL, J.LEO (C.WISEMAN, T.NICHOLS)	MICHAEL PETERSON (C) (D) (V) REPRISE 16995 †	45
57	59	73	3	FROM YOUR KNEES B.J.WALKER, JR. (L.SATCHER)	MATT KING ATLANTIC ALBUM CUT	57
58	68	—	2	LITTLE MAN K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13145 †	58
				◀ HOT SHOT DEBUT ▶		
59	NEW ▶	—	1	LONELY AND GONE J.SCAIFE (G.CROWE, D.GIBSON, B.MCCORVEY)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT	59
60	60	—	2	UNSGUNG HERO K.STEGALL (T.ARENA, D.TYSON, D.MCTAGGART)	TERRI CLARK MERCURY ALBUM CUT	60
61	NEW ▶	—	1	(NOW YOU SEE ME) NOW YOU DON'T M.WRIGHT (T.LANE, D.LEE, J.BROWN)	LEE ANN WOMACK MCA NASHVILLE ALBUM CUT	61
62	56	53	11	BOY OH BOY T.HASELDEN, R.ZAVITSON, D.JOHNSON (S.WILKINSON, A.WILKINSON)	THE WILKINSONS (C) (D) (V) GIANT 16896/REPRISE †	50
63	NEW ▶	—	1	NEVER IN A MILLION TEARS G.NICHOLSON, T.GRAHAM BROWN (D.BURGESS, T.TYLER)	T.GRAHAM BROWN INTERSONAL ALBUM CUT/PLATINUM	63
64	75	—	2	I'M IN LOVE WITH HER M.A.MILLER, M.MCANALLY (C.CANNON, A.SHAMBLIN)	SAWYER BROWN CURB ALBUM CUT	64
65	74	—	2	IF I HAD A NICKEL (ONE THIN DIME) J.STROUD, B.BECKETT (R.BOWLES, T.SHAPIRO)	REDMON & VALE DREAMWORKS ALBUM CUT †	65
66	61	59	9	START THE CAR B.J.WALKER, JR., T.TRITT (J.COLE)	TRAVIS TRITT WARNER BROS. ALBUM CUT	52
67	71	72	4	LIFE IS A HIGHWAY T.BRUCE (T.COCHRANE)	CHRIS LEDOUX CAPITOL ALBUM CUT †	67
68	72	66	20	SAY ANYTHING R.HERRING, M.BRIGHT (S.MCANALLY, R.HERRING)	SHANE MCANALLY CURB ALBUM CUT †	41
69	NEW ▶	—	1	HER P.MCMAKIN, A.TIPPIN (J.STEELE, C.WISEMAN)	AARON TIPPIN LYRIC STREET ALBUM CUT	69
70	64	—	2	JOHN ROLAND WOOD C.YOUNG, B.CHANCEY (T.JONES)	DERYL DODD COLUMBIA ALBUM CUT	64
71	RE-ENTRY	12	—	SUNDOWN C.YOUNG, B.CHANCEY (G.LIGHTFOOT)	DERYL DODD COLUMBIA PROMO SINGLE	59
72	NEW ▶	—	1	LET 'ER RIP P.WORLEY, B.CHANCEY (B.CRAIN, S.RAMOS)	DIXIE CHICKS MONUMENT ALBUM CUT	72
73	73	67	19	HORSE TO MEXICO C.HOWARD, A.SMITH (P.SEBERT, J.MCELROY)	TRINI TRIGGS (C) (D) (V) CURB 73066	53
74	RE-ENTRY	16	—	I WAS K.LEHNING (C.BLACK, P.VASSAR)	NEAL MCCOY (C) (D) (V) ATLANTIC 84456 †	37
75	NEW ▶	—	1	RED, RED WINE AND CHEATIN' SONGS M.STUART (M.STUART)	MARTY STUART (V) MCA NASHVILLE 72096	75

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

Billboard Top Country Singles Sales

JUNE 5, 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	NEW ▶	—	1	THAT DON'T IMPRESS ME MUCH MERCURY 172118 1 week at No. 1	SHANIA TWAIN
2	1	1	9	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW
3	6	—	2	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU RCA 65759/RLG	ALABAMA FEAT. 'N SYNC
4	2	2	14	WITH YOU ASYLUM 64052/EEG	LILA MCCANN
5	3	3	8	SINGLE WHITE FEMALE MCA NASHVILLE 72092	CHELY WRIGHT
6	4	4	12	HILLBILLY SHOES COLUMBIA 79115/SONY	MONTGOMERY GENTRY
7	5	7	7	A NIGHT TO REMEMBER EPIC 79118/SONY	JOE DIFFIE
8	8	6	15	I WILL BE THERE FOR YOU DREAMWORKS 59021/INTERSCOPE	JESSICA ANDREWS
9	7	5	10	LITTLE GOOD-BYES LYRIC STREET 64025/HOLLYWOOD	SHEDAISI
10	10	10	31	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
11	9	8	14	YOU WON'T EVER BE LONELY RCA 65646/RLG	ANDY GRIGGS
12	11	9	16	DRIVE ME WILD CURB 73075	SAWYER BROWN
13	12	14	6	ALMOST HOME COLUMBIA 79148/SONY	MARY CHAPIN CARPENTER

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	13	103	HOW DO I LIVE ▲ ³ CURB 73022	LEANN RIMES
15	13	11	29	FLY (THE ANGEL SONG) GIANT 17131/WARNER BROS.	THE WILKINSONS
16	15	12	20	MEANWHILE/YOU HAVEN'T LEFT ME YET MCA NASHVILLE 72084	GEORGE STRAIT
17	18	17	25	I DON'T WANT TO MISS A THING DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
18	16	15	18	ORDINARY LIFE WARNER BROS. 17136	CHAD BROCK
19	20	—	2	NEVER BEEN KISSED ARISTA NASHVILLE 13140	SHERRIE AUSTIN
20	17	16	18	HOW FOREVER FEELS BNA 65666/RLG	KENNY CHESNEY
21	19	18	36	IF I LOST YOU WARNER BROS. 17152	TRAVIS TRITT
22	25	23	10	WHO NEEDS PICTURES ARISTA NASHVILLE 13156	BRAD PAISLEY
23	21	—	2	EVERYBODY'S FREE (TO GET SUNBURNED) RAZOR & TIE 80754	CLEDUS T. JUDD
24	22	19	23	SOMEBODY'S OUT THERE WATCHING EPIC 79064/SONY	THE KINLEYS
25	24	22	4	BOY OH BOY GIANT 16896/WARNER BROS.	THE WILKINSONS

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

COUNTRY CORNER



by Wade Jessen

OUT BEHIND THE BARN: There's a battle royal raging between **Tim McGraw**, **Steve Wariner**, and **George Strait** for No. 1 on Hot Country Singles & Tracks, and not one of the three is showing any signs of weakness.

With an estimated 48 million audience impressions, McGraw pads his grip on No. 1 for a fourth week, as "Please Remember Me" (Curb) gains 263 detections to fend off Wariner's "Two Teardrops" (Capitol), which rises 3-2 with a hefty gain of 312 plays. Strait's "Write This Down" (MCA Nashville) gains 345 spins to move 4-3. All three songs log airplay at each of our 154 monitored signals. In audience impressions, Wariner and Strait finish with 43 million and 42 million, respectively.

WGRX Baltimore and KPLX Dallas are the overall airplay leaders for McGraw's song, with 687 and 502 plays, respectively. The Baltimore outlet is an all-current music format that has been spinning "Please Remember Me" at least 130 times per week for the past three weeks. With 576 detections since it started airing the song, that station also checks in as the overall airplay leader for Wariner's track and is joined by KIKK Houston, which has aired "Two Teardrops" 469 times.

Meanwhile, Strait's biggest airplay totals come from KIKK and KMLE Phoenix, with 644 and 535 plays, respectively.

HE SANG DIXIE: With more than 15,000 scans, **Dwight Yoakam's** second best-of set, "Last Chance For A Thousand Years: Dwight Yoakam's Greatest Hits Of The '90s" (Reprise), bows at No. 10 on Top Country Albums and enters The Billboard 200 at No. 80.

The new package includes Yoakam's cover of **Queen's** "Crazy Little Thing Called Love," which gains 455 spins to jump 33-29 on Hot Country Singles & Tracks, with airplay at 139 country ports.

Heavy airplay (more than 35 plays) is detected at WYNY New York, KIKK, and KPLX. New spins are heard at 22 stations, including KHEY El Paso, Texas; WESC Greenville, S.C.; and KATM Modesto, Calif.

IF YOU LIKE PIÑA COLADAS: As **Chely Wright's** "Single White Female" gains momentum on Hot Country Singles & Tracks (28-26), the album with the same title bows with approximately 10,000 units at No. 15 on Top Country Albums and enters The Billboard 200 at No. 124. The new set is the fourth album for Wright and her second on MCA Nashville.

Wright came close to being a casualty of the artist and label glut that resulted during country's early-'90s boom period. Her 1994 debut set was issued by the revived Polydor imprint, which eventually became a short-lived Nashville division of A&M.

Wright's third album, "Let Me In," charted in the autumn of '97 and yielded "Shut Up And Drive," her highest-charting radio single to date. It peaked at No. 14 on Hot Country Singles & Tracks.

On Top Country Singles Sales, "Single White Female" gains 1,000 units to bullet at No. 5.

BLACK COUNTRY MUSIC ASSN. AIMS TO BRING GENRE A FRESH PERSPECTIVE

(Continued from page 77)

KIKT Greenville, Texas, happened by the BCMA booth and was fascinated. "I started talking to a gentleman from Wichita [Kan.]—Andrew Summers—and he later sent me a CD," says Patrick. "I really liked it and have been playing one of the songs, 'State Of The Union,' in light rotation ever since. I was very impressed with [BCMA's] professionalism and love of the format and walked away feeling very good about them."

Staton believes Summers is comparable to Sam Cooke. She also cites some other BCMA artists, such as Carl Ray Williams, a Vince Gill-like singer from Broken Arrow, Okla.; Phoenix-based Rhonda Towns; and North Carolinian Dwight Quick, a "phenomenal" guitarist/songwriter.

"All these people come to Nashville and cut albums and spend money and go back home and, after one or two plays on the local station, it's over," says Staton. "But we could turn it into big business if we had the opportunity to reach our potential."

So the BCMA has also formed the business entities Cowboy Soul Entertainment and Black Country Music Showcase, in order to secure work for BCMA artists and to market them.

"We all grew up listening to country singers and emulating them," notes Staton, who cites Dolly Parton as one of her influences. "But we

haven't had any of the kind of career investment and professional help available for us to develop as writers and performers. We're so invisible because nobody knows about us, and there's the stigma of country music being just white music. But if the labels would start signing minorities and getting them the best songs in Nashville and putting them out opening for Garth or Reba, the public could decide if they liked them or not."

Staton says the brief recent careers of such acts as Wheels and

Cleve Francis aren't grounds for caution. Likewise, she warns against basing future conclusions on the viability of BCMA artists on how well current Curb artist Trini Triggs performs in the marketplace.

"Money is spent and wasted every year on artist after artist, and how many of those are black?" she notes. "If they signed five black artists out of the 60 last year and found them the best songs, they might have shaken the whole country music industry up."

CATHEDRALS, NELSONS HONORED

(Continued from page 77)

founder James D. Vaughn's only daughter. He became a driving force in the company, serving as band director and staff artist for the Vaughn-owned WOAN. He managed the Vaughn Radio Quartet and ran the school after Vaughn's death. He was also a songwriter known for such compositions as "Peace Like A River" and "Tell It Everywhere You Go."

During the evening's festivities, there were performances from the acts nominated in the song of the year category, including Greater Vision, Gold City, Gaither Vocal Band, and the Bishops. There was also a special video segment highlighting the open-

ing of the Hall of Fame and Museum.

The late J.D. Sumner of the legendary Stamps Quartet was honored with the James D. Vaughn Impact Award. Sumner, 73, died last November of a heart attack. Found in his hotel room, he was on tour and had been performing in Myrtle Beach, S.C. Sumner's daughters Shirley Enoch and Frances Dunn accepted the award.

Hosted by the Southern Gospel Music Assn., the awards gala was a fund-raiser for the Hall of Fame and Museum.

Following is a partial list of the winners.

Album of the year: "Faithful," the Cathedrals, Homeland Records.

Female vocalist: Kim Hopper.

Male vocalist: George Younce.

Musician: Anthony Burger.

New artist: Booth Brothers.

Male quartet: the Cathedrals.

Trio: the Bishops.

Solo artist: Kirk Talley.

Song: "You're Not Alone," written

by Squire Parsons, recorded by the Kingsmen.

Songwriter: Rodney Griffin.

Television award: "All Day

Singing At The Dome," Bill Gaither.

Video: "Atlanta Homecoming,"

Bill Gaither.

Producer: Lari Goss.

Arranger: Steve Mauldin.

Studio musician: David Johnson.

Radio station: WXRI-FM Winston-Salem, N.C.

Disc jockey: Wayne Wallace, WDJC-FM Birmingham, Ala.



A Capitol Affair. Artists and staffers from Capitol Nashville gathered at a party after the Academy of Country Music Awards show in Los Angeles to fete award winners Garth Brooks and Steve Wariner. Shown, from left, are Karen Byrd, VP of publicity of Capitol; Bill Catino, executive VP of Capitol; Pat Quigley, president/CEO of Capitol; Ken Berry, president of EMI Recorded Music; Steve Wariner; Jennifer Rawlings; Trace Adkins; Terry Stevens, VP of national promotion for Capitol; Tom Becci, VP of finance for Capitol; Bill Kennedy, VP of sales for Capitol; Roy Lott, president/CEO of Capitol Records and deputy president of EMI Recorded Music North America; and Scott Stem, VP of publicity for Capitol.

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

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

- | | |
|---|--|
| 41 ALMOST HOME (Why Walk, ASCAP/Almo, ASCAP/BNC, ASCAP/Anwa, ASCAP) WBM | (Music Corp. Of America, BMI/Bajun Beat, BMI) HL |
| 15 AMAZED (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM | 21 GONE CRAZY (WB, ASCAP/Yee Haw, ASCAP) WBM |
| 36 ANGELS WORKING OVERTIME (Michaelhouse, BMI/Ensign, BMI/WB, ASCAP/Lunmusic, ASCAP) HL/WBM | 31 THE GREATEST (New Don, ASCAP/New Hayes, ASCAP) WBM |
| 6 ANYONE ELSE (PolyGram International, ASCAP/St. Julien, ASCAP) HL | 13 HANDS OF A WORKING MAN (Warner-Tamerlane, BMI/Sugar Bend, BMI) WBM |
| 62 BOY OH BOY (Golden Phoenix, SOCAN/Kiyasongs, SOCAN/Amadasongs, SOCAN/Chunk-H, ASCAP) WBM | 17 HELLO L.O.V.E. (Windswept Pacific, BMI/My Life's Work, BMI/Irving, BMI) WBM |
| 46 CHOCIES (Music Corp. Of America, BMI/So Bizzy, BMI/Hillbillion, BMI/Boondocks, ASCAP/Makin' Friends, ASCAP/Mac Wadkins, ASCAP) HL | 69 HER (Windswept Pacific, BMI/My Life's Work, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) |
| 29 CRAZY LITTLE THING CALLED LOVE (Queen, BMI/Beechwood, BMI) HL | 24 HILLBILLY SHOES (Sixteen Stars, BMI) HL |
| 34 EVERYTIME I CRY (BMG, ASCAP/Sierra Home, ASCAP/Warner-Tamerlane, BMI) HL/WBM | 73 HORSE TO MEXICO (Mike Curb, BMI/Rose Blue, BMI/Millhouse, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM |
| 40 FOOL, I'M A WOMAN (Sony/ATV Tree, BMI/Windswept Pacific, BMI/Wedgewood Avenue, BMI/Hillbillith, BMI) HL/WBM | 11 HOW FOREVER FEELS (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM |
| 57 FROM YOUR KNEES (EMI April, ASCAP/Sound Island, ASCAP) HL | 65 IF I HAD A NICKEL (ONE THIN DIME) (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Hamstein Cumberland, BMI/Sony/ATV Tree, BMI) HL/WBM |
| 43 GIVE MY HEART TO YOU (Rick Hall, ASCAP/Watertown, ASCAP/Sony/ATV Tree, BMI) HL/WBM | 39 I KNOW HOW THE RIVER FEELS (Famous, ASCAP/Island Bound, ASCAP/Powers That Be, ASCAP) HL |
| 14 GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU | 37 I'LL STILL LOVE YOU MORE (Realsongs, ASCAP) WBM |
| | 22 I'LL THINK OF A REASON LATER (Hamstein Cumberland, BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM |
| | 64 I'M IN LOVE WITH HER (Wacissa River, BMI/MRBI, BMI/Built On Rock, ASCAP/CMI, ASCAP) WBM |
| | 38 I'M LEAVING (O-Tex, BMI/Blind Sparrows, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/MCA, ASCAP) HL |

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| 74 I WAS (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL | 63 NEVER IN A MILLION TEARS (EMI Blackwood, BMI/Burg-Isle, BMI) HL |
| 28 I WILL BE THERE FOR YOU (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Warner-Tamerlane, BMI/Hellmayrnen, BMI/Sony/ATV Tree, BMI/Wenonga, BMI) HL/WBM | 19 A NIGHT TO REMEMBER (Curb, ASCAP/Kinetic Diamond II, ASCAP/Rob 'N Riley, ASCAP/Song Of Peer, ASCAP/Granity, ASCAP) HL/WBM |
| 70 JOHN ROLAND WOOD (Songs Of PolyGram, BMI/Cold Beer, BMI) HL | 61 (NOW YOU SEE ME) NOW YOU DON'T (Famous, ASCAP/Twin Creeks, ASCAP/Jess Brown, BMI/Ken-Ten, BMI) |
| 18 LESSON IN LEAVIN' (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL | 12 ONE HONEST HEART (Starstruck Angel, BMI/Malloy's Toys, BMI/Dixie Stars, ASCAP/Zomba, ASCAP/Swear By The Music, ASCAP) HL/WBM |
| 72 LET 'ER RIP (Songs Of PolyGram Int'l, BMI/Squirrelly Shirley, BMI/Suite Two O Five, BMI/Reysong) | 1 PLEASE REMEMBER ME (Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Irving, BMI) HL/WBM |
| 67 LIFE IS A HIGHWAY (BMG-Canada, BMI/Falling Sky, SOCAN/BMG, ASCAP) HL | 75 RED, RED WINE AND CHEATIN' SONGS (Warner-Tamerlane, BMI/Marty Party, BMI) WBM |
| 52 LIGHTNING DOES THE WORK (McSpadden, BMI/Bluesability, BMI/Sony/ATV Tree, BMI/John Hadley, BMI) HL | 68 SAY ANYTHING (Mike Curb, BMI/CurbSongs, ASCAP) WBM |
| 25 LITTLE GOOD-BYES (Without Anna, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Colonel Rebel, ASCAP/Kentucky Thunder, ASCAP/ICC, ASCAP/Sony/ATV Tree, BMI/Kent Breen, BMI) HL | 33 THE SECRET OF LIFE (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL |
| 58 LITTLE MAN (WB, ASCAP/Yee Haw, ASCAP) WBM | 48 SEVEN BRIDGES ROAD (Irving, BMI) WBM |
| 59 LOVELY AND GONE (House Of Integrity, BMI/Little Tomatoes, BMI/Nomad-Norman, BMI/Songs Of PolyGram Int'l, BMI/Warner-Tamerlane, BMI) WBM | 23 SHE'S ALWAYS RIGHT (Sony/ATV Tree, BMI/Suffer In Silence, BMI/Careers-BMG, BMI/Music Hill, BMI/Hope-N-Cal, BMI/Five Cowboys, BMI/Cal IV, BMI) HL |
| 44 MAKE UP IN LOVE (MCA, ASCAP/O-Tex, BMI) HL | 55 SHE WANTS TO ROCK (Sony/ATV Tree, BMI) HL |
| 5 MAN! I FEEL LIKE A WOMAN! (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM | 26 SINGLE WHITE FEMALE (Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM |
| 20 MAYBE NOT TONIGHT (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/H Dreams Had Wings, BMI) WBM | 27 SLAVE TO THE HABIT (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL |
| 53 MY KIND OF WOMAN/MY KIND OF MAN (Vinnie Mae, BMI) WBM | 51 SOMEONE ELSE'S TURN TO CRY (Sony/ATV Tree, BMI/WB, ASCAP/Good Apple, ASCAP) HL/WBM |
| 49 NEVER BEEN KISSED (Reysong, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Wrensong, BMI/Chrystals, | 56 SOMETHIN' 'BOUT A SUNDAY (Armo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM |
| | 42 SOUTH OF SANTA FE (Sony/ATV Tree, BMI/Bufallo Prairie, |

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|--|---|
| 66 START THE CAR (EMI Blackwood, BMI/Coleston, BMI) HL | 47 WATCHING MY BABY NOT COMING BACK (EMI Blackwood, BMI/Montcrest, BMI/EMI April, ASCAP) HL |
| 16 STRANGER IN MY MIRROR (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM | 7 WHATEVER YOU SAY (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM |
| 71 SUNDOWN (Moose, SOCAN) WBM | 30 WHO NEEDS PICTURES (EMI April, ASCAP/Plaid Paisley, ASCAP/Cattle Call, ASCAP/Sea Gayle, ASCAP) HL |
| 50 THAT'S THE TRUTH (Polywog, SOCAN/Windswept Pacific, ASCAP/In The Fairway, ASCAP) WBM | 8 WISH YOU WERE HERE (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mr. Bubba, BMI/Belton Uncle, BMI) HL/WBM |
| 35 THIS HEARTACHE NEVER SLEEPS (EMI Blackwood, BMI/Burg-Isle, BMI/Tim Johnson, BMI) HL | 10 WITH YOU (WB, ASCAP/Dreamin' Upstream, ASCAP/Big Red tractor, ASCAP) WBM |
| 9 TONIGHT THE HEARTACHE'S ON ME (Music City, ASCAP/EMI April, ASCAP/Southern Days, ASCAP) HL | 3 WRITE THIS DOWN (Neon Sky, ASCAP/Irving, BMI/Colter Bay, BMI) HL/WBM |
| 2 TWO TEARDROPS (Mr. Bubba, BMI/Sony/ATV Tree, BMI/Steve Wariner, BMI) HL/WBM | 32 YOU HAD ME FROM HELLO (Acuff-Rose, BMI) WBM |
| 60 UNsung HERO (Positive Dream Pty., BMI/EMI Blackwood, BMI/Down In Front, SOCAN/Dreaming In Public, SOCAN/EMI April, ASCAP/Ino Wishin', ASCAP/Nimby, ASCAP) HL | 54 YOU'RE LUCKY I LOVE YOU (Rio Bravo, BMI/Major Bob, ASCAP) WBM |
| | 45 YOUR OWN LITTLE CORNER OF MY HEART (EMI April, ASCAP/Waltz Little, ASCAP/Rick Hall, ASCAP) HL/WBM |
| | 4 YOU WON'T EVER BE LONELY (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL |

Revueltas' Modernist Vision Spices Up The Latin Quarter

LA VIDA LOCA: With Latin music getting its day in the sun, it's nice that we have something to *celebrar* besides **Ricky Martin**. Particularly, there is **Silvestre Revueltas**, the greatest of Mexican composers, whose crazy, creative life began on Dec. 31, 1899. Revueltas is in many ways the musical analog to iconic muralist **Diego Rivera**; his modernist art divines the spirits of Mexican folklore to forge an original and vibrant vision, one simultaneously earthy and surreal in true Day of the Dead manner. Although steamy and colorful, Revueltas' primal mosaics are far from picture-postcard romanticism, convulsing as they do with what he described as the "rhythm of life."

Along with his hallucinatory music, the hazy historical record has helped to reincarnate Revueltas as a mythic character. The ephemeral details of his life have been woven into legend, heightened by an early, dissolute end. Brought up in Mexico's rural Durango province, Revueltas learned the violin at a young age. He went on to study in Chicago and lead a theater orchestra in San Antonio before joining nationalist composer **Carlos Chavez** in introducing contemporary music to Mexico City in the '20s. Filled with revolutionary fervor, he also spent time fighting fascism in Spain. The last years of his life were fraught with troubles, and Revueltas suffered an alcoholic's death in 1940.

In the preceding decade, though, Revueltas had been prolific, writing intense theatrical scores and such concert masterpieces as "Sensemayá," a percussive, ritualistic work that sounds like **Stravinsky** after swallowing a tequila-soaked worm. "Sensemayá" went on to win favor as an orchestral showpiece—and as a feature on disc from **Leonard Bernstein's New York Philharmonic** recording in 1963 (Sony Classical) to more recent Latin samplers by **Michael Tilson Thomas** and his **New World Symphony** (Argo) and **Enrique Bátiz** and the **Festival Orchestra Of Mexico** (Naxos). The world has been slow to catch up to the rest of Revueltas' Peer Music catalog, although the stage was set for the centennial with pioneering sets issued in the mid-'90s: "Night Of The Mayas," a historic compilation on Catalyst/BMG; "Musica De Feria," a New Albion disc of the four string quartets played by the excellent **Cuarteto Latinoamericano**; and a Dorian album featuring the volcanic film score "Redes" as rendered by the late **Eduardo Mata** and the **Simón Bolívar Symphony**.

That's not to mention a sharply played and beautifully recorded album issued this spring by Sony. **Esa-Pekka Salonen** leads the **Los Angeles Philharmonic** in "Sensemayá," "Ventanas," and the suite from the film score "La Noche De Los Mayas," and he directs the Philharmonic's **New Music Group** in

"Homenja A Federico García Lorca," "Ocho Por Radio," and two "Little Serious Pieces." The Los Angeles band will perform the kaleidoscopic "La Noche De Los Mayas" at the Hollywood Bowl in August, as well as on tour in Mexico.

But the current leader in the recognition of Revueltas is the Uruguayan-born American conductor **Gisèle Ben-Dor**. She is in the last year of a decade-long tenure as director of Boston's **Pro Arte Chamber Orchestra**, a group that has made a name for itself with fresh repertoire. And as music director of the **Santa Barbara Symphony** for the past four years, she has revitalized the California band (and its audience), specifically by incorporating Hispanic music. One of the highlights of last year was Ben-

the Mexican De Falla, and you can hear Mexico in him as you can hear Spain in De Falla. And that is why once people get a chance to hear a Revueltas piece, they love it. Whether it happens to be violent or satiric or lyrical, the audience hears something they recognize, something they can grab onto. His music communicates immediately. People in Santa Barbara are still talking about the times we played 'La Noche De Los Mayas.'

Beyond Revueltas, Ben-Dor has also programmed the works of **Piazzolla**, **Villa-Lobos**, and **Ginastera** in Santa Barbara. Koch issued her first Ginastera album in '95, and she has followed up on Conifer/BMG with a Ginastera disc with the **London Symphony Orchestra** that features the ballets "Panambi" and "Estancia," the latter appearing complete for the first time. For her next Conifer recording, she plans to essay rarely heard Villa-Lobos with Santa Barbara. Ben-Dor has also been the prime mover behind building a living repertoire of Hispanic concert music; the Santa Barbara Symphony has commissioned works by Americans **Robert Rodriguez** and

Miguel de Aguila.

Yet Ben-Dor is more than just a Latin specialist. More than once, she has filled in at the last minute with the New York Philharmonic—most recently conducting the **Mahler Fourth** without rehearsal and to rave reviews. (Impressed, music director **Kurt Masur** has tapped her as his backup on the Philharmonic's summer 2000 tour of Europe.) But with her South American background and world-class experience, Ben-Dor does feel that she can make a case for Latin American composers that has gone long unmade.

"There has obviously been a political prejudice against classical music from the Third World," Ben-Dor says. "And with the countries often just struggling to survive, culture didn't have a chance to get out. It is true even with Spain. Italian opera is famous around the world, but Spanish zarzuela is hardly known—and there are zarzuela masterpieces to rival those of Italian opera. Also, conductors tend to champion their own music, and Latin America has produced very few conductors. I know that if I had not left Uruguay to study in Tel Aviv and America, I would not be doing what I am now."

With invitations to conduct Revueltas in Italy and Ginastera in Finland and Switzerland, Ben-Dor is chasing her passions around the world from her family base in New Jersey. She has an upcoming concert in Mexico City with a program devoted to female composers, including **Clara Schumann** and the unsung **Vita Kapralova** (a Czech who, if she hadn't died young in World War II, "would've been another Janáček," Ben-Dor says) and **Teresa Carreño** (a 19th-century Venezuelan, whose

String Quartet Ben-Dor has transcribed for chamber orchestra). Ben-Dor's wish list includes a recording dedicated to Uruguayan composers. "We have to balance the old favorites with the new and unusual," she says.

"And I believe you can capture people's imaginations with anything that is done well and with conviction. As **Mendelssohn** did for **Bach** and **Bernstein** for **Mahler**, you must champion what you believe in."



by Bradley Bambarger



BEN-DOR

season in Santa Barbara that will not only feature the major orchestral works but the long-unseen films that he scored and concerts of his chamber pieces and children's music. Ben-Dor admits that it took some talking to get Santa Barbara to open its ears to an obscure Latin American modern. But she is a persuasive advocate.

"I've always believed that some of the best classical music comes from folk roots," Ben-Dor says. "Beethoven, Bartók, De Falla—they were all inspired by the music of their countries. Revueltas is often called

Billboard

JUNE 5, 1999

Top Gospel Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	34	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE	NO. 1 THE NU NATION PROJECT
2	2	7	T.D. JAKES ISLAND 524630 HS	SACRED LOVE SONGS
3	3	13	VARIOUS ARTISTS VERITY 43125	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
4	4	5	ANointed MYRRH/WORD 69616/EPIC HS	ANointed
5	5	5	VICKIE WINANS CGI 5325/PLATINUM HS	LIVE IN DETROIT II
6	6	45	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE HS	TRIN-I-TEE 5:7
7	7	57	FRED HAMMOND & RADICAL FOR CHRIST ▲ VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
8	NEW	▶	VIRTUE VERITY 43122 HS	GET READY
9	9	105	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ ² B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
10	10	18	VARIOUS ARTISTS MALACO 1002	HERITAGE OF GOSPEL
11	12	9	DOTTIE PEOPLES ATLANTA INT'L 10250	GOD CAN & GOD WILL
12	16	3	THE FLINT CAVALIERS FIRST LITE 4018	THE FLINT CAVALIERS LIVE IN CONCERT
13	11	61	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
14	8	28	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC HS	LIVE FROM THE POTTER'S HOUSE
15	17	69	VARIOUS ARTISTS ▲ VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
16	21	15	REV. JACKIE MCCULLOUGH GOSPO CENTRIC 90174/INTERSCOPE HS	THIS IS FOR YOU LORD
17	15	16	VARIOUS ARTISTS INTERSOUND 5315/PLATINUM	RAISIN' THE ROOF
18	14	27	SOUNDTRACK DREAMWORKS 50050/INTERSCOPE	THE PRINCE OF EGYPT—INSPIRATIONAL
19	13	9	HELEN BAYLOR VERITY 43124 HS	HELEN BAYLOR...LIVE
20	18	23	JUANITA BYNUM SHEKINAH INTERNATIONAL 11659	MORNING GLORY VOLUME ONE: PEACE
21	30	11	NEW DIRECTION MYRRH/WORD 69310/EPIC	NEW DIRECTION
22	19	13	VARIOUS ARTISTS EMI GOSPEL 20209	GREAT WOMAN OF GOSPEL VOLUME II
23	22	17	MEN OF STANDARD MUSCLE SHOALS SOUND 8015/MALACO	FEELS LIKE RAIN
24	RE-ENTRY	▶	WANDA NERO BUTLER NINE 227/SOUND OF GOSPEL	FAMILY PRAYER
25	23	36	YOLANDA ADAMS VERITY 43123 HS	SONGS FROM THE HEART
26	40	4	DOC MCKENZIE FIRST LITE 4016	LIVE
27	24	81	KAREN CLARK-SHEARD ISLAND 524397/MERCURY HS	FINALLY KAREN
28	26	14	LEE WILLIAMS & THE SPIRITUAL QC'S MAJESTIC 7004	LOVE WILL GO ALL THE WAY
29	39	5	KENNY SMITH TRINITY 3000/HENDRIX	SO REAL
30	29	39	DAWKINS & DAWKINS HARMONY 1696	FOCUS
31	27	39	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 90176/INTERSCOPE	BOW DOWN AND WORSHIP HIM
32	28	47	WALTER HAWKINS AND THE LOVE CENTER CHOIR GOSPO CENTRIC 90172/INTERSCOPE HS	LOVE ALIVE V: 25TH ANNIVERSARY REUNION
33	33	31	KIM BURRELL TOMMY BOY GOSPEL 1249/TOMMY BOY	EVERLASTING LIFE
34	20	4	KEITH STATEN WORD 69845/EPIC	GLORY IN THE HOUSE
35	NEW	▶	MICHELLE FLOWERS WITH J. VALANTINE BUNICCI 0723/B.I.E	SOMEBODY LOVES YOU (AND HIS NAME IS JESUS) — THE ALBUM
36	34	5	SOUL HENDRIX/DIAMANTE 4000/TRINITY	SOUL
37	36	100	VICKIE WINANS CGI 161279	LIVE IN DETROIT
38	RE-ENTRY	▶	KEITH JOHNSON & THE SPIRITUAL VOICES WORLD WIDE 2609	THROUGH THE STORM
39	RE-ENTRY	▶	JAMES BIGNON & THE DELIVERANCE MASS CHOIR ATLANTA INT'L 10243	ON THE OTHER SIDE OF THROUGH
40	31	6	FIVE YOUNG MEN LOUD 67640/RCA	5 FOR 1

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

HIGHER GROUND



by Deborah Evans Price

BROTHER'S KEEPER GETS BOOST: Ardent Records has teamed with Chick-fil-A in Memphis to promote the new self-titled album by **Brother's Keeper**. The promotion involves issuing 100,000 double-sided coupons with both the Brothers Keeper CD cover and the Chick-fil-A logo. The coupons are redeemable for \$5 off any Brother's Keeper album purchased at a local Christian music retailer; as well as for "buy one sandwich, get a second one free" offers at all area Chick-fil-A restaurants.



BROTHER'S KEEPER

On May 22 the group was scheduled to perform the first in a series of parking lot concerts, at the Southaven Chick-fil-A in Memphis, the group's hometown. Area residents could also hear Brother's Keeper's music on Chick-Fil-A Radio at FM-101.1, as the restaurant has a low-power transmitter that broadcasts while customers are in line at the drive-through.

The group consists of **John Sanders, Philip Enzor, Gabe Dunlap, and David Schrodt**. Sanders and Dunlap are both former Chick-fil-A employees, and both attended college on Chick-fil-A scholarships. Ardent president **Pat Scholes** is investigating expanding the promotion to other markets. In the meantime, the group has been getting an enthusiastic response to its music while touring this spring with **Jaci Velasquez**. Booked by **William Morris**, the group will also be joining Velasquez for key festival dates this summer.

GAITHER NEWS: On May 18, **Bill Gaither** hosted a special celebration at Nashville's Ryman Auditorium for the **Cathedrals**, as the legendary group prepares to retire this year. The sold-out event included performances by such Gaither "Homecoming" regulars as **Candy Christmas, Ivan Parker, and Ann Downing**, as well as appearances by the **Statler Brothers, the Oak Ridge Boys, and Sandi Patti**. Apparently, Oak Ridge Boy **Duane Allen** had bought tickets to the event for fellow member **Joe Bonsall's** birthday. When the Cathedrals found out the Oak Ridge Boys were going to be there, they invited the Oak Ridge Boys to perform on the show. Among the highlights was a segment with the Cathedrals and Gaither gathered around the piano, during which Cathedral **George Younce** sang a tear-inducing "Coming Home." The event was captured on a video set for November release.

Speaking of the Gaither clan, daughter **Amy Gaither-Hayes** has a wonderful album out on the Spring House label. Produced by **Michael Sykes**, "Some Things Never Change" is Gaither-Hayes' debut set. One wonders why this talented artist hasn't recorded sooner. She modestly credits her brother **Benjamin**, sister **Suzanne**, and brother-in-law **Barry Jennings** with helping her pull the project together.

"It's something my sister and I had talked about for a long time since I lived in Nashville seven or eight years ago," says Gaither-Hayes, who returned to the family's hometown, Alexandria, Ind. "There were songs she and my brother had written that didn't have any home. They were folk, and that's sort of my style... She wanted me to record. I said, 'I'm not a recording artist, I'm an actress.'"

Gaither-Hayes holds a master of fine arts in acting, and in addition to acting, she directs. As involved as she is in theater, Gaither-Hayes shouldn't sell short her talents as a recording artist. "Some Things Never Change" has a warm tone throughout the project, and the songs, which Gaither-Hayes describes as "progressive folk," embrace themes that have widespread appeal. "It's just about home and family," she says.

(Continued on next page)

In the SPIRIT



by Lisa Collins

GETTING IN THE GROOVE: Verity Records kicks off Black Music Month Friday (4) with a live concert celebrating the release of "Healing: Live In Detroit" from Grammy-winning artist **Richard Smallwood** and his renowned 24-member vocal ensemble, **Vision**. For the New York-based label, the Tuesday (1) release of that set as well as "Verity Presents The Gospel Greats—Volume I" (featuring live performances from label heavy-hitters **Hezekiah Walker, John P. Kee, Fred Hammond, and the Canton Spirituals**) marks the beginning of a heavy summer rollout schedule of 11 releases. They include projects from the **Canton Spirituals, Ben Tankard, the Colorado Mass Choir, and Commissioned**.

For Smallwood, it's a chance to broaden his musical horizons. To that end, the Washington, D.C.-based artist included hip-hop and soft-pop jazz on the album.

"I wanted there to be something for everyone," Smallwood explains. "And just the response from radio announcers and viewers of the **Bobby Jones** gospel show lets me know I'm on the right track. I really believe that God will do something special with the record and take me to another level in my ministry."

The album was recorded in June 1998 in Detroit and had originally been scheduled for release late last year. Smallwood wrote the title cut after a grieving friend asked him to write a song about hurting. Today, with his ailing mother, the lyrics to the song have hit home.

"A lot of the holdup with the album had to do with my mom's illness, Smallwood says. "However, God has a season for things to happen, and I believe this is the season for the project, which is close to my heart. The title cut is a song God gave me in a dream. So many people are going to church with painful issues and, instead of leaving them on the altar, take them back home with them. I'm not talking so much about physical healing but a spiritual healing, because that's where the root of many of our problems lie."

Smallwood's accomplishments in gospel over the last 20 years have made him worthy of pioneer status. He was inducted into the Gospel Music Hall of Fame last November. Still, he feels he has quite a ways to go.

"This is just the beginning," declares Smallwood, who ranks among the genre's leading songwriters. "I've accomplished a lot, but certainly you're always reaching for another level. My recent projects 'Total Praise' and 'Adoration' ushered me into a new period. I'm hoping this project will open up more markets, so I'm just believing in God and going with the flow."

BREAKING NEW GROUND: "Still Standing Tall," the story of gospel's beloved **Williams Brothers**, made its way into bookstores last month. An official book-announcement party is being held Friday (4) in Jackson, Miss. "Initial response has been great," says **Doug Williams** about the bio, published by Billboard Books.

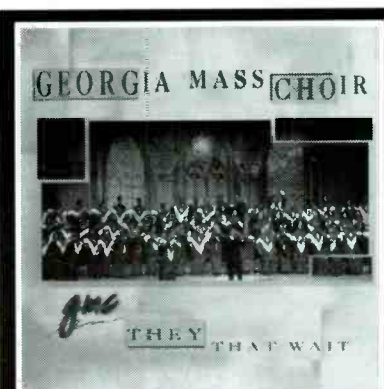
In the meantime, the Williams Brothers are hard at work on "Songs Mama Used To Sing—Volume II," featuring various artists from their label, **Blackberry Records**. The release is due in August.

BRIEFLY: The **Mighty Clouds Of Joy** recently signed a new deal with Atlanta-based **CGI Records**... Kudos to **WWIN Baltimore PD Jeff Majors**, whose debut release, "Sacred," bowed on Top Gospel Albums at No. 32.


Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NO. 1	
1	2	23	SIXPENCE NONE THE RICHER SQUINT 7032/WORD HS	SIXPENCE NONE THE RICHER
2	1	34	KIRK FRANKLIN ● GOSPO CENTRIC/INTERSCOPE 90241/WORD	THE NU NATION PROJECT
3	3	31	VARIOUS ARTISTS ▲ SPARROW 1686/CHORDANT	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
4	NEW ▶		THE GAITHER VOCAL BAND SPRING HILL 5475/CHORDANT	GOD IS GOOD
5	4	6	CAEDMON'S CALL ESSENTIAL 10486/PROVIDENT	40 ACRES
6	5	9	AVALON SPARROW 1687/CHORDANT	IN A DIFFERENT LIGHT
7	RE-ENTRY		VARIOUS ARTISTS TIME LIFE 80401/MADACY	SONGS 4 LIFE — FEEL THE POWER!
8	6	35	DC TALK ● VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
9	NEW ▶		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2215/CHORDANT	SO GLAD!
10	7	9	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2213/CHORDANT	KENNEDY CENTER HOMECOMING: A CELEBRATION OF OUR FAITH AND HERITAGE
11	8	29	SOUNDTRACK ▲ 550 MUSIC/MYRRH 5772/WORD	TOUCHED BY AN ANGEL: THE ALBUM
12	12	42	POINT OF GRACE ● WORD 5444	STEADY ON
13	10	9	CARMAN SPARROW 1704/CHORDANT	PASSION FOR PRAISE VOLUME ONE
14	17	47	NEWSBOYS STAR SONG 0169/CHORDANT	STEP UP TO THE MICROPHONE
15	11	5	ANOINTED MYRRH 5952/WORD HS	ANOINTED
16	14	31	BURLAP TO CASHMERE SQUINT/A&M 5562/WORD HS	ANYBODY OUT THERE?
17	15	21	VARIOUS ARTISTS HOSANNA/INTEGRITY 1424/WORD	SHOUT TO THE LORD 2000
18	16	13	THE SUPERTONES BEC 7415/CHORDANT	CHASE THE SUN
19	13	45	TRIN-I-TEE 5:7 B-RITE 0072/WORD HS	TRIN-I-TEE 5:7
20	20	5	VARIOUS ARTISTS STAR SONG/SPARROW 0230/CHORDANT	PASSION BETTER IS ONE DAY
21	18	13	SONICFLOOD GOTEE 2802/CHORDANT HS	SONICFLOOD
22	26	51	JACI VELASQUEZ ● MYRRH 7026/WORD	JACI VELASQUEZ
23	NEW ▶		VIRTUE VERITY 43122/PROVIDENT HS	GET READY
24	NEW ▶		VARIOUS ARTISTS WORD 6622	SONGS FROM THE BOOK
25	27	73	AVALON SPARROW 1639/CHORDANT HS	A MAZE OF GRACE
26	22	26	FFH ESSENTIAL 10498/PROVIDENT	I WANT TO BE LIKE YOU
27	21	89	LEANN RIMES ▲ CLUBB 77885/CHORDANT	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
28	31	64	JENNIFER KNAPP GOTEE 3832/WORD HS	KANSAS
29	23	4	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 0828/CHORDANT	ALL DAY SINGIN' AT THE DOME
30	28	5	THE KATINAS GOTEE 2804/CHORDANT HS	KATINAS
31	19	5	THE BROOKLYN TABERNACLE CHOIR ATLANTIC 83182/CHORDANT HS	HIGH & LIFTED UP
32	29	27	SOUNDTRACK ▲ DREAMWORKS 50041/PROVIDENT	THE PRINCE OF EGYPT
33	35	56	MICHAEL W. SMITH ● REUNION 10007/PROVIDENT	LIVE THE LIFE
34	24	6	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 0827/CHORDANT	ATLANTA HOMECOMING
35	38	82	STEVEN CURTIS CHAPMAN ● SPARROW 1630/CHORDANT	GREATEST HITS
36	9	28	VARIOUS ARTISTS TIME LIFE 80402/MADACY	SONGS 4 LIFE — LIFT YOUR SPIRIT!
37	RE-ENTRY		VARIOUS ARTISTS TIME LIFE 80403/MADACY	SONGS 4 LIFE — EMBRACE HIS GRACE!
38	34	6	PLUMB ESSENTIAL 10469/PROVIDENT HS	CANDYCOATEDWATERDROPS
39	NEW ▶		GRITS GOTEE 2805	GRAMMATICAL REVOLUTION
40	32	9	4 HIM BENSON 82395/PROVIDENT	BEST ONES

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



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anticipated new recording by
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wait no longer to enjoy one
of America's premier
gospel choirs...



Vanessa Rubin Speaks Her 'Language'

COMING HOME: "Music and life are inseparable," says vocalist **Vanessa Rubin**, referring to her most intimate recording project to date, "Language Of Love" (released May 25 by Telarc). "This CD represents a new phase of life I've entered into, where I just want to let myself go. I've gotten more comfortable with unveiling things about myself that as a younger woman I was more cautious about. Audiences want to see the naked truth in an artist as much as possible, and I feel that more and more I'm becoming able to do that for them. This is who I am at this moment in time."

"Language Of Love" is Rubin's sixth release, her first for the relatively small label Telarc. "This record represents a coming home for me," she states, noting that Telarc is based in her hometown of Cleveland. "My last records have seen me experiment somewhat. This [record] represents what I do on any given night in a club with my trio, as opposed to doing a record with a sort of concept. It's more natural and relaxed."

It is also refreshingly direct and honest. Stripped of conceptual pretense, Rubin simply chose songs that she wanted to sing, painting a portrait of a chanteuse graciously opening her heart to anyone willing to listen. The 11 tracks, recorded live in the studio with Rubin's working trio—pianist/arranger **George Colligan**, bassist **Richie Goods**, and drummer **Dwayne "Cook" Broadnax**—hark back to a simpler time when musicians entered the studio for a day or two, documenting a particular moment in their lives and careers.

"I'm a live singer," Rubin explains. "I prefer to sing live with musicians playing around me and capturing it on record. My trio has been playing most of these songs with me for some time, so the actual recording was very natural for us. We already had most of the material worked out, although some arrangements developed spontaneously as we recorded."



by Steve Graybow

"Language Of Love" includes songs by **Cole Porter**, **Duke Ellington**, and others, including "Fantastic Episode" by 1998 Thelonious Monk Vocalist Competition winner **Teri Thornton**. "Her words are very imaginative, and she has a great use of metaphors," Rubin says of Thornton, adding that "her pieces are very challenging harmonically, which as a singer really draws me to them."

Rubin believes that many artists are "feeling the changes in the industry," such as corporate mergers that have seen several high-profile artists dropped from label rosters. "I want to encourage artists, as well as myself, to realize that labels don't make us," she says. "The labels don't give [artists] the creativity and drive to create music. It comes from within. Even if we're going through a hard time personally or professionally, it's just a pause in the overall program. When there's a pause, you make a change and keep going. It's just an adjustment in a season in our careers."

GOOD WORKS: JazzReach Performing Arts & Education Assn. Inc.

has completed its spring 1999 season and is looking toward a tentative fall tour of the West Coast. Established in 1994, the Brooklyn, N.Y.-based not-for-profit organization is dedicated to enriching the lives of young people through all-original educational programs. The recent "Get Hip!" program featured founder/drummer **H. Benjamin Schuman's** quartet performing music composed by **Larry Goldings**, in tandem with a narrator who explains the music to the students. "We stress the teamwork and sense of community it takes to play jazz," says Schuman, adding that "the students are encouraged to apply these qualities to their own lives." Contact Schuman at 718-625-5188.

AND: Blues-industry types, musicians, and fans are invited to join the fledgling New York Blues Society, dedicated to preserving and nurturing blues music in the New York metro area. Contact **Darrell Bridges** at 212-486-4600. . . The 1999 Playboy Jazz Festival will be dedicated to jazz vocalist **Joe Williams**, who passed away March 29. Williams performed at the festival a total of 10 times, more than any other artist. Several artists playing the festival, to be held June 12-13 at the Hollywood Bowl, plan to honor Williams in their sets. . . New York clubs Birdland and the Village Vanguard have set up new Web sites. Catch club events and a bit of history at www.villagevanguard.net and www.birdlandjazz.com.

HIGHER GROUND

(Continued from preceding page)

"These songs are just about my childhood and our home life and the things we value."

NEWS NOTES: **Steven Curtis Chapman** was recently invited to testify in Washington, D.C., at a two-panel hearing, "School Violence: Views Of Students And The Community," presented by the House Subcommittee on Early Childhood, Youth, and Families, chaired by Rep. **Michael Castle**, R-Del. Others who testified

included a Columbine High School student and a school psychologist. Chapman was the only representative from the music industry. . . **Larnelle Harris** has been awarded an honorary doctorate of music degree from Campbellsville University in south-central Kentucky. . . Songwriter/producer **Mark Chesshir** and artist/inner-city minister **Thom Shumate** have formed BrickLayer Communications, a label dedicated to the work and ministry of Cottage Cove. Founded by Thom and **Kim Shumate** five years ago, Cottage Cove is a Nashville inner-city ministry. "Do You Believe," Shumate's sophomore album, will be the company's first release, slated for early August. . . Sparrow VP of artist development **Mark Campbell** has resigned from the label. A talented industry vet, he's exploring options and enjoying time with his family. Congratulations to **Denise George**, who steps into his post.

Reunion Records has reached an agreement with the American Federation of Musicians (AFM) for musicians working under the AFM Phonograph Record Labor Agreement, which will be in effect until Jan. 31, 2002. . . Rocketown artist **Ginny Owens** won a slot performing on the July 25 Nashville stop of the 1999 Lilith Fair tour. She was selected out of 19 other local female artists. Owens' debut album, "Without Condition," will be released July 20.



RUBIN

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TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	9	THE REAL DEAL: GREATEST HITS VOLUME 2 LEGACY 65873/EPIC	NO. 1 STEVIE RAY VAUGHAN AND DOUBLE TROUBLE 9 weeks at No. 1
2	3	55	JUST WON'T BURN TONE-COOL/ROUNDER 471164/MERCURY	SUSAN TEDESCHI
3	2	31	WANDER THIS WORLD ● A&M 540984/INTERSCOPE	JONNY LANG
4	4	4	TAKE YOUR SHOES OFF RYKODISC 10479	THE ROBERT CRAY BAND
5	5	85	TROUBLE IS...▲ REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
6	6	20	BLUES BLUES BLUES ATLANTIC 83148	THE JIMMY ROGERS ALL-STARS
7	7	31	BLUES ON THE BAYOU MCA 11879	B.B. KING
8	8	68	BLUES BROTHERS 2000 ● UNIVERSAL 53116	SOUNDTRACK
9	NEW		CALL TYRONE MALACO 7496	TYRONE DAVIS
10	12	39	SLOW DOWN OKEH/550 MUSIC 69376/EPIC	KEB' MO'
11	13	31	BEST OF FRIENDS VIRGIN 46424	JOHN LEE HOOKER
12	11	39	GREATEST HITS MCA 11746	B.B. KING
13	10	81	DEUCES WILD ● MCA 11711	B.B. KING
14	14	4	BLUE LIGHT BOOGIE PRIVATE MUSIC 82173/	TAJ MAHAL
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	NEW		REGGAE GOLD '99 VP	NO. 1 VARIOUS ARTISTS 1 week at No. 1
2	1	2	THE DOCTOR SHOCKING VIBES 1547/VP	BEENIE MAN
3	2	28	STRICTLY THE BEST 21 VP 1539*	VARIOUS ARTISTS
4	4	6	EVERYONE FALLS IN LOVE PENTHOUSE 1543/VP	TANTO METRO & DEVONTE
5	3	9	LABOUR OF LOVE III VIRGIN 46469	UB40
6	5	47	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
7	9	45	PURE REGGAE POLYGRAM TV 565122/ISLAND	VARIOUS ARTISTS
8	6	3	GENERATION COMING GATOR/I-MAN 1014/PLATINUM	THIRD WORLD
9	8	53	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
10	7	75	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
11	13	3	DANCE HALL XPLORION '99 GOLDEN CHILD 40013/JAM DOWN	VARIOUS ARTISTS
12	10	2	PLATINUM REGGAE VOLUME 2 ARTISTS ONLY 21*	VARIOUS ARTISTS
13	12	2	GOOD WAYS ARTISTS ONLY 23*	SIZZLA
14	RE-ENTRY		REGGAE XPLOSION '99 GOLDEN CHILD 40014/JAM DOWN	VARIOUS ARTISTS
15	14	75	MANY MOODS OF MOSES SHOCKING VIBES 1513*/VP	BEENIE MAN

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	8	SOGNO ▲ POLYDOR 547222	NO. 1 ANDREA BOCELLI 8 weeks at No. 1
2	2	87	ROMANZA ▲ PHILIPS 539207	ANDREA BOCELLI
3	3	13	TEARS OF STONE RCA VICTOR 68968	THE CHIEFTAINS
4	4	6	SUENOS (WITH SPANISH TRACKS) UNIVERSAL LATINO 547224	ANDREA BOCELLI
5	5	86	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT
6	7	11	THE IRISH TENORS JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT	ANDREA BOCELLI
7	6	17	ROMANZA (WITH SPANISH TRACKS) UNIVERSAL LATINO 539638	ANDREA BOCELLI
8	8	88	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
9	NEW		VOLUME 2 RELEASE REAL WORLD 47324	AFRO CELT SOUND SYSTEM
10	9	24	CELTIC LOVE SONGS MADACY 53296	VARIOUS ARTISTS
11	11	38	CANTOS DE AMOR NONESUCH/ATLANTIC 79510/AG	GIpsy KINGS
12	12	49	INTRODUCING... RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG	RUBEN GONZALEZ
13	13	9	OBSESSION NARADA 47125/VIRGIN	VARIOUS ARTISTS
14	NEW		SHRI DURGA SIX DEGREES/RKODISC 1009	DJ CHEB I SABBAH
15	RE-ENTRY		A TODA CUBA LE GUSTA WORLD CIRCUIT/NONESUCH 79476/AG	AFRO-CUBAN ALL STARS

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

Songwriters & Publishers

ARTISTS & MUSIC

CAA And Chrysalis Solidify Ties

Agency Sets Up For Exclusive Tie-In With Nashville Publisher

BY CHET FLIPPO

NASHVILLE—Building on its novel tie-in with publisher Chrysalis Music Group, the Creative Artists Agency (CAA) has finalized its structure as a result of its becoming the exclusive agent for Chrysalis' publishing operations in Nashville (*Billboard Bulletin*, May 6).



MYERS

The two Los Angeles-based companies earlier this year struck an agreement wherein Chrysalis, which opened its Nashville operation four years ago, administers co-publishing deals for artists in CAA's stable.

The new arrangement, says Chrysalis Music president Leeds Levy, "is a different concept with different contacts, and it gives us something unique. It's a streamlining operation, one that can get the song to the artist without going through the number of layers you typically had to go through to get the decisions made. The combined Rolodexes here are quite unique. We're building a better mousetrap here."

CAA agent Clay Myers, who heads the Nashville operation, says, "As an agent, we try to facilitate their writers in a number of oppor-

tunities. In Nashville, it's an interesting time, when people are re-assessing their world and studying new opportunities to create revenue stream.

"My background is in publishing," he continues. "I built Reba's [McEntire] publishing company, Starstruck Writers Group, and I had a lot of experience helping Reba and Narvel [Blackstock] build their management company. With CAA, we really try to uphold what the name of the company means—creative—so we're working to bring fresher ideas to the table."

CAA, Myers says, "represents probably 78% of all the headlining acts in country music, from Shania Twain to LeAnn Rimes to Tim McGraw, Faith Hill, Reba McEntire, and Alan Jackson, and so it gives us an unusual perspective and I believe a little bit of an edge as a publisher, because we have a different type of relationship with the artists."

Myers says his experience in managing taught him song publishing's appeal. "As an artist, if you don't have those three minutes of magic," he says, "it's awfully hard for those wheels to roll on the road."

Myers says day-to-day operations involve hands-on relationships with both writers and artists. "I also work closely with Los Angeles for television and for soundtracks opportuni-

ties."

Myers says Chrysalis Nashville song plugger Stephanie Greene will be a key transition figure. Former Chrysalis Nashville head Shawn Heflin departed the company. Chrysalis Nashville operations will be consolidated in CAA's offices.

"Even though we are a company that is 30 years old, we're actually pretty young as a stand-alone music publishing operation," says Levy, "because for 25 of those 30 years Chrysalis publishing was so closely connected to the record company, Chrysalis Records, which was ultimately sold to EMI Records. So, it's only been in the last few years that we're standing on our own two feet as a publishing house."

Levy says that, while agents and publishers have cooperated in the past, the present CAA/Chrysalis alliance "is on a much greater scale. I think in some respects it almost looks like a subpublishing deal. But it is groundbreaking, people are telling me."

Chrysalis Nashville staff songwriters include Cathy Majeski, Joel Feeney, Tim Buppert, Michael Caruso, Brian Nash, and Billy Spencer.

Myers also represents the songwriters Barry Mann and Cynthia Weil and works with Sony/ATV Tree Publishing on a song-by-song basis.



The Proffer Motive. Sony/ATV Music Publishing recently concluded an agreement with Spencer Proffer, CEO/founder of Morling Manor Music & Media, to administer Morling's copyrights globally and to co-publish select projects with which Morling is involved. Proffer will also act as a consultant to Sony/ATV Music in the placement of Sony/ATV copyrights in Morling-associated projects. Shown, from left, are Proffer; Jody Graham Dunitz, executive VP of Sony/ATV Music; Richard Rowe, president of Sony/ATV Music; and Scott Francis, VP of business affairs at Sony/ATV Music.



The Sands Of Time. Evie Sands, center, a teen rock performer in the '60s, recently visited ASCAP's New York offices before a performance at the Bottom Line to promote her new album, "Women In Prison," on Train Wreck Records. It is her first album since the '70s. Flanking Sands are ASCAP's Jim Steinblatt and Esther SanSaurus.



More Than Nada. Doug Sahn, left, the original Texas Tornado, accepts a German double-platinum award for 100,000 in sales for his song "A Little Bit Is Better Than Nada" by German artist Wolfgang Petry. Presenting him the award is Greg Sowders, senior director of creative at Warner/Chappell Music, at a gathering at the Broken Spoke Club in Austin, Texas.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
LIVIN' LA VIDA LOCA	Robi Rosa, Desmond Child	A Phantom Box/BMI, Warner-Tamerlane/BMI, Desmophobia/ASCAP, Polygram/ASCAP
HOT COUNTRY SINGLES & TRACKS		
PLEASE REMEMBER ME	Rodney Crowell, Will Jennings	Sony/ATV Cross Keys/ASCAP, Blue Sky Rider/BMI, Irving/BMI
HOT R&B SINGLES		
FORTUNATE	R. Kelly	Zomba/BMI, R. Kelly/BMI
HOT RAP SINGLES		
WHO DAT	Christopher A. Stewart, JT Money, Tony Mercedes, Tonya Johnston, Tab, DiAndre Davis	Famous/ASCAP, Tunes On The Verge Of Insanity/ASCAP, Mo Better Grooves/ASCAP, Rufftown/BMI, Tony Mercedes/ASCAP, Honey From Missouri/ASCAP, Hit Co. South/ASCAP, Tabulous/ASCAP
HOT LATIN TRACKS		
LIVIN' LA VIDA LOCA	Robi Rosa, Desmond Child	A Phantom Box/BMI, Warner-Tamerlane/BMI, Desmophobia/ASCAP, Polygram/ASCAP

Carlin America Unveils Web Site; Booking Rodgers And Hammerstein

CARLIN AMERICA'S INTERNET PROFILE: Carlin America, the giant New York-based independent music publisher, has established a Web site, carlinamerica.com, that lists more than 200 of its most active titles, along with complete lyrics, audio samples, and information on authors and major recordings. Visitors can search titles by keyword, year, category, or decade, as well as scan a full alphabetical listing.

The site also enables professional music users to interact with the Carlin America licensing department through on-site licensing contact pages. Company marketing VP **Bob Golden**, who helped design the site, says a quarterly newsletter, *Carlin Quarter Notes*,

is also due on the site; a hard copy will be sent to the company's 2,000-plus mailing list. Each newsletter will list the top 20 earning titles and "confirmed" licenses for each quarter, as well as live performance events, staffer profiles, and a history of an individual major song from the Carlin catalog.

Says Golden, "We will also be adding many more of our active pop, rock, country, and R&B titles to the site and plan to greatly expand the representation of both the classic Broadway musical scores in our catalog and the significant serious composers we publish, such as **William Bolcom** and **Roger Sessions**."

According to Golden, it's "unfortunate that too many in our industry still regard these advances as threats when, in fact, they open up innumerable marketplace opportunities we could never have thought of until this very exciting time for our business."

OPENERS AND CLOSERS: The durability of the first **Rodgers and Hammerstein** musical, "Oklahoma!" (1943), and their last, "The Sound Of Music" (1959), is such that a current

revival of the first is a big hit in London and a revival of the last is a success in New York. Theater/show-business writer **Max Wilk** tells the background stories, often with fascinating detail, of both shows in "Overture And Finale" (Back Stage Books, 192 pages, \$16.95). The book benefits greatly from firsthand comments from the creators and performers of both original casts and the very successful film versions.

Stories abound on Rodgers' great speed in writing songs, and he sometimes appeared defensive about this part of his genius. Wilk quotes Rodgers' view: "Do you mean 'flying time' or 'elapsed time'?" Counting everything—the overture, ballet music, all the songs—the

most I could make it come to was about five hours flying time. But total elapsed time covered months of discussion and planning."

AIMP PANEL IN N.Y.: The New York chapter of the Assn. of Independent Music Publishers (AIMP) hosts a panel discussion, "Music Majors And World Class Matters," at its annual luncheon, to be held 12-2:30 p.m. June 10 at New York's Soma Park restaurant. Panelists will include **Les Bider**, chairman/CEO of Warner/Chappell Music; **Nick Firth**, president of BMG Publishing Worldwide; and **Irwin Z. Robinson**, chairman/CEO of the Famous Music Publishing Cos. Payment is \$55 for members of the association and \$65 for nonmembers. For more info, call 212-758-6157 or fax 212-758-9402.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Corp.:

1. **Lauryn Hill**, "The Miseducation Of Lauryn Hill."
2. **Dixie Chicks**, "Wide Open Spaces."
3. **Creed**, "My Own Prison."
4. **Alanis Morissette**, "Supposed Former Infatuation Junkie."
5. **Sarah McLachlan**, "Surfacing."



by Irv Lichtman

Sony Discos Division Reorganized

SONY RESTRUCTURES: Six weeks after announcing Abel de Luna as its senior VP/GM of the regional Mexican and Tejano division during Billboard's 10th annual International Latin Music Conference, Sony Discos is now completing a reorganization of its San Antonio office, which has led to staff changes and label realignment of artists.

José Rosario, VP/GM of the new organized regional Mexican and Tejano division, says the staff changes were made recently as part of the new reorganization. Rosario, who previously was stationed in the label's Los Angeles office as VP of A&R, has been relocated to San Antonio.

Three employees were released in the restructuring: **Ray Martinez**, VP of Tejano artists, and record promoters **Carmelita Cedillo** and **Art Alvarez**. Asked whether they were fired or asked to resign, Rosario would only say that "they are no longer with us."

"But contrary to rumors and speculation, Sony Discos is not pulling out of Tejano," adds Rosario. "In fact, it is the opposite. There are no changes in the Tejano roster; we have been meeting with all our groups. What you are going to see is that we're going to go after the Tejano market with a passion."

"The market is stagnant—everyone knows that—but it is not dead. We just need industry and radio people to support the efforts that we're about to make, to excite the market. And to return the young people to Tejano. We lost them to dance music and everything else."

Rosario says he is looking for promoters, as well as a Miami-based staffer to handle TV and press.

FESTIVAL PRESIDENTE RETURNS: In only three years, Festival Presidente De Música Latina has become a major concert happening that has attracted top-grade recording artists. In the July 18, 1998, issue of Billboard, Amusement Business ranked last year's festival as the top-grossing concert (\$1.6 million), with more than 155,000 concertgoers.

This year's third installment of the festival is shaping up as another high-profile event, as **Enrique Iglesias**, **Shakira**, **Marc Anthony**, **Elvis Crespo**, and **Chayanne** head up a 15-act event scheduled to take place Thursday (3) through Saturday (5) at Juan Pablo Duarte Olympic Stadium in Santo Domingo, Dominican Republic.

Also slated to appear are **Tito Rojas**, **Ilegales**, **Carlos Ponce**, **Victor Manuelle**, **Toño Rosario**, **Tribu Del Sol**, **Nek**, **Raulín Rodríguez**, and **Los Toros Band**. Chicago promoter **Cárdenas/Fernández & Associates** is producing the festival.

GETTING CAUGHT UP: Universal Latino's **Luis Enrique**, a former salsa star who has scored two pop hits this year, is set to play Thursday (3) and Friday (4) at the Teresa Carreño Theater in Caracas, Venezuela.

Cubanismo, fresh from playing during the recent Baltimore Orioles game against Cuba, is set to embark on a 24-



by John Lannert

city U.S. tour June 12 at the Frazier Pavilion in Kettering, Ohio. The Hannibal Records crew makes its national late-night TV bow July 7 on NBC's "Late Night With Conan O'Brien."

The first of three of Miller Genuine Draft's "Sólo Con Invitación" shows is scheduled to take place June 17 in San Diego. The remaining pair of shows in the mystery-artist series is slated to be staged Aug. 5 in Los Angeles and Sept. 23 in New York.

BMI's Latin Awards Dinner is scheduled to take place June 20 at the Biltmore Hotel in Coral Gables, Fla., to honor its member songwriters and publishers. Incidentally, BMG has signed **Jennifer Lopez** to an affiliation agreement as a songwriter and publisher. Lopez, whose publishing company is called Nuyorican Publishing, co-wrote three tracks from her forthcoming Columbia debut.

The Hollywood Bowl's inaugural World Festival '99 will boast an extensive lineup of Latino and Brazilian notables, among them tango *maestro*

LATIN TRACKS A-Z

- 37 TITLE (Publisher—Licensing Org.) Sheet Music Dist. AL IGUAL QUE YO (Not Listed)
- 19 AMOR PLATONICO (Flamingo, BMI)
- 25 ARMONIA (EJR, ASCAP)
- 26 CUANDO ACABA EL PLACER (EMI Blackwood, BMI/Sony/ATV Discos, ASCAP)
- 17 DAME UN POCO MAS (Ventura, ASCAP)
- 24 DE HOY EN ADELANTE (Rubet, ASCAP/MCA, ASCAP)
- 14 DEJARIA TODO (World Deep Music, BMI)
- 31 DE QUE VALE SER UN REY (Not Listed)
- 36 DESPUES DE TI...QUE? (JMKC, ASCAP/MCA, ASCAP)
- 16 DIME (Milenio, ASCAP)
- 3 EL NIAGARA EN BICICLETA (Karen, ASCAP)
- 39 EL PEOR DE MIS FRACASOS (Crisma, SESAC)
- 18 ENTREGA TOTAL (Not Listed)
- 28 ENTRE LA ESPADA Y LA PARED (Not Listed)
- 27 EVERY MORNING (McG, BMI/Warner-Tamerlane, BMI/See Squared, BMI/Canterbury, BMI/Lack Of Talent, BMI)
- 7 INEVITABLE (E.I.P.P., BMI/Sony/ATV Latin, BMI)
- 30 LE GUSTA QUE LA VEAN (Not Listed)
- 1 LIVIN' LA VIDA LOCA (A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/PolyGram, ASCAP)
- 4 LOCO (Not Listed)
- 40 LOS HOMBRES NO DEBEN LLORAR (Edimusa, ASCAP)
- 6 ME ESTOY ACOSTUMBRANDO A TI (Intersong, ASCAP)
- 33 ME HACES MUCHA FALTA (Flamingo, BMI)
- 12 ME VOY A QUITAR DE EN MEDIO (Warner-Tamerlane, BMI)
- 9 MI VIDA SIN TU AMOR (E.I.P.P., BMI)
- 8 NECESITO DECIRTE (Seg. Son, BMI)
- 5 NO ME AMES (BMG Songs, ASCAP/Warner-Tamerlane, BMI)
- 34 NO SABES COMO DUELE (New Edition EMOA, SESAC)
- 35 OBSESION (RAYITO DE LUNA, NO ME QUIERAS TANTO) (Larry Spier, ASCAP)
- 32 PERDEDOR (Ser-Ca, BMI)
- 2 PINTAME (Sony/ATV Latin, BMI/Elvis, BMI)
- 15 POR MUJERES COMO TU (Vander, ASCAP)
- 29 QUE CANTE EL AMOR (Not Listed)
- 38 QUIEN TE ROBO EL CORAZON? (Peermusic, ASCAP/Warner-Tamerlane, BMI)
- 23 SALOME (World Deep Music, BMI)
- 13 SI TE PUDIERA MENTIR (Cnsma, SESAC)
- 10 SI TU QUISIERAS (Warner/Chappell)
- 21 SUBLIME MUJER (Peermusic, BMI/Promociones Musicales HR, S.A., BMI)
- 20 TU (World Deep Music, BMI)
- 22 UNA VOZ EN EL ALMA (JMKC, ASCAP/MCA, ASCAP)

Juan José Mosalini and Peruvian singer/songwriter **Susana Baca** (July 11), **Flaco Jiménez** (Aug. 1), **Gilberto Gil** (Sept. 12), and **Carlinhos Brown** (June 26-27, 2000).

Because of a format switch from regional Mexican to talk, KESS-AM Dallas has been dropped from the panel of reporting stations to Hot Latin Tracks. The total number of reporting stations now stands at 97; the total number of regional Mexican stations is 64.

DESDE PUERTO RICO: **Enrique-ta Culata de Cepeda**, matriarch of the famed Cepeda musical family in Puerto Rico, who, along with her husband **Modesto**, founded the first and only school dedicated to the island's *bomba* and *plena* idioms, died May 5 in San Juan of pneumonia. **Gary Nuñez**, musical director of **Plena Libre**, says his show in San Juan on May 22 will be dedicated to Cepeda, who was best-known by her nickname, "Ketty."

Former **Karis** singer **Angel L. Pérez** filed suit April 28 in San Juan Superior Court against the band and its owner, **Ramón Rivera Vázquez**, for wrongful dismissal. Pérez was kicked out of the band Dec. 15, 1997, but said he wasn't emotionally prepared to sue until recently. Pérez complained he was fired without reason. Pérez is also a TV personality, playing the role of Papito, El Bello, on the prime-time game show "Vale Más." In the suit, he seeks \$464,000 in damages and restitution.

Caimán's rising star **ChiChi Peralta** says he will invite the **London Symphony** to record with him once again on his upcoming album, currently in production. He is also planning a tour covering Central America, Colombia, Peru, Spain, Italy, and his native Dominican Republic.

Vico C's wife is in a family way. **Sonia Noemí Torres** is six months pregnant, and the couple has just learned that the baby, their third, will be a girl. The other two are boys. (Vico has a girl from a previous marriage.) The EMI Latin rap star says he will take time out from his touring to be present at birth.

Warner/Chappell Music offered a "hefty sum" of money to **grupo Velas** singer/songwriter **Widalys López** for rights to her songs, one of which will be included in the soundtrack to the movie "24 Hours Woman" starring **Rosie Pérez**, slated for release this summer. The song is titled "Lucharé." With the money, she says, she's going to take her family on a trip to Egypt.

MTV REVAMP: As part of its plan to restructure its advertising sales operation, MTV Latin America has appointed **Melisa Quiñoy** VP of advertising sales. Quiñoy, who will lead the music network's sales team, was regional client service director of the Unilever account for the ad agency **Ammirati Puris Lintas Argentina**.

Emilia Peña is joining the team as account director; **Northern Cone**, advertising sales. She previously was advertising sales manager of the USA

(Continued on page 88)

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
1	1	1	8	RICKY MARTIN C2/SONY DISCOS †	LIVIN' LA VIDA LOCA R. ROSA D. CHILID (R. ROSA D. CHILID)
2	5	2	6	ELVIS CRESPO SONY DISCOS	PINTAME R. CORA E. CRESPO (E. CRESPO)
3	2	4	6	JUAN LUIS GUERRA 440 KAREN/CAIMAN	EL NIAGARA EN BICICLETA J. L. GUERRA (J. L. GUERRA)
4	4	5	5	ALEJANDRO FERNANDEZ SONY DISCOS †	LOCO P. RAMIREZ (MASSIAS)
▶ GREATEST GAINER ◀					
5	12	15	4	JENNIFER LOPEZ WITH MARC ANTHONY WORKS/SONY DISCOS †	NO ME AMES J. V. ZAMBRANO (G. FIGAZZI/A. CIVAI BALDI M. PALAGIANI)
6	6	6	16	PEPE AGUILAR MUSART/BALBOA †	ME ESTOY ACOSTUMBRANDO A TI PAGUILAR (R. CERATTO)
7	3	3	10	SHAKIRA SONY DISCOS †	INEVITABLE S. MEBARAK R. L. FOCHOA (S. MEBARAK R. L. FOCHOA)
8	8	8	20	CONJUNTO PRIMAVERA FONOVISA	NECESITO DECIRTE J. GUILLÉN (R. GONZALEZ MORA)
9	14	—	2	CHRISTIAN CASTRO ARIOLA/BMG LATIN †	MI VIDA SIN TU AMOR K. SANTANDER (K. SANTANDER)
10	10	20	4	LUIS FONSI UNIVERSAL LATINO †	SI TU QUISIERAS A. ZEPEDA (A. MATHEUS)
11	21	16	4	DLG SONY DISCOS †	VOLVERE S. GEORGE (P. CEEPERO, I. ROMAN)
12	7	9	45	VICENTE FERNANDEZ SONY DISCOS †	ME VOY A QUITAR DE EN MEDIO P. RAMIREZ (M. MONTERROSAS)
13	9	7	19	MARCO ANTONIO SOLIS FONOVISA †	SI TE PUDIERA MENTIR B. SILVETTI (M. A. SOLIS)
14	16	13	30	CHAYANNE SONY DISCOS †	DEJARIA TODO ESTEFANO (ESTEFANO)
15	19	11	8	TITO ROJAS M.P./SONY DISCOS	POR MUJERES COMO TU J. GUNDA MERCED (FATO)
16	15	24	4	YOLANDITA MONGE ARIOLA/BMG LATIN	DIME R. EDDY MARTINEZ (G. GARCIA, L. REYES)
17	25	—	2	MDO SONY DISCOS †	DAME UN POCO MAS A. JAEEN (A. TALAMANTEZ A. GRULLON, T. TORRES)
18	13	12	14	TIRANOS DEL NORTE SONY DISCOS †	ENTREGA TOTAL J. MARTINEZ (A. PULIDO)
19	11	10	11	LOS TUCANES DE TIJUANA EMI LATIN †	AMOR PLATONICO G. FELIX (M. QUINTERO LARA)
20	20	19	14	NOELIA FONOVISA †	TU M. AZEVEDO (ESTEFANO)
21	18	21	7	VICENTE FERNANDEZ SONY DISCOS	SUBLIME MUJER NOT LISTED (M. E. TOSCANO)
22	22	23	14	MILLIE EMI LATIN †	UNA VOZ EN EL ALMA R. PEREZ (R. PEREZ, G. MARQUEZ)
23	36	—	2	CHAYANNE SONY DISCOS	SALOME ESTEFANO (ESTEFANO)
24	NEW ▶	1	1	MILLIE EMI LATIN	DE HOY EN ADELANTE R. PEREZ (R. PEREZ)
25	RE-ENTRY	2	2	LIMITE 21 EMI LATIN †	ARMONIA E. TORRES SERRANT (E. TORRES SERRANT)
26	34	36	3	TONNY TUN TUN CAIMAN †	CUANDO ACABA EL PLACER T. TUN TUN (C. ROQUE, S. CAETANO)
27	NEW ▶	1	1	SUGAR RAY LAW/ATLANTIC †	EVERY MORNING D. KAHNE (SUGAR RAY, D. KAHNE, R. BEAN, A. ZARATE, P. TELLEZ)
28	NEW ▶	1	1	PIMPINELA UNIVERSAL LATINO	ENTRE LA ESPADA Y LA PARED NOT LISTED (NOT LISTED)
29	NEW ▶	1	1	RAYITO COLOMBIANO DIS/EMI LATIN	QUE CANTE EL AMOR NOT LISTED (NOT LISTED)
30	NEW ▶	1	1	TITO NIEVES RMM	LE GUSTA QUE LA VEAN NOT LISTED (NOT LISTED)
31	26	26	5	JERRY RIVERA SONY DISCOS	DE QUE VALE SER UN REY NOT LISTED (NOT LISTED)
32	37	35	9	INTOCABLE EMI LATIN †	PERDEDOR NOT LISTED (M. A. PEREZ)
33	NEW ▶	1	1	LOS TUCANES DE TIJUANA EMI LATIN	ME HACES MUCHA FALTA NOT LISTED (M. QUINTERO LARA)
34	23	22	10	MARC ANTHONY RMM	NO SABES COMO DUELE J. LUGO (O. ALFANNO)
35	39	—	2	LOS TRI-O ARIOLA/BMG LATIN †	OBSESION A. FACCI (J. J. NAVARRO, R. HERNANDEZ B. SANCRISTOBAL)
36	28	38	18	CHRISTIAN CASTRO ARIOLA/BMG LATIN †	DESPUES DE TI...QUE? R. PEREZ (R. PEREZ)
37	NEW ▶	1	1	VICTOR MANUELLE SONY DISCOS	AL IGUAL QUE YO NOT LISTED (NOT LISTED)
38	27	14	8	EDNITA NAZARIO EMI LATIN †	QUIEN TE ROBO EL CORAZON? D. DEL INFANTE, R. BUCHANAN (C. BRANT, K. CIBRIAN)
39	NEW ▶	1	1	MARCO ANTONIO SOLIS FONOVISA	EL PEOR DE MIS FRACASOS M. A. SOLIS (M. A. SOLIS)
40	24	—	3	BANDA MAGUEY RCB/BMG LATIN	LOS HOMBRES NO DEBEN LLORAR NOT LISTED (M. ZAN PAVLA PALMEIRA)
POP TROPICAL/SALSA REGIONAL MEXICAN					
18 STATIONS		21 STATIONS		64 STATIONS	
1	RICKY MARTIN C2/SONY DISCOS	1	ELVIS CRESPO SONY DISCOS	1	CONJUNTO PRIMAVERA
2	LIVIN' LA VIDA LOCA	2	PINTAME	2	NECESITO DECIRTE
3	SHAKIRA SONY DISCOS	3	RICKY MARTIN C2/SONY DISCOS	3	ALEJANDRO FERNANDEZ
4	INEVITABLE	4	LIVIN' LA VIDA LOCA	4	SONY DISCOS LOCO
5	CHRISTIAN CASTRO ARIOLA/BMG LATIN	5	JUAN LUIS GUERRA 440	5	LOS TUCANES DE TIJUANA
6	MI VIDA SIN TU AMOR	6	KAREN/CAIMAN EL NIAGARA	6	AMOR PLATONICO
7	LUIS FONSI UNIVERSAL LATINO	7	DLG SONY DISCOS	7	PEPE AGUILAR MUSART/BALBOA
8	SI TU QUISIERAS	8	VOLVERE	8	ME ESTOY
9	JUAN LUIS GUERRA 440	9	TITO ROJAS M.P./SONY DISCOS	9	VICENTE FERNANDEZ SONY DISCOS
10	KAREN/CAIMAN EL NIAGARA	10	POR MUJERES COMO TU	10	SUBLIME MUJER
11	YOLANDITA MONGE ARIOLA/BMG LATIN	11	JENNIFER LOPEZ WITH MARC ANTHONY WORKS/SONY DISCOS	11	VICENTE FERNANDEZ SONY DISCOS
12	DIME	12	NO ME AMES	12	ME VOY A QUITAR
13	JENNIFER LOPEZ WITH MARC ANTHONY WORKS/SONY DISCOS	13	INEVITABLE	13	TIRANOS DEL NORTE SONY DISCOS
14	NO ME AMES	14	LUIS FONSI UNIVERSAL LATINO	14	ENTREGA TOTAL
15	ME ESTOY ACOSTUMBRANDO A TI	15	NO SI TU QUISIERAS	15	RAYITO COLOMBIANO
16	DEJARIA TODO	16	INEVITABLE	16	DIS/EMI LATIN QUE CANTE
17	ESTEFANO (ESTEFANO)	17	LIMITA 21 EMI LATIN	17	PERDEDOR
18	ARMONIA	18	TONNY TUN TUN CAIMAN	18	LOS TUCANES DE TIJUANA
19	CUANDO ACABA EL PLACER	19	CUANDO ACABA EL PLACER	19	ME HACES
20	T. TUN TUN (C. ROQUE, S. CAETANO)	20	SUGAR RAY LAW/ATLANTIC	20	BANDA MAGUEY RCB/BMG LATIN
21	EVERY MORNING	21	EVERY MORNING	21	LOS HOMBRES NO
22	QUE CANTE EL AMOR	22	TITO NIEVES RMM	22	GRACIELA BELTRAN EMI LATIN
23	LE GUSTA QUE LA VEAN	23	LE GUSTA QUE LA VEAN	23	MI VOZ EN EL ALMA
24	NOT LISTED (NOT LISTED)	24	JERRY RIVERA SONY DISCOS	24	MARCO ANTONIO SOLIS FONOVISA
25	NOT LISTED (NOT LISTED)	25	DE QUE VALE SER UN REY	25	SI TE PUDIERA MENTIR
26	NOT LISTED (NOT LISTED)	26	NOT LISTED (NOT LISTED)	26	EZEQUIEL PENA FONOVISA
27	NOT LISTED (NOT LISTED)	27	NOT LISTED (NOT LISTED)	27	UNA PAGINA MAS
28	NOT LISTED (NOT LISTED)	28	NOT LISTED (NOT LISTED)	28	JULIO PRECIADO RCB/BMG LATIN
29	NOT LISTED (NOT LISTED)	29	NOT LISTED (NOT LISTED)	29	EL DISGUSTO

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 1999 Billboard/BPI Communications, Inc.

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NOTAS

(Continued from page 86)

Network and the Sci-Fi Channel. Quiñoy and Peña will be based in Miami. **Germán Rinaldi**, who is based in Buenos Aires, will expand his duties as regional director, Southern Cone, advertising sales, by building up the Argentina market and opening up Chile.

MEXICO NOTAS: After a highly prosperous reunion tour in 1998 and 1999, members of Fonovisa's pop vocal troupe **Timbiriche** have returned to their solo projects.

Paulina Rubio is recording her first solo project for Universal in Spain. **Diego Schoening** is mixing his new album, even though he is not signed to a label. **Benny Ibarra**, who renewed his deal with Warner Music Mexico for four albums, is working on songs for his upcoming set. **Sasha Sokol** has signed up to do a *telenovela* with TV Azteca. **Erik Rubin** is rehearsing for a Broadway rock opera whose title he would not reveal. The show is being produced in Mexico City. **Mariana Garza** is shopping for a record deal. **Alix Bauer** is returning to domestic bliss as a mother of her two babies.

Pimpinela is in the midst of a four-month trek that will take Universal's brother/sister pair to Mexico, the U.S., Europe, and Latin America. After its tour, Pimpinela is scheduled to begin recording its new album. Also planned is for the duo to host a talk show in its native Argentina. In addition to its recording career, Pimpinela also owns Aladino Records, a record label and concert promotion firm based in Buenos Aires.

Diablos Locos, who describe their style as "*cumbia a la mexicana*," have been riding high in Mexico City at No. 1 on Marketing Information's tropical/salsa chart with their single "Si No La Tengo." The Fonovisa signees are managed by RGA, which is owned by **Adolfo Angel**, creative force of Diablos Locos labelmates **Los Temerarios**. The band is slated to tour the U.S. in June, after which it will play in Central America.

RELEASE UPDATE: Pacific Time Entertainment is slated to release the soundtrack to "The Versace Murder" on Tuesday (1). Featured on the soundtrack are four cuts licensed from Kubaney Records. They are by **Pochy Y Su Cocoband** ("Estoy Enamorado De Ti"), **Los Hermanos Rosario** ("Me Tiene Amarrado"), **Los Hermanos Mercedes** ("Mambo"), and **Madera Fina** ("Madera Fina"). The Pan Am Films picture, now set for release in the fall of 1999, stars **Franco Nero** and **Steven Bauer**, host of Billboard's first Latin Music Awards, in 1994.

Due to drop from Rykolatino on June 8 is "Herido" by recent signee **José Alberto "El Canario."**

On June 22, WEA Latina is expected to drop two discs by Mexican rock superstars **Café Tacuba**. One is an all-instrumental set, "Redes." The other, "Yo Soy," features vocal cuts.

Set to ship July 13 on Xenophile is "Amar De Nuevo" by Chilean folkloric group **Inti-Illimani**.

BMG Latin's July release from **Alexandre Pires** will contain a duet with **Gloria Estefan**, produced by Gloria's *marido*, **Emilio Estefan Jr.** Pires is the lead vocalist of Brazil's massively popular samba crew **Só Pra Contrariar**. RCA/BMG just dropped the band's eponymous Portuguese-language disc in the U.S.

MARVELOUS MAY: Sales of titles on The Billboard Latin 50, buoyed by the Mother's Day weekend, as well as blockbuster product from Sony Discos stars **Ricky Martin** and **Elvis Crespo**, hit an all-time weekly average high of 180,500 units in May.

Of course, this weekly sales clip is not likely to last in June. The numbers of Martin's platinum Spanish disc "Vuelve" have crashed 55% in



Julio's Hands-some Impression.

During a fund-raiser May 6 in New York, Columbia's **Julio Iglesias** took time out to model his handprints for a collection of handprint plaques that New Jersey-based retailer **Ritmo Latino** displays in its stores. Other star Latino artists whose handprints grace Ritmo Latino's stores include **Ricky Martin**, **Celia Cruz**, and **Julio's son**, **Enrique Iglesias**. Shown, from left, are **Iglesias** and **Ritmo Latino** store designer **Evi Golan**.

the past two weeks, to 14,500 units this issue. Similarly, the figures for Crespo's May release, "Píntame," have cratered nearly 50% to 15,000 units this issue.

On the other hand, "Maná Unplugged," the June 22 set by WEA Latina rock icons **Maná**, should shore up a weekly sales average that may drop as low as 135,000 units by the middle of the month.

Following are the figures for May, measured from April 27 to May 25.

The Billboard Latin 50: May: 721,000 units; weekly average: 180,500 units. April: 665,600 units; weekly average: 166,500 units. May 1998: 389,500 units; weekly average: 97,500 units.

Pop genre chart: May: 258,500 units; weekly average: 64,500 units. April: 285,500 units; weekly average: 71,500 units. May 1998: 143,000 units; weekly average: 35,500 units.

Tropical/salsa genre chart: May: 234,000 units; weekly average: 58,500 units. April: 135,000 units; weekly average: 34,000 units. May 1998: 118,000 units; weekly average: 29,500 units.

Regional Mexican genre chart: May: 194,500 units; weekly average: 48,500 units. April: 215,500 units; weekly average: 54,000 units. May

1998: 109,000 units; weekly average: 27,500 units.

CHART NOTES, RETAIL: Though hit by steep losses in sales this issue, **Elvis Crespo's** "Píntame" and **Ricky Martin's** "Vuelve" rank 1-2 this issue on The Billboard Latin 50.

"Píntame" plummets 55-85 on The Billboard 200, where the hit merengue set leads the way for five other Spanish-language titles on that chart. "Píntame" tops the tropical/salsa chart for the third week in a row.

"Vuelve" scores a lucky 13 on the pop genre chart—the number of consecutive weeks the album has stayed at No. 1 on that chart.

Selena's "All My Hits—Todos Mis Éxitos" (EMI Latin) retains top ranking on the regional Mexican genre chart for the 11th straight week on sales of 11,000 units—a 9% drop since the last issue.

New to the top 10 this issue is Puerto Rican merengue artist **Tonny Tún Tún**, whose label debut on Caimán, "Caminando," rockets 22-9 with sales of 3,500 units. "Caminando" is Caimán's first top 10 title on The Billboard Latin 50.

CHART NOTES, RADIO: Life can not get any crazier on Hot Latin Tracks, as **Ricky Martin's** chart-topping anthem "Livin' La Vida Loca" (C2/Sony Discos) rings up an astounding record of 23.2 million audience impressions—6.4 million more than **Elvis Crespo's** runner-up hit, "Píntame" (Sony Discos).

"Livin' La Vida Loca" stays atop the pop genre chart for the eighth successive week, with 15.1 million audience impressions.

"Píntame," which notched 16.1 million audience impressions this issue, holds down the high chair of the tropical/salsa genre chart for the fifth week running.

However, the genre chart supremacy title remains with Fonovisa grupo **Conjunto Primavera**, whose hit "Necesito Decirte" remains No. 1 on the regional Mexican genre chart for the ninth consecutive week, with 10.6 million audience impressions.

New to the top 10 of the chart this issue is in-demand actress **Jennifer Lopez**, whose duet with **Marc Anthony**, "No Me Ames" (Work/Sony Discos), climbs 12-5, with 12.6 million audience impressions.

SALES STATFILE: The Billboard Latin 50: this issue: 157,500 units; last issue: 183,500 units; similar issue last year: 89,500 units.

Pop genre chart: this issue: 51,000 units; last issue: 62,500 units; similar issue last year: 33,500 units.

Tropical/salsa genre chart: this issue: 54,000 units; last issue: 64,500 units; similar issue last year: 27,500 units.

Regional Mexican genre chart: this issue: 45,500 units; last issue: 48,000 units; similar issue last year: 24,500 units.

Assistance in preparing this column provided by **Teresa Aguilera** in Mexico City and **Ramiro Burr** in San Antonio.

THE Billboard Latin 50™				
SOUNDSCAN®				
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY				
THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
No. 1				
1	1	3	ELVIS CRESPO SONY DISCOS 82917	PÍNTAME
2	2	67	RICKY MARTIN ▲ SONY DISCOS 82653	VUELVE
3	4	58	ELVIS CRESPO ● SONY DISCOS 82634 HS	SUAVEMENTE
4	3	12	SELENA EMI LATIN 97886	ALL MY HITS-TODOS MIS EXITOS
5	7	2	ALEJANDRO FERNANDEZ SONY DISCOS 83182 HS	MI VERDAD
6	6	35	SHAKIRA ● SONY DISCOS 82746 HS	DONDE ESTAN LOS LADRONES?
7	5	16	LOS TRI-O ARIOLA 58436/BMG LATIN HS	NUESTRO AMOR
8	11	5	DLG SONY DISCOS 82924 HS	GOTCHA!
GREATEST GAINER				
9	22	6	TONNY TUN TUN CAIMAN 2908 HS	CAMINANDO
10	15	13	NOELIA FONOVISA 6080 HS	NOELIA
11	16	9	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 HS	AMOR, FAMILIA Y RESPETO
12	8	14	TITO ROJAS M.P. 56250/SONY DISCOS HS	ALEGRÍAS Y PENAS
13	13	47	VICENTE FERNANDEZ SONY DISCOS 82713 HS	ENTRE EL AMOR Y YO
14	9	35	ENRIQUE IGLESIAS ● FONOVISA 080002	COSAS DEL AMOR
15	14	17	MARCO ANTONIO SOLIS FONOVISA 0516 HS	TROZOS DE MI ALMA
16	10	8	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS 83177 HS	INOLVIDABLE VOL. 2: ENAMORADO DE TI
17	20	23	JUAN LUIS GUERRA 440 KAREN 930216/UNIVERSAL LATINO HS	NI ES LO MISMO NI ES IGUAL
18	21	33	CHAYANNE SONY DISCOS 82869 HS	ATADO A TU AMOR
19	17	7	VARIOUS ARTISTS VIRGIN 47192	THE BEST LATIN PARTY ALBUM IN THE WORLD...EVER!
20	26	2	INDUSTRIA DEL AMOR FONOVISA 9777	RECUERDOS DEL AMOR
21	18	41	SOUNDTRACK EPIC 68905/SONY DISCOS	DANCE WITH ME
22	12	6	LA MAKINA J&N 83033/SONY DISCOS HS	PARA EL BAILADOR
23	25	29	LOS TEMERARIOS FONOVISA 6078 HS	15 EXITOS PARA SIEMPRE
HOT SHOT DEBUT				
24	NEW		CHRIS PEREZ BAND HOLLYWOOD 62149	RESURRECTION
25	24	87	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/ONESUCH 79478/AG HS	BUENA VISTA SOCIAL CLUB
26	19	85	MANA ● WEA LATINA 20430	SUENOS LIQUIDOS
27	23	4	ANA GABRIEL SONY DISCOS 83122	SOY COMO SOY
28	27	33	CONJUNTO PRIMAVERA FONOVISA 9663 HS	NECESITO DECIRTE
29	33	81	MARC ANTHONY ● RMM 82156	CONTRA LA CORRIENTE
30	38	25	JERRY RIVERA SONY DISCOS 82862 HS	DE OTRA MANERA
31	28	9	JARABE DE PALO EMI LATIN 47188 HS	DEPENDE
32	NEW		VARIOUS ARTISTS SONY DISCOS 83231	BILLBOARD LATIN MUSIC AWARDS
33	29	16	PEPE AGUILAR MUSART 2017/BALBOA	POR EL AMOR DE SIEMPRE
34	43	9	CONJUNTO ALMA NORTEÑA CDM 1037	ALMA
35	37	7	LOS ORIGINALES DE SAN JUAN EMI LATIN 99623 HS	NACI CON SUERTE DE REY
36	31	55	PEPE AGUILAR MUSART 1819/BALBOA	CON MARIACHI
37	34	23	JUAN GABRIEL CON BANDA EL RECODO ARIOLA 64321/BMG LATIN HS	JUAN GABRIEL CON BANDA...EL RECODO!!!
38	47	21	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1770	20 EXITOS GIGANTES
39	36	10	VARIOUS ARTISTS PROTEL 82289/SONY DISCOS	MERENGUE EN LA CALLE 8 '99
40	41	10	EDNITA NAZARIO EMI LATIN 59935 HS	CORAZON
41	48	2	JAVIER TORRES Y SU GRUPO FONOVISA 9795	ROMANTICOS Y CON SOMBRERO
42	35	5	TITO NIEVES RMM 84024	CLASE APARTE
43	42	47	LOS TUCANES DE TIJUANA EMI LATIN 93618 HS	AMOR PLATONICO
44	NEW		CONJUNTO PRIMAVERA FONOVISA 0760	EN VIVO
45	39	14	ENRIQUE IGLESIAS FONOVISA 6076	REMIXES
46	RE-ENTRY		VICO C EMI LATIN 98110 HS	AQUEL QUE HABIA MUERTO
47	46	5	GRUPO EXTERMINADOR FONOVISA 9780	CONTRABANDO EN LOS HUEVOS
48	RE-ENTRY		ALEJANDRO SANZ WEA LATINA 20281 HS	MAS
49	40	7	RABITO FONOVISA 9776	SINCERIDAD
50	45	43	OZOMATLI ALMO SOUNDS 80020/INTERSCOPE HS	OZOMATLI
POP			TROPICAL/SALSA	
1	RICKY MARTIN SONY DISCOS	VUELVE	1	ELVIS CRESPO SONY DISCOS
2	SHAKIRA SONY DISCOS	DONDE ESTAN LOS LADRONES?	2	ELVIS CRESPO SONY DISCOS
3	NOELIA FONOVISA	NOELIA	3	DLG SONY DISCOS
4	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN	AMOR, FAMILIA Y RESPETO	4	TONNY TUN TUN CAIMAN
5	ENRIQUE IGLESIAS FONOVISA	COSAS DEL AMOR	5	TITO ROJAS M.P./SONY DISCOS
6	MARCO ANTONIO SOLIS FONOVISA	TROZOS DE MI ALMA	6	JUAN LUIS GUERRA 440
7	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS	INOLVIDABLE VOL. 2	7	SOUNDTRACK EPIC/SONY DISCOS
8	CHAYANNE SONY DISCOS	ATADO A TU AMOR	8	LA MAKINA J&N/SONY DISCOS
9	VARIOUS ARTISTS VIRGIN	THE BEST LATIN PARTY ALBUM IN THE WORLD...EVER!	9	BUENA VISTA SOCIAL CLUB
10	CHRIS PEREZ BAND HOLLYWOOD	RESURRECTION	10	MARC ANTHONY RMM
11	MANA WEA LATINA	SUENOS LIQUIDOS	11	JERRY RIVERA SONY DISCOS
12	ANA GABRIEL SONY DISCOS	SOY COMO SOY	12	VARIOUS ARTISTS PROTEL/SONY DISCOS
13	JARABE DE PALO EMI LATIN	DEPENDE	13	TITO NIEVES RMM
14	VARIOUS ARTISTS SONY DISCOS	BILLBOARD LATIN MUSIC AWARDS	14	GRUPOMANIA SONY DISCOS
15	EDNITA NAZARIO EMI LATIN	CORAZON	15	CHARLIE ZAA SONOLUX/SONY DISCOS
1	SELENA EMI LATIN	ALL MY HITS-TODOS MIS EXITOS	1	ELVIS CRESPO SONY DISCOS
2	ALEJANDRO FERNANDEZ SONY DISCOS	MI VERDAD	2	ELVIS CRESPO SONY DISCOS
3	LOS TRI-O ARIOLA/BMG LATIN	NUESTRO AMOR	3	DLG SONY DISCOS
4	VICENTE FERNANDEZ SONY DISCOS	ENTRE EL AMOR Y YO	4	TONNY TUN TUN CAIMAN
5	INDUSTRIA DEL AMOR FONOVISA	RECUERDOS DEL AMOR	5	TITO ROJAS M.P./SONY DISCOS
6	LOS TEMERARIOS FONOVISA	15 EXITOS PARA SIEMPRE	6	JUAN LUIS GUERRA 440
7	CONJUNTO PRIMAVERA FONOVISA	NECESITO DECIRTE	7	SOUNDTRACK EPIC/SONY DISCOS
8	PEPE AGUILAR MUSART/BALBOA	POR EL AMOR DE SIEMPRE	8	LA MAKINA J&N/SONY DISCOS
9	CONJUNTO ALMA NORTEÑA CDM	ALMA	9	BUENA VISTA SOCIAL CLUB
10	LOS ORIGINALES DE SAN JUAN EMI LATIN	NACI CON SUERTE DE REY	10	MARC ANTHONY RMM
11	PEPE AGUILAR MUSART/BALBOA	CON MARIACHI	11	JERRY RIVERA SONY DISCOS
12	JUAN GABRIEL CON BANDA EL RECODO ARIOLA	JUAN GABRIEL CON BANDA...EL RECODO!!!	12	VARIOUS ARTISTS PROTEL/SONY DISCOS
13	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE	20 EXITOS GIGANTES	13	TITO NIEVES RMM
14	JAVIER TORRES Y SU GRUPO FONOVISA	ROMANTICOS Y CON SOMBRERO	14	GRUPOMANIA SONY DISCOS
15	LOS TUCANES DE TIJUANA EMI LATIN	AMOR PLATONICO	15	CHARLIE ZAA SONOLUX/SONY DISCOS

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1999, Billboard/EMI Communications and SoundScan, Inc.

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INTERNATIONAL

LATIN MUSIC AWARDS



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GLORIA ESTEFAN



CRISTIAN



SHAKIRA



CHAYANNE



OLGA TAÑÓN



RICARDO ARJONA



LUCERO



PEDRO FERNÁNDEZ



CHARLIE ZAA



ILEGALES



ELVIS CRESPO

**RICKY MARTIN / LA COPA DE LA VIDA GLORIA ESTEFAN / OYE
CRISTIAN / LO MEJOR DE MI SHAKIRA / CIEGA SORDOMUDA
CHAYANNE / DEJARIA TODO OLGA TAÑÓN / TU AMOR
RICARDO ARJONA / DIME QUE NO LUCERO / EL MILAGRO
PEDRO FERNÁNDEZ / UN MUNDO RARO
CHARLIE ZAA / DESENGANOS LOS ILEGALES / BAILA
ELVIS CRESPO / SUAVEMENTE**



Pro Audio

ARTISTS & MUSIC

MPGA Presents Seminar On 5.1-Channel Sound

THE MUSIC PRODUCERS Guild of the Americas (MPGA) did one of the things it does best May 22 in Nashville: present a hands-on, 5.1-channel mixing conference.

Sponsored by Sony Professional Audio in association with Dolby Laboratories, the event—held at Allen Sides and Gary Belz's Ocean Way Nashville facility—attracted more than 100 MPGA producers, engineers, and invited guests, according to a statement from the guild.

Featured presentations and detailed 5.1 mixing sessions were conducted by engineer/producers George Massenburg, Ed Cherney, and Chuck Ainlay, in collaboration with Sides, who is also an award-winning producer/engineer.

Conference leaders provided hands-on demonstrations of the state of the art in surround mixing and addressed Nashville's potential to capture 5.1-channel business.

Morning and afternoon sessions in Ocean Way's Sony OXF-R3 "Oxford" room featured Massenburg, who recently entered into an alliance with Sony to implement his GML software in the all-digital board.

Down the hall in the Neve room, MPGA founder/chairman Cherney teamed with Nashville veteran Ainlay to demonstrate methods for 5.1 mixing.

"Our 5.1 mixing sessions identified gaps in both equipment and techniques," says Massenburg in the MPGA release. "We're glad to be here filling the gaps in technique, and we hope that the manufacturers will take the initiative in developing badly needed tools."

Dolby conducted demonstrations of its recently introduced 5.1 Headphone for attendees and provided information about the current status of 5.1 audio standards. Speaker manufacturers Genelec, KRK, JBL, and M&K provided full 5.1 surround-sound monitoring in both control rooms, while BASF sponsored lunch.

Commenting on the event, Sides says, "There are so many questions about what you can do in a 5.1 mix, and the MPGA gathered together top engineers who have been doing lots of this kind of work. For example, we learned about various ways to set up your reverbs for multichannel and how to best get the center channel to work for you. If you haven't done 5.1 projects, there are lots of questions, and even if you have, it's interesting to find out about alternative approaches. George, Ed, and Chuck openly shared their experiences, putting the Nashville audience that much ahead of the game."

Lisa Roy, executive director of the MPGA's Nashville chapter, says, "Ed Cherney was a great host, the presentations were remarkable, and the attendees were very satisfied. It was just a spectacular day for the Nashville music community and the Music Producers Guild."

Cherney adds, "This is really what the MPGA is all about—talented people getting together and sharing their knowledge to benefit our profession and make the music better."

THE RECORDING INDUSTRY lost one of the masters of the craft with the May 17 death of Canadian producer Bruce Fairbairn (Billboard, May 29).

Fairbairn, 49, died in his sleep in his home near Vancouver while in the midst of working on an album by progressive rock band Yes.

A fastidious producer with a gift for making rock bands sound larger than life, Fairbairn distinguished himself with his work for **Loverboy, Bon Jovi, Aerosmith, Van Halen, AC/DC, Kiss, Poison, the Scorpions, the Cranberries, and INXS.**

For Bon Jovi and Aerosmith, Fairbairn's productions were commercial and critical milestones that represented defining moments in their careers.

Bon Jovi's 12-times-platinum "Slippery When Wet," produced by Fairbairn, was the New Jersey band's commercial breakthrough after a couple of albums that had logged

respectable sales. Similarly, Aerosmith's "Permanent Vacation," a five-times-platinum release, was the group's comeback album after years of drug dependency and lackluster work. Fairbairn went on to produce the band's 1993 album, "Get A Grip," which, at seven-times-platinum, was an even bigger seller than "Permanent Vacation."



by Paul Verna

As impressive as they are, however, those numbers reveal only one

side of the Fairbairn story. Above all, his friends, clients, and co-workers remember the producer as a talented, compassionate, and level-headed professional who made the recording process stimulating and unpredictable.

Besides his well-documented production work, Fairbairn was known in the industry as the owner of the Armoury, a Vancouver recording studio he purchased from his friend and former Sunshyne bandmate, songwriter Jim Vallance.

After a private burial, a memorial service for Fairbairn was held May 24 at Vancouver's Chan Center. At press time, the cause of his death was not known.

Elysian Fields Hopes To Score With Shift From Private To For-Hire Room

BY DAN DALEY

BOCA RATON, Fla.—John Henry knows something about markets in transition. The self-made multimillionaire runs several of the financial markets' most successful international money management funds.

However, transitioning Elysian Fields—the recording studio here that he started in 1993—from a private studio to a for-hire facility underscores both the burgeoning trend of upscale project studios seeking to enter commercial markets and the challenges of changing a facility's hardware and management culture.

Henry's interest in recording stems from his years as a musician before becoming a financial guru, an avocation that has benefited from his success in financial markets. Henry has personal studios in his

home and on his yacht, and Elysian Fields is well outfitted both technologically and aesthetically.

The studio sports a 60-input Neve V3 console with GML automation, Studer 48-track digital and 24-track analog multitrack decks, custom-configured main monitors with TAD components, a well-stocked microphone cabinet, and a respectable mix of analog and digital outboard signal processing.

The aesthetic of the studio, which is on the ground floor of a glass-sided office building in downtown Boca Raton, is banker chic, with rich mahogany wood floors and trimming, a granite-topped producer's desk, and filigree that reflect an upscale orientation.

The studio was conceived as the incubator for Henry's foray into the music business: an artist-development venture that has yet to produce a hit, although one of the artists the company contracted with, Australian alt-rocker Scott Reese, remains in production.

The artist-development avenue will continue to be pursued, says Neal Merbaum, a former Wall Street foreign-exchange specialist and guitarist who met Henry through New York's financial community and subsequently came to work for him as executive VP of Henry's production and record company. Merbaum, who concedes that he had no prior experience in the music industry, now finds himself managing the transition of the studio from private purpose to for-hire business.

"There was a lot of trial and error in developing the production company and the studio, which was started only with the idea of supporting our own artists," Merbaum says. "It wasn't originally intended to encompass more than that."

Once the decision was made to make the studio a for-hire venture, Merbaum, chief engineer Keith Rose (a former Criteria Recording staffer who joined Elysian Fields in 1998), and staff composer/producer/programmer Dominique Flores re-evaluated the facility.

A second studio—a 24-bit Pro Tools-based suite with Digidesign Pro Control and a Yamaha O2R digital console—was added to give the facility audio post capabilities, and the design of the main control room was renovated acoustically and aesthetically by John Arthur of the Miami-based John Arthur Design Group.

"The original design was fine, but there were problems in the actual building of the control room," says Merbaum, including low-frequency anomalies, which Arthur rectified with a combination of new trapping and diffusion throughout the control room.

The thrust behind the control room's renovation was "to more evenly distribute the energy throughout

(Continued on next page)



Tape Junkies. Producer Glen Ballard earned the BASF Master Award for his work on Alanis Morissette's "Supposed Former Infatuation Junkie," which was recorded on BASF SM 900 analog 24-track tape and BASF Adat Master. Shown at Royaltone Studios in Los Angeles, where the album was recorded, from left, are Ballard, Royaltone studio manager Jane Scobie, and engineer Chris Fogel. Not shown is Morissette, who, as co-producer of "Supposed Former Infatuation Junkie," also received the BASF Master Award.

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ELYSIAN FIELDS HOPES TO SCORE

(Continued from preceding page)

the room and widen the area of imaging—to create a wider sweet spot,” says Arthur. The result has clarified the room’s low end considerably, says Rose, who adds that he is also in the process of revising and expanding Elysian Fields’ outboard complement to broaden the studio’s appeal to outside clients.

Technological and acoustical issues may prove more easily quantifiable than business ones, though. As a private facility, Elysian Fields didn’t need a rate structure at all, except for internal accounting purposes, but as a for-hire studio, it won’t get one either, at least initially, according to Merbaum. Instead, he and Rose have decided to charge on a case-by-case basis, adjusting the studio’s rates based on the length, complexity, and type of project. They may also vary to accommodate emerging artists in the region; Merbaum says the studio’s philosophy remains committed to helping develop the music community in South Florida.

“There are a lot of factors that will influence our rates, including what the market will bear,” he observes. “It’s a non-rigid rate structure for the time being, but that may change at some point.”

Change is rampant in South Florida at the moment; the most significant event was the acquisition by New York’s Hit Factory of Miami’s legendary Criteria Recording in Janu-

ary, an occurrence framed by the recent openings of several new producer-based studios, including rooms for Latin engineer/producer Victor DiPersia, “Mi Tierra” composer Stefano, and former Crescent Moon chief engineer Eric Schilling. Several other area studios are in the process of upgrading their facilities or strongly considering such moves, the timing of which some observers attribute as a response to Criteria’s new openly aggressive ownership.

Merbaum acknowledges that the Hit Factory’s presence is probably partially spurring an overall upgrade of the region’s recording facilities, as is the continued growth of Latin music in Miami. “Part of the decision to make the studio available for hire, and to do the upgrades, was to make it more competitive,” he says. “We want to project the image of a world-class facility, but one that’s still accessible to local artists.”

That ambition, Merbaum concedes, could be a tight stretch. However, the studio’s second room, targeted for post-production and music composition, could turn out to be its strongest aspect initially. Flores is composing, producing, and editing original music for in-game entertainment for the Florida Marlins baseball team, which Henry purchased last year, as well as similar work for Five Star, which does the same kind of work for the Florida Panthers hockey team.

The studio will also now have to market its capabilities as a recording facility instead of marketing the artists it once produced. Merbaum says he will rely on word-of-mouth—the most widely used studio marketing strategy—as well as such events as the party Elysian Fields hosted March 1 to display its revamp to area engineers, producers, and artists.

Merbaum also believes that the studio’s one-room nature and its location in an office building an hour’s drive from Miami can be turned to its advantage as well. “We can offer complete privacy and focus on service to clients using the facility,” he says. “A building like this gives us a certain level of anonymity. Almost every studio in Manhattan is also in an office building.”

Rose says the management culture at Elysian Fields is changing in a positive way, one that reflects the realities of an equally fluid market. “We have an anchor [post-production] client—the Marlins—and that helps as we develop a reputation in the music community down here,” he says.

Merbaum says that the transition is an ongoing learning process for everyone involved. “We expect to have to continually make adjustments to the plan as we go along,” he says. “Artist development is still on our agenda for the future, but it’s taking a back seat right now as we get the studio into this next phase.”

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PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MAY 29, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	CLUB-PLAY
TITLE Artist/ Producer (Label)	LIVIN' LA VIDA LOCA Ricky Martin/ Desmond Child (C2)	FORTUNATE Maxwell/ R. Kelly (Rockland/Interscope)	PLEASE REMEMBER ME Tim McGraw/ B. Gallimore, J. Stroud T. McGraw (Curb)	MY OWN WORST ENEMY Lit/ Don Gilmore & Lit (RCA)	UNSPEAKABLE JOY Kim English/ Maurice Joshua (Nervous)
RECORDING STUDIO(S) Engineer(s)	THE GENTLEMEN'S CLUB (Miami Beach) Charles Dye, Nathan Malki Craig Lozowick, Jules Gondar	CHICAGO TRAX (Chicago) Joey Donatello, Stan Wood Anthony Kilhoffer	OCEANWAY (Nashville) Julian King	NRG (Los Angeles) Don Gilmore	RUCKUS (Chicago) Steve Weeder Maurice Joshua
RECORDING CONSOLE(S)	Protools 24	SSL 4000E G computer	Neve 8078 80 channel	Neve 8068	Mackie 248 Bus
RECORDER(S)	Protools 24	Studer A800	Sony 3348 HR	Studer A827	Alesis ADAT XT
MASTER TAPE	Protools 24	Quantegy 499	Quantegy 467	Quantegy 499	HDD
MIX DOWN STUDIO(S) Engineer(s)	THE GENTLEMEN'S CLUB (Miami Beach) Charles Dye	HIT FACTORY (New York) Tony Maserati	IMAGE (Los Angeles) Chris Lord-Alge	PACIFIQUE (Burbank, CA) Tom Lord-Alge	4 NOW (Huntington Station, NY) Razor N' Guido
CONSOLE(S)	Protools 24	SSL 9080J	SSL 4056 G	SSL 9000J	Mackie 32-8 Analog
RECORDER(S)	Protools 24	Sony 3348 HR	Sony 3348	Sony 3348 HR	DAT
MASTER TAPE	Protools 24	Quantegy 467	Quantegy GP9	Sony 3348 HR	DAT
MASTERING Engineer	STERLING SOUND Ted Jensen	BERNIE GRUNDMAN Brian Gardner	MASTERING LAB Doug Sax	STERLING SOUND George Marino	POWERS HOUSE OF SOUND Herb Powers
CD/CASSETTE MANUFACTURER	Sony	UNI	UNI/BMG	BMG	WEA

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Newsmakers



Heavy And Collective Praise. Atlantic's Collective Soul relaxes after a sold-out performance at the Bowery Ballroom in New York. The appearance kicks off an extensive North American tour. Shown, from left, are Arthur Spivak, group manager; Val Azzoli, co-chairman/co-CEO of the Atlantic Group; band member Ed Roland; Ahmet Ertegun, co-chairman/co-CEO of the Atlantic Group; band member Will Turpin; Ron Shapiro, executive VP/GM of Atlantic; and band members Dean Roland, Ross Childress, and Shane Evans.



ACM Bash At The Bistro. Members of the country music community recently converged at the annual Academy of Country Music bash in Los Angeles. Shown, from left, are Chely Wright, Trisha Yearwood, MCA Nashville chairman Bruce Hinton, Allison Moorer, and Reba McEntire.



Relaxing With Temple Yard. Reggae group Temple Yard takes a moment to reflect after performing in Montego Bay, Jamaica. Shown seated, from left, are Tommy Cowan, president of Glory Music, and Papa San. Shown standing, from left, are Temple Yard members Marky Rage, Ken Yarnes, Erik Sundin, Johnny Guerrero, and Bill Kasper.



Tongue-Tied At Coney Island. Spongobath/Elektra act the Katies recently performed at New York's Coney Island High. The first single from the group's self-titled debut is due July 13. Shown, from left, are Greg Dorfman, senior director of alternative promotion at Elektra; Josh Deutsch, senior VP of A&R at Elektra; band member Gary Welch; George Cappellini, VP of rock promotion for Elektra; Rory Daigle of Spongobath Records; Brian Cohen, VP of marketing at Elektra; Greg Thompson, senior VP of promotion at Elektra; Al Tavera, senior director of national rock promotion at Elektra; Bill Pfordresher, VP of promotion at Elektra; band members Josh Moore and Jason Moore; Dana Brandwein, senior director of marketing at Elektra; Richard Williams, president of Spongobath Records; Alan Voss, executive VP/GM of Elektra; Steve Heldt, senior VP of sales at Elektra; and Steve Kleinberg, senior VP of marketing for Elektra.



Chuck D Pumps Up The Volume. Public Enemy's Chuck D visits with executives at Rhino Records in preparation for the release of "Chuck D Presents: Louder Than A Bomb." The collection features hip-hop tracks from Run-D.M.C., Grandmaster Flash, Ice Cube, and others. Shown seated, from left, are Harold Bronson, managing director of Rhino; Chuck D; and Richard Foos, president of Rhino. Shown standing, from left, are Quincy Newell, director of product management at Rhino; Walter Leaphart, Chuck D's manager; Phil Nelson, co-president of Quarantine Inc.; Bob Carlton, VP of sales at Rhino; David McLeese, VP of A&R at Rhino; Garson Foos, senior VP of marketing at Rhino; and Barry Benson, associate director of urban promotion at Rhino.



Watch For The Cool Breeze. Inter-scope rap artist Cool Breeze chills out on the set of the video for his next single, "Cre-A-Tine." He is pictured with video director Diane Martel.



MTV Takes A Stand. MTV recently joined the U.S. Department of Justice and the U.S. Department of Education in producing an anti-violence youth action guide and CD to be distributed to 1 million young people. Those involved appeared at MTV's Times Square studio to unveil the project. Shown, from left, are Tom Freston, chairman/CEO of MTV Networks, Robby Takac of the Goo Goo Dolls; Janet Reno, U.S. attorney general; Judy McGrath, president of MTV; and Johnny Rzeznik of the Goo Goo Dolls.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Need For Reinvention Addressed At Asian Music Confab

BY THOM DUFFY

SINGAPORE—Those who do business as usual in Asia today risk going out of business in Asia tomorrow, in the view of senior executives in the region. Against the backdrop of Asia's 2-year-old economic downturn, the growing impact of the Internet, and fundamental shifts in consumer tastes, the traditional ways of making and marketing music in Asia must change, these observers say.

"Creativity is the key," said Michael Smellie, senior VP, Asia Pacific, for

BMG Entertainment International, who challenged the long-standing business-as-usual methods of A&R, marketing, and distribution in the region. "We need to shift our focus closer and closer to the consumer. We need to reinvent ourselves to survive—and we need to do it damn quick."

Smellie's remarks at the second Asian Music Conference, held May 21 here, came during a day of discussions about how the Asian music industry is "reinventing" its future, through greater awareness of brand marketing, video creativity, relationships with the advertising industry, and the power of the Internet.

Although he criticized Asia's A&R as "image-driven" and derivative, its marketing methods as rooted in relationships rather than consumer knowledge, and its music distribution chain as dominated by wholesalers, Smellie declared, "I am extraordinarily optimistic." He described a future for the Asian industry in which creative marketing could propel catalog sales, Asian artists could set international trends ("drums'n'bhanga?"), retailers could enter productive partnerships with record companies, labels could use the Internet to reach consumers more directly, and repertoire could sell across borders more freely. "If we don't add value in a creative sense," said Smellie, "we will quickly be out of business."



Shown, from left, are Norman Cheng, chairman of Universal Music Asia Pacific; Frank Brown, president of MTV Networks Asia; Adam White, Billboard international editor in chief; and Sam Duann, Rock Records president. In photo at right is Tom Freston, MTV Networks chairman/CEO.



TrueBliss Flies Onto NZ Charts Via TV Program

BY DAVID McNICKEL

AUCKLAND, New Zealand—A "fly on the wall" TV documentary is helping keep "Tonight," the debut single from girl group TrueBliss, at No. 1 in this country.

The documentary, which has



TRUEBLISS

tracked the group from its inception, continues to be a ratings winner for national broadcaster TVNZ and its creator, Essential Productions. For the week ending May 23, "Tonight" tops the Recording Industry Assn. of New Zealand's singles chart for a second week.

Essential producer Jonathan Dowling says he felt "a pretty successful 12 to 18 months in New Zealand music" could be the basis for a real-life TV show. He didn't believe he could secure network support to follow an existing group—so he decided to create one from scratch instead.

Eventually titled "Popstars," the show began production last November, documenting auditions, recording sessions, infighting, management shuffles, and

(Continued on page 116)

The Asian Music Conference was organized by Billboard and MTV Networks Asia. Some 240 delegates from 13 countries attended the one-day session at the Ritz Carlton Millenia Hotel in Singapore—nearly a 20% increase in attendance over the first conference, staged last May in Hong Kong. Attendees were predominantly from Singapore and Hong Kong but also from Japan, India, Korea, Taiwan, Indonesia, Thailand, Malaysia, the Philippines, the U.S., the U.K., and Australia.

The potential of the Internet to transform how business is done in Asia, as elsewhere, was a theme that ran through the conference, from the opening address by Tom Freston,

chairman/CEO of MTV Networks, to the closing showcase sponsored by the National Music Publishers' Assn., which featured the first live Webcast by MTV Asia. (The "success" of the Webcast—featuring the Malaysia's KRU and Britain's Code Red and the Honeyz—was confirmed when so

many people attempted to access the event that the mtvasia.com server shut down.)

Although two-thirds of the world's Web sites currently are U.S.-based, according to Freston, barriers in Asia to Internet development—including a

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Importers Lose Lawsuit Labels Still Hold Rights, Tokyo Court Rules

BY STEVE McCLURE

TOKYO—In a precedent-setting decision, the Tokyo District Court has found three companies guilty of illegally importing and selling CDs and cassettes featuring material originally recorded by Japanese artists in the 1930s and '40s.

The court ordered importers/record labels ARC and FIC, both based in Tokyo, and Osaka-based mail-order company Soutsu to stop importing and selling the material, dispose of existing stock, and pay five Japanese labels (Nippon Columbia, Victor Entertainment, King Records, Teichiku, and Polydor) a total of 4.1 million yen (\$34,425) in compensation for the 510,000 units they had already sold.

The five labels filed the suit in June 1998, saying that ARC, FIC, and Soutsu imported the records and sold them in Japan without their approval. The labels said such approval was needed because they hold the performers' rights for the songs, which the artists transferred to the labels, according to a practice common at the time.

The defendants, however, claimed that under Japanese copyright law, performers lost those rights when their songs were transferred to CD and tape. In the past, explains Recording Industry Assn. of Japan (RIAJ) deputy manager Jiro Imamura, Japanese labels made exclusive agreements with performers concerning their performances on recordings released by the labels.

While the copyright protection term for the masters involved in the current case has in most cases expired, under Japan's pre-1968 Copyright Law, no distinction was made between performers' rights and master rights, since the concept of neighboring rights was not recognized by the law. Performers' rights, which were valid during the artists' lifetime and 30 years after their death (extended to 50 years by a 1991 amendment), were treated as de facto master rights. The plaintiffs therefore claimed the performers' rights are still protected in most of the recordings under dispute in the current case.

The defendants, however, argued Japan's current copyright law does not extend such protection, because the performers were effectively employees of the labels when the recordings were made.

According to the RIAJ, the CDs and cassettes were manufactured in the Czech Republic and exported to Japan. The case concerned some 55 vintage Japanese pop songs, which were included in the compilations "Golden Hit Songs Series," "Showa Golden Popular Songs Series," and others.

An ARC spokesman says the company will appeal the ruling. Imamura says, "I personally consider that the decision made by the court is very important for record companies, which have exclusive agreements with performers. It will be published in many books and law magazines."

IFPI Board Meets Under Berman

The International Federation of the Phonographic Industry (IFPI) held its main board meeting May 18-19 in New York, the first to be held under new chairman/CEO Jason Berman.

The meeting included discussions with the Recording Industry Assn. of America over joint initiatives on piracy, lobbying, and Internet issues. IFPI's board members also heard a report from director of enforcement Iain Grant. He outlined concerns over the growth in CD manufacturing capacity, the increasing sophistication of the criminals driving that rise, and the strategies IFPI is adopting to deal with the problem.

The board expressed its willingness in principle to review the amount of money IFPI spends on anti-piracy. The next board meeting will be held in early November in Hong Kong.

Pictured at a dinner at the Sony Club the evening before the board meeting, from left, are Bob Bowlin, president of Sony Music International, and Berman.



HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 05/31/99			GERMANY (Media Control) 05/25/99			U.K. (Copyright CIN) 05/22/99			FRANCE (SNEP/IFOP/Tite-Live) 05/15/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	BREAKIN' OUT THE MORNING SPEED TOY'S FACTORY	1	4	MAMBO NO. 5 LOU BEGA ARIOLA	1	NEW	SWEET LIKE CHOCOLATE SHANKS & BIGFOOT PEPPER/ZOMBA	1	1	AU NOM DE LA ROSE MOOS MERCURY/UNIVERSAL
2	NEW	SABAIBAL GLAY UNLIMITED	2	1	I WANT IT THAT WAY BACKSTREET BOYS	2	1	YOU NEEDED ME BOYZONE POLYDOR	2	2	... BABY ONE MORE TIME BRITNEY SPEARS
3	4	GRATEFUL DAYS DRAGON ASH VICTOR	3	2	JIVE/ROUGH TRADE	3	3	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN	3	3	BOOM, BOOM, BOOM, BOOM! VENGABOYS SCOR-PIO/UNIVERSAL
4	NEW	SAIGO NO KAJITSU KYOKO FUKADA PONY CANYON	4	5	SIE SIEHT MICH NICHT XAVIER NAIDOO EPIC	4	NEW	KISS ME SIXPENCE NONE THE RICHER ELEKTRA/WEA	4	4	FLAT BEAT MR. OIZO F COMMUNICATIONS/PIAS
5	1	I'LL BE MR. CHILDREN TOY'S FACTORY	5	3	NO SCRUBS TLC ARIOLA	5	2	LOOK AT ME GERI HALLIWELL EMI	5	7	NO SCRUBS TLC ARIOLA
6	7	LOVE DESTINY AYUMI HAMASAKI AVEV TRAX	6	12	FLAT BEAT MR. OIZO F COMMUNICATIONS/CONNECTED	6	NEW	SAY IT AGAIN PRECIOUS EMI	6	5	LA VIE NE M'APPREND RIEN LIANE FOLY VIRGIN
7	10	I LOVE HIP-HOP DRAGON ASH VICTOR	7	6	ALL OUT OF LOVE ANDRU DONALDS VIRGIN	7	4	I WANT IT THAT WAY BACKSTREET BOYS JIVE	7	9	PIERPOLJAK PIERPOLJAK BARCLAY/UNIVERSAL
8	NEW	GOING TO THE MOON TRICERATOPS EPIC	8	7	MARIA BLONDIE BEYOND/RCA	8	NEW	I QUIT HEPBURN COLUMBIA	8	10	KING OF MY CASTLE WAMDUE PROJECT
9	2	JYU DE ARY TAMENI V6 AVEV TRAX	9	9	MFG (MIT FREUNDLICHEN GRUSSEN) DIE FANTASTISCHEN VIER FOUR MUSIC/COLUMBIA	9	5	NO SCRUBS TLC LAFACE/ARISTA	9	NEW	PRIVATE/SONY
10	3	MANATSU NO KOSEN MORNING MUSUME ZETIMA	10	8	TASTISCHEN TARKAN MOTOR/UNIVERSAL	10	NEW	EVERY MORNING SUGAR RAY ATLANTIC/EASTWEST	10	16	T'ES ZINZIN DJ XAM LA TRIBU/SONY
11	6	FIRST LOVE (MAXI) HIKARU UTADA TOSHIBA-EMI	11	11	SIMARIK TARKAN MOTOR/UNIVERSAL	11	NEW	LIFT IT HIGH (ALL ABOUT BELIEF) 1999	11	12	I NEVER KNEW LOVE LIKE THIS ORGANIZ JAM/SONY
12	8	FRIENDS (REMIX) REBECCA SONY	12	10	... BABY ONE MORE TIME BRITNEY SPEARS	12	7	MANCHESTER UNITED SQUAD MUSIC COLLECTION	12	11	MA BAKER '99 BONEY M ARIOLA
13	5	TO BE AYUMI HAMASAKI AVEV TRAX	13	13	JIVE/ROUGH TRADE	13	NEW	TURN AROUND PHATS & SMALL MULTIPLY	13	14	THE HEART OF THE OCEAN MYTHOS & DJ COSMO EDEL/SONY
14	16	GIRLS, BE AMBITIOUS! TRUE KISS DESTINATION SONY	14	14	BYE BYE BABY TQ EPIC	14	NEW	DRIFTWOOD TRAVIS INDEPENDIENTE	14	NEW	BIG BIG WORLD EMILIA UNIVERSAL
15	9	KAZE NO JIDAI FUMIYA FUJII SONY	15	15	IT TAKES TWO SPIKE POLYDOR/UNIVERSAL	15	6	HATE ME NOW NAS FEATURING PUFF DADDY COLUMBIA	15	8	BISSO NA BISSO BISSO NA BISSO V2/SONY
16	15	LET YOURSELF GO, LET MYSELF GO DRAGON ASH VICTOR	16	NEW	GIVE A LITTLE LOVE MR. PRESIDENT WEA	16	8	SWEAR IT AGAIN WESTLIFE RCA	16	13	I WANT TO KNOW WHAT LOVE IS TINA ARENA COLUMBIA
17	14	FIRST LOVE HIKARU UTADA TOSHIBA-EMI	17	NEW	BOOM, BOOM, BOOM, BOOM! VENGABOYS MOTOR/UNIVERSAL	17	10	PICK A PART THAT'S NEW STEREOHONICS V2	17	NEW	REQUIEM POUR UN FOU LARA FABIAN & JOHNNY HALLYDAY POLYDOR/UNIVERSAL
18	11	HEAVEN'S DRIVE L'ARC-EN-CIEL K/NOON	18	15	MYSTERY IN SPACE MELLOW TRAX POLYDOR/UNIVERSAL	18	17	CLOUD NUMBER 9 BRYAN ADAMS A&M/MERCURY	18	15	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA
19	NEW	RED ZONE JANNIE DA ARC CUTTING EDGE	19	18	A LIFE SO CHANGED BLUE NATURE INTERCORD	19	17	HAPPINESS HAPPENING LOST WITNESS MINISTRY OF SOUND	19	18	CE MATIN AXELLE RED VIRGIN
20	NEW	WAKE UP! CHISATO COLUMBIA	20	16	WHAT IT'S LIKE EVERLAST EASTWEST	20	12	YOUNG MISS FEATURING PUFF DADDY MCA	20	17	FRANCIS CABREL HORS SAISON COLUMBIA
		ALBUMS			CAN I GET A ... JAY-Z FEATURING AMIL (OF MAJOR COINZ) & JA MERCURY/UNIVERSAL			RED ALERT BASEMENT JAXX XL			ALBUMS
1	1	HIKARU UTADA FIRST LOVE TOSHIBA-EMI	1	NEW	ALBUMS	1	2	ALBUMS	1	1	FRANCIS CABREL HORS SAISON COLUMBIA
2	NEW	NANASE AIKAWA ID (ORDINARY EDITION) CUTTING EDGE	2	1	BACKSTREET BOYS MILLENNIUM JIVE/ROUGH TRADE	2	NEW	BACKSTREET BOYS MILLENNIUM JIVE	2	NEW	TEXAS THE HUSH MERCURY
3	NEW	GRAPEVINE LIFETIME PONY CANYON	3	2	DIE FANTASTISCHEN VIER 4:99 COLUMBIA	3	1	TEXAS THE HUSH MERCURY	3	2	STEREOHONICS PERFORMANCE AND COCKTAILS V2
4	5	EVERY LITTLE THING EVERY BEST SINGLE +3 AVEV TRAX	4	4	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	4	3	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT	4	3	THE CRANBERRIES BURY THE HATCHET ISLAND/UNIVERSAL
5	4	DREAMS COME TRUE THE MONSTER TOSHIBA-EMI	5	3	FREUNDESKREIS ESPERANTO COLUMBIA	5	5	CAST MAGIC HOUR POLYDOR	5	4	MYLENE FARMER INNAMORAMENTO POLYDOR/UNIVERSAL
6	3	VARIOUS ARTISTS HIDE TRIBUTE SPIRITS UNLIMITED	6	5	THE CRANBERRIES BURY THE HATCHET ISLAND/UNIVERSAL	6	NEW	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST	6	5	MANUA PANIQUE CELTIQUE POLYDOR/UNIVERSAL
7	11	DRAGON ASH BUZZ SONS VICTOR	7	7	ANDRE RIEU 100 JAHRE STRAUSS POLYDOR/UNIVERSAL	7	6	BASEMENT JAXX REMEDY XL	7	6	AXELLE RED TOUJOURS MOI VIRGIN
8	NEW	NANASE AIKAWA ID (LIMITED EDITION) CUTTING EDGE	8	6	TLC FANMAIL ARIOLA	8	4	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALE/EMI	8	14	CHER BELIEVE WEA
9	2	GACKT MIZERABLE NIPPON CROWN	9	8	ROSENSTOLZ ZUCKER POLYDOR/UNIVERSAL	9	8	CATATONIA EQUALLY CURSED AND BLESSED	9	8	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
10	8	GAME MUSIC DANCE DANCE REVOLUTION TM 2ND MIX TOSHIBA-EMI	10	12	CHER BELIEVE WEA	10	12	BLANCO Y NEGRO	10	17	ANDREA BOCELLI SOGNO SUGAR/POLYDOR/UNIVERSAL
11	NEW	TRF LOOP 1999 AVEV TRAX	11	11	RICKY MARTIN RICKY MARTIN COLUMBIA	11	9	THE CARDIGANS GRAN TURISMO STOCKHOLM/POLYDOR	11	7	HELENE SEGARA COEUR DE VERRE ORLANDO/EASTWEST
12	10	CUBIC U PRECIOUS TOSHIBA-EMI	12	10	TOM WAITS MULE VARIATIONS EPITAPH/CONNECTED	12	13	THE CORRS FORGIVEN, NOT FORGOTTEN 143/LAVA/ATLANTIC/EASTWEST	12	NEW	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
13	6	BACKSTREET BOYS MILLENNIUM AVEV TRAX	13	NEW	TEXAS THE HUSH MERCURY/UNIVERSAL	13	11	KENNY ROGERS ALL THE HITS & ALL THE NEW LOVE SONGS EMI	13	NEW	CESARIA EVORA CAFE ATLANTICO RCA
14	12	VARIOUS ARTISTS DANCEMANIA DELUX 3 TOSHIBA-EMI	14	19	AFROB ROLLE MIT HIP HOP COLUMBIA	14	NEW	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE	14	10	ZEBDA ESSENCE ORDINAIRE BARCLAY/UNIVERSAL
15	9	VARIOUS ARTISTS NOW BEST TOSHIBA-EMI	15	15	MODERN TALKING ALONE (THE 8TH ALBUM) HANS&BMG	15	RE	STEPS STEP ONE EBU/JIVE	15	19	MANU CHAO CLANDESTINO VIRGIN
16	NEW	SEIKIMA II 1999 BLACK LIST BMG	16	13	SASHA DEDICATED TO ... WEA	16	15	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA	16	12	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST
17	NEW	CHISATO CYBER SOUL PAVILION COLUMBIA	17	14	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ROUGH TRADE	17	19	BRYAN ADAMS ON A DAY LIKE TODAY MERCURY/A&M	17	18	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
18	13	RINGO SHIINA MUZAI MORATORIAMI TOSHIBA-EMI	18	18	EVERLAST WHITEY FORD SINGS THE BLUES EASTWEST	18	RE	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA	18	9	THE OFFSPRING AMERICANA COLUMBIA
19	14	TLC FANMAIL BMG	19	20	ALANIS MORISSETTE SUPPOSED FORMER INFANTUATION JUNKIE MAVERICK/WEA	19	10	SOUNDTRACK STAR WARS EPISODE I: THE PHANTOM MENACE SONY CLASSICAL	19	16	ROCH VOISINE CHAQUE FEU ... RCA
20	19	CHARLOTTE CHURCH VOICE OF AN ANGEL SONY	20	NEW	MASSIVE TONE UBERFALL EASTWEST	20	16	SOUNDTRACK STAR WARS EPISODE I: THE PHANTOM MENACE SONY CLASSICAL	19	16	MODERN TALKING ALONE (THE 8TH ALBUM) HANS&BMG
		ALBUMS			SOUNDTRACK TARZAN EDEL			GEOFFREY MILLS THE BEST OF GEORGE MICHAEL EPIC	20	20	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SMALL/SONY

HITS OF THE WORLD

CONTINUED

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EUROCHART (06/05/99) MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES	
1	1	I WANT IT THAT WAY BACKSTREET BOYS JIVE	
2	3	... BABY ONE MORE TIME BRITNEY SPEARS JIVE	
3	2	FLAT BEAT MR. OIZO F COMMUNICATIONS	
4	4	NO SCRUBS TLC LAFACE/ARISTA	
5	6	BOOM, BOOM, BOOM, BOOM! VENGABOYS VIO-LENT/JIVE	
6	7	YOU NEEDED ME BOYZONE POLYDOR	
7	8	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY	
8	5	LOOK AT ME GERI HALLIWELL EMI	
9	9	AU NOM DE LA ROSE MOOS MERCURY	
10	NEW	SWEET LIKE CHOCOLATE SHANKS & BIGFOOT EMI	
ALBUMS	1	NEW	BACKSTREET BOYS MILLENNIUM JIVE
2	2	TEXAS THE HUSH MERCURY	
3	1	THE CRANBERRIES BURY THE HATCHET ISLAND	
4	4	ABBA GOLD—GREATEST HITS POLAR	
5	8	RICKY MARTIN RICKY MARTIN COLUMBIA	
6	3	ANDREA BOCELLI SOGNO SUGAR/POLYDOR	
7	6	CHER BELIEVE WEA	
8	5	THE OFFSPRING AMERICANA COLUMBIA	
9	10	TLC FANMAIL LAFACE/ARISTA	
10	RE	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE	

SPAIN (AFYVE/ALEF MB) 05/15/99

THIS WEEK	LAST WEEK	SINGLES	
1	1	I WANT IT THAT WAY BACKSTREET BOYS JIVE/VIRGIN	
2	NEW	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA	
3	2	SALOME CHAYANNE COLUMBIA	
4	3	MARIA BLONDIE BEYOND/ARIELA	
5	4	FLAT BEAT MR. OIZO VALE	
6	NEW	LOOK AT ME GERI HALLIWELL EMI	
7	8	NO SCRUBS TLC ARIOLA	
8	5	IN OUR LIFETIME TEXAS MERCURY/UNIVERSAL	
9	NEW	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON ARIOLA	
10	7	DESCONOCIDA (REMIXES) MARTA SANCHEZ MERCURY	
ALBUMS	1	NEW	RICKY MARTIN RICKY MARTIN COLUMBIA
2	1	CHAYANNE ATADO A TU AMOR COLUMBIA	
3	2	HEVIA TIERRA DE NADIE HISPAVOX	
4	6	ABBA GOLD—GREATEST HITS UNIVERSAL	
5	NEW	TEXAS THE HUSH MERCURY/UNIVERSAL	
6	4	LA OREJA DE VAN GOGH DILE AL SOL EPIC	
7	3	THE CRANBERRIES BURY THE HATCHET ISLAND/MERCURY/UNIVERSAL	
8	10	CHER BELIEVE WEA	
9	5	ANDRES CALAMARO HONESTIDAD BRUTAL ORD	
10	7	MANA TODO MANA—GRANDES EXITOS WEA	

MALAYSIA (RIM) 05/18/99

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS NOW 5 EMI
2	NEW	DR. BOMBAY RICE & CURRY WARNER
3	3	MARIAH CAREY #1'S SONY
4	2	VENGABOYS THE PARTY ALBUM! MUSIC STREET
5	7	AWIE BEST OF AWIE BMG
6	8	DEEP PURPLE THE ULTIMATE GOLD COLLECTION EMI
7	4	SCORPIONS EYE TO EYE WARNER
8	6	VARIOUS ARTISTS ROCK LEGENDS EMI
9	5	SHEILA MAJID & RUTH SAHANAYA RATUS SELA-MANYA EMI
10	NEW	VARIOUS ARTISTS WITH LOVE SHAH RUKH EMI

PORTUGAL (Portugal/AFP) 05/25/99

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	BACKSTREET BOYS MILLENNIUM JIVE/EMI
2	1	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL
3	2	SUPERTRAMP IT WAS THE BEST OF TIMES EMI
4	4	VENGABOYS THE PARTY ALBUM! VIOLENT/EMI
5	NEW	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/EMI
6	3	SANTAMARIA SEM LIMITE VIDISCO
7	8	THE OFFSPRING AMERICANA SONY
8	10	HEVIA TIERRA DE NADIE HISPAVOX/EMI
9	6	CHER BELIEVE WARNER
10	5	ALA DOS NAMORADOS SOLTA—SE O BEIJO—AO VIVO EMI

SWEDEN (GLF) 05/27/99

THIS WEEK	LAST WEEK	SINGLES	
1	1	MAMMA MIA ABBA TEENS STOCKHOLM	
2	3	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ZOMBA	
3	2	BOOM, BOOM, BOOM, BOOM! VENGABOYS JIVE/ZOMBA	
4	5	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL	
5	4	WHY DON'T YOU GET A JOB? THE OFFSPRING COLUMBIA/SONY	
6	6	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA/SONY	
7	NEW	HELLO HEY VICTORIA SILVSTEDT EMI	
8	8	THANK ABBA FOR THE MUSIC VARIOUS ARTISTS EPIC/SONY	
9	RE	CHANGES 2PAC JIVE/ZOMBA	
10	7	MARIA BLONDIE RCA	
ALBUMS	1	NEW	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA
2	NEW	ROBYN MY TRUTH RICOCHET/BMG	
3	4	ABBA GOLD—GREATEST HITS POLAR/UNIVERSAL	
4	6	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	
5	1	BRUCE SPRINGSTEEN 18 TRACKS COLUMBIA/SONY	
6	2	DEAN MARTIN THE VERY BEST OF DEAN MARTIN—THE CAPITOL & REPRISE YEARS CAPITOL/EMI	
7	3	THE OFFSPRING AMERICANA COLUMBIA/SONY	
8	9	RICKY MARTIN RICKY MARTIN COLUMBIA/SONY	
9	5	SUEDE HEAD MUSIC NUDE/SONY	
10	NEW	HELLACOPTERS GRANDE ROCK WHITE JAZZ/HOUSE OF KICKS	

DENMARK (IFPI/Nielsen Marketing Research) 05/24/99

THIS WEEK	LAST WEEK	SINGLES	
1	1	SELV EN DRABE VARIOUS ARTISTS UNIVERSAL	
2	3	I WANT IT THAT WAY BACKSTREET BOYS ZOMBA/VIRGIN	
3	2	DIG & MIG BLA OJNE SPIN/DEL	
4	5	BOOM, BOOM, BOOM, BOOM! VENGABOYS VIRGIN	
5	4	FLAT BEAT MR. OIZO MNW	
6	6	THE HEART OF THE OCEAN MYTHOS 'N DJ COSMO EDEL	
7	8	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN	
8	9	9 P.M. (TILL I COME) ATB MOTOR/EDEL	
9	NEW	NO SCRUBS TLC BMG	
10	7	BEST FRIENDS TOY-BOX EDEL/SPIN	
ALBUMS	1	1	BLA OJNE ROMEO OG JULIE SPIN/DEL
2	2	SWEETHEARTS SIKKEN EN FEST CMC	
3	NEW	TV-2 VERDENS LYKKELIGSTE BAND—LIV PLADESEL-SKABET/EMI	
4	6	SOUNDTRACK DEN ENESTE ENE BMG	
5	3	SMOKIE OUR DANISH COLLECTION CMC	
6	8	CARPENTERS ONLY YESTERDAY UNIVERSAL	
7	9	BRITNEY SPEARS ... BABY ONE MORE TIME ZOMBA/VIRGIN	
8	4	THOMAS HELMIG DREAM BMG	
9	NEW	TEXAS THE HUSH UNIVERSAL	
10	7	THE OFFSPRING AMERICANA SONY	

NORWAY (Verdens Gang Norway) 05/25/99

THIS WEEK	LAST WEEK	SINGLES	
1	1	BOOM, BOOM, BOOM, BOOM! VENGABOYS JIVE/VIRGIN	
2	2	I WANT IT THAT WAY BACKSTREET BOYS JIVE/VIRGIN	
3	3	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL	
4	NEW	NOT FOR THE DOUGH MULTICYDE WARNER	
5	6	LIVIN' LA VIDA LOCA RICKY MARTIN SONY	
6	7	WHY DON'T YOU GET A JOB? THE OFFSPRING SONY	
7	4	CHANGES 2PAC JIVE/VIRGIN	
8	9	NO SCRUBS TLC BMG	
9	5	FLAT BEAT MR. OIZO F COMMUNICATIONS/EMI	
10	8	NARCOTIC LIQUIDO MOTOR/VIRGIN	
ALBUMS	1	NEW	BACKSTREET BOYS MILLENNIUM JIVE/VIRGIN
2	1	RICKY MARTIN RICKY MARTIN SONY	
3	6	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	
4	NEW	AYLA NIRWANA EMI	
5	2	BASEMENT JAXX REMEDY XL/MNW	
6	NEW	VAN EIJK WHERE I BELONG SONY	
7	3	THE CORRS TALK ON CORNERS 143/LAVA/WARNER	
8	9	DR. HOOK OUR NORWEGIAN COLLECTION EMI	
9	8	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY	
10	NEW	VENGABOYS THE PARTY ALBUM! JIVE/VIRGIN	

FINLAND (Radiomafia/IFPI Finland) 05/23/99

THIS WEEK	LAST WEEK	SINGLES	
1	1	IHANAA LEIJONAT, IHANAA A-TYYPPI FEATURING ANTERO MERTARANTA SONY	
2	6	FLAT BEAT MR. OIZO MNW	
3	RE	VIKINKI TONY HALME K-TEL	
4	9	I WANT IT THAT WAY BACKSTREET BOYS JIVE/EMI	
5	NEW	EL PARAISO RICO DEETAH LONDON/WARNER	
6	5	HALLAA-EP APULANTA LEVY-YHTIO	
7	4	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/EMI	
8	10	LIVIN' LA VIDA LOCA RICKY MARTIN SONY	
9	NEW	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL	
10	7	ANNA MUN BAILAA AIKAKONE BMG	
ALBUMS	1	2	ABBA GOLD—GREATEST HITS POLAR/UNIVERSAL
2	1	ULTRA BRA KALIFORNIA PYRAMIO/MEGAMANIA	
3	NEW	BACKSTREET BOYS MILLENNIUM JIVE/EMI	
4	5	MODERN TALKING ALONE (THE 8TH ALBUM) HANSA/BMG	
5	6	RICKY MARTIN RICKY MARTIN COLUMBIA/SONY	
6	9	THE OFFSPRING AMERICANA SONY	
7	3	KIRKA, HECTOR, PAVE & PEPE MESTARIT AREENALLA EMI/BMG	
8	10	DON HUONOT TAHTI TERRIER/BMG	
9	NEW	TEHOSEKOITIN FREAK OUT LEVY-YHTIO	
10	RE	NYLON BEAT VALETHELIJA MTV-MUSIKKI	

EDITED BY DOMINIC PRIDE

Once a U.S. phenomenon, R&B is now being interpreted by female singers worldwide. While Japan's Hikaru Utada has broken domestic records with her twist on the genre, other female acts across the globe are melting the grooves with their own style and language. *Global Music Pulse* writers look at some acts now emerging.

BLACK TOOLS is the name of edel's German R&B music imprint, whose biggest success to date has been with **Brooke Russell**, a locally produced U.S. singer fluent in German. With her album "The Life I've Been Looking For" and the single "So Sweet," Russell has become the driving force in a market now more accepting of black music.

Says the singer: "I've combined my experiences and feelings from the U.S. into my music, along with my new European experiences. I hope that I could become an interpreter between the classic R&B feeling and the growing European music movement." Black Tools has also signed a female trio, **DaNaCeE** (short for the band's motto, "Da Natural Coolness"). The group's members—German-American **Cary** and Greek sisters **Nat** and **Es-Tee**—have been working with Stuttgart-based producer **Peter Hoff**, while his Benztown studio partner, **DJ Thomilla**, has trained them in singing, dancing, and choreography.

DIGNITY, A TRIO from Rotterdam and Almere, proved itself as the undisputed leader of the Dutch female R&B scene April 4 at No Sweat, an R&B event organized by music TV station TMF in Rotterdam's Ahoy venue. **Dignity's** self-titled debut album on Virgin came out in 1998 to critical acclaim, and the showcase demonstrated that commercial success is within reach. A breakthrough would encourage the nascent scene, says band member **Karima Lemghari**. "Way before the genre got so popular, there were many girls here who sang in R&B groups," she says, noting that many bands split up but singers stayed on the scene as session players. "Now," she adds, "some are planning a comeback out of early retirement, and a new generation is on the verge of jumping into the deep end." **ROBERT TILLI**

23-YEAR-OLD R&B/SOUL SINGER Kele Le Roc is one of many British R&B acts making waves, alongside **Beverly Knight**, **Honeyz**, and veterans **Eternal**. Le Roc's second single, "My Love" (1st Avenue/Polydor), went top 10. Her album "Everybody's Somebody" appeared in April. "It's obviously quite love-orientated," says Le Roc. "I'm singing about things people can relate to. It's a first album, [so] it's not a deep album. It's not like people will be wondering, 'What's she trying to talk about?'" Le Roc has recently been supporting her album across Europe, particularly the Scandinavian territories. Her next single is a cover of

L.A. Bopper's "You Did It Good," out June 14. **KWAKU**

NORDIC FEMALE R&B acts are aiming for pop appeal. "People who expected [pure] R&B from me were surprised [when I released this album]," says **Dilba**, who is self-produced; in April, she released her second album, "You And I," on Warner Music Sweden. It went top 20 and sold 19,000 copies, according to the label. "I get as much inspiration from **Joni Mitchell**, **the Blue Nile**, or **David Sylvian** as I do from **Anita Baker**," she adds.

Sony Music Sweden-signed **Dede** agrees. "I see myself as an entertainer," she says, "and I can't see why you have to choose between singing, rap, dancing, or acting." Her third album, "Metaphor," was released April 28 in Sweden. Warner Music Sweden-signed **Cajsa Lisa** has worked with **Robyn's** producers, **Lindström/Ekkh**, on her album "Vad Jag Vill (Och Lite Till)" (What I Want [And A Little More]), released in March. It has sold 19,000 copies, according to the label.

Warner Music Norway recently signed **Noora**, a 19-year-old singer born in the United Arab Emirates of Somali parents. She will release her album "Curious" via Warner Music Norway on Monday (31).

Denmark was short on R&B talent in '97 when EMI Medley launched **Juice**, whose members have roots in Guyana, Sri Lanka, the U.K., and Jamaica. The trio saw a long run on the Danish charts in '97 and '98 with its self-titled debut album, which sold 25,000 units domestically, says the label. A new album, produced by **Soulshock** and **Karlin**, is scheduled for release in August. Says Juice member **Maria**, "The music is very R&B, a bit hip-hop-inspired, but with a new, very 'now' sound."

KAI R. LOFTHUS, ANDERS LUNDQUIST, and CHARLES FERRO

MARCIA HINES' return to the charts after 16 years with the single "Time Of Our Lives" has set up the July 5 release of her WEA album of the same name. The track was recorded in Chicago with producer **Mark Picciotti**. Boston-born Hines, who arrived in Sydney 30 years ago to appear in "Hair," became the biggest-selling Australian female artist in the '70s. The singer's 1996 album, "Right Here And Now," had European release through Warner companies in Germany, Holland, and France. Hines tours these territories in early 2000, concentrating on the home market this year. Her daughter **Deni Hines**—who sold a million copies of the album "Imagination" (BMG worldwide and Mushroom in Australia and New Zealand)—is currently co-writing with U.S. writers. In Japan, "Imagination" went to No. 2 and sold half a million copies, says her label. In France, it went gold (100,000 copies). **CHRISTIE ELIEZER**



RUSSELL



DEDE

SGAE Plans Annual Cuban Music Fair

BY HOWELL LLEWELLYN

HAVANA—Major players in the Spanish and Cuban music industries have agreed on measures aimed at boosting Latino music and consolidating it as the world's second-largest music-industry force.

Speaking in the Cuban capital, Spanish authors' and publishers' society SGAE executive president Teddy Bautista and the president of the Cuban culture ministry's Institute of Music, Alicia Perea, say that the history of musical cooperation between the two countries—especially over the past decade—would be extended to embrace all major Latin American markets and music genres.

Bautista says, "SGAE is the main protector and promoter of Cuban music, but now we want to take that process a stage further into other Latino markets. In the next few years, Latin American music must better focus its commercial and mercantile space, to consolidate itself as the second music market after the Anglo-American [one]."

Bautista and Perea announced that an annual musical event is to be held in Havana, dedicated to a different country and genre each year. The first event will take place next year, centering on the Dominican Republic and salsa-related merengue and *bachata*. Other countries to be spotlighted in the future would include Brazil, Mexico, and U.S. commonwealth Puerto Rico, says Bautista.

The Dominican Republic has been chosen as the "millennium" nation because "it is the other great Caribbean [Spanish-language] music source after Cuba," says Bautista. Among its most celebrated artists are merengue star Juan Luis Guerra and Latin jazz pianist Michel Camilo.

Bautista sees the establishment of an annual music trade fair in Havana as a key element in further lifting Latin music's profile; it would, he claims, be "the only 100% Latino music platform." He adds, "The event will always have an analytical as well as a mercantile function, because Latin American markets must first know what they have—they must understand the market nature of their musical culture. The popularity of Latino music is growing across the globe, and it is important that there is a fluid exchange of ideas and business among the principal agents in Latino markets. What better place to do this than a musical powerhouse like Cuba?"

More than almost any other collection society, SGAE in effect functions on behalf of the Spanish music industry at events abroad. The Havana meetings took place during a five-day series of meetings May 12-16 in Havana at the third Cubadisco trade fair, which this year was dedicated to Spain and, in particular, to SGAE in its 100th anniversary. A large Spanish contingent of 20 labels and publishers, along with SGAE, attended.

During the conference, which underlined Spain's 500-year-old cultural, historic, and linguistic links with the Caribbean island, SGAE organized a series of concerts, debates, and book

launches in an unprecedented music collaboration between post-revolution Cuba and a non-Communist country.

The annual event will retain the Cubadisco name, although Bautista is careful to note that other important music fairs with key Latino input exist. "Miami's MIDEM Americas is also crucial, but it is not purely Latino.

You might find artists such as Celine Dion included in the program. There is no doubt in my mind that Cubadisco will become the most important wholly Latino music event."

Of key importance, he says, will be the response from other countries' music industries. "Several majors and indie labels from Spain, the U.S., the U.K., France, Mexico, and other countries have already taken the move to back Cuban music," Bautista notes. "SGAE can call on industry agents to attend Cubadisco and can help in recording techniques, record manufacturing, and so on."

According to Perea, the new moves



"are logical steps and the culmination of some 70 years of fertile relations between Cuban musicians and SGAE." Such "maestros" as the late Joseito Fernández and pianist Ernesto Lecuona had been SGAE members for more than half a century.

The most successful label in Cuba is Spanish-owned Caribe Productions, which is distributed worldwide by EMI Spain, except the U.S., where distribution is through Blue Note. Says Caribe artistic director Seju Monzón, "The import/export factor at Cubadisco is just taking root."

Other labels are taking advantage of Caribe's expertise with and knowledge of Cuban music, explains Monzón. "Many island artists have been signed to foreign labels, and we are in the curious situation of negotiating, from Cuba, world distribution for product from Cubans who live here but record abroad." He cites as examples currently under negotiation at Caribe the salsa/*son* singer Isaac Delgado, signed to RMM (owned by New York salsa entrepreneur Ralph Mercado), and Virgin Spain's Vieja Trova Santiaguera and Eliades Ochoa Y El Cuarteto Patria.

JASRAC Reports Revenue Up Authors' Body Also Hands Out Songwriters' Awards

BY STEVE McCLURE

TOKYO—Revenue for Japanese authors' body JASRAC for the year that ended March 31 rose 4.5% to 98.5 billion yen (\$826.8 million), the society announced May 19. Performance right royalty collections by JASRAC were up 13.6% to 33.9 billion yen (\$284.6 million), due mainly to aggressive enforcement of regulations that went into force in February 1998 requiring karaoke establishments with floor space of less than 178 square feet to pay performance fees.

JASRAC now has contracts with some 95,000 such businesses, bringing the total number of karaoke bars from which it collects copyright fees to some 181,700, or 60.4% of all karaoke bars in Japan.

JASRAC also has contracts with 11,000 karaoke box operators, or 77.7% of the nation-wide total. Mechanical fees rose just 2.7% to 51.9 billion yen (\$435.6 million), reflecting the sluggish state of the Japanese record industry. JASRAC's collections for the year included 680 million yen (\$5.7 million), up 48.5%, in payments from SARAH, the society set up to administer home-copying compensation fees from makers of digital recording hardware and software such as DATs and MiniDisks.

Meanwhile, for the first time in four years, producer Tetsuya Komuro was not among the winners of the JASRAC Prizes, which go to the writers whose songs garnered the most royalties during the year to March 31. Instead, the Gold Prize went to Mitsuru Igarashi for his song "Time Goes By," performed by the group Every

Little Thing (Avex Trax), published by Fujipacific Music/Prime Direction/Burning Publishers.

The Silver Prize was awarded to Hiromasa Ijichi for his song "White Love," performed by the group Speed (Toy's Factory) and published by Omocha Kobo Music Publishing/Rising Publishers. And the Bronze Prize went to Jō Hisashi for the background music to the *anime* hit "Mononoke Hime" (Princess Mononoke), which was released on Tokuma Japan Communications and published by Tokuma Shoten/Wonder City.

For the fifth straight year, the Foreign Work Prize went to "When You Wish Upon A Star" by Ned Washington and Leigh Harline (translated by Yōji Shimamura), subpublished in Japan by High Note Publishing.

Fiscal 1998 also saw JASRAC revise its articles of association to enable it to use society membership fees to hold cultural events such as concerts, symposiums, and charity events.

Meanwhile, JASRAC says that in April 2002 it will begin collecting performance royalties from businesses such as bars and restaurants that play prerecorded music on their premises. Currently, Article 14 of Japan's Copyright Law exempts such businesses from paying performance fees, but the government's Cultural Affairs Agency, which oversees copyright-related matters, says it plans to abolish that exemption in 2002.

JASRAC says its monthly rates for such use of prerecorded music will be no more than 500 yen (\$4.09) per user.



newsline...

POLYDOR HOLLAND MANAGING DIRECTOR Niel van Hoff is resigning effective Aug. 1. He is the first high-level executive to leave the Universal Music Holland operation since the Universal/PolyGram merger. Universal Music Holland president/CEO Theo Roos has appointed Polydor senior product manager Bart Engel and head of promotion Marc Hofstede as interim managing directors. Van Hoff says post-merger changes to his role—specifically, losing his A&R and international development duties—had left him unhappy with his role. "What was left of the MD's job, which I've happily done for the past three years, were mainly marketing responsibilities. There's nothing wrong with that, but it's not exactly my first love. A trimmed-down MD's job was too limited for me, certainly at the age of 35." Van Hoff's immediate plans center on enjoying a sabbatical; Roos is understood to be actively seeking a replacement. **ROBERT TILLI**

EMI FRANCE HAS MERGED ITS ODEON and Chrysalis labels into a single unit, Odeon Chrysalis, under managing director Frédéric Juárez. He was managing director of Odeon; the future plans of Chrysalis France managing director Olivier Chanut were unclear at press time. "Both labels had insufficient revenues to have their own A&R, marketing, and promotion departments but complement each other because Odeon is strong in local repertoire and Chrysalis is strong in international repertoire," says EMI France president/CEO Marc Lumbroso. He adds that Juárez is forming the new team and that "it's clear that there will be some layoffs, but less than 10." **REMI BOUTON**



LUMBROSO

AROUND 35,000 PIRATE CDS from Eastern Europe have been seized by Italian customs officers. The Italian authorities have charged two men with smuggling the CDs, which following a tip-off were found in a pickup truck near the Italy/Austria border. The country's Guardia di Finanza says the discs, declared for import as blank CD-Rs, were manufactured in Kiev, Ukraine, and included recordings of Mariah Carey, Tina Turner, Bob Marley, and Luciano Pavarotti. Enzo Mazza, president of Italian anti-piracy federation FPM, says, "Documents seized show the CDs were commissioned by known pirates in Italy. The Kiev source is relatively new, and the FPM and [the International Federation of the Phonographic Industry] tipped off Italy's customs authorities and fiscal police to look out for goods from Kiev, as we had information that Bulgarian plants had moved east to Kiev." **MARK DEZZANI**

THE HEAD OF HONG KONG CUSTOMS' prosecution bureau—a key figure in the fight against piracy in the territory—has been jailed for four years for tipping off a manufacturer involved in what was described in court as "the biggest pirate copyright operation in Hong Kong." Acting Senior Superintendent Gregory Wong Puisham was found guilty of soliciting \$50,000 Hong Kong (\$6,500) from Peter Siu Sik-sum, GM of Golden Science Technology, in return for information. Wong was also convicted of attempting to pervert the course of justice. Judge Peter Line told Wong, "You betrayed your fellow officers, the public, and those who suffer by copyright piracy." Iain Grant, head of enforcement for the International Federation of the Phonographic Industry, welcomes the conviction and sentence. "It shows," he says, "the resoluteness of the Hong Kong authorities in rooting out and punishing corruption." **JEFF CLARK-MEADS**

UNIVERSAL MUSIC PUBLISHING'S U.K. management lineup has been completed. Bob Alexander has been appointed finance director for Europe U.K., and Kate Thompson has been named senior director/GM for the U.K.; both will report to Europe executive VP/U.K. managing director Paul Connolly. Other confirmed senior appointments include head of film and TV Laurence Kaye, senior synchronization manager Barbara Zamoyaska, A&R/multimedia manager Miles Jacobson, head of business affairs Sarah Levi, senior business affairs managers Mark Fiori, and head of U.K. finance Deborah Stanbury. **TOM FERGUSON**

THE BRITISH GOVERNMENT is aiming to raise the profile of copyright through a new panel, the Intellectual Property Rights Group. Chaired by Competition and Consumer Affairs Minister Kim Howells, the body consists of representatives from a number of copyright-based industries. Four music industry organizations will be represented: the Musicians' Union, British Music Rights, the British Phonographic Industry, and the Assn. of Independent Music. Of the role of the panel, Howells says, "This new venture will focus on ways of improving public perception and awareness of copyright and related rights." Culture Minister Janet Anderson, who will also sit on the panel, states, "Many people are not aware that copying images, music, and text from the Internet can break the law. The group will look at how we can ensure that people get maximum benefit from new technology without unknowingly breaking the law." **JEFF CLARK-MEADS**

ASIAN MUSIC CONFAB

(Continued from page 93)

lack of digital infrastructure and issues of taxation and politics—will begin to fall as the region begins to rival the U.S. in online activity. “The term ‘World Wide Web’ is living up to its name,” said Freston, who praised the potential of the Internet for offering music consumers new levels of convenience, community, and creativity. “The main thing the Internet will do is make music even more important, and that is a powerful business opportunity for all of us.”

Three examples of how the Internet is changing the music business were presented during the panel “newmusic.com” by Andreas Wuerfel, GM of Billboard Talent Net, based in New York; Johan Nawawi, managing director of Cyber Music Asia, from Malaysia; and Paul Myers, GM of MTV Asia Online, a joint venture with Tricast, a leading Asian Web site developer.

The Internet is only one avenue through which Asian artists are building their image with new levels of sophistication. As creativity and talent become more important than image, “we’re seeing the birth of a new Asian pop culture,” said Dick Lee, a veteran Singaporean artist and VP of A&R for Sony Music Asia, during a panel discussion on “Building A B[r]land.”

Among those attempting to raise the creative bar for that new culture are video directors, three of whom discussed the challenges and frustrations of their craft in a panel titled “Get The Picture.” Tom Barnes, director with Big Fish Productions in Hong Kong,

said, “Some more risk-taking will pay dividends. I think more risks can be taken even with mainstream artists.”

Other risks that the music business must consider were suggested by executives from outside the industry. Keith Reinhard, chairman/CEO of DDB Needham Worldwide, in a video presentation, introduced the “Selling Power Of Song” panel with examples of the impact music can have on advertising, and vice versa. “Could more of your artists write original songs for us?” asked Reinhard. “The advertising industry offers a wealth of opportunities. You need to know our business.”



SMELLIE

But Susanna Ng, EMI Music Publishing’s regional director, Asia Pacific, said during the panel that the advertising industry in turn needs to have a realistic understanding of the needs of its music business partners. “Advertisers misunderstand why it costs so much money to use a song,” she said, “or why you can’t have permission overnight.”

One measure of the keen interest in the need to “reinvent” Asia’s music business was the presence at the conference of the regional chiefs of four of the five top major record companies—Norman Cheng, chairman of Universal Music Asia Pacific; Richard Denekamp, president of Sony Music Asia; Lachlan Rutherford, president, Asia Pacific, of Warner Music; and Smellie of BMG

Entertainment International.

However, independent Asian music executives took the spotlight during two key moments of the conference. Visit Tantisunthorn, president/CEO of Grammy Entertainment, described in his address how his company has grown since 1983 to command 70% of the Thai music market, with substantial interests in TV, radio, distribution, and retail. Not content with such a dominant position in Thailand, Tantisunthorn outlined what he dubbed “missions (not impossible)” to expand throughout the region as a major independent music company within the next five years.

Rock Records, based in Taiwan, already has aggressively expanded throughout the region in recent years under its president/founder, Sam Duann. In recognition of his significant contributions to the music industry in Asia over the past two decades, Duann was presented with the second MTV/Billboard Pioneer Award during the conference. “He is someone I’ve known and respected for 20 years,” said Norman Cheng, last year’s recipient of the Pioneer Award. “As his company name suggests, he is a rock—but he’s not an island.” Duann accepted the honor on behalf of his brother, Johnny, with whom he co-founded Rock Records, and he sought to share the honor with all the independent music companies of Asia.

Assistance in preparing this story was provided by Steve McClure and Owen Hughes.

McKennitt Gets ‘Live’
Quinlan Road Set Honors Late Fiance

BY LARRY LeBLANC

TORONTO—Last year, while mixing her seventh album, “Live In Paris And Toronto,” at Real World Studios in Wiltshire, England, Canadian multi-instrumentalist Loreena McKennitt hardly anticipated that when released, it would be dedicated to the memory of her late fiance.

During the completion of the 18-track set in July '98, McKennitt learned that her partner, Ronald Rees, his brother Richard, and family friend Gregory Cook had died in a boating accident in Ontario’s Georgian Bay. The tragic circumstances surrounding the preparation of the double-album, released May 17 on McKennitt’s Quinlan Road label, overshadow the fact that this platinum artist is selling her latest outing only by mail order or online.

In honor of the three, McKennitt is donating the net proceeds from the album to the Cook-Rees Memorial Fund for Water Search and Safety, which she co-founded shortly after their deaths. The body of Rees, who was wearing a flotation device, was recovered after the accident; the bodies of the other two were not. “This obviously is a very personal project,” says McKennitt. “When the accident occurred, I felt committed to releasing this live album as I had planned, and I felt it would make a meaningful legacy and be a mechanism to generate money for [water safety] funds.”

The album can be bought by mail order directly from Quinlan Road for \$30 Canadian, \$25, or 18 pounds. Orders can be placed in North America at 800-361-7959 and in the U.K. at 0171-428-0948. In addition, the set can be purchased at www.quinlanroad.com/orders.html. McKennitt says that she may make the album available at retail at a future date.

“For the time being, \$10 [Canadian] per unit goes to the fund, and the remainder goes toward manufacturing and capital costs,” explains McKennitt. “So far, with very limited advance promotion, response has been strong. We’re now sending out information worldwide to our 100,000-name mailing list.”

In the past seven years, McKennitt has built an impressive global fan base through her Quinlan Road/Warner Bros. albums, “The Visit” (1992), “The Mask & Mirror” (1994), “A Winter Garden” EP (1995), and, particularly 1997’s “The Book Of Secrets.” That last set reached No. 17 on The Billboard 200 and was No. 1 on the Top World Music Albums chart for 26 weeks.

According to Quinlan Road, “The Book Of Secrets” has sold 3 million

units worldwide, including 395,000 units in Canada. According to SoundScan, the album has sold 1.4 million units in the U.S.; it also went top 10 in Greece, Italy, Germany, and New Zealand.

McKennitt had enjoyed modest commercial radio airplay until a radio remix of the lead single from “The Book Of Secrets,” “The Mummies’ Dance,” reached No. 18 on The Billboard Hot 100, No. 3 on the Adult Top 40 chart, and No. 23 on the Adult Contemporary chart. “The Book Of Secrets” marked Quinlan Road’s final commitment under a three-album agreement with Warner Music Canada/Warner Music International. Warner will continue to distribute those albums; McKennitt has yet to sign a distribution deal for her other recordings.

Before Rees’ death, personal considerations had led the self-managed/self-produced McKennitt to plan winding down some aspects of her musical career. Despite its significant success, McKennitt limited her touring behind “The Book Of Secrets” in 1998 to 25 European dates and eight North American dates.

“There was a lot more touring I could have done,” she says. “However, I had made the decision that with marriage and possibly children, I had to take a break from the treadmill. I decided I’d tour in Europe and North America and then shut down.” McKennitt still remains committed to putting the skids on her career: “With the success of ‘The Book Of Secrets,’ it does seem like the worst time to slow down, but this is a time for re-evaluation of where I put my focus and time,” she says. “Maybe, I’ll get into writing for films or explore other career tangents which are not as labor-intensive.”

McKennitt might be winding down some of her musical activities, but her Quinlan Road Ltd. label and management firm will remain active. The company, which has nine full-time staffers in offices in London and Ontario, maintains a brisk mail-order business for McKennitt’s pre-Warner albums, “Elemental” (1985), “To Drive The Cold Weather Away” (1987), and “Parallel Dreams” (1989), and oversees her publishing and music-licensing activities.

“Live In Paris And Toronto,” produced by McKennitt, is a two-CD set, the first featuring all eight songs from “The Book Of Secrets.” The second CD features familiar McKennitt material, including “The Bonny Swans,” “Santiago,” and “All Souls Night.” McKennitt is backed by her longtime touring band; for fans accustomed to the complex layering and ornate instrumentation of her studio recordings, the sparseness of the live album is startling, and her songs emerge as livelier and more full-bodied than their studio counterparts.



McKENNITT

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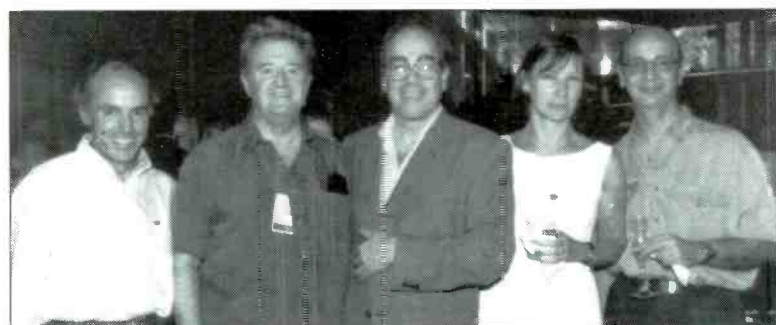
Warner Worldwide Team Gathers For Hong Kong Conference



Warner Bros. artist Shelby Starner is greeted in Hong Kong, from left, by Warner Bros. chairman/CEO Russ Thyret, WEA Germany managing director Bernd Dopp, and Warner Music Central and Eastern Europe president Gerd Gebhardt.



A boisterous quintet of Warner Music executives take a break from the conference proceedings. Shown, from left, are Sire Records president Seymour Stein, Atlantic Group co-chairman/co-CEO Val Azzoli, Warner Bros. Records president Phil Quartararo, Warner Bros. chairman/CEO Russ Thyret, and Warner Music Switzerland managing director Claude Nobs.

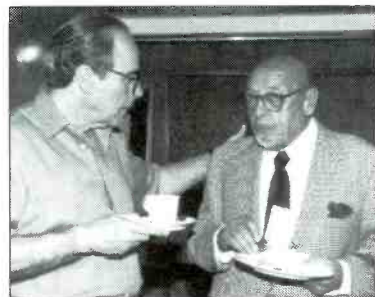


Shown at one of the conference's social occasions, from left, are Warner Music Portugal managing director Daniel de Sousa, WMI senior VP of international marketing and artist development Peter Ikin, WMI chairman/CEO Ramon Lopez, WMI VP of artist development Anne-Marie Nicol, and Warner Music Greece managing director Ion Stamboulis.



Taking the horizon view, from left, are Warner Classics International president Marco Bignotti, Teldec president Martin Sauer, Erato president Didier Durand-Bancel, NVC Arts managing director John Kelleher, and WMI operations VP James Pitman.

Warner Music International (WMI) assembled its worldwide team of managing directors for a conference April 18-22 at Hong Kong's Grand Hyatt Hotel. Senior executives from the Warner Music Group and its U.S. labels were also in attendance. The agenda included music and financial presentations, artist showcases, and addresses from WMI chairman/CEO Ramon Lopez and Warner Music Group co-chairman Bob Daly. "Large organizations are not fruitful places for creative thinking," Lopez told the attendees (*Billboard*, May 1). "We must remain creatively agile and an iconoclastic organization which pushes back the boundaries of creative and marketing thinking."



During one of the conference breaks, WMI chairman/CEO Ramon Lopez chats with Atlantic Group co-chairman/co-CEO Ahmet Ertegun.



Pausing for a photo opportunity, from left, are WMI president Stephen Shrimpton, Warner Music Australia chairman Shaun James, and Warner Music Asia Pacific president Lachlan Rutherford.



WMI chairman/CEO Ramon Lopez welcomes delegates to the conference.



Relaxing together, from left, are Warner Music Spain president Saul Tagarro, Warner Music Assn. for Southeast Asian Nations region managing director Tony Fernandes, and WMI business/legal affairs VP Anne Mansbridge.



Executives from three regions share an umbrella. Shown, from left, are East-West France managing director Michael Wijnen, EastWest Australia managing director Chris Hanlon, Rhino Records senior director of international Peter Pasternak, and Warner Music U.K. chairman Nick Phillips.



Elektra's 3rd Storee was one of the acts showcased in Hong Kong. Pictured, from left, are group manager Jacqueline McQuarn; Elektra senior VP of international Bill Berger; Elektra VP of European artist development Jaquelyne Ledent-Vilain; 3rd Storee's Jay-R; WMI chairman/CEO Ramon Lopez; 3rd Storee's Kevonte; Elektra chairman Sylvia Rhone; and Warner Music Group co-chairman Terry Semel. In front, from left, are 3rd Storee's Lil' Man and D-Smocve and Warner Music Group co-chairman Bob Daly.



Sharing a table, from left, are WEA Latina president George Zamora, Warner Music Latin America marketing VP Maribel Schumacher, Warner Music Argentina managing director Luis Mendez, and Warner Music Brazil managing director Beto Boaventura.



WEA Australia's Taxiride rocks out during one of the Hong Kong showcases. Shown, from left, are bandmates Dan Hall, Jason Singh, Tim Watson, and Tim Wild.

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Naughty By Nature

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Are you still down with Naughty By Nature? Because their Arista Records debut 19Naughty9. Nature's Fury is going to blow you away! Naughty By Nature's new album is full of chemistry and high energy, offering the one-two lyrical and verbal punch of Vinnie and Treach combined with the production wizardry of KayGee. From the soulful party vibe of "Jamboree" (featuring Zhane) and the late-night R&B flow of "Blu Balls" (with KayGee's proteges Next) to the rugged, dirty South-meets-illtawn vibe of the first single "Live or Die" (featuring Mystikal and Silkk The Shocker), Naughty By Nature continue to prove that they are one of the top Hip-Hop acts around.

BIO

From their nascent years as New Style, rocking Jersey talent shows, to their Platinum smashes like "O.P.P." and "Hip Hop Hooray," from their trend-setting style to their groundbreaking appeal, Naughty By Nature have redefined what Hip-Hop can be. In the process, they have emerged not just as pioneers, but as true stars. At a time when "artists" are cooked up by a marketing department, Naughty By Nature have earned the respect of the community by working hard, keeping the faith and, most importantly, coming with the dope flow.

LINKS

[Listen To Naughty By Nature](#)
<http://www.arista.com/arista/web/NaughtyByNature>
<http://www.naughtybynature.com>

Tour/TV

July 10: Naughty By Nature on Showtime at the Apollo (Check local listing for channel and times)

TRACKS/NOTES

Track Listing

1. Intro
2. Ring The Alarm
3. Dirt All By My Lonely
4. Holiday (Feat. Phiness)
5. Live Or Die (Feat. Master P, Silkk The Shocker, Mystikal & Phiness)
6. On The Run
7. Radio (Feat. Rustic Overtones)
8. Jamboree (Feat. Zhane)
9. Would've Done The Same For Me (Feat. Coffee Brown)
10. Thugs & Hustlers (Feat. Mag & Krauzie Bone)
11. Work (Feat. Mag & Castro)
12. We Could Do It (Feat. Big Punisher)
13. The Blues (Feat. Next)
14. Wicked Bounce
15. Live Then Lay (Feat. Phiness)
16. The Shivers (Feat. Chain Gang Platoon)

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More Musicians Explore Video Game Work

Bowie's 'Omikron' Score Stirs Up E3; Violence, Piracy Also At Issue

BY STEVE TRAIMAN

LOS ANGELES—Virtually all of the record 543,000 square feet of exhibit space at the Los Angeles Convention Center rocked with music at the Electronic Entertainment Expo (E3), held May 12-15 here.

The fact that David Bowie has composed original music for the anticipated Eidos Interactive blockbuster computer game "Omikron: The Nomad Soul" amplified a growing commitment by many musical artists to games. Other trends and issues that got a lot of attention at E3 were violence in games and piracy.

Bowie is not only composing original music for the game with Reeves Gabrels, his collaborator and guitarist since 1989, but he also plays the role of Boz, a game character. In addition, he appears with Gabrels and bassist Gail Ann Dorsey in a virtual band that performs in several bars around Omikron City. Bowie's wife, superstar model Iman, is featured in the game as an "incarnable" who introduces "virtual reincarnation."

"Omikron" also features a virtual album that characters can purchase, take back to their virtual apartments, and play. A soundtrack CD—though not yet announced—is anticipated for September. That's a month before the game hits stores at an estimated street price of about \$40.

"I moved right away from the stereotypical industrial game-music sound," Bowie said at an E3 press conference. "My priority in writing music for 'Omikron' was to give it an emotional subtext. It feels to me as though Reeves and I have achieved that. We both worked closely with [Paris-based game developer] Quantic Dream to come up with eight new

songs for the game."

It was Eidos senior designer Philip Campbell who came up with the idea to approach Bowie. "I've been a lifelong fan and in the Bowie fan club since 1972," he said. "He took to the whole 'virtual being' thing immediately and spent two hectic weeks in design sessions with us in Paris. He's very protective about his music, giving us dribs and drabs in saying, 'I don't want to give everything away at once.'"

The music will be a focal point of a massive pre- and post-release advertising campaign, according to Charles Cornwall, CEO of London-based parent company Eidos PLC.

"David Bowie's involvement endorses the quality of the game and the fact that worldwide entertainment stars realize the value of the computer-games market as an essential ingredient of the entertainment mix," he said.

On the serious side of E3, the anti-violence issue was addressed by Doug Lowenstein, president of show owner and sponsor Interactive Digital Software Assn. (IDSA), with a proactive response to the broad-based attacks on the games industry in the aftermath of the recent high school shootings in Littleton, Colo.

Joining him in a commitment to an industrywide anti-violence education campaign was Hal Halpin, president of the Interactive Entertainment Merchants Assn. (IEMA), which includes more than two dozen of the industry's leading chains. Included are such major music and video retailers as Best Buy, Hollywood Entertainment, Movie Gallery, Target, Nobody Beats the Wiz, Virgin Entertainment, and Wherehouse

Entertainment.

The convention drew a number of music, video, and multimedia retailers among its 40,000 attendees.

"The entertainment software industry has no reason to run and hide," Lowenstein emphasized in his opening-morning "state of the industry" address. "With our [IDSA] members representing about 85% of total industry sales, we do have responsibilities to consumers, and we've been proactive in meeting them.

"Five years ago," he added, "we put in place the Entertainment Software Ratings Board—what leading mem-

(Continued on page 104)



Eidos Interactive's game "Omikron: The Nomad Soul," which features the David Bowie character Boz, is previewed at E3 by Pierre Roux of the game developer Quantic Dream. (Photo: Steve Traiman)

"I moved away from the stereotypical industrial game-music sound"

- DAVID BOWIE -

Indie Studios Take Different Paths For Growth

WinStar Diversifies Offerings; New Video Launches Documentary Line

BY SETH GOLDSTEIN

NEW YORK—There is life among home video independents. Amid all the talk about studio dominance, two New York-based vendors—WinStar TV & Video and New Video—are aggressively expanding operations.

WinStar New Media has reorganized its operations into a venture called WinStar TV & Video, which produces for cassette and DVD, TV, online, and theatrical release. The five WinStar components—Home Video, Worldwide, Productions, Direct, and Cinema—oversee movies, performance and the arts, and wellness.

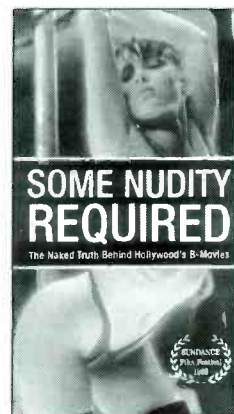
"Those are the genres on which we want to focus," says WinStar TV & Video president Al Cattabiani. "We want to be the best of class." Cattabiani joined the company in October when WinStar New Media acquired his company, Wellspring Media, which produces wellness programming and distributes the Mystic Fire Video

catalog.

At that time, the home video company still operated as Fox Lorber Associates, an earlier WinStar acquisition. WinStar's reorganization dropped the old name except for two TV & Video units, Fox Lorber Films and Fox Lorber CentreStage.

The old venture was the starting point several years ago for New Video, the creation of two former Fox Lorber executives, Steve Savage and Susan Margolin. New Video, which markets its own programs and those of A&E Home Video, NBC News, MTM, and the Sundance Channel, has just launched Docurama, the first branded label dedicated to documentaries, says Savage.

"They're the next wave," he adds. "The signs are everywhere." He cites the appearance of documentaries on cable, at film festivals, and in theaters. New Video's first release is "Some Nudity Required," about the B-movie industry.



"Some Nudity Required" marks the start of New Video's Docurama line.

Savage and Margolin think there's strength in numbers. "You need to dominate your niche," Margolin says. "We're trying to acquire new and old titles including the classics." New Video figures to release eight titles this year and another 12-18 in 2000.

Hollywood has provided an opening by loading stores with copies of hit movies, frustrating consumers who want to stray

(Continued on page 104)



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VALLEY MEDIA reports that net income for its first year as a public company increased 69.2% to \$4.4 million from \$2.6 million in the previous year. Net sales for the 12 months that ended April 3 were up 52.4% to \$889 million from \$583.5 million. The Woodland, Calif.-based wholesaler and distributor of music and video says that new-media sales to Internet retailers rose 448.8% to \$69.7 million in the year. The company says it benefited from the "spectacular growth of our online customers" and "major new customers such as Amazon.com." Sales to traditional retail accounts rose 32.4% to \$178.7 million from \$135 million. And sales from independent distribution increased 20.4% to \$55 million from \$45.7 million. Valley made its initial public offering of stock in the fourth quarter. For that quarter, the company reports net income of \$1.2 million on sales of \$257.9 million, compared with net profit of \$669,000 on sales of \$156.2 million in the same period a year ago.

HASTINGS ENTERTAINMENT, operator of 131 multimedia superstores, reports that net income rose 41.8% to \$1.7 million in the first fiscal quarter from \$1.2 million in the same period a year ago on "solid improvement" in gross margins. Sales for the three months that ended April 30 were up 12.5% to \$100.5 million from \$89.4 million. In other news, the Amarillo, Texas-based retailer's E-commerce Web site, gohastings.com, went live May 25, offering 50% off The New York Times' best-selling books, promotional prices on "Star Wars" material, and free shipping during the rollout.

BORDERS GROUP reports that sales for its Borders Books & Music superstores that have been open for more than a year increased 4% in the first fiscal quarter, which ended April 25. During the quarter, 12 superstores were opened, making a total of 262. For the three months, Borders reports a net loss of \$4.1 million on \$618.7 million in total sales, compared with net income of \$3.8 million on \$545.3 million in sales in the same period last year. The decline in profits was due to a charge related to the departure of Philip Pfeiffer as CEO and a \$4.3 million net loss for the company's E-commerce Web site, borders.com.

BARNES & NOBLE reports a net loss of \$5.9 million for the first fiscal quarter, reflecting a loss from its 50%-owned Internet business, barnesandnoble.com. Net earnings from traditional retail rose 14.5% in the quarter to \$5.4 million. Total sales were up 9.9% to \$718.3 million. Sales for superstores open at least a year rose 5.4% in the quarter. The company operates 521 Barnes & Noble superstores, many of which sell music in addition to books.

LEVI'S, the apparel manufacturer, is sponsoring a 45-date Levi's Fuse '99 summer music tour featuring the Goo Goo Dolls, Sugar Ray, and Fastball starting July 16 in Phoenix. In addition to the headlining bands, Levi's will present emerging artists on another stage, including local bands from the tour cities. In March, Levi's signed a three-year agreement with



SFX Entertainment, whose venues will stage the concerts.

TCI MUSIC, which recently agreed to sell its subsidiaries SonicNet and the Box to MTV Networks in exchange for a 10% stake in MTV's online properties, reports a net loss of \$6.3 million for the first fiscal quarter, which ended March 31, on a 23% increase in revenue to \$22.6 million, reflecting sales increases of 40% for DMX (Digital Music Express) to \$10.8 million and 18% for the Box to \$6.3 million. The loss is attributed to higher expenses for expansion of the Box, an interactive music video TV network, and SonicNet, an Internet music network.

TUNES.COM, parent of RollingStone.com and TheSource.com, has begun a digital download service called Download This. It is offering free Web pages and downloads to developing and established acts featured on the two sites, in an attempt to make the sites a popular destination for free downloadable music in MP3 and other formats (*Billboard Bulletin*, May 25).

HARVEY ENTERTAINMENT, licensor of cartoon characters like Casper The Friendly Ghost for made-for-video films and TV programs, reports a net loss of \$2.4 million on revenue of \$562,000 in the first quarter, compared with a loss of \$2 million on \$860,000 in revenue in the same quarter a year ago. The company says the results "reflect a limited scope of operations as a result of working capital constraints." In April, the company was acquired by investors for approximately \$16 million in cash and stock. The first-quarter results also include an estimated loss of \$250,000 on the live action, direct-to-video feature "Baby Huey's Great Easter Adventure."

Web Merchant Finds Retail Groove

Chicago's Dusty Groove America Expands To Brick-And-Mortar

BY ED HOGAN

CHICAGO—It's common today for a record store to put up a Web site to sell product. What's not so common is for an Internet record merchant to expand from the virtual world to brick-and-mortar retail.

Such is the case with Chicago-based retailer Dusty Groove America. Originally a mail-order Web site that specialized in hard-to-find soul, funk, and hip-hop releases, Dusty Groove became a walk-in record shop in 1995.

"We still do 95% of our business from Internet sales through our Web site [dustygroove.com]," says owner Rick Wojcik, who along with hip-hop DJ J.P. Chill came up with the idea in 1991 of having an online record shop that appealed to soul/funk/underground hip-hop fans.

The two met at University of Chicago radio station WHPK-FM, where Wojcik was station manager and host of his own "dusties" (oldies) show and J.P. had a hip-hop program. J.P. is now the Webmaster of Dusty Groove's site, responsible for updating and maintenance.

Dusty Groove America started out in J.P.'s bedroom with a box of records before moving into occasionally rented space in Hyde Park, where the partners sold recordings to the public, advertising in the free Chicago Reader.

As the business began to take off, Wojcik secured a second-floor walk-up near the busy intersection of Milwaukee and Division avenues. "We're doing 10 times the business that we did at this time last year. We also sell jazz, acid jazz, Brazilian music, now sounds, French electronica from the '60s, Latin funk, spoken word, black culture, and Italian and other



The Dusty Groove America music store is located near the busy intersection of Milwaukee and Division avenues in Chicago. (Photo: Ed Hogan)



movie soundtracks from the '70s," says Wojcik.

The growth of Dusty Groove led both J.P. and Wojcik, who by this time was studying for a Ph.D. at Northwestern University while hosting a jazz show on the institution's WNUR-FM, to give full-time attention to their thriving business.

"When we first started out, it

'Since we're primarily Internet-based, we appeal to the Web surfer who is looking for specific releases'

— RICK WOJCİK —

was cool because [being a Net business] we could work when we wanted to. Now because of the demand, someone's here from 7 a.m. to 7 p.m. We're practically working 24 hours because of the [global] time differences. We're getting calls from all over the world all of the time from people ordering records," says Wojcik.

The Net business is so good that the store is open to the public only on Friday, Saturday, and Sunday. It has been featured in articles in The New York Times, Spin, Rolling Stone, and The Chicago Reader, according to Wojcik.

He says that annual sales are about \$2 million and that the business, recently incorporated, is profitable. He notes that the partners are considering setting up a European warehouse for Internet fulfillment.

"The store works very well for Chicago," says Wojcik. "I think that if we had started out with the idea of just being a local record shop, we wouldn't be doing as well. Since we're primarily Internet-based, we appeal to the Web surfer who is looking for specific releases. If they do a search for, say, Roy Ayers, and nobody in their town has it and we do, that helps them focus on us.

"On a Monday afternoon when most stores are in the post-week-end doldrums, we're doing triple the business we did on Saturday, thanks to the Internet," Wojcik continues. "If we didn't have our Web site and the sales that are generated by it, we couldn't stock the hard-to-find titles that people

are looking for."

To find such titles, Wojcik has traveled overseas, combing through phone directories in libraries and looking for obscure record labels. He also uses an international network of contacts to increase Dusty Groove's inventory.

Though the shop is primarily Net-based, it derives benefits from its physical location. Below Dusty Groove America's large picture windows is a bustling intersection in both a business and residential district. Two greenish neon signs advertise the presence of the record shop: one with the name of the shop, the other with the Web address.

The store's wide aisles give easy access to titles. The CDs are displayed, spine out, in alphabetical order in genre-specific sections. The walls are adorned with movie posters and album jackets.

In the tradition of independent record stores, Dusty Groove offers products that the big chains may not. "We stock differently than the bigger stores," says Wojcik, who once worked at local independent Reckless Records. "They're more into street dates and everything that goes into new, hot releases. We're more long-term in our thinking. Our plan is to grow an ever-increasing back catalog of titles."

The store makes it easy for consumers to shop both online and through an 800 number. "We actually have the product that you see listed on our Web site here in the store. We don't list titles that we don't have," says Wojcik.

"We see that some people become our customers because we're a mail-order operation," he adds. "People are getting more into E-commerce and not wanting to deal with the hassles of traveling around, fighting the crowds, trying to find decent parking, and hoping that the record is still there when they get there."

Dusty Groove also stocks a large number of vinyl releases in various genres. "The main thing with us is the music," says Wojcik. "If we have to sell an original copy of a release on vinyl because it's not available on CD, we'll do it. Same thing for vinyl-only DJ releases. We're trying to supply the most amount of music to the most amount of people. Some stores won't stock a title, sometimes an in-demand title, because it's on vinyl. Well, that's holding back the music."

But Wojcik sees a definite shift toward the CD among Dusty Groove's clientele.

"When we started out, we only had five CDs, because the type of music that we sold was only available on vinyl," he says. "Now there's so many good CD releases, like Sylvia Striplin or 'Soulful Ladies Of The '80s.' If we had to

(Continued on page 105)

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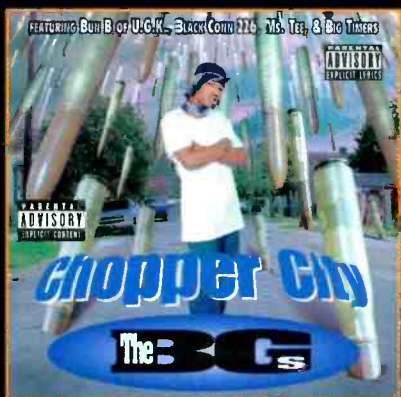
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 UD/UC - 53167

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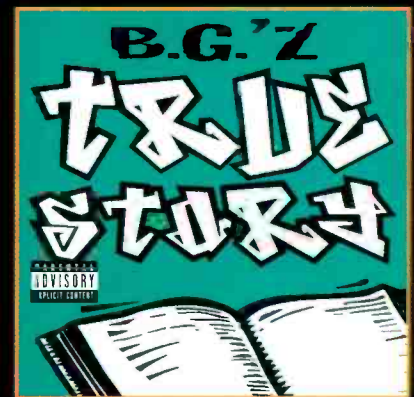
RECORDS



JUVENILE - Solja Rags
 UD/UC - 53166



HOT BOYS
 Get It How You Live
 UD/UC - 53165



B.G. - True Story
 UD/UC - 53168

IN STORES 6/29

Merchants & Marketing

MORE MUSICIANS EXPLORE VIDEO GAME WORK

(Continued from page 101)

bers of the U.S. Senate call the best rating system in the industry—with an M [mature] tag on all games with a violence factor. At the same time, we adopted an advertising code of conduct to make sure rating information was displayed in ads and on product packaging and to prohibit the targeting of ads to persons for whom the game is not rated as appropriate.”

Lowenstein attended the recent White House summit on youth violence along with Hilary Rosen, president of the Recording Industry Assn. of America (RIAA). He said he was heartened by the tremendous emphasis by most participants on the role of parents as the front line in making sound choices for their kids, the importance of helping kids connect with their peers and families, and the critical need to address mental-health issues facing young people.

“Tipper Gore noted that 70% of the kids in the juvenile-justice system have treatable mental illness,” he said. “We’ve made a commitment to do much more work with publishers and retailers in enforcing vigilance in sales of M titles to kids under 18, but parents must bring some vigilance to this situation in monitoring their children’s gaming activity.”

Speaking for retailers, IEMA’s Halpin pledged the group’s full cooperation in an industrywide consumer education campaign on anti-violence. “Our members understand the need for vigilance at the checkout counter in carding all kids who make an M purchase,” he said. “At the same time, we’ll be working with IDSA and other industry groups to get the word out to parents and gamers on their responsibilities in this vital campaign.”

As in both the music and home

video industries, piracy is another serious issue for the games industry. IDSA’s Lowenstein estimated that \$3.2 billion was lost to packaged-goods piracy in 1998, with countless additional millions from surging Internet piracy.

“Today, in countries like Thailand where it’s virtually impossible to conduct any legitimate business,” said Lowenstein, “pirated games that should sell at retail for up to \$40 or more go for as little as 70 cents each.”

Responses to recent IDSA national consumer surveys on this issue are even more disturbing.

“We asked the most frequent users of PC and console games whether they have ever considered buying a counterfeit game,” he said. “Some 20% of console and 17% of PC gamers said they had, while one of four console gamers and one of five PC gamers agreed with the statement that buying illegal games was ‘no big deal.’”

“This offers some insight into just how serious a problem we face with game piracy here in the U.S., let alone overseas,” he added. “Many of the more than 1,900 games introduced here at the show will be pirated soon after, and sometimes even before, their release.”

In addition to Thailand, the IDSA

attributes the largest entertainment software losses to China (\$1.42 billion annually), the Russian Federation (\$240 million), Mexico (\$170 million), and Hong Kong (\$112 million).

The IDSA filed its comments as part of a recent report to the U.S. Trade Representative by the International Intellectual Property Alliance (IIPA). Representing the leading U.S. associations of content providers, the IIPA also includes the RIAA, the Motion Picture Assn. of America, the National Music Publishers Assn., the Assn. of American Publishers, and the Business Software Alliance.

Related to both the anti-violence and anti-piracy situations, Lowenstein pointed out that the stakes were very high for all segments of the marketplace, with the industry on track for another record year.

“Based on the first four months of sales, our member company CEOs are forecasting 15% to 25% increases in the console area and 10% to 15% in computer games,” he said.

Software sales in 1998 hit \$5.5 billion, said Lowenstein, with another \$800 million from game rentals for a total of \$6.3 billion, more than movie box-office ticket sales. Nearly 200 million units of games were sold, a 35% increase over prior-year levels.

STUDIOS TAKE DIFFERENT PATHS FOR GROWTH

(Continued from page 101)

from the beaten path. But Savage acknowledges that documentaries will need help to develop an audience.

“Like any market that’s underserved, we’re going to have to build it,” he says. “Independent films are a misnomer at this point—it’s all controlled by the studios.”

Nonetheless, the first signs at retail are positive. For “Nudity,” Margolin notes, “we’ve got support from the largest retailers out there.” And Hollywood could help in establishing the Docurama offerings, which will be stocked from a variety of sources.

“We’re actually ready to speak to some of the studios” about their documentary catalogs, says Savage. He and Margolin have identified 600 candidates for the line.

New Video, which is starting with VHS, has moved cautiously into DVD. In contrast, the new format has become a major revenue source overnight for WinStar.

“Fifty percent of our sales in the first quarter was from businesses we weren’t in two years ago,” says Cattabiani, referring to DVD and his Wellspring titles, which have tapped into growing interest in holistic treatments and medicine.

“As boomers age, they’re embracing a broader definition of what wellness is,” he adds. Cassettes on yoga, meditation, spiri-

tuality, and the like are also prime candidates for DVD. WinStar’s other success story.

The discs released thus far “are selling through,” says Cattabiani. “DVD is explosive.” As rental has

‘Like any market that’s underserved, we’re going to have to build it’

— STEVE SAVAGE —

faded, home video has become “essentially a sell-through business,” he comments.

WinStar’s new organization allows it to integrate “the whole thing” of theatrical and video release, such as its handling of films by the late French director François Truffaut. A retrospective showing at New York’s Film Forum is “going great,” according to Cattabiani; it will be duplicated in other cities in preparation for the release of cassettes and DVDs. “I hope to make a statement about films,” he says.

His statement could gain stature from WinStar’s latest acquisition, the 40-title BMG Independents library. The list includes one Academy Award winner, “Antonia’s Line,” plus “Clockwatchers,” “Mrs. Dalloway,” and several documentaries.

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MUSIC VIDEO. Ann Sarnoff is named executive VP of business strategy and program enterprises at VH1 in New York. She was executive VP of consumer products and business development at Nickelodeon.

RETAIL. Marie Toulant is appointed CFO of barnesandnoble.com in New York. She was CFO of Barnes & Noble Inc.



SARNOFF

HOME VIDEO. Artisan Home Entertainment in Santa Monica, Calif., names **Kajsa Vikman** product marketing manager for sell-through and **Linde Lantion** Web manager. They were, respectively, assistant brand manager for 20th Century Fox Home Entertainment and product implementation developer for Digital Insight.

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WEB MERCHANT

(Continued from page 102)

find the original vinyl of those releases, it'll cost us about \$200 a piece. Whereas the CD reissues cost us a tenth of that, and we can order five or six.

"There's some product I thought would never be issued because they're from lesser-known acts," he continues. "But these days, we've been seeing an incredible amount of music that we never thought would turn up a year ago."

The shop's inventory is about two-thirds CD and one-third vinyl (there are just a few hip-hop mix tapes), with a tiny smattering of 1970s home video titles.

Though Wojcik is optimistic about CD reissues, there are still some issues to be worked out.

"American record companies for the most part still believe that people just want the hits and just put out compilations, sometimes leaving off the cuts that people want," he says. "But people sometimes

'If we have to sell an original copy of a release on vinyl because it's not available on CD, we'll do it'

- RICK WOJCIK -

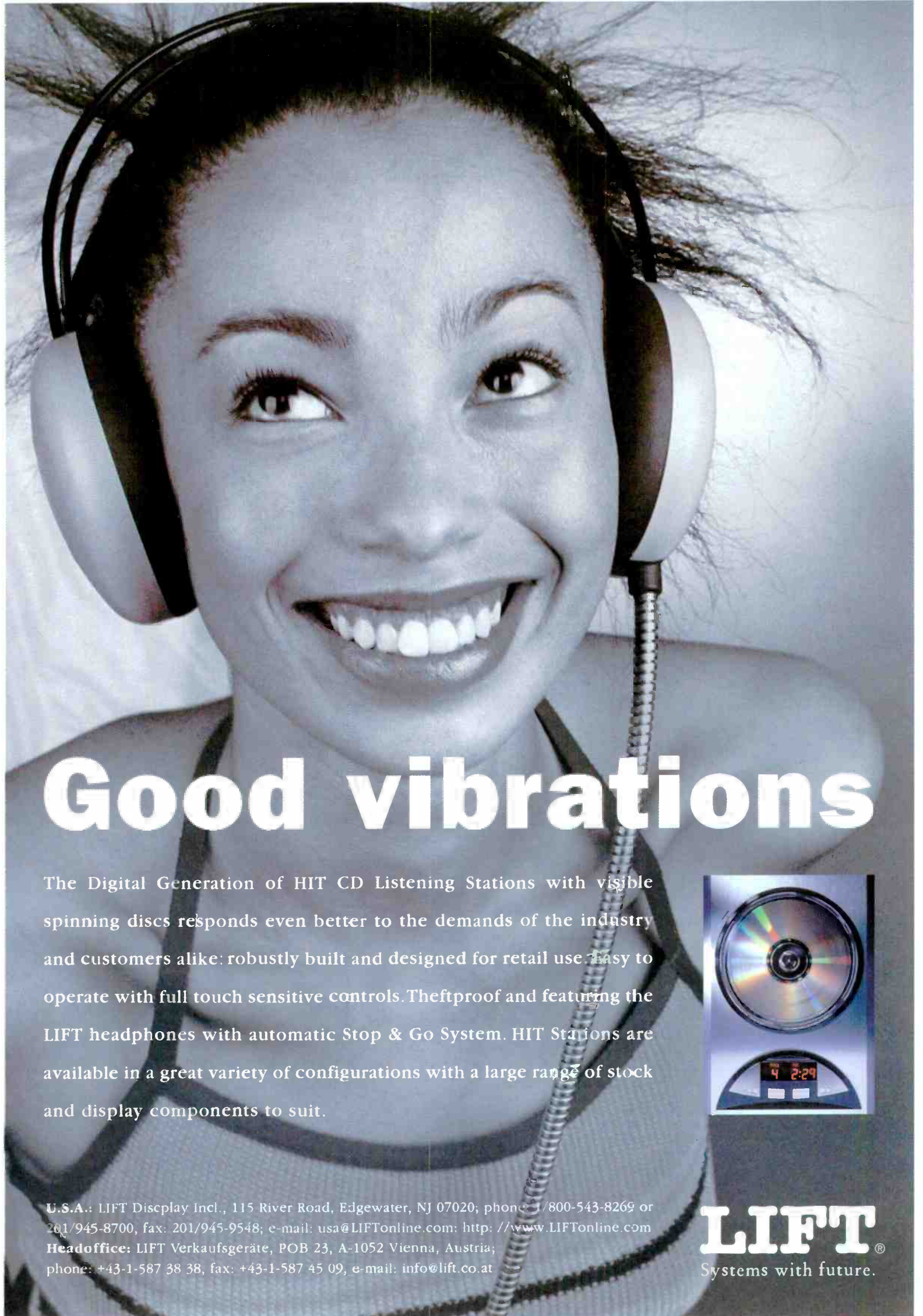
want the full albums. A lot of the import labels we deal with, like Ace, Charly, PolyGam Japan, P-Vine, they make a strong commitment to putting out the full album. In the case of U.S. labels, there doesn't seem to be a direct line of communication between the consumer and the labels."

The retailer likes the direct communication that he has with his customers through E-mail. "Coming out of 15 years of radio experience, I understand how important it is to listen to whomever you want to listen to you. That's the same kind of feeling I get through the E-mail exchange I have with my customers."

At Dusty Groove, you won't run into those crazily inflated collector's prices that you may find at other outlets. Says Wojcik, "Although we don't like to brag, we also think the prices of most of our stuff's about as low as you'll ever find it."

For Wojcik, the future's bright and dusty. "The global nature of our cyberspace business is finally paying off, despite all the best efforts of a few lunkheads in various shipping departments to stop us," he says.

"We've been getting a steady stream of goodies from all points of the globe, including Japan, Germany, Italy, Australia, France, Brazil, and elsewhere. People are always looking for music they can't find and from back in the day. It's a good market."



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Baker & Taylor Puts Together Program For Indie Retailers

INDIE SUPPORT: Baker & Taylor is stepping up to the plate to help independent merchants. At the Impact Super Summit in Miami, it unveiled a three-pronged program to help independents improve their stores.

Steve Harkins, director of music sales at the Morton Grove, Ill.-based Baker & Taylor Entertainment, notes that with the Internet becoming a growing force in selling music, the company searched for ways for independent merchants to offset its impact.

"At Impact, the message was pretty loud and clear that the urban retailers need to look at the Internet business," he says. "But our concern is it may make sense for them but not yet. They have limited resources. You can't just snap your fingers and get into that business."

So Baker & Taylor focused on the store. First, the company teamed with Muze and put together a package that allows merchants to buy a Muze kiosk, with its extensive database, for their stores and pay it off over the course of a year. Also, Baker & Taylor is helping them pay off the system, and it is providing, on a quarterly basis, a 2.5% rebate on purchases made from the kiosks.

As most merchants know, the Muze database can be a powerful tool in aiding sales. Of course, after the first

year, the retailers will have to assume the fee for updating the software, but the machine should be generating incremental sales. In addition to the database, merchants can purchase a sampling device from Muze, which stores up to 70 hours of music, and again, they get to pay for it over a year.

Baker & Taylor also put together two promotions that help improve catalog sales. First off, "we felt we needed to give them some assistance in beefing up their catalog," Harkins says. "So, at Impact we offered to match up to \$100 in catalog purchases on a one-time basis. They spend \$100 on it, and we gave them \$100 free."

The vendors supporting the program, by sharing the expense, are BMG Distribution, EMI Music Distribution, Sony Music Distribution, WEA, Universal Music and Video Distribution, RED, and Priority.

As part of the catalog support, Baker & Taylor is allowing merchants to run promotions based on pricing. Dubbed the Urban Renewal Subscription Program, indies receive an automatic assortment of top R&B, rap, and hip-hop catalog titles in the budget and midprice lines. Each month a different distributor is featured, and merchants can choose

(Continued on page 108)

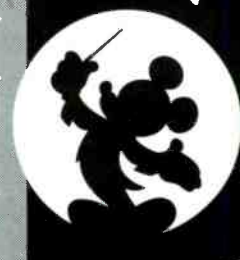
RETAIL TRACK

by Ed Christman



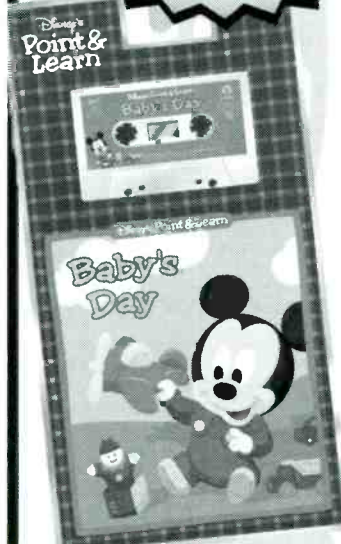
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AFIM Confab: Upbeat, Innovative

PEACHY IN HOT-LANTA: Probably the biggest story to emerge at the Assn. for Independent Music (AFIM) Convention in Atlanta was the confab itself.

The May 19-23 get-together at the Marriott Marquis was an almost supernaturally upbeat affair. The indie distributors, labels, and retailers Declarations of Independents spoke to all reflected a fresh optimism about new opportunities. This was a far cry from the prevailing gloom at the '97 convention in New Orleans, when the imminent collapse of Alliance Entertainment cast a pall over the event, or from



by Chris Morris

gaffes that featured such (sadly) knowledgeable participants as Browne, M.S. Midwest sales director **Clay Pasternack**, Waterloo Records/Watermelon Records head **John Kunz**, former Passport Music head **Toby Knobel**, and moderator **Bruce Iglauer**, owner of Chicago blues label Alligator Records. The panel featured lots of hard-won information and hilarious anecdotes (the majority of which can't be repeated here, due to the restrictions of U.S. libel statutes).

(Somewhat poignantly, **Mitch Satalof**, president of Hired Gun Marketing in Conshohocken, Pa., was a late scratch from the panel, since he folded the firm weeks before the convention.)

MUSIC GALORE was the order of the day at AFIM this year, as M.S., Bayside Entertainment Distribution, MDI, and Navarre Corp. all mounted evening "Indie Lounges" at the Marriott. Especially noteworthy was Navarre's closing-night presentation, which set a new record for high decibels at the confab, as J-Bird artist **John Entwistle** (filling in for **Leon Russell**, a last-minute cancellation) and

Triple X act (and recent Flag Waver) the **Streetwalkin Cheetahs** rattled the walls. The show afforded a rare opportunity to see the head of one new age label *slam-dancing*. Several leering retailers in the audience agreed that Del-Fi artist **Kari Wuhrer's** interpretive dance work during the Cheetahs' set was a convention highlight.

ON A MORE COVERT FRONT, AFIM debuted what it termed "industry summits" at the convention this year. The trade group quietly sent out invitations for three private on-site meetings to top-ranking retail, label, and distribution executives. These huddles were organized to give these experienced attendees a forum to air business concerns in a setting conducive to the free exchange of opinion and information.

The label summit, which took place May 20, drew representatives of 404 Music Group, Fantasy, Malaco, Telarc, American Gramophone, Rykodisc, Tommy Boy, Putumayo, Rounder, and Vanguard. The retail summit, also on May 20, was attended by execs from Best Buy, Shantinique, Music Millennium, Newbury Comics, Tower, Record Archive, Waterloo, Liquid Audio, Manifest Discs & Tapes, Ear X-Tacy, and Magic Platter. The distribution summit on May 21 drew the smallest attendance, with representatives from RED, City Hall Records, Bayside, M.S., NAIL, and Caroline. All of the sessions ran from two to three hours.

(Continued on page 109)



the pervasively comatose AFIM '98 in Denver.

The tone was set by the May 20 convention keynote address by Tommy Boy Records founder/CEO **Tom Silverman**. His motivational spiel, which reflected his experience within the Warner Bros. system after he sold half his company to Warner in 1985, was an effective cocktail of hard-nosed business sense, pop spirituality, and pro-indie rah-rah.

In a bit of theatricality echoing his "brick-and-mortar" wall-building at the National Assn. of Recording Merchandisers Convention in Las Vegas this year, Silverman handed out a gold record (inscribed "Presented To YOU To Commemorate The Sale Of 500,000 Copies") to an audience member. "You should get one of these—it's a great thing," Silverman remarked. He urged his listeners to overcome a psychological syndrome he dubbed IID—"independent inferiority disorder"—and concluded by quoting former South African President **Nelson Mandela's** inaugural address: "We are all meant to shine, as children do." If Silverman ever decides to give up the record biz, he's got a future in **Leo Buscaglia's** corner.

The convention panels we sat in on were a mixed bag. While the title of the distribution session, "Does Modern Distribution Suck?," promised much, it delivered little. One moment of heat was supplied by **John Salstone**, president of M.S. Distributing in Hanover Park, Ill., when he maintained that "there are no regional distributors." Moderator **Duncan Browne** of Newbury Comics quickly noted that true regional indies like the Northwest Alliance of Independent Labels (NAIL) in Portland, Ore., and Red-eye Distribution in Chapel Hill, N.C., (whose **Glenn Dicker** was seated right next to us at that moment) are companies that are in the ascendant.

A better bet was the fantastic "\$10 Million Worth Of Mistakes," a panel surveying monumental indie

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Persuasions Bring Their Vocal Charms To Kids' Music

A SWEET TRIP: Venerable a cappella group the Persuasions, who've been harmonizing for some 37 years, are the latest grown-up artists to toss their collective hat into the children's audio ring.

The Persuasions' purely delicious Music for Little People (MFLP) offering, "On The Good Ship Lollipop," contains 14 tracks both traditional ("Big Rock Candy Mountain," "On Top Of Spaghetti") and original ("Persuasions' Nursery Rhyme Medley," "A Cappella Fellas"), along with a most welcome helping of African-American folk standards ("Swing Low, Sweet Chariot," "Shoo Fly, Don't Bother Me"). Without a doubt, "Lollipop" is one of the freshest-sounding, most outstanding kids' albums of the year.

Actually, it's a bit of a surprise that it took this long for the Persuasions to release a children's record. Unlike most moonlighting celebs from the pop world, this five-man outfit from the Bedford-Stuyvesant section of Brooklyn, N.Y., actually has a history of performing for kids. They have been singing for young audiences and putting on music workshops practically since day one, according to lead singer **Jerry Lawson**. "We would practice in the park in our early days," he says, "and a lot of kids would always join in. We're kids at heart ourselves and have children of our own."

The workshops began in the '70s, according to Lawson, whose fellow group members are bass **Jimmy Hayes**, tenors **Jayotis Washington** and "Sweet" **Joe Russell**, and baritone **Bernard "B.J." Jones**. "We put them on at local Bed-Stuy schools," says Lawson, noting that one summer the New York school board had them perform for children at housing pro-



by *Moira McCormick*

jects across the city. Still, he says, "we never thought anyone would ask us to do a kids' record. But we were doing a concert in Oakland, Calif., and [MFLP founder] **Leib Ostrow** came up and said, 'Would you guys consider doing a children's album?' When we came back to New York, our producer called us and said, 'Did a guy from Music for Little People [contact] you about cutting a kids' record? He sounded sincere.' The following month, we were in the studio."

The material on "Lollipop" is strikingly diverse, including songs popularized by **Patti Page** ("How Much Is That Doggie In The Window?"), **Shirley Temple** (the title track), and **Country Joe McDonald** ("I'm So Glad [I've Got Skin]"). There's a "Train Song Medley" "to end all train medleys," featuring "People Get Ready," "Little Red Caboose," "Choo-Choo Boogaloo," and "To Stop The Train." "Before we started recording," says Lawson, "I said, 'Everyone come with at least six kids' songs.' We started getting calls from people: 'What about this one?' We ended up with 100, and before we left for California, we'd gotten it down to 13. But some songs we put on the album caught on later—'On The Good Ship Lollipop' wasn't on the schedule when we left New York, and neither was 'Teddy Bears' Picnic.' But when we

got there, they worked their way in."

Ostrow, who produced the album with Lawson, served as executive producer, and wrote the charming Persuasions-history tune "A Cappella Fellas," was also responsible for bringing in a top-notch kids' chorus that guests on some of the tunes. The Persuasions may do a family concert tour highlighting "Lollipop," says Lawson, noting with a grin that their motto is "Still ain't got no band."

"Leib's also asked us to do kids' gospel albums," he adds. In the meantime, the versatile fivesome will continue to demonstrate its far-reaching

musical range, recording a tribute album to early mentor **Frank Zappa**, according to Lawson, as well as "an album for the Grateful Dead family, too."

MOZART MANIA: Singer/songwriter **Kevin Roth**, the honeyed tenor voice of TV's "Shining Time Station" theme song and an established kids' artist in his own right, has a new album called "Mozart And Me" (Stargazer Productions of San Diego). The 18th-century composer has been increasingly popular with parents ever since studies indicated that exposure to his music helped children's brain development, and the kids' audio

world has already seen a number of Mozart-themed series. Roth, though, "wanted to do something different with Mozart, because everyone's sort of riding that wave." His album actually has a Celtic flavor, courtesy of harpist **Janet Jackson-Biely**, oboe/English horn player **Jill Haley**, and guitarist/bassist **Chris Knolls**. "Eight of the songs are by Mozart, and I wrote the other six," says Roth. "They're about dreaming, hope, etc. No fancy production on this. It's very simple. Just the melodies—light, airy, and real."

Assistance in preparing this column was provided by *Kim Cox*.

RETAIL TRACK

(Continued from page 106)

from a 30-piece counter display or a 75-piece floor display. The promotion includes a 100% return guarantee, and Baker & Taylor assumes the freight cost for returns.

"These are titles that may already be carried in the store but in the bins and not focused on the price," explains Harkins. "We ran some tests on promotions based on price and genre, and it was a success. While chains run mid-line and budget campaigns, I don't think it has been aggressively explored in this segment of the market."

NEW VIRGINS: The North American operation of Virgin Entertainment just bolstered its senior management, hiring some executives and promoting others. **Russ Pillar**, president of the North American Megastore operation, has brought aboard two new senior VPs. **Kathie Calcidise**—formerly president/CEO of the Learning Smith and before that executive VP of Victoria's Secret—has been appointed senior VP of operations. Also, **Jordan Copland**, who was VP of finance and planning for the Disney consumer product division, has been named senior VP/CFO. Joining them at the senior VP level is **Christos Garkinos**, previously VP of marketing and purchasing, who has been named chief marketing officer.

Other new hires include **Ravi Ahuja**, who was an entertainment analyst with McKinsey & Co., as VP of business development; **Anthony Dean**, who was formerly a director of the graduate studies program in digital design at the Parsons School of Design, as VP of retail design development; and **Jan De Jong**, who was director for consulting services with Cap Gemini America, as VP of information technology. Also, **John Hogg**, previously a regional manager for the chain's Los Angeles area, has been named VP of national stores operation.

FOR THE RECORD

An item in the Child's Play column in the May 22 issue misidentified the label for the album "Lead Belly Sings For Children." The releasing label is Smithsonian Folkways Recordings, not Music for Little People.

Billboard


JUNE 5, 1999

Top Kid Audio™

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			ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			No. 1	
1	1	3	READ-ALONG KID RHINO 75642/RHINO (7.98/11.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
2	2	10	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 60641/WALT DISNEY (10.98/15.98)	MANNHEIM STEAMROLLER MEETS THE MOUSE
3	3	128	CEDARMONT KIDS CLASSICS ● BENSON 84056 (3.98/5.98)	TODDLER TUNES
4	5	6	VARIOUS ARTISTS WALT DISNEY 60642 (9.98/16.98)	RADIO DISNEY KID JAMS
5	6	59	VEGGIE TUNES BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES
6	4	31	READ-ALONG WALT DISNEY 60289 (6.98 Cassette)	A BUG'S LIFE
7	7	177	VARIOUS ARTISTS ▲³ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
8	8	15	VEGGIE TUNES LYRICK STUDIOS 9451 (6.98/10.98)	VEGGIE TUNES
9	12	30	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75261/RHINO (3.98/6.98)	TODDLER FAVORITES
10	11	145	CEDARMONT KIDS CLASSICS ▲ BENSON 82217 (3.98/5.98)	ACTION BIBLE SONGS
11	9	135	CEDARMONT KIDS CLASSICS ● BENSON 82218 (3.98/5.98)	SUNDAY SCHOOL SONGS
12	15	46	VEGGIE TUNES BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)	VEGGIE TUNES 2
13	10	196	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC
14	NEW ▶		READ-ALONG WALT DISNEY 60427 (6.98 Cassette)	TARZAN
15	13	112	CEDARMONT KIDS CLASSICS ● BENSON 82220 (3.98/5.98)	SILLY SONGS
16	14	14	BLUE'S CLUES KID RHINO 75626/RHINO (9.98/13.98)	BLUE'S BIG TREASURE
17	16	10	BARNEY BARNEY MUSIC 9463/LYRICK STUDIOS (9.98/14.98)	I LOVE TO SING WITH BARNEY
18	17	109	CEDARMONT KIDS CLASSICS ● BENSON 82216 (3.98/5.98)	BIBLE SONGS
19	18	11	BEAR WALT DISNEY 60640 (9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE
20	NEW ▶		READ & SING ALONG WALT DISNEY 60991 (10.98 Cassette)	TARZAN
21	20	186	BARNEY ▲³ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
22	23	50	VARIOUS ARTISTS WALT DISNEY 60632 (10.98/16.98)	MORE SILLY SONGS
23	22	142	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
24	RE-ENTRY		READ-ALONG ▲¹ WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
25	19	21	SING-ALONG WALT DISNEY 60971 (10.98 Cassette)	A BUG'S LIFE

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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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	1	METALLICA ♦ ¹¹ ELEKTRA 61113*/EEG (11.98/17.98)	NO. 1 METALLICA 30 weeks at No. 1	406
2	3	BOB MARLEY AND THE WAILERS ♦ ¹⁰ TUFF GONG/ISLAND 846210/MERCURY (10.98/17.98)	LEGEND	518
3	7	TOM PETTY AND THE HEARTBREAKERS ▲ ⁸ MCA 10813 (10.98/17.98)	GREATEST HITS	269
4	6	JIMMY BUFFETT ▲ ⁵ MCA 5633* (6.98/11.98)	SONGS YOU KNOW BY HEART	431
5	2	SHANIA TWAIN ♦ ¹¹ MERCURY (NASHVILLE) 522886 (10.98/17.98)	THE WOMAN IN ME	221
6	4	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	239
7	5	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	145
8	8	DEF LEPPARD ▲ ² MERCURY 528718 (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	135
9	10	GUNS N' ROSES ♦ ¹⁵ Geffen 24148/INTERSCOPE (6.98/11.98)	APPETITE FOR DESTRUCTION	416
10	9	PINK FLOYD ♦ ¹⁴ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1157
11	13	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	160
12	15	SAVAGE GARDEN ▲ ⁵ COLUMBIA 67954 (11.98 EQ/17.98)	SAVAGE GARDEN	110
13	14	BARRY WHITE ● MERCURY 522459 (10.98/17.98)	ALL TIME GREATEST HITS	6
14	11	THIRD EYE BLIND ▲ ⁴ ELEKTRA 62012*/EEG (11.98/17.98) HS	THIRD EYE BLIND	111
15	12	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	115
16	23	THE OFFSPRING ▲ EPITAPH 86432* (10.98/14.98) HS	SMASH	128
17	16	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (10.98/16.98)	LICENSED TO ILL	399
18	18	METALLICA ▲ ³ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	476
19	20	PINK FLOYD ♦ ²³ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	528
20	—	DAVE MATTHEWS BAND ▲ ⁷ RCA 66449 (10.98/16.98)	UNDER THE TABLE AND DREAMING	187
21	19	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	312
22	17	KORN ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	78
23	24	AC/DC ♦ ¹⁶ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	262
24	21	CELINE DION ♦ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	167
25	25	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	301
26	26	JAMES TAYLOR ♦ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	447
27	28	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	134
28	27	VAN MORRISON ▲ ⁷ POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	428
29	29	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	350
30	40	AL GREEN ▲ THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	50
31	33	SARAH MC LACHLAN ▲ ³ NETTWERK 18725*/ARISTA (11.98/17.98) HS	FUMBLING TOWARDS ECSTASY	235
32	32	AEROSMITH ▲ ⁴ Geffen 24716/INTERSCOPE (12.98/17.98)	BIG ONES	138
33	30	ALANIS MORISSETTE ♦ ¹⁶ MAVERICK 45901/WARNER BROS. (10.98/17.98) HS	JAGGED LITTLE PILL	204
34	22	BARRY WHITE ▲ CASABLANCA/ISLAND 822782/MERCURY (5.98/11.98)	GREATEST HITS VOLUME 1	14
35	39	METALLICA ▲ ³ ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	441
36	35	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	269
37	31	GARTH BROOKS ♦ ¹⁸ CAPITOL (NASHVILLE) 29689 (10.98/15.98)	THE HITS	185
38	43	AC/DC ▲ ² EASTWEST 92215/EEG (11.98/17.98)	LIVE	78
39	49	SUBLIME ▲ GASOLINE ALLEY 11474/MCA (10.98/16.98) HS	40 OZ. TO FREEDOM	105
40	37	RAGE AGAINST THE MACHINE ▲ ² EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	186
41	42	EAGLES ▲ ⁷ Geffen 24725/INTERSCOPE (12.98/17.98)	HELL FREEZES OVER	221
42	38	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	179
43	—	JOURNEY ♦ ¹⁰ COLUMBIA 44493 (10.98 EQ/17.98)	JOURNEY'S GREATEST HITS	468
44	47	POISON ● CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	11
45	—	STEVE MILLER BAND ▲ ⁸ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	388
46	44	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (11.98/17.98)	RIDE THE LIGHTNING	417
47	45	AEROSMITH ▲ ⁹ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	311
48	48	SPICE GIRLS ▲ ⁷ VIRGIN 42174* (10.98/17.98)	SPICE	120
49	34	SOUNDTRACK ▲ ⁸ POLYDOR 825095/UNIVERSAL (10.98/17.98)	GREASE	313
50	—	FUGEES ▲ ⁶ RUFFHOUSE 67147*/COLUMBIA (7.98 EQ/11.98)	THE SCORE	65

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

Merchants & Marketing

DECLARATIONS OF INDEPENDENTS

(Continued from page 107)

Feedback on the summits offered privately to Declarations of Independents indicated that most participants viewed them as a success. An attendee of the label panel said that a follow-up session is planned for the NARM midyear conference, and the hope is that each label will bring in one additional participant. "It was an opportunity for the executives, the owners of companies, to meet in a unified way with their peers," said one retail attendee. "I think it's something that could continue year after year . . . [although] there are a lot of missing names on that list."

THE SCARCITY OF RETAILERS at AFIM turned into the main topic of the distribution summit,

according to a couple of participants, and was the subject of unsolicited comment by several other conventioners. Also—despite its location in one of the hotbeds of R&B music in the country—AFIM '99 failed to draw the anticipated complement of R&B labels, and major rock label players like Epitaph,TVT, and Grand Royal also stayed home. These are historical problems dating back to when AFIM was known as NAIRD, but they came to the fore once more this year.

AFIM made great strides this year in the face of great adversity. The summit meetings are a welcome addition (and a good lure for veteran indies), while the Indie Lounges found distributors step-

ping up to the plate after Alternative Distribution Alliance's plan to run its convention concurrently in Atlanta was squelched, leaving a gaping hole in the evening talent lineup.

However, if AFIM's 2000 convention, scheduled for May 3-7 in Cleveland, is to capitalize on the strides made this year, the trade group will have to further extend a hand to the retail community and also attempt to make label representation more all-inclusive. Getting such players as Tower's Stan Goman and Borders' Len Cosimano to the table this year was an important step, but other major retailers and label execs will have to come to the party if the organization wishes to mature in the new millennium.

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SDMI's 'Trigger' Framework Nears Fruition

Some In Online Biz Decry Plan As Attack On Freedom To Distribute Audio

SUPER SDMI TUESDAY: On June 15, the major labels are expected to collectively announce their support for the finalized framework of the Secure Digital Music Initiative (SDMI), which will require hardware and software makers to include secure copyright protection technologies that disable playback of pirated music content (Billboard, May 29). The SDMI framework includes a controversial "trigger" that aims to put an end to the massive amount of Internet music piracy. Some members of the MP3 community are predicting that computer hackers will find a way to circumvent the new protection technologies, which include new watermarking and digital signature technologies that will be added by the five majors to future audio CDs during manufacturing.

In response to early media reports about the SDMI's controversial plan, the organization issued a statement May 25 fully explaining its trigger technology plans. While most of the statement confirms Billboard's early coverage of the plan (Billboard, May 29), it reinforces the fact that new SDMI-compliant devices "will only reject pirated copies of new content."

The SDMI statement continues, "Anyone who chooses to continue using MP3 to release music can continue to do so, and consumers who wish to continue enjoying MP3 music collections will be able to do so as well. Manufacturers will not have to choose between developing an SDMI compliant device versus developing a device that allows for the use of MP3."

Once the trigger is enacted, the SDMI statement says, consumers will have the choice of upgrading to the new SDMI-compliant technologies via the Internet. Consumers who choose to upgrade will have the ability to play SDMI-compliant music-industry content, but they will not be able to play recently pirated music. Consumers will maintain the option



of not upgrading their hardware and software, but they will not be able to play SDMI-compliant music, according to the SDMI statement. The SDMI's statement came one day after a May 24 meeting of the Internet rights advocacy group Electronic Frontier Foundation, which has attacked the SDMI's plan as an attempt "to effectively obliterate the freedom to distribute audio entirely."

While most industry talk is centered on SDMI developments in the digital-download space, one of the five

MP3.com is considering giving up to 100 stock options to its early customers

majors has broken ranks with the music industry to offer a large amount of full-length streaming audio content on its sites. EMI, parent company of Virgin Records and Capitol Records, is allowing its new-media departments to host full-length, on-demand content from its entire roster, including major acts **Smashing Pumpkins** and **Lenny Kravitz**.

Warner Music Group, Sony Music, BMG, and Universal Music Group (UMG) are also cautiously exploring full-length streaming content. Most of these labels are already allowing complete content for selective promotional events. Interestingly, there seems to be more tolerance for full-

length streamed music video content than audio content. Atlantic, Virgin, Capitol, and Columbia are among the labels that routinely offer full-length videos on their sites. In addition, Sony Music is now licensing full-length videos to Launch and MTV Online.

BERTELSMANN GETS IPO FEVER: Bertelsmann, which just had a \$450 million public offering with partner Barnes & Noble on E-commerce site Barnesandnoble.com, is looking to spin off some of its online operations later this year, according to a company spokesman. Bertelsmann's Internet music holdings, which include the UMG/BMG E-commerce joint venture GetMusic.com, are among the most likely public candidates. Indeed, a mass infusion of cash may be necessary to adequately compete with leading sites Amazon.com and CDnow. Those Internet-specific companies have already achieved mind and market shares with consumers.

A FREE CD... AND STOCK OPTIONS! Download music portal site MP3.com is giving away a free CD to visitors of its Web site. The disc contains more than 100 full-length MP3 tracks, as well as a complete Seal video, MusicMatch MP3 copying software, and other goodies. As cool as the free CD is, sources say that something much, much cooler may be looming for site visitors who have purchased a CD prior to MP3.com's recent public filing. MP3 is considering giving up to 100 stock options to its early customers. The site's filing with the Securities and Exchange Commission says that it is reserving stock for "artists and customers." Guess it really does pay to be an early adopter.

PIRATES OF THE SILICON VALLEY: Put away those pocket calculators and grab some popcorn. The behind-the-scenes battle between computer titans **Steve Jobs** and **Bill Gates** is coming June 20 in the new TNT TV movie "The Pirates Of Silicon Valley"—and it isn't pretty.

"ER" star **Noah Wyle** appears as the ambitious Apple guru Jobs, who is portrayed as a less-than-friendly evangelical leader of the innovative computer company. The portrayal of Jobs as a near-psychopathic computer guru will rattle entertainment-industry veterans who are religious fanatics of Apple (and there are a bit too many, in my humble opinion). Gates fares slightly better, as former Brat Packer **Anthony Michael Hall** trades in his teen roots for poor fashion sense and an even worse hairdo. That's our beloved Bill!

Both Jobs and Gates are portrayed as savvy businessmen who sniff out an early opportunity to develop the first mass-marketed home computer. "The Pirates Of Silicon Valley" is a bit over the top, but anyone with an interest in the power struggle behind today's PC will drool over the drama revealed here.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Suggested List Price
1	1	4	NO. 1 HOMECOMING-LIVE IN ORLANDO Jive/Zomba Video 41675-3	Backstreet Boys	19.98
2	NEW		MEETING PEOPLE IS EASY Capitol Video 77860	Radiohead	19.95
3	NEW		SO GLAD Spring House Video Chordant Dist. Group 44369	Bill & Gloria Gaitner And Their Homecoming Friends	29.98
4	2	2	LIVE PolyGram Video 45059955	Shania Twain	19.95
5	3	28	'N THE MIX WITH 'N SYNC ▲ BMG Video 65000	'N Sync	19.95
6	10	10	KENNEDY CENTER HOMECOMING Spring House Video Chordant Dist. Group 42902	Bill & Gloria Gaitner And Their Homecoming Friends	29.98
7	4	8	FAMILY VALUES TOUR '98 ▲ Epic Music Video Sony Music Video 50188	Various Artists	19.95
8	5	4	AROUND THE WORLD Columbia Music Video Sony Music Video 50184	Mariah Carey	19.98
9	9	51	ALL ACCESS VIDEO ▲ Jive/Zomba Video 41589-3	Backstreet Boys	19.98
10	6	28	ATLANTA HOMECOMING ● Spring House Video Chordant Dist. Group 44359	Various Artists	29.98
11	NEW		THUG TV Relativity Video 11735	Mo Thugs	15.98
12	7	28	ALL DAY SINGIN' AT THE DOME ● Spring House Video Chordant Dist. Group 44360	Various Artists	29.98
13	15	28	NIGHT OUT WITH THE BACKSTREET BOYS ▲ Jive/Zomba Video 41657	Backstreet Boys	19.95
14	11	166	HELL FREEZES OVER ▲ Geffen Home Video Universal Music Video Dist. 39548	Eagles	24.98
15	13	24	CUNNING STUNTS Elektra Entertainment 40202	Metallica	19.98
16	NEW		LIVE: ONE NIGHT IN PENNSYLVANIA Star Song Video Chordant Dist. Group	Newsboys	14.98
17	8	15	SINGING IN MY SOUL Spring House Video Chordant Dist. Group 46440	Various Artists	29.98
18	14	11	THE VELVET ROPE TOUR-LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 5517	Janet Jackson	19.98
19	18	13	LIVE AT THE FILLMORE EAST MCA Music Video Universal Music Video Dist. 11931	Jimi Hendrix	14.98
20	12	2	LADIES & GENTLEMEN-THE BEST OF GEORGE MICHAEL Columbia Music Video Sony Music Video 50183	George Michael	19.98
21	17	12	VH1-BEHIND THE MUSIC ▲ PolyGram Video 44059953	Shania Twain	14.95
22	16	11	STAY THE SAME Columbia Music Video Sony Music Video 79138	Joey McIntyre	3.98
23	19	9	LIVE BMG Video 25738	Usher	14.95
24	21	75	A NIGHT IN TUSCANY ▲ PolyGram Video 4400553973	Andrea Bocelli	24.95
25	20	20	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
26	22	91	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
27	27	76	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	19.98
28	24	27	BRIDGES TO BABYLON: 1998 LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98
29	30	111	WHO THEN NOW? ◇ Epic Music Video Sony Music Video 50153	Korn	19.98
30	23	33	VH1 DIVAS LIVE ● Epic Music Video Sony Music Video 50175	Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey	19.98
31	29	26	SECOND COMING ▲ PolyGram Video 80063005917	Kiss	29.98
32	33	30	WELCOME TO THE VIDEOS Geffen Home Video MCA Music Video 39557	Guns N' Roses	16.98
33	39	20	VOLUMEN Elektra Entertainment 40199	Bjork	19.98
34	RE-ENTRY		THE COMPLETE VIDEOS: 1991-1998 ● Atlantic Video 83154	Tori Amos	19.98
35	31	11	WINDOWLICHER Sire Records Warner Home Video 35005	Aphex Twin	3.99
36	25	7	INSTRUMENT Dischord 17980	Fugazi	24.95
37	34	26	LIVE AT WEMBLEY Virgin Music Video 2439	Spice Girls	19.98
38	35	176	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	19.98
39	32	26	THE COLLECTION: VOLUME 1 Epic Music Video Sony Music Video 69715	Bone Thugs-N-Harmony	19.95
40	26	4	UNAUTHORIZED BIOGRAPHY OF REIN Epic Music Video Sony Music Video 69808	Ben Folds Five	24.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 100,000 units for video singles; ◆ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©1999, Billboard/BPI Communications.

Top Internet Album Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	NO. 1 RICKY MARTIN C2 63891*/COLUMBIA 2 weeks at No. 1	RICKY MARTIN
2	NEW		MILLENNIUM JIVE 41672	BACKSTREET BOYS
3	2	3	STAR WARS EPISODE I: THE PHANTOM MENACE SONY CLASSICAL 61816	SOUNDTRACK
4	NEW		BEACH HOUSE ON THE MOON MARGARITAVILLE 524660/ISLAND	JIMMY BUFFETT
5	3	4	BURY THE HATCHET ISLAND 524611	THE CRANBERRIES
6	5	4	MULE VARIATIONS EPITAPH 86547*	TOM WAITS
7	6	4	COME ON OVER ◆ MERCURY (NASHVILLE) 536003	SHANIA TWAIN
8	7	3	A PLACE IN THE SUN CURB 77942	TIM MCGRAW
9	8	4	THE UNAUTHORIZED BIOGRAPHY OF REINHOLD MESSNER 550 MUSIC 69808*/EPIC	BEN FOLDS FIVE
10	10	4	ECHO WARNER BROS. 47294*	TOM PETTY AND THE HEARTBREAKERS

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

Home Video

MERCHANTS & MARKETING

Vid Retailers, Distributors Look To Games

Improved Platforms, DVD-ROM Developments Garner Support At E3

BY STEVE TRAIMAN

LOS ANGELES—More video retailers and distributors are making serious commitments to computer and video games as a way to increase their bottom lines, and many were among the more than 40,000 on hand to see an estimated 1,900 new computer and platform video games from 410 companies at the Electronic Entertainment Expo (E3), held May 12-15 here.

While the video market has dabbled in games for years, the new and improved game systems that debuted at E3 will entice dealers more than ever before, according to Rich McClatchy, games buyer for distributor Valley Media.

"Valley is making a huge commitment to video games, and the new Nintendo and Sony platforms both look fantastic," says McClatchy. "The Sony PlayStation 2 graphics they showed on their 'Gran Turismo 3' racing game were incredible, [as were graphics on] Sega's Dreamcast football game. It's a very exciting time for the industry, and we're encouraging all our video accounts to take a hard look at games."

Most games are still in the CD-ROM format, with only a few games developed for the emerging DVD-ROM format. But next-generation player announcements from Sony Computer Entertainment and Nintendo will dramatically change the

landscape.

At E3, Sony announced that its PlayStation 2 player has the potential to play back DVD movies and audio formats, while Nintendo's system—code-named "Dolphin"—will offer the gamers the option to view DVD movies and listen to DVD Audio titles when they're available later this year. Sega's Dreamcast system will also offer a DVD video add-on unit (Billboard, May 22).

Dreamcast has been selling in Japan since November and will launch in the U.S. and Europe this September; PlayStation 2 is due to bow in Japan before the end of the year and come to the U.S. and Europe next spring; Nintendo Dolphin is expected to debut worldwide in late 2000.

The shift to DVD-ROM by Sony, Nintendo, and Sega is significant for the video marketplace because it will open up new distribution channels for the format.

Lorri Haney, marketing director at Nimbus Manufacturing, a major replicator of DVD video, says that the Sony and Nintendo commitments to a DVD system are having an immediate impact.

"We're already seeing more of our customers developing titles for DVD-enhanced content and features," she says. "Positive consumer response to the new DVD games will accelerate the shift and benefit the entire industry."

In other game-related E3 news, copy-protection company Macrovi-



Huskies Howl, On Tape. University of Connecticut Huskies basketball coach Jim Calhoun, right, joins Hosea Belcher, 20th Century Fox Home Entertainment marketing VP, at the recent world premiere of "Yes UConn!: The Official 1999 NCAA Basketball Championship Video." Team members, students, and fans packed Gampel Pavilion on the UConn campus to catch a screening of the tape, which depicts how the Huskies beat heavily favored Duke.



Panelists at "Are You Ready To Take The DVD Plunge?" discuss DVD opportunities for retailers at the Electronic Entertainment Expo, held May 13-15 in Los Angeles. Pictured, from left, are Levon Karayan, Knowledge Adventure; Rob Headrick, Nimbus Manufacturing; moderator Trent Ward, IGNPC.com; Dave Foster, Digital Leisure; John Loose, Dolby Labs; and Dave Wheeler, Aftermath Media. (Photo: Steve Traiman)

sion was on hand at the confab for the first time, as a direct result of escalating video-game piracy.

The company announced an agreement with game developer Electronic Arts (EA). Macrovision's SafeDisc anti-piracy system, which has been adopted by many home video labels, will be used on selected CD-ROM game titles from EA.

At E3, EA confirmed that it will use the Macrovision process on "Fleet Command" and "Tiberian Sun," two of its most-anticipated new releases.

"CD-ROM piracy is clearly the No. 1 problem facing our industry today," said EA operations VP Jim Healey. "We're pleased to have found a solution that we can quickly implement at our replication partners and internally on a worldwide basis."

Interactive Digital Software Assn. president Doug Lowenstein esti-

mates that U.S. makers of computer games and video games lost nearly \$3.2 billion worldwide in 1998, not including millions of dollars lost due to the downloading of games over the Internet. However, Macrovision's own study, conducted by Merrill Research & Associates, estimates the total value of unauthorized copies of games at almost \$1 billion in the U.S.

Macrovision VP Brian Dunn says that inexpensive recordable CD machines and increased copying off of the Internet have spurred interest in anti-piracy devices for games.

"With blank recordable disks going for about \$1 and the cost of a CD-R recorder as low as \$150... there's a growing concern among publishers that so-called 'casual copies' from friends or off the Internet are accelerating the situation," says Dunn.

DVD-ROM Gives Full-Motion Video Renewed Life

BY EARL PAIGE

LOS ANGELES—Two heretofore different markets, console and PC games, are coalescing, thanks to DVD-ROM. Its ability to deliver picture-perfect full motion has all but canceled the bad memories of the faulty CD-ROM format. Panelists at the recent Electronic Entertainment Expo (E3) remembered those times.

"The nice thing with bringing the full-motion video genre back to life is that now there's going to be a market expecting it. CD-ROM sort of turned that off," said Digital Leisure's David Foster. He recalled that CD-ROM soured fans on full motion and suggested that DVD improvements may have to overcome being characterized as "yesterday's news."

Foster claimed Digital Leisure "might be the only one" exclusively in DVD-ROM games. But there's no lack of competition. "Others, such as Interplay and Electronic Arts, have done in-house productions," Foster said. "I know of at least 20 publishers that have done some DVD-ROM work."

The E3 session, held at the Los Angeles Convention Center, was appropriately titled "Are You Ready To

Take The DVD Plunge?" It was one of more than 40 panels on a crowded schedule prior to the opening of the show, but it still managed to draw a crowd of 150, many of them game developers.

They heard about the success of "Dragon's Lair" on DVD-ROM, prompted in large part by the popularity of the DVD Video version. It "sold as much in one month as we had in the previous nine months for DVD-ROM," Foster noted.

The enormous capacity of DVD-ROM will continue to attract developers. Panelist Levon Karayan of Knowledge Adventure said the basic disc, DVD5, holds 4.7 billion bytes of information, "roughly 7.4 CD-ROMs." Among his projects: putting 14 CD-ROMs on one DVD-ROM.

"DVD-ROM is a wish come true," said Aftermath Media's David Wheeler. "Four hours of video, originally shot on 35 mm high resolution, Dolby digital sound—everything you could want."

Multichannel audio is the big reason DVD-ROM is happening, boasted Dolby's John Loose. "Until recently, there weren't any multimedia speakers that could handle both

the digital input and the analog input and mix the two."

Technical limitations and cost held DVD-ROM back. But improved Dolby hardware "has really plummeted," Loose said. "Our \$50,000 encoder went down to \$5,000."

Retail is starting to take DVD-ROM seriously, panelists told the audience. Loose enthused, "It's amazing. The attach rate we've heard is something like 6-to-1. People are coming out of CompUSA with a DVD-ROM machine and a half-dozen movies."

Initially, only two chains were promoting DVD-ROM, CompUSA and Micro Center, said Foster. But now "we're shipping Babbages, Electronics Boutique, and Best Buy, all absent a year ago. Media Play is talking."

Web sites, especially DVD Express, are also doing well.

(Continued on page 113)

TO OUR READERS

Picture This will return next week.

HOT STUFF



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PLAYBOY HOME VIDEO
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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	1	5	A BUG'S LIFE	Walt Disney Home Video Buena Vista Home Entertainment 15653	Dave Foley Kevin Spacey	1998	G	26.99
2	3	3	YOU'VE GOT MAIL	Warner Home Video 16954	Tom Hanks Meg Ryan	1998	PG	22.96
3	4	3	BABE: PIG IN THE CITY	Universal Studios Home Video 83607	James Cromwell Magda Szubanski	1998	G	22.98
4	2	19	TAE-BO WORKOUT	Tae-Bo Retail Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
5	18	3	BACKSTREET BOYS: HOMECOMING-LIVE IN ORLANDO	Jive/Zomba Video 41675-3	Backstreet Boys	1999	NR	19.98
6	13	3	MARIAH CAREY: AROUND THE WORLD	Columbia Music Video Sony Music Video 50184	Mariah Carey	1999	NR	19.98
7	5	8	THE RUGRATS MOVIE	Nickelodeon Video Paramount Home Video 33399	Animated	1998	G	26.95
8	6	64	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
9	9	2	PLAYBOY: 1999 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0842	Heather Kozar	1999	NR	19.98
10	7	12	EVER AFTER: A CINDERELLA STORY	FoxVideo 0392	Drew Barrymore Anjelica Huston	1998	PG-13	19.98
11	8	7	FAMILY VALUES TOUR '98▲	Epic Music Video Sony Music Video 50188	Various Artists	1999	NR	19.95
12	17	5	PLAYBOY'S TALES OF EROTIC FANTASIES	Playboy Home Video Universal Music Video Dist. PBV0841	Various Artists	1999	NR	19.98
13	20	2	PLAYBOY'S HOT CITY GIRLS	Playboy Home Video Universal Music Video Dist. PBV0843	Various Artists	1999	NR	19.98
14	14	92	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Entertainment 15797	Animated	1961	G	26.99
15	39	3	SOUTH PARK 3 PACK: VOLUME 3	Rhino Home Video Warner Home Video 36685	Animated	1999	NR	39.98
16	22	3	PENTHOUSE: SULTRY SENSATIONS	Penthouse Video WarnerVision Entertainment 57037	Various Artists	1999	NR	19.98
17	10	8	MIGHTY JOE YOUNG	Walt Disney Home Video Buena Vista Home Entertainment 12746	Bill Paxton Charlize Theron	1998	PG	24.99
18	12	16	MULAN	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated	1998	G	26.99
19	NEW▶		GEORGE MICHAEL: LADIES & GENTLEMEN	Columbia Music Video Sony Music Video 50183	George Michael	1999	NR	19.98
20	15	9	POKEMON: THE MYSTERY OF MOUNT MOON	Viz Video Pioneer Entertainment 0002D	Animated	1999	NR	14.98
21	16	27	'N THE MIX WITH 'N SYNC▲⁵	BMG Video 65000	'N Sync	1998	NR	19.95
22	28	10	APHEX TWIN: WINDOWlicker	Sire Records Warner Home Video 35005	Aphex Twin	1999	NR	3.99
23	NEW▶		TAXI DRIVER: COLLECTOR'S EDITION	Columbia TriStar Home Video 03480	Robert De Niro	1976	R	19.95
24	19	3	THE BLACK HOLE: ANNIVERSARY EDITION	Anchor Bay Entertainment SV10703	Maximilian Schell Robert Forster	1979	PG	14.98
25	34	24	THE WEDDING SINGER	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore	1997	PG-13	14.98
26	23	3	THE X-FILES: 3-PACK	FoxVideo 0007830	David Duchovny Gillian Anderson	1999	NR	39.98
27	36	2	THE AVENGERS '65 BOX SET 2	A&E Home Video New Video Group 117250	Patrick Macnee Diana Rigg	1965	NR	29.95
28	35	9	JIMI HENDRIX: LIVE AT THE FILLMORE EAST	MCA Music Video Universal Music Video Dist. 11931	Jimi Hendrix	1999	NR	14.98
29	29	3	THE AVENGERS '65 BOX SET 1	A&E Home Video New Video Group 117249	Patrick Macnee Diana Rigg	1965	NR	29.95
30	11	15	ANTZ	Dreamworks Home Entertainment Universal Studios Home Video 83668	Woody Allen Sharon Stone	1998	PG	26.99
31	24	20	CADDYSHACK: SPECIAL EDITION	Warner Home Video 17215	Chevy Chase Rodney Dangerfield	1980	R	19.98
32	37	5	PENTHOUSE: PET OF THE YEAR & FRIENDS	Penthouse Video WarnerVision Entertainment 57035	Various Artists	1999	NR	19.98
33	40	3	PENTHOUSE: 30 PETS IN 60 MINUTES	Penthouse Video WarnerVision Entertainment 57036	Various Artists	1999	NR	19.98
34	NEW▶		TELETUBBIES FAVORITE THINGS	PBS Home Video Warner Home Video B3884	The Teletubbies	1999	NR	14.95
35	RE-ENTRY		JANET JACKSON: THE VELVET ROPE TOUR-LIVE IN CONCERT	Eagle Rock Entertainment Image Entertainment 5517	Janet Jackson	1999	NR	19.98
36	NEW▶		THE X-FILES: HOME/HERRENVOLK	FoxVideo 0007530	David Duchovny Gillian Anderson	1999	NR	14.98
37	26	8	THE BIG LEBOWSKI	PolyGram Video 4400565393	Jeff Bridges John Goodman	1997	R	19.95
38	27	101	STAR WARS TRILOGY-SPECIAL EDITION	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	49.98
39	21	22	SOUTH PARK: 3-PACK VOLUME 2	Rhino Home Video Warner Home Video 36562	Animated	1998	NR	39.98
40	38	17	METALLICA: CUNNING STUNTS	Elektra Entertainment 40202	Metallica	1998	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

MPAA Aims To Head Off E-Pirates

LESSONS LEARNED: The movie industry doesn't want history to repeat itself when it comes to piracy on the Internet.

After witnessing the music industry lose control of its copyrighted properties, many of which were made available for free over the Internet, the movie business is attempting to get in on the ground floor to prevent Internet piracy.

Movie piracy on the Internet is not considered a huge problem now, but some films, such as "The Matrix," "Saving Private Ryan," "Shakespeare In Love," and others, are being swapped and traded through chat rooms and secret Web sites, according to Motion Picture Assn. of America (MPAA) spokeswoman **Emily Cutner**.

The MPAA has detected approximately 200 Web sites offering pirated material, and in conjunction with the FBI it is investigating about 150 individual cases involving Internet piracy.

"It's not cutting into studio revenues because at this point it's a game," says Cutner, "but we're going to prosecute anyone who does it, because it's illegal."

Cutner points out that pirated movies are difficult to find because the sites are often on and off the Web within a matter of days. In addition, some pirated movies are distributed through file transfers between individual computers. The pirate movie files are talked about in chat rooms and traded, much like baseball card swapping at the school playground.

Intellectual property and copyright attorney **Larry Iser** of the Los Angeles firm Greenberg and Glusker agrees that Internet piracy of movies doesn't approach the monumental problem faced by the music industry.

"Under the current technology, you can pirate and record a quality album," says Iser, "but you can't get a quality copy of a movie off the (Continued on next page)

SHELF TALK



by Eileen Fitzpatrick

Top DVD Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	1	2	STAR TREK: INSURRECTION (PG) (29.99)	Paramount Home Video 335887	Patrick Stewart Jonathan Frakes
2	2	3	YOU'VE GOT MAIL (PG) (24.98)	Warner Home Video 16954	Tom Hanks Meg Ryan
3	3	5	A BUG'S LIFE (G) (34.99)	Walt Disney Home Video/Buena Vista Home Entertainment 10018	Dave Foley Kevin Spacey
4	NEW▶		KINGPIN (R) (24.98)	MGM/UA Home Video/Warner Home Video 906275	Woody Harrelson Bill Murray
5	4	3	THE X-FILES (PG-13) (34.98)	FoxVideo 21039	David Duchovny Gillian Anderson
6	NEW▶		VERY BAD THINGS (R) (29.95)	PolyGram Video 440058277	Christian Slater Cameron Diaz
7	NEW▶		HOLY MAN (PG) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 16536	Eddie Murphy Jeff Goldblum
8	6	5	THE SIEGE (R) (34.98)	FoxVideo 4111053	Denzel Washington Annette Bening
9	5	4	STEPMOM (PG-13) (29.99)	Columbia TriStar Home Video 02852	Julia Roberts Susan Sarandon
10	7	12	RUSH HOUR (PG-13) (24.98)	New Line Home Video/Warner Home Video N4717	Jackie Chan Chris Rock
11	8	7	MEET JOE BLACK (PG-13) (26.98)	Universal Studios Home Video 20531	Brad Pitt Anthony Hopkins
12	9	13	RONIN (R) (24.98)	MGM/UA Home Video/Warner Home Video 67439	Robert De Niro
13	11	5	ARMAGEDDON (COLLECTOR'S EDITION) (PG-13) (49.99)	Touchstone Home Video/Buena Vista Home Entertainment 50100	Bruce Willis Ben Affleck
14	12	10	THE WATERBOY (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10016	Adam Sandler
15	15	20	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley
16	14	22	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
17	10	4	AT FIRST SIGHT (PG-13) (24.98)	MGM/UA Home Video/Warner Home Video 67447	Val Kilmer Mira Sorvino
18	NEW▶		MY BLUE HEAVEN (PG-13) (14.98)	Warner Home Video 12003	Steve Martin Rick Moranis
19	NEW▶		OUT FOR JUSTICE (R) (19.98)	Warner Home Video 12219	Steven Seagal
20	NEW▶		ON DEADLY GROUND (R) (19.98)	Warner Home Video 13227	Steven Seagal Michael Caine

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SHELF TALK

(Continued from preceding page)

Internet." At least not yet.

While the MPAA's piracy operations continue to be focused on illegal duplication labs, the trade organization isn't ignoring the enormous piracy potential created by the Internet.

"Two years from now, when technology improves and you can download a good copy of a movie on a CD-ROM, we're going to have a problem," says Cutner.

To combat the threat before it overwhelms the industry, Cutner says the MPAA has an Internet piracy committee in place and is seeking to hire a chief technology officer to monitor further developments.

"Unlike the music industry, which was caught off guard by the Internet, we have the time to be proactive," says Cutner.

In addition to staffing, the MPAA is planning an awareness campaign to inform university students, the most prevalent group to engage in Internet piracy, that such activity is illegal.

'BABE' SWEEPSTAKES: Universal Studios Home Video has lined up a number of Web-based contests to promote "Babe: Pig In The City,"

which hit stores May 4.

Until June 25, visitors to universalstudios.com/home who participate in a trivia quiz about the film will be entered into a sweepstakes. A series of weekly prizes will be awarded, including pet health insurance, the CD-ROM "Babe Early Reader," plush toys, and video sets of "Babe" and "Babe: Pig In The City."

At the end of the promotion, a grand-prize winner will receive a trip for four to Universal Studios in Hollywood.

Web surfers can also get clues to answer the trivia questions by logging on to the Entertainment Tonight Web site at etonline.com.

In other Universal news, the supplier has announced that it will place security tags on all new DVD releases. Upcoming titles scheduled to include the tag are "Patch Adams," "October Sky," "God And Monsters," "Affliction," and "Life," among others.

PICTURE THIS! INKS DISTRIBUTION DEAL: Steeplechase Entertainment Corp., headed by former Orion Home Video executive Herb Dorfman, has picked up distribution of gay and lesbian label Picture This!

Home Video.

Under the agreement, Picture This! will issue three titles per quarter through Steeplechase.

The first titles scheduled for upcoming release are "The Real Ellen Story," "No Ordinary Love," and "Under Heat."

Picture This! retains distribution of its product in the gay and lesbian

retail market, mail-order, and online channels.

E-MAIL CENTER: St. Louis-based distributor Sight & Sound has set up a new E-mail service to provide its accounts with up-to-date information on new releases, studio copy-depth programs, and exclusive in-store promotions.

The service, called the Marquee Communication Center, is available now, and retailers who sign up for the program will be entered into a contest to win Hollywood collectibles.

To sign up for the service, retailers can send an E-mail to marquee@sightandsound-dist.com. Accounts can also sign up through their Sight and Sound sales rep.

DVD-ROM GIVES FULL-MOTION VIDEO RENEWED LIFE

(Continued from page 111)

As a result, traditional video and DVD distributors are jumping in. "There's crossover with Image Entertainment, Valley Media, and Norwalk Distributors," Foster says.

There should be plenty to distribute. Bob Headrick of Nimbus CD International predicts 2,000 titles will be in stores next year, 4,000 in 2001, 7,000 in 2002, and 11,000 in 2003. Over the same stretch, the number of PCs with DVD-ROM capabilities should jump to more

than 130 million worldwide.

"The projections include everything—interactive, games, and business to business," Headrick said.

So hot is the market that, unlike CD-ROM, where hardware suppliers "were paying you" to bundle titles, DVD-ROM vendors "are asking you to pay to put your product in their package," one panelist said.

A flow of features will boost the platform. Two under development, according to Foster, allow vendors to

encrypt material so that users with a credit card "can pay a premium and get more out of the game, or even a second game, over the Internet."

He also predicted "a lot of shovelware, taking 10 CD-ROMs and putting them on a DVD-ROM. I don't think that's compelling, but it's certainly legitimate."

Developers must jump in now, he urged, because "the huge opportunity is probably a two- to three-year window before the big guys get in."

Billboard

JUNE 5, 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
			◀ No. 1 ▶		
1	2	3	STEPMOM (PG-13)	Columbia TriStar Home Video 02700	Julia Roberts Susan Sarandon
2	13	2	YOU'VE GOT MAIL (PG)	Warner Home Video 16954	Tom Hanks Meg Ryan
3	1	4	THE SIEGE (R)	FoxVideo D173	Denzel Washington Annette Bening
4	6	3	ELIZABETH (R)	PolyGram Video 440058273	Cate Blanchett Geoffrey Rush
5	NEW ▶		STAR TREK: INSURRECTION (PG)	Paramount Home Video 35883	Patrick Stewart Jonathan Frakes
6	4	6	AMERICAN HISTORY X (R)	New Line Home Video Warner Home Video N4739	Edward Norton Edward Furlong
7	3	4	A BUG'S LIFE (G)	Walt Disney Home Video Buena Vista Home Entertainment 15653	Dave Foley Kevin Spacey
8	7	8	PLEASANTVILLE (PG-13)	New Line Home Video Warner Home Video N4728	Tobey Maguire Reese Witherspoon
9	5	6	MEET JOE BLACK (PG-13)	Universal Studios Home Video 83377	Brad Pitt Anthony Hopkins
10	10	3	AT FIRST SIGHT (PG-13)	MGM/UA Home Video Warner Home Video 907181	Val Kilmer Mira Sorvino
11	20	3	HAPPINESS (NR)	Trimark Home Video 6999	Jane Adams Philip Seymour Hoffman
12	9	9	WATERBOY (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 159703	Adam Sandler
13	14	2	BABE: PIG IN THE CITY (G)	Universal Studios Home Video 83607	James Cromwell Magda Szubanski
14	12	9	BULWORTH (R)	FoxVideo 0511	Warren Beatty Hallie Berry
15	11	12	RONIN (R)	MGM/UA Home Video Warner Home Video M907439	Robert De Niro
16	18	3	A NIGHT AT THE ROXBURY (PG-13)	Paramount Home Video 335943	Will Ferrell Chris Kattan
17	16	3	SIMON BIRCH (PG)	Hollywood Pictures Home Video Buena Vista Home Entertainment 1596203	Ashley Judd Oliver Platt
18	8	10	WHAT DREAMS MAY COME (R)	PolyGram Video 4400582753	Robin Williams Cuba Gooding, Jr.
19	19	5	APT PUPIL (R)	Columbia TriStar Home Video 22306	Brad Renfro Ian McKellen
20	15	13	SNAKE EYES (R)	Paramount Home Video 335413	Nicolas Cage Gary Sinise

◆ 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.

Billboard

JUNE 5, 1999

Top Special Interest Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK REPORTS COLLECTED, COMPILED, AND PROVIDED BY				
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
			◀ NO. 1 ▶	
1	1	26	WWF: AUSTIN 3:16 UNCENSORED World Wrestling Federation Home Video 213	14.95
2	2	26	WWF: 'CAUSE STONE COLD SAID SO World Wrestling Federation Home Video 210	14.95
3	3	26	WWF: WRESTLEMANIA 14 World Wrestling Federation Home Video WWF143	14.95
4	13	26	WWF: BEST OF SURVIVOR SERIES-1987-1997 World Wrestling Federation Home Video 215	14.95
5	10	26	WWF: UNDERTAKER THE PHENOM World Wrestling Federation Home Video 216	14.95
6	18	26	WCW: STING UNMASKED Turner Home Entertainment 97105	14.95
7	14	11	WCW: GOLDBERG Turner Home Entertainment 91708	14.95
8	11	26	WWF: THE THREE FACES OF FOLEY World Wrestling Federation Home Video 218	14.95
9	17	12	WWF: WRESTLEMANIA 13 World Wrestling Federation Home Video WWF133	14.95
10	15	12	WWF: WRESTLEMANIA 3 World Wrestling Federation Home Video WWF033	14.95
11	5	3	WWF: IN YOUR HOUSE GoodTimes Home Video 30879	12.98
12	RE-ENTRY		WWF: BEST OF WRESTLEMANIA I-XIV World Wrestling Federation Home Video 214	14.95
13	19	3	WWF: KING OF THE RING '98 World Wrestling Federation Home Video WWF10205	19.95
14	4	4	WWF: ACTION ZONE GoodTimes Home Video 30880	12.98
15	6	4	WWF: WORLD TOUR GoodTimes Home Video 30879	12.98
16	8	4	WWF: SHAWN MICHAELS GoodTimes Home Video 30874-8	12.98
17	RE-ENTRY		WWF: SABLE UNLEASHED World Wrestling Federation Home Video 217	14.95
18	9	3	WWF: CONFIRMED HITS GoodTimes Home Video 30874	12.98
19	RE-ENTRY		MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090	24.98
20	RE-ENTRY		WWF: D-GENERATION X World Wrestling Federation Home Video 212	14.95
HEALTH AND FITNESS™				
			◀ NO. 1 ▶	
1	1	21	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution TB2274	39.95
2	2	13	CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98
3	3	6	KATHY SMITH'S KICKBOXING WORKOUT Sony Music Video	14.98
4	10	26	KICKBOXING: KNOCKOUT WORKOUT Anchor Bay Entertainment 29700	9.99
5	9	23	ABS AND BUNS: 2-PACK UAV Entertainment 60115	9.95
6	7	22	PAULA ABDUL: CARDIO DANCE Anchor Bay Entertainment 8611	14.95
7	12	26	DENISE AUSTIN: SIZZLER Parade Video 909	12.98
8	15	26	A.M. YOGA FOR BEGINNERS Healing Arts 1071	9.98
9	13	25	YOGA FOR BEGINNERS: ABS Healing Arts 1188	9.98
10	19	240	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
11	17	92	PAULA ABDUL'S GET UP AND DANCE! Artisan Entertainment 60214	9.98
12	RE-ENTRY		KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT Sony Music Video 51565	14.98
13	16	27	KICK BUTT Brentwood Home Video 12032	14.98
14	RE-ENTRY		P.M. YOGA FOR BEGINNERS Healing Arts 1186	9.98
15	18	38	DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933	12.99
16	RE-ENTRY		DENISE AUSTIN'S PREGNANCY PLUS WORKOUT Parade Video 50	14.95
17	RE-ENTRY		TOTAL YOGA Healing Arts 1080	9.98
18	20	16	POWER YOGA FOR BEGINNERS Healing Arts 60017	9.98
19	RE-ENTRY		YOGA: STRESS RELIEF Healing Arts 60014	9.98
20	14	12	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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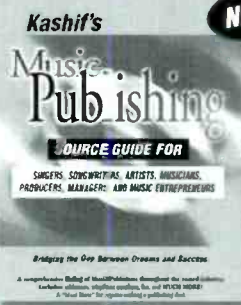
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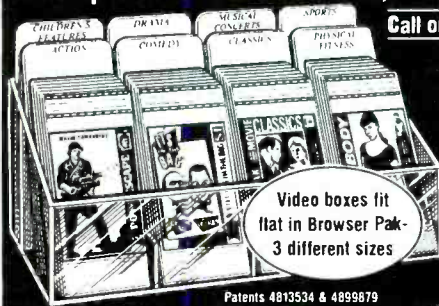
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TRUEBLISS

(Continued from page 93)

record company mergers. The group was originally to have been signed to PolyGram here, but it was one of the casualties of last year's merger with Universal.

Dowling explains that the PolyGram A&R staff who'd initially given the project a green light were not retained post-merger and that "the 't's' weren't crossed and the 'i's' weren't dotted" on the TrueBliss/PolyGram deal.

"The Universal management said I was free to shop the project around," he says, "and Sony came up with the best deal."

The ratings have confirmed Dowling's assertion that viewers are fascinated by a "behind the scenes" look at the music industry. Along with "Friends" and "Ally McBeal," the show has regularly ranked in the top five for all viewers ages 18-39, according to AC Nielsen.

Sony Music NZ managing director Michael Glading says he decided to sign TrueBliss after the PolyGram/Universal merger left the group with a scheduled TV program—and no record label.

He admits that "Popstars" has brought the act a level of publicity that record companies seldom dare dream of. "It's true it's given us an enormous leg up," he says, "but although the show has certainly driven some sales, without a great song we wouldn't have had the success we've had with it. TV ratings are great, but it's a free-to-air show. I see people actually buying the record as a far greater vote of confidence—because that way people are voting by parting with their money."

Tracy Horne, manager of the Sounds store in Auckland suburb Manukau City, confirms that sales for "Tonight" have been high throughout the 30-store chain. "It's gone really well for us," she says. "It's No. 1 on our chain chart as well as the national chart." She adds that the group's demographic has widened as the program has progressed. "It was just the young ones asking about them at first," she observes, "but now they've definitely picked up older fans as well."

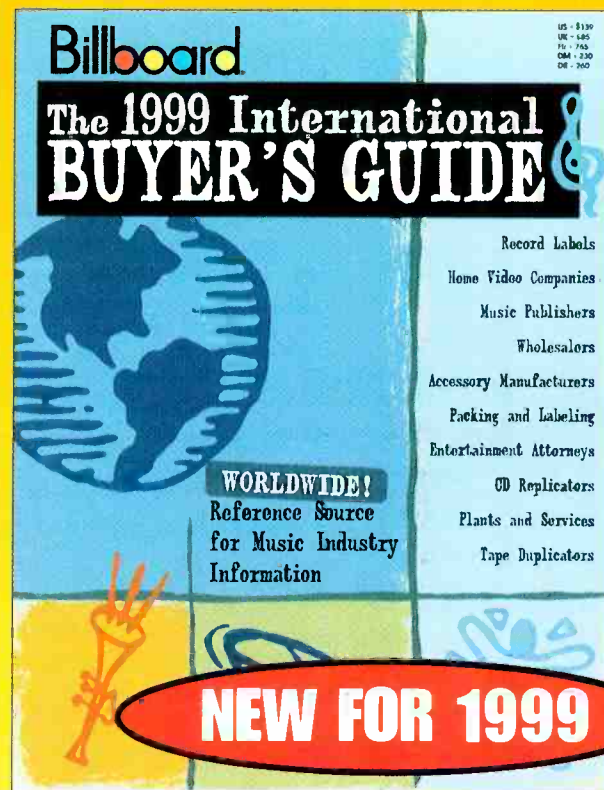
Glading says that TrueBliss' debut album, "Dream," will be in stores June 14 to coincide with the airing of the final episode of "Popstars" and that he anticipates at least another two singles from the album.

All eight original compositions on the album, which TrueBliss member Carly Binding describes as "out of this world" and "mind-blowing," were written and produced by Anthony Ioasa.

Glading shares Binding's enthusiasm for Ioasa's songs and says he presented TrueBliss to a receptive audience of Sony managing directors at a recent Australian conference. With solid support at radio and a gold single (for 10,000 sales) its first week out, the group, according to Glading, has regional potential. "Our next goal is to take this band to Southeast Asia and try to work them in that market," he says.

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June 1, **Songwriters In The Round**, sponsored by the Hollywood East Music Group, Carriage House, Miami. 954-929-0982.

June 2, **Benefit For Labor Of Love International With John Popper, Chan Kinchla, And Johnny Dredd**, Chili Pepper, Fort Lauderdale, Fla. 212-328-5915.

June 4-6, **Words Into Pictures: The Film And Television Writers Forum**, sponsored by the Writers Guild Foundation, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 323-954-5858.

June 6, **Second Celebrity Guest Night For The Muscular Dystrophy Assn.**, Ashes Steakhouse, Red Bank, N.J. 212-777-5678, ext. 103.

June 8, **An E-Commerce Primer: Doing Business On The Web Workshop**, sponsored by California Lawyers for the Arts, Oakland, Calif. 510-444-6351.

June 8-10, **REPLitech North America**, Moscone Convention Center, San Francisco. 914-328-9157.

June 9, **Multimedia Law For Artists Workshop**, sponsored by California Lawyers for the Arts, Fort Mason Center, San Francisco. 415-775-7200.

June 9, **30th Annual Induction Ceremony And Awards Dinner**, presented by the National Academy of Popular Music and the Songwriters' Hall of Fame, Sheraton New York Hotel and Towers, New York. 212-794-2773.

June 9-10, **Independent Video Retailers Conference**, Las Vegas. 503-675-1081.

June 9-12, **Promax '99**, Moscone Convention Center, San Francisco. 310-788-7600.

June 10, **Assn. Of Independent Music Publishers Annual Luncheon**, Soma Park Restaurant, New York. 212-758-6157, aimpny@aol.com.

June 10-12, **20th Annual International Assn. Of African-American Music Celebration**, Hotel Royal Plaza, Orlando, Fla. 215-732-7744, www.iaaam.com.

June 13-16, **Cable '99**, sponsored by the National Cable Television Assn., McCormick Convention Center, Chicago. 202-775-3669.

June 14-15, **StudioPro99: Emerging Technologies And The Future Of Audio Production**, presented by Mix, Universal City Hilton, Universal City, Calif. 510-653-3307.

June 14-19, **28th International Country Music Fan Fair**, sponsored by the Country Music Assn. and the Grand Ole Opry, Tennessee State Fairgrounds, Nashville. 615-244-2840.

June 15, **American Society Of Young Musicians Annual Spring Benefit And Induction Concert**, honoring Little Richard, House of Blues, Los Angeles. 310-285-9744.

June 17, **LIFEbeat And Friends Songwriter Circle With Jen Chapin, KJ Denhart, And Tina Shafer**, to raise money for LIFEbeat, Bitter End, New York. 718-636-2203.

June 19, **Run On The Row**, hosted by BlackHawk, sponsored by Arista/Nashville, and benefiting the Frances Williams Preston Laboratories, Nashville. 615-846-9116.

June 19, **Vision Awards 1999**, Beverly Hilton Hotel, Beverly Hills, Calif. 818-992-0500.

June 19, **Your Backstage Pass To The Record Industry**, presented by Silver Lining Entertainment, LAX Marriott, Los Angeles. 888-836-8086.

June 22, **Working With Agents And Managers Workshop**, sponsored by California Lawyers for the Arts, Oakland, Calif. 510-444-6351.

June 22-25, **MIDEM Americas**, Convention Center, Miami. 212-370-7470.

June 24, **Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Life, New York. 212-957-9230.

June 26, **Sports & Celebrity Awards Dinner**, Hollywood Park Race Track, Los Angeles. 818-528-3270.

June 26-28, **City Of Dreams Seminar**, New York. 212-391-5755.

Hilton Hotel, Beverly Hills, Calif. 213-977-5252.
July 14-16, **Billboard Dance Music Summit**, Sheraton Colony Square, Atlanta. 212-536-5002.

AUGUST

Aug. 6-7, **Fourth National Entertainment Industry Conference On The Technology, Art & Business Of Music**, produced by IMMEDIA!, ABC Radio Centre, Sydney. 61-2-9557-7766, www.immedia.com.au/tab.

Aug. 9, **Ninth Annual T.J. Martell Team Cup Challenge Golf Tournament**, Ridgewood Country Club, Paramus, N.J. 212-980-6600.

Aug. 25-29, **Seventh Annual Cutting Edge Music Business Conference And Roots Music Gathering**, Contemporary Arts Center, New Orleans. 504-945-1800.

Aug. 31-Sept. 3, **1999 National Assn. Of Broadcasters**, Orange County Convention Center, Orlando, Fla. 202-775-3511.

SEPTEMBER

Sept. 2-5, **Audio Engineering Society International Conference**, Villa Castelletti, Signa, Italy. 49-9131-776-303.

Sept. 9-13, **Mixshow Power Summit '99**, South Beach, Fla. 212-340-4738.

Sept. 24-26, **Focus On Video '99**, International Centre, Toronto. 416-531-2121, promex@sympatico.ca.

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WET AND WILD: Kix Brooks of Brooks & Dunn will ride a Sea-Doo jet boat from Nashville to New Orleans to raise funds for the St. Jude Hospital. He's scheduled to depart Tuesday (1) and arrive Saturday (5). The event will be sponsored by Coors Light. Contact: Brenna Davenport at 615-846-9141.

LOVE CONQUERS ALL: Blues Traveler's John Popper and Chan Kinchla and reggae artist Johnny Dredd will perform a benefit concert June 2 at Chili Pepper in Fort Lauderdale, Fla., to raise money for Labor of Love International, an organization formed to bring safe obstetrical care to the Caribbean through free-standing birth centers. All ticket proceeds will go to the group. Contact: Steve Karas at 212-328-5915.

CREOLE COLLECTION: Dr. John, Irma Thomas, Allen Toussaint, Funky Meters, Tiny Town, Art Neville, George Porter Jr., and Page McConnell and Mike Gordon of Phish have contributed health-themed tunes to a compilation that benefits the New Orleans Musicians Clinic called "Get You A Healin'." It's available at Tower Records, Virgin Megastores, the Louisiana Music Factory, and directly through American Sector Studios. Contact: Nanette Struck at 504-942-8154.

NO COLOR LINES: Dan Aykroyd, Ani DiFranco, Bush, Barenaked Ladies, Natalie Merchant, Paula Cole, Marcy Playground, Superdups, and Ricki Lake have all contributed time (in the form of TV public-service announcements; posters for subways, restaurants, and movie theaters; or CD production) to the 1999 Artists Against Racism campaign. Contact: Lisa Cherniak at 416-410-5631.



Grammy Goes To School. Musicians, producers, and record executives gathered to promote the National Academy of Recording Arts and Sciences' Grammy in the Schools program. Shown in the front row, from left, are Los Angeles Mayor Richard Riordan; Recording Academy president/CEO Michael Greene; producer David Foster; and Larry Livingston, dean of the University of Southern California School of Music. Shown in the back row, from left, are Elektra Records chairman Sylvia Rhone; Elektra rapper Missy Elliott; Warner Bros. artist Faith Hill; Island/Def Jam artist Montell Jordan; producer Phil Ramone, national chairman of the board of trustees of the Recording Academy; Arista artist Deborah Cox; songwriter Diane Warren; and Capitol artist Meredith Brooks.

LIFELINES

BIRTHS

Girl, Melody Debra, to Jane and Rich Appel, April 21 in Pequannock, N.J. Father is director of market research for Sony Music.

Girl, Marisa Rose, to Miriam and David Nives, April 26 in New York. Father is manager of reissues at Koch Records.

Girl, Sadie Goodman, to Vanessa and Rusty Harmon, May 20 in Columbia, S.C. Father is manager of Hootie & the Blowfish.

MARRIAGES

Satoko Enomoto to Michael Black, March 15 in Hawaii. Bride is director of licensing for Polo Japan. Groom is VP of sales for the Alternative Distribution Alliance.

Lisa Peck to Steven Trainor, May 15 in Fort Pierce, Fla. Groom is manager at the Tape Deck in Fort Pierce.

DEATHS

Ernst Mosch, 73, of unknown causes, May 15 in Germaringen, Germany. Mosch, Germany's king of folk music, founded an orchestra in 1955 that popularized the typical sound of Bohemian brass-band music and subsequently sold more than 40 million records on Teldec and Koch. He played New York's Carnegie Hall in 1966 with his orchestra.

Augusto Pablo, 46, of complications from the nerve disorder myasthenia gravis, May 18 in Jamaica. Pablo, who was born Horace Swaby, was an influential reggae producer who gained early experience as a studio keyboardist with Bob Marley before becoming key in the dub reggae movement. He produced hit records for singers such as Junior Delgado and recorded instrumental albums under his own name, including the latest, "Valley Of Jehosaphat," on Ras Records.

COMMENTARY

(Continued from page 4)

replaced their vinyl albums with CDs and record companies enjoyed unprecedented profitability. Since this has slowed in the last few years, the labels have been scrambling to maintain the inordinately high level of earnings attained in those boom years.

Some executives believe the Internet may potentially be the answer to their problem, but it's a fast-moving and unpredictable environment that presents new obstacles as soon as existing ones are solved. The response by some is to attempt to corral everything in this new medium. Therefore, the answer for artists is to keep moving forward so that the labels' lassos only occasionally snare their desired targets.

Artists and their representatives should always be aware to protect intellectual rights—especially when new frontiers are being reached on a fairly regular basis and nobody knows for sure where it will all lead.

Web sites have become an integral part of how artists keep in touch with the people who matter most to record companies—the fans, aka consumers. Fans will certainly be more inclined to buy an album if they can go to a Web site, learn about an artist, read lyrics, listen to some songs, and even correspond with the artist. This also makes it easier for record companies to sell back catalog and opens up a whole new spectrum of promotional possibilities.

Despite increasing advances, royalty rates, and even joint ventures for certain superstars, the overlooked fact is that the major-

ity of artists are struggling to make ends meet. They don't have the leverage or resources to protect themselves against every new technology (and the invariable royalty reduction) that the record companies invent. Most new artists who finally land a record deal after years of trying are so grateful that they willingly give up their current rights—as well as rights to a future that is unknown and being redefined every day. Not only is this myopic, but it will eventually become creatively and financially restrictive.

The International Managers Forum (IMF) strongly urges artists and their representatives to retain all rights to their creative output in all forms that aren't currently under contract. The new-media companies know that E-commerce is nothing without product. They are more willing to form partnerships with artists, or at least give them a commensurate portion of the income generated from their ideas. It might even make sense for artists to strike deals with new-media companies for little or no advance money before negotiating a record deal, as long as there is substantial upside potential and their intellectual property is securely protected. This precludes the question of whether such rights are included as part of the record deal.

The Internet isn't a new technology invented by record companies. It was created by scientists for the express purpose of disseminating ideas to others. This may be the one time the IMF is advocating the status quo.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



Mania On The Backstreets. Thirty-five lucky listeners of top 40 WHTZ (Z100) New York got a chance to meet the Backstreet Boys during an exclusive concert and interview segment. The event was broadcast nationally in conjunction with the SFX Radio Network. The quintet is hotter than ever: Its second U.S. album, "Millennium," debuts at No. 1 on this issue's Billboard 200. Pictured, from left, are Backstreet Boys Brian, Howie D., Nick, A.J., and Kevin.

R&B Radio Gains Highest-Ever Ratings

This story was prepared by Sean Ross, editor of Airplay Monitor.

NEW YORK—President Clinton's impeachment trial ended, but the nation didn't exactly return to business as usual. While N/T radio's numbers returned to their pre-Monica-gate level, national radio listening is different than it was when the scandal started last winter, judging from the results of Billboard/Airplay Monitor's national format tally of the winter '99 Arbitrons. How different?

- R&B radio, taken as a whole, has its highest numbers ever, spurred by the rise of the R&B oldies format. That said, there's considerable evidence that the booming format is cutting into the numbers of both mainstream and adult R&B outlets.

- Top 40 radio has its best numbers in 3½ years, almost tying country radio for overall listenership.

- Country posted its lowest numbers since the summer of 1989. Its losses mean that the format is basically back to where it was when Garth Brooks debuted.

- Album rock, which had been fragmented over the past three years by the modern rock revolution and a second wave of classic rock successes, seems to be reclaiming some of its turf. It also probably benefited this winter from N/T's decline.

The only thing that hasn't changed is adult contemporary, which—when its various permutations (adult top 40, mainstream AC, soft AC, etc.) are counted together—remains the No. 1 music format throughout Arbitron's 94 continuous-measurement markets.

News/talk radio was off 16.8-16.1 in the winter. N/T was at 16.2 a year ago but exploded in the summer and fall '98 books, spurred by a combination of Bill and baseball. In Rush Limbaugh's midday daypart, the format was off 17.9-17.3, putting it exactly where it was a year ago.

N/T's 3.5 share in teens—significant not because the format targets them but because it shows that the format was hot enough to grow outside its intended demo—has also dissipated. N/T has a more normal 1.5 share in teens.

AC was up 14.4-14.5 overall. That's within its range for the last three books but down from the 15.1 it had last winter. It was off 8.4-7.2 in teens, not surprising now that more of them have a top 40 station in their market and are less often forced to use an adult top 40 station by default. But the format was up in all adult demos, including 15.5-15.7 in 18-34, 16.7-17.0 in 25-54, and 16.2-16.5 in 35-64.

AC is one of the formats that might reasonably have been expected to lose some upper-demo bodies to the new "Jammin' oldies" outlets, but the fact that its 35-64 numbers were up suggests otherwise. Traditional pop

oldies stations of the Elvis/Beatles/Beach Boys variety were another logical target, but they held in 12-plus listenership (where they were steady at a 5.5), in 25-54 (flat at 6.4), and 35-64 (where they were up 8.7-8.9).

But clearly, R&B oldies stations picked up some audience from somewhere. In the first book for which we've done a separate measurement for R&B oldies outlets, they came in at a 2.2 12-plus, meaning the format already has the same national strength as religious outlets and the classical format. And that's with a relatively small number of outlets, albeit a good representation in markets that control a strong amount of national listening—i.e., New York, Chicago, Los Angeles, Houston, and Dallas. And there are plenty of classic soul sign-ons that won't be counted until the spring.

(Continued on next page)

newsline...

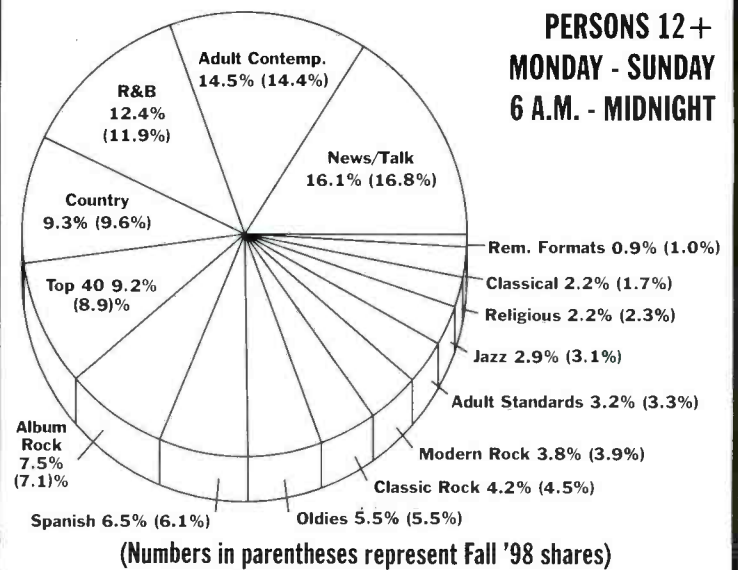
WEB CATCHES CHANCELLOR. After courting such Internet giants as AOL, Chancellor Media has instead opted to reposition itself and go it alone for the time being. It will also change its name to AMFM Inc., matching the company's Nasdaq symbol, although the company will apply to join the New York Stock Exchange, under the AFM symbol. Chancellor/AMFM also becomes the first major traditional broadcasting company to announce specific plans to enter the growing field of Web-based radio services. AMFM will form three new business units aimed at leveraging the company's radio portfolio (see story, page 1).

S&P HITS CD RADIO. Standard & Poor's has revised its rating outlook on CD Radio to negative, as it is worried about rising costs of building the satellite-delivered radio service, delays in its launch, marketing costs, and public acceptance. "CD Radio is spending heavily to develop an unproven media service to compete with conventional broadcast radio," said S&P analysts.

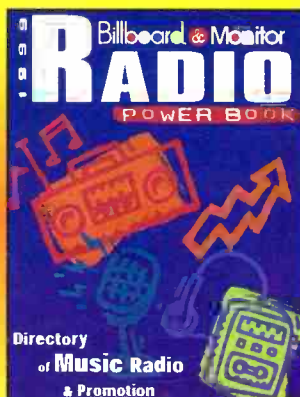
IBOC PROPOSAL NEARS. The Federal Communications Commission says it will offer its proposal for how to convert the industry to in-band, on-channel digital radio sometime this summer. It has also extended the deadline for comments on its low-power FM proposal to Aug. 2, as requested by the National Assn. of Broadcasters, which says its engineers are still studying its impact on existing stations.

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Adult Contemporary

T. WK	L. WK	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	2	7	No. 1 YOU'LL BE IN MY HEART WAIT DISNEY SOUNDTRACKS/HOLLYWOOD	PHIL COLLINS
2	4	5	11	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
3	2	3	23	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA 65685* †	'N SYNC
4	3	1	29	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
5	5	4	15	BELIEVE WARNER BROS. 17119 †	CHER
6	7	7	19	ANGEL OF MINE ARISTA 13590 †	MONICA
7	6	6	39	FROM THIS MOMENT ON MERCURY 466450 †	SHANIA TWAIN
8	9	11	8	THAT DON'T IMPRESS ME MUCH MERCURY 172118 †	SHANIA TWAIN
9	8	9	73	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
10	18	21	4	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
11	10	8	17	ALL I HAVE TO GIVE JIVE 42562 †	BACKSTREET BOYS
12	17	23	5	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
13	12	10	21	WRITTEN IN THE STARS CURB/ROCKET 56691B/ISLAND †	ELTON JOHN & LEANN RIMES
14	14	20	10	LET ME LET GO WARNER BROS. ALBUM CUT †	FAITH HILL
15	11	12	33	I'M YOUR ANGEL JIVE 42557 †	R. KELLY & CELINE DION
16	13	13	69	YOU'RE STILL THE ONE MERCURY 568452 †	SHANIA TWAIN
17	15	14	19	I STILL BELIEVE COLUMBIA 79093 †	MARIAH CAREY
18	20	18	37	I'LL BE ATLANTIC 84191 †	EDWIN MCCAIN
19	22	22	5	THE HARDEST THING UNIVERSAL ALBUM CUT †	98 DEGREES
20	21	19	21	LOVE OF MY LIFE WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. MICHAEL W. SMITH
21	16	15	18	FOREVER MORE (I'LL BE THE ONE) GSP ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
22	19	16	21	FAITH OF THE HEART UNIVERSAL 56244	ROD STEWART
23	24	27	6	HARMLESS REFUGE 55531/MCA †	MULBERRY LANE
24	23	26	4	I'M NOT RUNNING ANYMORE COLUMBIA ALBUM CUT †	JOHN MELLENCAMP
25	25	24	5	POETRY MAN NLP ALBUM CUT	NA LEO

Adult Top 40

T. WK	L. WK	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	24	No. 1 EVERY MORNING LAVA 844452/WY/ANTIC †	SUGAR RAY
2	2	2	31	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
3	3	3	36	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
4	4	5	7	LIVIN' LA VIDA LOCA C2 79124 †	RICKY MARTIN
5	5	4	34	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC †	MATCHBOX 20
6	12	14	10	THAT DON'T IMPRESS ME MUCH MERCURY 172118 †	SHANIA TWAIN
7	6	6	45	SAVE TONIGHT WORK ALBUM CUT/ERG †	EAGLE-EYE CHERRY
8	7	8	15	ANYTHING BUT DOWN A&M ALBUM CUT/INTERSCOPE †	SHERYL CROW
9	9	11	16	WHAT IT'S LIKE TOMMY BOY ALBUM CUT †	EVERLAST
10	8	10	27	FLY AWAY VIRGIN ALBUM CUT †	LENNY KRAVITZ
11	11	9	19	BELIEVE WARNER BROS. 17119 †	CHER
12	10	7	33	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
13	13	12	11	DOWN SO LONG ATLANTIC ALBUM CUT †	JEWEL
14	18	21	4	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
15	14	13	18	RUN HOLLYWOOD SOUNDTRACK CUT/ATLANTIC †	COLLECTIVE SOUL
16	17	18	9	LIFE IS SWEET ELEKTRA ALBUM CUT/EEG	NATALIE MERCHANT
17	21	28	3	AIRPOWER ALL STAR INTERSCOPE ALBUM CUT	SMASH MOUTH
18	16	15	38	LULLABY SMG ALBUM CUT/COLUMBIA †	SHAWN MULLINS
19	15	16	40	JUMPER ELEKTRA 64058/EEG †	THIRD EYE BLIND
20	20	19	10	PRAISE YOU SKINT/ASTRALWERKS 66254*/VIRGIN †	FATBOY SLIM
21	19	17	14	SPECIAL ALMO SOUNDS ALBUM CUT/INTERSCOPE †	GARBAGE
22	22	24	6	MILLENNIUM CAPITOL ALBUM CUT †	ROBBIE WILLIAMS
23	26	25	8	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
24	23	23	3	I'M NOT RUNNING ANYMORE COLUMBIA ALBUM CUT †	JOHN MELLENCAMP
25	24	26	5	SHE'S SO HIGH COLUMBIA ALBUM CUT	TAL BACHMAN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio track service. 72 adult contemporary stations and 73 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs which attain 400 adult contemporary detections or 900 adult top 40 detections for the first time. † Videoclip available. © 1999, Billboard/BPI Communications

R&B RADIO GAINS HIGHEST-EVER RATINGS

(Continued from preceding page)

WHO'S JAMMIN' WITH R&B OLDIES?

While some R&B oldies outlets primarily target African-American listeners, the most publicized major-market sign-ons have been deliberately universal in appeal: mixed air staff, few or no titles that aren't familiar to the pop audience, etc. A Monitor analysis of the first R&B oldies ratings books last fall showed the format drawing only a 25%-40% African-American cume, although black listeners contributed a disproportionate amount of quarter-hours.

Based on our first numbers, however, it looks like a lot of listeners to R&B oldies stations came from other R&B stations and from smooth jazz outlets, another format with a similar listener profile.

When you include mainstream, adult, and classic R&B together, the format is up 11.9-12.4. But subtract a 2.2 share, and the format is at a 10.2. Because we didn't measure R&B oldies separately in the fall, we don't know how much of the previous 11.9 share was also actually R&B oldies, but chances are it was significantly less, since so many of the large-market stations that comprise the 2.2 share now weren't on the air for most of the fall.

And we do know that adult R&B stations, broken out separately, lose more than a half share, off 3.6-3.0. Combine this with relative stability for AC and oldies, and it appears that much of R&B oldies' audience is coming from other R&B oldies formats or smooth jazz, which was down 3.1-2.9.

Could the bulk of R&B oldies' shares come from R&B radio, when African-Americans are only about 40% of the cume at "Jammin' oldies" stations?

Well, these numbers do include some more traditionally formatted R&B oldies outlets, such as WRBO Memphis, WNPL Nashville, and KMEZ New Orleans, all of which had good books this time and all of which are closer to 85% African-American in their minority composition.

Beyond that, R&B radio's non-ethnic listeners seem to be a particularly likely target for the new format. And again, the black audience that listens even to the determinedly pop version of the format does contribute a disproportionate amount of the listening.

While some R&B oldies outlets primarily target African-Americans, the most publicized sign-ons have been universal in appeal

It's also possible that mainstream R&Bs lost some listening not to R&B oldies but to top 40. R&B, like adult top 40, had been picking up the slack in some markets that didn't have a top 40 station. Top 40 had its best 12-plus number in 3½ years, up 8.9-9.2, but it still has a way to go to return to the 15.9-share level it was at when Arbitron and Billboard/Monitor began crunching these numbers a decade ago.

While R&B is hardly the defining flavor at top 40 radio, the format certainly is playing more R&B than it has in several years. And the format's last major uptick, in spring '96, also

coincided with a more rhythmic bent. And despite PDs' longstanding concerns about the impact of R&B and hip-hop on upper-demo numbers, the format was up 13.5-13.9 in 18-34, 7.1-7.4 in 25-54, and 4.5-4.6 in 35-64.

COUNTRY: BACK TO ITS ROOTS

By contrast, country radio is almost exactly back to where it was when we started looking at these numbers in 1989, meaning that country PDs can no longer say that despite the leveling off of their format, they're still better off than they were before Garth Brooks. Yet the format remains formidable: No. 4 overall.

In most dayparts, country's shares are almost exactly what they were in 1989. Consider these stats: mornings (9.4 now, 9.6 then); middays (9.7 now, 9.8 then); afternoons (9.4 now, 9.5 then); nights (7.0 now, 7.1 then).

Demographically, the format has a 9.5 now in 25-54, compared with a 10.6 then. It has a 10.6 35-64, compared with a 13.1 in 1989, despite the format's very adult feel at the moment. It's at an 8.9 with men, versus a 10.1 in 1989. Where is it up compared with a decade ago? In teens, it has a 4.8 now, compared with a 2.8 then. In 18-34, it's got an 8.4 now, compared with a 6.8 in 1989. And with women, it's at 10.4 now, 9.7 then.

Country could have contributed some male listeners to album rock's rise. Album rock was up 7.1-7.5 overall, its best number since spring '96, and up 10.2-10.9 with men. N/T is probably also a likely contributor, since it's down 20.9-20.0 in the adult male demo. Rock radio seems to have gotten some help from a decline in the availability of modern rock, particularly in markets where the modern rocker returned to album rock outright.

CLASSIC ROCK DOESN'T REALLY ROCK

Classic rock, on the other hand, showed its lowest 12-plus number since fall '96, suggesting that it wasn't getting a lot of help from the proliferation of stations positioning themselves as "Classic rock that really rocks." And of all the non-R&B formats that could have been hurt by the rise of R&B oldies, classic rock seems like a pretty good candidate, off 5.4-5.1 in 35-64.

Modern rock radio, by the way, should have been hurt a lot more during the winter. It was off 3.9-3.8 12-plus, returning it to the level where it spent most of '98. But the format went from 74 stations in the continuous-measurement markets to only 61, suggesting that those that hung around had pretty good books.

Spanish radio, which was off 6.5-6.1 last time, rebounded to its previous levels in the winter. This despite lower-than-usual numbers for the format in Los Angeles in the winter.

Finally, in our analysis of the fall numbers, we suggested that the adult standards format would probably be off in the winter, following the departure of its New York flagship, WQEW. But much of WQEW's audience showed up at, surprisingly, suburban adult standards outlets, meaning the format was off only 3.3-3.2 overall.

Top 25 Radio Spenders Of 1998

Interep Research has just released its annual list of the top 25 national radio advertisers for 1998. The companies and organizations in the top 25 accounted for \$756 million in radio spending, which is 26% of all national radio billing. Overall, members of this group increased radio spending 19% over 1997. Total media spending by these companies was only up 7%. Data was reported by Competitive Media Reporting. Figures are in millions of dollars.

MCI Worldwide	\$47.4
Chattem Inc. (Phisoderm, Sunsource, Gold Bond)	40.9
Warner-Labert (Listerine, Roloids, Benadryl)	40.5
Political issues	39.7
AT&T	37.7
News Corp. (Fox TV, 20th Century Fox)	37.3
Procter & Gamble	32.4
Berkshire Hathaway (Geico, Helzberg Jewelers, Sees)	32.4
Kmart	31.5
Chrysler Dealers Assn.	29.8
GTE Corp.	29.8
General Motors	29.6
JC Penney	28.1
CompUSA	27.7
National Amusements (Paramount, Viacom, Blockbuster)	27.5
Allstate	27.1
U.S. government	26.7
Time Warner (Warner Bros., HBO, Turner)	26.5
SBC Communications	26.4
Diageo plc (Burger King, Cellular One, Häagen-Dazs)	24.5
Sprint	23.5
US West	23.1
Chrysler	22.2
Reading Genius	22.1
Dayton Hudson (Target, Marshall Fields)	21.9

Radio

PROGRAMMING

WINTER '99 ARBITRONS

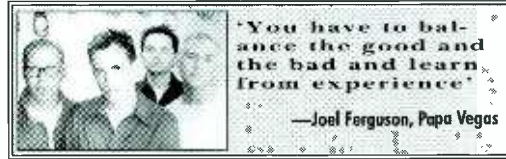
12-plus overall average quarter hour shares (#) indicates Arbitron market rank.
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Call	Format	'98	Sp '98	Su '98	Fa '98	W '99	Call	Format	'98	Sp '98	Su '98	Fa '98	W '99	Call	Format	'98	Sp '98	Su '98	Fa '98	W '99	
JACKSONVILLE, FLA.—(52)																					
WAPE	top 40	8.3	9.4	9.3	7.4	8.8	WEZN	adult std	2.4	2.6	3.2	2.2	2.4	WTKF	N/T	1.4	1.2	1.3	1.3	1.3	
WQIK	country	8.2	6.9	7.4	5.7	7.8	WRRS	religious	—	—	—	0.4	2.4	WZXS	adult std	1.0	1.8	1.5	0.9	1.3	
WFYV-FM	album	8.3	8.0	7.5	7.2	7.2	WDJC-FM	religious	2.4	1.8	2.0	3.2	1.8	WRDU	cls rock	1.0	1.1	1.1	1.0	1.1	
WEJZ	AC	7.1	7.8	7.9	5.9	6.9	WJOX	sports	2.3	1.6	2.6	1.9	1.6	WTRG	cls rock	1.7	1.8	0.8	1.1	1.1	
WSOL-FM	R&B adult	6.8	7.1	7.1	6.5	6.9	WEDA	top 40	—	—	—	—	1.5	OMAHA, NEB.—(72)							
WJBT	R&B	5.9	6.4	5.8	7.0	5.8	WAPI	adult std	0.9	0.9	1.9	1.8	1.3	KEZO-FM	album	9.9	10.1	11.0	11.3	10.5	
WKQL	oldies	5.8	5.1	5.9	7.1	5.6	WJLD	religious	1.8	1.4	1.8	1.3	1.1	KXKT	country	6.9	9.4	9.5	8.3	9.0	
WROO	country	5.5	5.3	5.3	4.9	5.6	RICHMOND, VA.—(57)						KKQK	top 40	6.3	7.0	7.4	7.6	7.9		
WPLA	modern	4.1	4.9	4.7	4.4	5.2	WKHK	country	10.6	10.8	9.5	8.8	8.6	KFAB	N/T	8.6	6.6	8.6	7.9	7.4	
WOKV	N/T	4.2	4.1	5.0	5.2	4.4	WTVR-FM	AC	10.0	10.3	9.1	9.5	8.6	WOW-FM	country	5.1	5.2	5.5	4.8	6.7	
WMXQ	AC	3.1	3.3	2.8	3.3	3.0	WCDX	R&B	10.1	10.3	9.5	8.8	8.4	KGOR	oldies	6.3	7.2	5.6	6.3	6.5	
WZAZ-AM	religious	3.0	2.2	3.5	2.8	3.0	WRVA	N/T	8.9	7.9	8.8	7.3	6.7	KSRZ	AC	5.9	7.2	8.0	7.4	6.3	
WFSJ	jazz	3.5	3.7	2.5	3.0	2.3	WRVQ	top 40	7.0	6.7	6.3	6.5	6.7	KEFM	AC	6.9	4.9	5.6	4.7	6.1	
WGGL	religious	1.0	1.5	1.0	1.0	2.0	WMXB	AC	4.9	6.2	6.0	4.4	6.1	KKAR	N/T	5.4	4.9	4.1	6.7	5.2	
WWRR	cls rock	1.6	2.2	2.1	1.5	1.6	WRCL/WLEE	oldies	3.5	4.7	5.3	5.4	5.4	KKCD	cls rock	6.2	5.9	3.6	4.1	3.8	
WNZS	sports	0.9	1.4	1.1	2.1	1.3	WRXL	album	4.0	3.3	3.6	5.8	5.4	KZFX	cls rock	3.9	2.3	3.1	2.9	3.6	
WBGD	cls rock	1.0	1.2	1.2	1.3	1.1	WKLRFM	cls rock	3.6	3.6	4.7	4.6	4.7	KEYS	AC	2.0	3.0	2.1	2.0	2.2	
WBWL	sports	1.2	1.8	1.8	2.1	1.1	WKUS	R&B adult	3.1	4.8	5.4	8.2	4.6	WOW-AM	country	1.8	2.6	2.7	3.3	2.2	
WFKS	religious	1.2	0.7	0.7	0.6	1.0	WPLZ	R&B oldies	5.6	3.9	3.6	4.8	4.6	KOTD-FM	adult std	1.1	1.3	2.5	2.3	2.0	
WSVE	religious	—	—	—	—	1.0	WSOJ	R&B	1.6	2.1	2.6	3.2	3.9	KOSR	sports	1.0	1.7	1.4	1.9	1.8	
LOUISVILLE, KY.—(53)																					
WHAS	N/T	12.2	12.3	11.1	12.8	11.9	WJRV	country	—	—	—	1.5	2.1	KOTD-AM	adult std	—	1.6	1.7	0.8	1.4	
WAMZ	country	13.7	11.8	15.3	14.2	11.8	WXGI	country	1.4	0.7	1.5	1.5	2.0	SYRACUSE, N.Y.—(73)							
WVEZ	AC	6.5	7.1	5.6	6.2	7.6	WTVR-AM	adult std	1.8	2.1	1.9	0.8	1.7	WBBS	country	9.7	9.3	9.7	10.4	10.1	
WDJX	top 40	8.0	7.2	6.8	5.5	6.6	WGCV	religious	0.8	0.7	0.8	1.2	1.4	WSYR	N/T	8.4	7.9	8.9	9.9	8.9	
WLRS	modern	4.5	3.9	4.4	3.7	5.1	WREJ	religious	1.5	1.5	1.2	1.2	1.4	WAOX	album	7.9	7.3	7.6	7.0	7.5	
WRKA	oldies	3.8	5.9	5.4	4.7	4.7	WRNL	N/T	0.9	1.4	1.7	1.6	1.3	WNTQ	top 40	6.9	7.4	7.2	6.2	7.2	
WTFX	album	3.6	4.0	3.4	4.3	4.1	GREENVILLE, S.C.—(58)						WYYY	AC	6.7	7.6	5.7	7.0	7.1		
WGZB	R&B	5.6	6.6	5.8	5.2	3.8	WSSL	country	10.7	9.2	8.1	8.8	9.9	WVHT	top 40	5.5	6.4	6.7	6.1	6.7	
WSFR	cls rock	4.4	5.4	4.3	4.5	3.7	WJMZ	R&B	9.0	10.6	10.8	9.3	9.5	WSEN-FM	oldies	6.3	5.2	5.9	5.9	5.5	
WQMF	album	4.4	3.7	3.6	3.4	3.1	WFBC-FM	top 40	9.2	8.1	8.2	7.7	8.9	WTKW/WTKV	cls rock	5.0	4.2	4.6	5.6	5.0	
WKJK	adult std	3.1	2.4	3.3	2.1	2.9	WMIY	AC	5.7	5.7	7.1	5.6	6.8	WLTI	AC	5.8	4.9	4.6	5.6	4.2	
WMJM	R&B adult	1.5	2.1	1.1	1.7	2.4	WROQ	album	5.8	7.5	8.6	7.8	6.8	WKRL	modern	4.1	4.0	3.6	4.6	3.7	
WQSH	AC	—	—	—	0.9	2.4	WSPA-FM	AC	6.4	7.6	5.8	7.5	6.8	WTLA/WTLB/WSGO	adult std	1.7	2.3	1.9	2.1	3.4	
WBLO	R&B	—	1.8	2.9	3.1	2.2	WESC-FM	country	9.0	7.3	7.8	7.8	6.6	WFBL	adult std	3.0	2.4	3.0	2.6	2.5	
WRVI	'80s oldies	1.1	0.8	0.9	1.4	2.1	WTPT	album	5.2	5.3	6.1	5.5	6.0	WHEN-AM	sports	2.6	2.1	2.4	2.0	2.5	
WHKW	country	2.5	2.7	3.8	2.7	2.0	WYRD/WORD	N/T	5.1	4.0	3.8	4.0	3.9	WFRG-FM	country	1.4	1.7	2.2	1.9	1.8	
WLKY	N/T	2.2	1.1	1.2	1.4	1.7	WMIU-FM	easy	2.8	2.7	2.2	2.1	3.4	WNSS	N/T	1.7	0.8	1.0	1.1	1.4	
WMHX	AC	1.8	1.5	1.8	1.1	1.7	WOLI/WOLT	oldies	3.4	3.3	3.9	3.0	2.8	WSCP-FM	country	1.4	1.7	1.7	1.6	1.3	
WLSY	R&B oldies	0.8	0.4	0.9	2.2	1.5	WPEK	N/T	1.5	2.2	1.8	2.7	2.0	WHCD	jazz	0.8	1.2	1.0	0.9	1.1	
WWKY	N/T	1.1	1.5	1.5	1.5	1.5	WPEG	R&B	1.9	1.9	1.7	1.3	1.6	WRDS	R&B	1.9	1.2	2.3	1.5	1.1	
WXLN/WXLM	religious	0.9	0.7	1.0	0.9	1.5	WSPA-AM	N/T	1.0	0.7	1.7	1.1	1.5	WKRH	modern	0.5	1.1	0.6	1.3	1.0	
OKLAHOMA CITY.—(54)																					
KIYO	top 40	10.8	11.9	10.6	9.9	11.6	WRX-AM	gospel	2.4	1.2	0.8	1.7	1.2	HARRISBURG, PA.—(76)							
KATT	album	8.2	8.8	9.3	8.8	8.4	WRIX-AM	religious	1.0	1.3	0.5	0.9	1.2	WNNK-FM	top 40	11.3	10.2	12.0	11.5	11.9	
KXXY-FM	country	9.1	9.9	8.4	7.6	7.4	ALBANY, N.Y.—(59)	WGY	N/T	9.9	9.4	9.4	8.5	10.2	WHP	N/T	10.3	8.0	8.3	9.1	8.8
KRXO	cls rock	5.9	5.7	7.3	6.9	6.8	WGNA-AM-FM	country	9.8	11.1	11.9	9.0	9.8	WRVW	cls rock	7.2	7.2	6.9	6.1	7.6	
KOMA-AM-FM	oldies	5.8	7.7	7.2	6.7	6.6	WFNY	top 40	10.0	9.7	9.2	9.9	7.9	WWKL-AM-FM	oldies	5.2	5.3	5.5	5.3	6.7	
KTKO	N/T	7.5	6.7	6.9	6.8	6.3	WYJB	AC	9.0	7.5	7.3	7.4	7.1	WRBT	country	7.2	7.8	8.1	6.6	6.0	
KTST	country	6.0	5.3	4.6	5.1	5.9	WQBJ/WQBK-FM	modern	6.1	7.1	7.7	7.0	6.7	WRZC-WHYL	country	5.6	7.8	6.8	6.4	5.6	
KMGL	AC	6.0	5.3	6.0	7.6	5.3	WPYX	album	5.6	5.7	5.0	8.1	6.6	WQXA-FM	album	5.8	5.1	6.0	5.2	4.9	
KYIS	AC	6.6	5.6	4.9	4.3	5.3	WABY-AM-FM	adult std	7.3	6.5	7.1	6.7	6.1	WTPA	album	4.5	5.6	4.9	5.0	4.5	
KKNG	country	0.7	4.5	3.6	3.8	4.6	WVPE	cls rock	4.3	5.0	5.9	4.5	5.6	WDAC	religious	2.5	1.2	1.5	1.7	3.1	
KQSR	AC	4.8	4.6	5.4	5.7	4.3	WTRY-AM-FM	oldies	4.6	5.0	4.4	4.8	4.7	WLBK	N/T	2.5	1.8	2.1	2.1	3.1	
KVSP	R&B	4.9	3.0	4.2	3.7	2.9	WKBE/WKLI	AC	2.8	2.7	2.3	1.7	3.1	WROZ	AC	3.9	4.2	3.2	3.1	2.7	
KCVI	jazz	3.3	2.5	3.2	2.7	2.5	WVAZ	R&B	1.4	1.3	0.9	1.0	2.8	WTCY	R&B adult	2.1	3.0	2.6	3.7	2.6	
WWLS	sports	1.3	1.5	0.9	1.4	1.9	WHRL	jazz	2.5	2.5	2.8	3.2	2.8	WLAN-FM	top 40	3.2	2.6	3.1	3.2	2.4	
KNTL	sports	1.1	1.0	1.6	2.9	1.5	WROW	N/T	2.5	1.9	2.2	2.1	2.6	WNCE	easy	2.6	1.8	2.1	1.7	2.4	
KTUZ	country	—	0.5	0.6	—	1.2	WXCR	cls rock	2.4	2.0	2.7	2.1	2.4	WEGL	cls rock	2.4	1.4	1.6	2.4	1.9	
KEBC	sports	2.3	1.1	1.0	1.0	1.0	WXLE	R&B oldies	1.9	1.9	2.7	2.5	2.3	WHYL-AM	adult std	2.9	3.4	2.9	2.9	1.6	
DAYTON, OHIO.—(55)																					
WHKO	country	12.2	12.2	11.1	12.1	12.6	WQDX	modern	0.7	1.1	1.0	0.9	1.8	WKBO	N/T	1.0	1.7	1.3	1.5	1.6	
WMMX	AC	9.4	8.6	7.7	7.8	8.9	HONOLULU.—(60)						WARM-FM	AC	1.3	1.6	1.6	1.5	1.3		
WTUE	album	6.5	6.4	5.5	5.8	6.8	KSSK-FM	AC	8.8	9.1	9.8	9.9	11.3	WYCR	top 40	1.3	1.2	1.2	1.0	1.2	
WLQT	AC	5.5	7.1	6.3	5.6	5.6	KCCN-FM	Hawaiian	8.2	8.6	8.9	7.6	10.8	MONTEREY, CALIF.—(77)							
WROU	R&B	5.3	6.0	5.7	5.7	5.5	KIKI-FM	top 40/rhythm	10.6	6.6	8.0	8.8	8.6	KDON	top 40	8.8	8.8	9.4	10.1	9.7	
WING-FM	cls rock	4.7	4.7	5.7	5.6	5.1	KRTR	AC	6.1	5.9	7.5	6.4	7.9	KGO	N/T	6.9	6.1	6.2	8.5	6.4	
WGZT	top 40	6.4	4.5	4.6	6.4	5.0	KINE	Hawaiian	8.2	7.8	7.3	6.2	7.2	KTOM-FM	country	5.7	4.9	7.1	5.3	5.7	
WHIO	N/T	4.6	5.7	5.9	5.7	4.5	KXME	top 40/rhythm	5.0	6.5	5.5	5.5	6.4	KPIG	triple-A	3.6	4.1	3.8	4.4	5.0	
WLW	N/T	3.9	3.3	4.3	4.5	3.7	KGMZ AM-FM	oldies	4.3	6.8	5.5	6.1	5.1	KIDD	adult std	3.0	2.9	3.3	2.4	4.2	
WBTT	top 40/rhythm	2.9	5.0	2.5	2.6	3.6	KUMU-FM	easy	6.3	5.6	5.6	5.6	5.1	KOCN	oldies	5.1	4.5	4.0	4.3	4.1	
WCLR/WZLR	oldies	3.4	3.4	3.7	3.5	3.5	KQMQ-AM-FM	top 40	6.1	5.6	4.4	5.2	3.9	KBOQ	classical	4.2	4.7	3.5	3.5	3.9	
WONE	adult std	3.5	4.4	3.4	4.1	3.4	KSSK-AM	album	5.2	5.9	6.0	5.1	3.8	KCDU/KHIP	AC	4.1	5.1	4.3	3.3	3.8	
WXEG	modern	4.7	3.8	4.7	4.0	3.3	KPOI	album	3.3	2.5	2.5	2.6	3.3	KWAV	AC	4.8	4.2	4.2	3.9	3.7	
WFJ	religious	1.9	1.7	1.8	1.9	2.2	KUCD	AC	3.3	3.5	3.8	3.3	3.2	KRAY	Spanish	3.4	3.3	2.6	3.8</		

Before cutting their RCA debut, "Hello Vertigo," the members of Papa Vegas needed some together time. So they ventured out of their Grand Rapids, Mich., base and went to London.

"We hung out for three months. We wanted to go to a big city to write new songs and see a lot of culture," says front man Joel Ferguson. "We chose it because so many of our favorite influences are from there, like Depeche Mode, the Police, the Smiths, and Led Zeppelin. The current scene didn't influence the music as much, as the drum'n'bass movement is currently huge, and we certainly don't have any of that thrown into the album. We got to know each other better and had to adjust to something new, which is good for a person."

Dealing with life's little curveballs is the basic gist of the lyrics to "Bombshell," the act's first single, which is No. 21 on this issue's Modern Rock Tracks. "I can't point to any specific thing that was



troubling me at the time, so I suppose I wrote it more as a moral. You have to balance the good things and the bad that happen and try to turn the negatives into positives by learning from experi-

ence. You can't hide from them. Facing them head on is a better strategy."

Finding out the meaning of the lyrics is not as easy: "I'm not trying to be difficult," he says. "I'd rather listeners figure it out. Plus, I'm an introspective person, and I reflect on topics forever. I often don't know what songs are about until a year or so after I write them."

Good thing for Papa Vegas that radio didn't wait a year to jump on the rocking "Bombshell." "We went into this with little to no expectations and just tried to be happy with our product at the end of the day. Success to me is being able to travel all over the world and meet many people while sharing our music with them."

Billboard®

JUNE 5, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				No. 1	
1	3	4	11	LIT UP BUCKCHERRY	BUCKCHERRY DREAMWORKS †
2	1	1	20	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
3	2	3	25	ONE MY OWN PRISON	CREED WIND-UP
4	5	6	16	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
5	4	2	13	MAS TEQUILA RED VOODOO	SAMMY HAGAR MCA †
6	6	7	11	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
7	8	8	19	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
8	12	33	3	AMERICAN WOMAN 5	LENNY KRAVITZ MAVERICK/VIRGIN
9	7	5	20	WHISKEY IN THE JAR GARAGE INC.	METALLICA ELEKTRA/VEEG †
10	9	9	33	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
11	10	10	16	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
12	11	11	12	FLY LOUDMOUTH	LOUDMOUTH HOLLYWOOD
13	13	13	9	ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
14	14	12	29	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
				AIRPOWER	
15	28	—	2	LAST KISS NO BOUNDARIES	PEARL JAM EPIC
16	16	22	7	UPSIDE DOWN SAME OLD LIFE	POUND ISLAND/MERCURY
17	15	14	47	FLY AWAY 5	LENNY KRAVITZ VIRGIN †
18	NEW ▶	1		PROMISES EUPHORIA	DEF LEPPARD MERCURY
19	17	25	10	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
20	19	23	7	ROOM AT THE TOP ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. †
21	30	36	3	CARS OBSOLETE	FEAR FACTORY ROADRUNNER
22	18	21	11	ALL THAT YOU ARE (X3) THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS †
23	20	18	20	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE †
24	26	27	10	JUST GO DYSFUNCTION	STAIN'D FLIP/ELEKTRA/VEEG †
25	27	30	5	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
26	25	26	10	TEMPLE OF YOUR DREAMS POWERTRIP	MONSTER MAGNET A&M/INTERSCOPE
27	33	32	5	MEET VIRGINIA TRAIN	TRAIN AWARE/COLUMBIA †
28	34	31	4	JESUS OR A GUN SUNBURN	FUEL 550 MUSIC/ERG
29	24	28	8	I DON'T TRUST NOBODY HALF A BOY/HALF A MAN	GEORGE THOROGOOD AND THE DESTROYERS CMC INTERNATIONAL
30	NEW ▶	1		SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS.
31	36	38	3	VALENTINE EYEWITNESS	SHADES APART UNIVERSAL
32	37	37	5	TIME TO BURN TIME TO BURN	JAKE ANDREWS JERICHO/SIRE
33	23	17	13	HEY HEY THE ORIGINAL BAD COMPANY ANTHOLOGY	BAD COMPANY ELEKTRA/VEEG
34	22	16	16	VINTAGE EYES SECOND COMING	SECOND COMING CAPITOL †
35	21	15	13	ANTHEM FOR THE YEAR 2000 NEON BALLROOM	SILVERCHAIR EPIC †
36	38	—	2	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA †
37	29	24	13	FREE GIRL NOW ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
38	31	20	17	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA †
39	32	19	14	DIZZY DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
40	NEW ▶	1		DIE, DIE MY DARLING GARAGE INC.	METALLICA ELEKTRA/VEEG

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 mainstream rock stations and 68 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. † Record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. † Videoclip availability. © 1999, Billboard/BPI Communications

Billboard®

JUNE 5, 1999

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	17	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
2	3	10	5	ALL STAR ASTRALOUGE	SMASH MOUTH INTERSCOPE
3	4	14	6	LAST KISS NO BOUNDARIES	PEARL JAM EPIC
4	2	2	19	PRaise YOU YOU'VE COME A LONG WAY, BABY	FATBOY SLIM SKINT/ASTRALWERKS/VIRGIN †
5	9	12	5	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA †
6	5	3	14	BETTER DAYS (AND THE BOTTOM DROPS OUT) MOBILE ESTATES	CITIZEN KING WARNER BROS. †
7	6	5	7	FALLS APART 14:59	SUGAR RAY LAVA/ATLANTIC
8	7	7	10	ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY
9	10	11	16	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
10	8	4	24	ONE MY OWN PRISON	CREED WIND-UP
11	11	8	13	NEW "GO" SOUNDTRACK	NO DOUBT WORK/ERG †
				AIRPOWER	
12	NEW ▶	1		SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS.
13	13	9	20	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
14	12	6	27	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE †
15	14	16	8	AWFUL CELEBRITY SKIN	HOLE DGC/INTERSCOPE
				AIRPOWER	
16	15	19	8	BATTLE FLAG HOW TO OPERATE WITH A BLOWN MIND	LO FIDELITY ALLSTARS SKINT/SUB POP/COLUMBIA †
17	17	18	7	ARMY THE UNAUTHORIZED BIOGRAPHY OF REINHOLD MESSNER	BEN FOLDS FIVE 550 MUSIC/ERG †
18	23	—	2	AMERICAN WOMAN 5	LENNY KRAVITZ MAVERICK/VIRGIN
19	16	13	19	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA †
20	21	22	9	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
21	20	21	7	BOMBHELL HELLO VERTIGO	PAPA VEGAS RCA
22	22	23	9	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
23	27	27	6	WHEN I GROW UP VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
24	31	—	2	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA
25	28	28	5	OPEN ROAD SONG EVE 6	EVE 6 RCA
26	24	26	14	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
27	30	29	4	JESUS OR A GUN SUNBURN	FUEL 550 MUSIC/ERG
28	29	30	5	DON'T THINK TWICE CHEATING AT SOLITAIRE	MIKE NESS TIME BOMB
29	26	25	26	EVERY MORNING 14:59	SUGAR RAY LAVA/ATLANTIC †
30	19	17	13	ANTHEM FOR THE YEAR 2000 NEON BALLROOM	SILVERCHAIR EPIC †
31	35	—	2	THE NEGOTIATION LIMERICK FILE HELLO NASTY	BEASTIE BOYS GRAND ROYAL/CAPITOL
32	33	38	3	ALL THAT YOU ARE (X3) THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS †
33	25	20	14	DIZZY DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
34	38	—	2	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
35	NEW ▶	1		MEET VIRGINIA TRAIN	TRAIN AWARE/COLUMBIA
36	RE-ENTRY	3		LIT UP BUCKCHERRY	BUCKCHERRY DREAMWORKS †
37	39	—	2	STEAL MY SUNSHINE YOU CAN'T STOP THE BUM RUSH	LEN WORK/ERG †
38	36	40	3	GET SET IMAGINATE	TAXIRIDE SIRE †
39	37	32	7	STOLEN CAR CENTRAL RESERVATION	BETH ORTON HEAVENLY/DECONSTRUCTION/ARISTA †
40	NEW ▶	1		CARS OBSOLETE	FEAR FACTORY ROADRUNNER



HITS! IN TOKIO

Week of May 9, 1999

- ① Army / Ben Folds Five
- ② No Scrubs / TLC
- ③ Canned Heat / Jamiroquai
- ④ Movin' On Without You / Hikaru Utada
- ⑤ Promises / The Cranberries
- ⑥ New Brighter Day / Keziah Jones
- ⑦ Georgy Porgy / Eric Benét Featuring Faith Evans
- ⑧ Who's Been Sleeping / Swing Out Sister
- ⑨ Nights Over Egypt / Incognito
- ⑩ The Animal Show / Savage Garden
- ⑪ Believe / Misa
- ⑫ Get Involved / Raphael Saadiq And Q-Tip
- ⑬ Back Together Again / Maxi Priest & Elisha LaVerne
- ⑭ Sukatonosuna / UA
- ⑮ I Really Like It / Harlem World
- ⑯ Baby One More Time / Britney Spears
- ⑰ Hooked On A Feeling / Baha Men
- ⑱ I See The Sun / Tommy Henriksen
- ⑲ Sunny / Frayz
- ⑳ Believe / Cher
- ㉑ Girlfriend/Boyfriend / Blackstreet
- ㉒ Nantekoishitandaro / Dreams Come True
- ㉓ Push Upstairs / Underworld
- ㉔ Life / K-Ci & Jojo
- ㉕ Tender / Blur
- ㉖ Everybody / Dede
- ㉗ Hey Boy, Hey Girl / The Chemical Brothers
- ㉘ She's So High / Tal Bachman
- ㉙ Hold On / Tom Waits
- ㉚ Electricity / Suede
- ㉛ Hate Me Now / Nas Featuring Puff Daddy
- ㉜ Beautiful Rain / Little Tempo Featuring Eddi Reader
- ㉝ Grateful Days / Dragon Ash Featuring Aco, Zeebra
- ㉞ You Don't Know Me / Armand Van Helden
- ㉟ Flying Saucer / United Future Organization
- ㊱ Fortunate / Maxwell
- ㊲ Hanarebanare / Kuramubon
- ㊳ Denise / Fountains Of Wayne
- ㊴ As / George Michael With Mary J. Blige
- ㊵ You Get What You Give / New Radicals
- ㊶ Souls / Bird
- ㊷ I Want It That Way / Backstreet Boys
- ㊸ Revelation Sunshine / Cree Summer
- ㊹ Party With Fun Factory / Fun Factory
- ㊺ Let Yourself Go, Let Myself Go / Dragon Ash
- ㊻ Party Lick-A-Ble's / Bootsy Collins
- ㊼ Pretty Fly (For A White Guy) / Offspring
- ㊽ Sitting Down Here / Lene Marlin
- ㊾ First Love / Hikaru Utada
- ㊿ Inspired / Satoshi Tomie Featuring Diane Charlemagne

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>

Daniel Anstandig Strives To Improve Radio With DAER

CHILDISH DREAMS: Radio and computers had always been Daniel Anstandig's hobbies as a kid.

By age 9, he'd made the decision to enter the radio business, but, perhaps understandingly, there were few out there willing to hire a

fourth-grader.

"After trying for a year to no avail, I decided that the only way I would get my hands into the industry was by making my own radio station," Anstandig says.

And so he did. In May 1998, at

15—yes, 15 years of age—Anstandig launched DAER (www.daer.com), one of the 185 Internet-only radio stations currently heard worldwide on the Web (see story, page 1). His role: GM/director of program-

ming. While he was still admittedly green, Anstandig did gain some experience to get an idea of how the industry works—and to remain convinced that radio was the life for



by Chuck Taylor

of soft rock with some specialty shows that deviate from the format, including "Nina Blackwood's Absolutely '80s." Among programming shifts are the 10 a.m.-7 p.m. "No-Jock Workday," "Big Band Classics," "Let Us Entertain You" (with a grandfather and son playing big band, easy listening, and show tunes), medical advice, and "Nancy After Dark," a three-hour Sunday-evening shift with satire, advice, book-reading segments, and soft AC music.

Navigation instructions on the site are available in English, Spanish, French, German, and Portuguese.

Anstandig's primary goal: "Quality is programming that satisfies listeners and succeeds in bringing them back again and again. But quality is also sound," he says. "I continually study, test, and consult with others working on streaming software systems."



him. At first, he broadcast to his Cleveland neighbors as **WDGA-FM** (97.9), which led to a job when he was 12 at local **WELW-AM** (1330) as a copywriter and host of a children's show. At age 13, he worked as a program producer and personality at noncommercial **WJCU-FM** (88.7).

"As I pursued my interest in radio, I met many interesting and influential people in the industry," Anstandig says from home while studying for an upcoming sophomore-year history exam. "They were kind enough to lend time to teach me things about the industry."

Among the lessons Anstandig learned as he researched the history of radio and studied the programming savvy of industry idols like **Scott Shannon** and **Eric Norberg** was "that the radio of the 1990s, with the exception of technology, had declined significantly since the beginning of its legacy. I felt radio was encountering a significant void in creativity.

"It seemed, at least through my localized radio vision, as though program directors were now only considering the business side of the station or what show off the [satellite] they were going to simulcast," he says. "I had become interested in the listener side of radio—the inner workings of the radio consumer—and began developing my own programming theories."

As GM/PD of DAER, he is responsible for music rotation and scheduling, contacting record labels for product, writing liners, and hiring and managing on-air personnel. He also oversees the station's Web site and supervises production quality.

In the first two weeks of the station's on-air broadcast, it attracted an audience of 60,000 unique listeners, according to Anstandig.

To support its on-air content, he has a staff of 14, with functions including regular shift announcers, a marketing director, a sales director, and sales staff.

Programming consists primarily



ANSTANDIG

He has solid relationships with radio technology leaders **Telos Systems** and **Cutting Edge Technologies**, among others.

"For most Internet radio stations, the sound is worthy of a pair of \$10 speakers. My goal is to surpass that with equal bandwidth and deliver living room music presence. Right now, I think we have achieved bedroom quality," he muses.

Another variable Anstandig says cannot be ignored is the one-on-one benefit of Internet radio, as opposed to traditional broadcasting. He says, "Traditional radio has become known as the 'wallpaper media.' It's the media that's there, but one may not devote more than perhaps 15% of his or her attention to the sound.

"With Internet-Radio DAER, I've found that people

DAER's Top 10 Markets For Listeners

1. Cleveland
2. Dallas
3. Washington, D.C.
4. Biloxi, Miss.
5. New York
6. Phoenix
7. San Francisco
8. Atlanta
9. Detroit
10. Pittsburgh

Source: Internet-Radio DAER

pay more attention to what's on the air. When you are using your computer and it's talking to you, or in this case, singing to you as you work, a much more personal experience can be enjoyed," he says.

Also obviously conscious of revenue potential, Anstandig hopes to begin selling "a modest number" of on-air spots to reach his target: professional females between the ages of 25 and 54 in the workplace. Altogether, DAER now attracts more than 228,000 listeners a week.

Recently, DAER overhauled its Web site in hopes of attracting promotional partners to advertise. Already in place are consultants with the mission of "completing the underpinnings of our financial growth," he says.

And this, he says, is only the beginning.

"I believe we are on the forefront of a new type of entertainment, and I am thrilled to be a pioneer in this new form of media," says Anstandig, named one of Cleveland's 50 Most Interesting People of 1999 and recognized as the youngest speaker to ever present to the Audio Engineering Society. "I am striving to maintain on DAER what many radio stations tend to lose with age: creativity."



Billboard®

JUNE 5, 1999

Top 40 Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	9	No. 1 LIVIN' LA VIDA LOCA 4 weeks at No. 1	RICKY MARTIN
2	2	2	15	NO SCRUBS LAFACE/ARISTA	TLC
3	3	3	15	KISS ME SQUINT/COLUMBIA	SIXPENCE NONE THE RICHER
4	4	4	20	EVERY MORNING LAVA/ATLANTIC	SUGAR RAY
5	5	6	7	I WANT IT THAT WAY JIVE	BACKSTREET BOYS
6	9	10	8	THAT DON'T IMPRESS ME MUCH MERCURY	SHANIA TWAIN
7	6	5	28	SLIDE WARNER BROS.	GOO GOO DOLLS
8	8	9	12	WHAT IT'S LIKE TOMMY BOY	EVERLAST
9	7	7	11	THE HARDEST THING UNIVERSAL	98 DEGREES
10	15	16	3	WILD WILD WEST COLUMBIA	WILL SMITH FEAT. DRU HILL & KOOL MOE DEE
11	10	8	13	HEARTBREAK HOTEL ARISTA	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
12	12	14	25	BACK 2 GOOD LAVA/ATLANTIC	MATCHBOX 20
13	11	11	22	BELIEVE WARNER BROS.	CHER
14	14	12	17	FLY AWAY VIRGIN	LENNY KRAVITZ
15	13	13	28	...BABY ONE MORE TIME JIVE	BRITNEY SPEARS
16	18	21	5	ALMOST DOESN'T COUNT ATLANTIC	BRANDY
17	16	15	28	SAVE TONIGHT WORK/ERG	EAGLE-EYE CHERRY
18	21	28	4	SOMETIMES JIVE	BRITNEY SPEARS
19	30	—	2	ALL STAR INTERSCOPE	SMASH MOUTH
20	22	20	9	SWEET LADY RCA	TYRESE
21	17	17	22	ANGEL OF MINE ARISTA	MONICA
22	19	18	25	CAN I GET A... DEF JAM/MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) & JA
23	23	33	3	IF YOU HAD MY LOVE WORK/ERG	JENNIFER LOPEZ
24	20	19	10	ANYTHING BUT DOWN A&M/INTERSCOPE	SHERYL CROW
25	24	30	5	ANYWHERE BAD BOY/ARISTA	112 FEATURING LIL'Z
26	27	38	4	GIVE IT TO YOU INTERSCOPE	JORDAN KNIGHT
27	36	—	2	IT'S NOT RIGHT BUT IT'S OKAY ARISTA	WHITNEY HOUSTON
28	31	—	2	I WILL REMEMBER YOU (LIVE) ARISTA	SARAH MCLACHLAN
29	25	25	8	I DRIVE MYSELF CRAZY RCA	"N SYNC
30	29	—	2	MILLENNIUM CAPITOL	ROBBIE WILLIAMS
31	34	—	2	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH/V2	BLESSID UNION OF SOULS
32	26	23	9	SPECIAL ALMO SOUNDS/INTERSCOPE	GARBAGE
33	28	32	5	PRAISE YOU SKINT/ASTRALWERKS/VIRGIN	FATBOY SLIM
34	NEW ▶	1	1	STRONG ENOUGH WARNER BROS.	CHER
35	32	36	15	WE LIKE TO PARTY! GROOVILICIOUS/STRICTLY RHYTHM	VENGABOYS
36	33	34	5	WHAT'S SO DIFFERENT 550 MUSIC/ERG	GINUWINE
37	37	39	26	LUV ME, LUV ME FLYTE TYME/MCA	SHAGGY FEATURING JANET
38	NEW ▶	1	1	WHERE MY GIRLS AT? MOTOWN	702
39	35	29	6	WHAT'S IT GONNA BE?! FLIPMODE/ELEKTRA/EEG	BUSTA RHYMES FEAT. JANET
40	39	—	26	DOO WOP (THAT THING) RUFFHOUSE/COLUMBIA	LAURYN HILL

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. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detectors. Records below the top 20 are removed from the chart after 26 weeks. © 1999, Billboard/BPI Communications

Billboard Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 702, Where My Girls At?
- 2 Missy "Misdemeanor" Elliott, She's A Bitch
- 3 Rahzel, All I Know
- 4 Will Smith, Wild Wild West
- 5 Tyrese, Lately
- 6 Case, Happily Ever After
- 7 Chante Moore, Chante's Got A Man
- 8 Roots, The Next Movement
- 9 Busta Rhymes Feat. Janet, What's It Gonna Be?
- 10 Ja Rule, Holla Holla
- 11 Brandy, Almost Doesn't Count
- 12 Blaque, 808
- 13 Nas Feat. Puff Daddy, Hate Me Now
- 14 R. Kelly, Did You Ever Think
- 15 TLC, No Scrubs
- 16 Maxwell, Fortunate
- 17 Eminem, Guilty Conscience
- 18 Grenique, Should I
- 19 Dru Hill, You Are Everything
- 20 Whitney Houston, It's Not Right But It's Okay
- 21 JT Money, Who Dat
- 22 Juvenile, Follow Me Now
- 23 B.G., Yesterday
- 24 S.G., Cash Money Is An Army
- 25 Mase Feat. Blackstreet, Get Ready
- 26 Les Nubians, Makeda
- 27 Deborah Cox, It's Over Now
- 28 Da Kaperz, Just For You
- 29 Trina & Tamara, What'd You Come Here For
- 30 Faith Evans, Never Gonna Let You Go

NEW ONS

Monica, Street Symphony
Union, Roll Wit Us
Cross Movement, House Of...
Tevin Campbell, For Your Love



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Andy Griggs, You Won't Ever Be Lonely
- 2 Terri Clark, Everytime I Cry
- 3 Joe Diffie, A Night To Remember
- 4 Collin Raye, Anyone Else
- 5 Montgomery Gentry, Hillbilly Shoes
- 6 Martina McBride, Whatever You Say
- 7 Shania Twain, Man! I Feel Like A Woman!
- 8 Lila McCann, With You

- 9 Clay Walker, She's Always Right
- 10 Tim McGraw, Please Remember Me
- 11 Lonestar, Amazed
- 12 Alan Jackson, Little Man
- 13 Sammy Kershaw & Lorrie Morgan, Maybe Not Tonight
- 14 Steve Wariner, Two Teardrops
- 15 George Strait, Write This Down
- 16 Mark Wills, She's In Love
- 17 Sherrie Austin, Never Been Kissed *
- 18 The Wilkinsons, Boy Oh Boy
- 19 Deana Carter, Angels Working Overtime *
- 20 Dwight Yoakam, Crazy Little Thing Called Love *
- 21 Alabama, God Must Have Spent A Little More...
- 22 Brooks & Dunn, South Of Santa Fe *
- 23 Faith Hill, The Secret Of Life *
- 24 Sawyer Brown, Drive Me Wild
- 25 Paul Brandt, That's The Truth *
- 26 Mary Chapin Carpenter, Almost Home *
- 27 Kenny Chesney, How Forever Feels
- 28 Shedaisy, Little Good-Byes *
- 29 Trio, After The Gold Rush *
- 30 David Ball, Watching My Baby Not Coming Back *
- 31 Ricochet, Seven Bridges Road *
- 32 Jessica Andrews, I Will Be There For You
- 33 John Michael Montgomery, Hello L.O.V.E.
- 34 Redmon & Vale, If I Had A Nickel
- 35 Billy Ray Cyrus, Give My Heart To You
- 36 Chad Brock, Lightning Does The Work
- 37 Brad Paisley, Who Needs Pictures
- 38 Chely Wright, Single White Female
- 39 South Sixty Five, No Easy Goodbye
- 40 Shane Minor, Slave To The Habit
- 41 Bill Engvall, Hollywood Indian Guides
- 42 Chalee Tennison, Someone Else's Turn To Cry
- 43 Trisha Yearwood, I'll Still Love You More
- 44 Chris LeDoux, Life Is A Highway
- 45 Warren Brothers, She Wants To Rock
- 46 Kenny Rogers, The Greatest
- 47 Monte Warden, It's Only Love
- 48 Rankin Family, Moving On
- 49 Vince Gill & Patty Loveless, My Kind Of Woman/My Kind...
- 50 Shania Twain, From This Moment On

* Indicates Hot Shots

NEW ONS

Claudia Church, Home In My Heart
Sara Evans, Fool, I'm A Woman
Stacy Dean Campbell, Makin' Good Time



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Will Smith, Wild Wild West
- 2 TLC, No Scrubs
- 3 Ricky Martin, Livin' La Vida Loca
- 4 Britney Spears, Sometimes
- 5 Busta Rhymes Feat. Janet, What's It Gonna Be?
- 6 Jennifer Lopez, If You Had My Love

- 7 Kid Rock, Bawitdaba
- 8 Brandy, Almost Doesn't Count
- 9 Jay-Z, Jigga What
- 10 'N Sync, I Drive Myself Crazy
- 11 The Offspring, Why Don't You Get A Job?
- 12 Robbie Williams, Millennium
- 13 Nas Feat. Puff Daddy, Hate Me Now
- 14 DMX, Slippin'
- 15 Backstreet Boys, I Want It That Way
- 16 Geri Halliwell, Look At Me
- 17 Lit, My Own Worst Enemy
- 18 702, Where My Girls At?
- 19 Ja Rule, Holla Holla
- 20 Godsmack, Whatever
- 21 Blink 182, What's My Age Again?
- 22 Madonna, Beautiful Stranger
- 23 Whitney Houston, It's Not Right But It's Okay
- 24 Buckcherry, Lit Up
- 25 Tyrese, Lately
- 26 112, Anywhere
- 27 Jewel, Down So Long
- 28 John Williams, Duel Of The Fates
- 29 Jamiroquai, Canned Heat
- 30 Everlast, Ends
- 31 Missy "Misdemeanor" Elliott, She's A Bitch
- 32 Sheryl Crow, Anything But Down
- 33 Rob Zombie, Living Dead Girl
- 34 Citizen King, Better Days
- 35 R. Kelly, Did You Ever Think
- 36 JT Money, Who Dat
- 37 Maxwell, Fortunate
- 38 Juvenile, Follow Me Now
- 39 Freestylers, Here We Go
- 40 Jordan Knight, Give It To You
- 41 Rahzel, All I Know
- 42 Ice Cube Feat. Korn, Dying
- 43 Orgy, Blue Monday
- 44 Sugar Ray, Every Morning
- 45 Ginuwine, What's So Different
- 46 Jesse Camp, See You Around
- 47 Dru Hill, You Are Everything
- 48 Eve & Nokie, What Ya Want
- 49 2Pac, All About U
- 50 Monica, Angel Of Mine

** Indicates MTV Exclusive

NEW ONS

Sugar Ray, Someday
Lenny Kravitz, American Woman
Smash Mouth, All Star
Eminem, Guilty Conscience
Sheryl Crow, Sweet Child O' Mine
Mase Feat. Blackstreet, Get Ready



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Ricky Martin, Livin' La Vida Loca
- 2 Sixpence None The Richer, Kiss Me
- 3 Everlast, What It's Like

- 4 Lenny Kravitz, Fly Away
- 5 Sugar Ray, Every Morning
- 6 Shania Twain, That Don't Impress Me Much
- 7 Sarah McLachlan, I Will Remember You
- 8 John Williams, Duel Of The Fates
- 9 Sheryl Crow, Anything But Down
- 10 Cher, Strong Enough
- 11 Jennifer Lopez, If You Had My Love
- 12 Cher, Believe
- 13 Jewel, Down So Long
- 14 Brandy, Almost Doesn't Count
- 15 Whitney Houston, Heartbreak Hotel
- 16 Tom Petty & The Heartbreakers, Room At The Top
- 17 Matchbox 20, Back 2 Good
- 18 John Mellencamp, I'm Not Running Anymore
- 19 Garbage, Special
- 20 Goo Goo Dolls, Slide
- 21 Natalie Imbruglia, Torn
- 22 Sheryl Crow, My Favorite Mistake
- 23 Robbie Williams, Millennium
- 24 TLC, No Scrubs
- 25 Alanis Morissette, Uninvited
- 26 Third Eye Blind, Jumper
- 27 Natalie Merchant, Life Is Sweet
- 28 Barenaked Ladies, One Week
- 29 Fatboy Slim, Praise You
- 30 Taxiride, Get Set
- 31 Blondie, Nothing Is Real But The Girl
- 32 Geri Halliwell, Look At Me
- 33 Green Day, Time Of Your Life
- 34 Whitney Houston, It's Not Right But It's Okay
- 35 Jamiroquai, Canned Heat
- 36 Shania Twain, You're Still The One
- 37 Eagle-Eye Cherry, Save Tonight
- 38 Eagle-Eye Cherry, Falling In Love Again
- 39 Aerosmith, I Don't Want To Miss A Thing
- 40 Sarah McLachlan, Angel
- 41 Shawn Mullins, Lullaby
- 42 Ricky Martin, The Cup Of Life
- 43 Tom Petty & The Heartbreakers, Free Girl
- 44 Lenny Kravitz, It Ain't Over 'til It's O
- 45 Buckcherry, Lit Up
- 46 Jewel, Hands
- 47 Beth Orton, Stolen Car
- 48 Tom Petty & The Heartbreakers, Runnin'...
- 49 Sheryl Crow, All I Wanna Do
- 50 TLC, Waterfalls

Continuous programming
1515 Broadway, NY, NY 10036

NEW ONS

Lenny Kravitz, American Woman
Sheryl Crow, Sweet Child O' Mine
Sugar Ray, Someday
Blessid Union Of Souls, Hey Leonardo
Chaka Khan, This Crazy Life Of Mine
Harry Connick Jr., Come By Me
Creed, Torn

MTV Networks' Buy Of The Box Raises Competition Concerns

MTV NETWORKS: TOO MUCH POWER? MTV Networks' domination of the music video industry has become even more extensive now that the company plans to buy the Box, one of the few national music video networks that competed with MTV Networks subsidiaries MTV, VH1, and MTV2 (Billboard, May 29).

Music video promoters will be among those in the industry affected the most by this latest corporate acquisition, and those who spoke to Billboard on and off the record aren't too optimistic about the acquisition's long-term effects.

Mark Klein, president of independent promotion company Hot Sauce Marketing Inc., doesn't mince words.

"There's no question that the long-term effects for the industry will be bad," he says. "Now there'll be even less alternatives to MTV Networks when it comes to giving artists national exposure. BET is nice, but it's very genre-specific. And a lot of people in the industry don't really take MuchMusic USA that seriously."

Although MTV Networks plans to keep the Box in business, many people in the industry believe most of the Box's current management will probably exit in the coming months. As Elektra Records director of national video promotion Larry Max summed up, "I find it hard to believe that MTV Networks won't make any changes to the Box."

There's also been speculation that the Box's Miami headquarters might be moved to New York, where MTV Networks is based, although it's too early to know if this will happen.

As Klein says, "MTV is already such a controlling force that when there's less competition, it's going to hurt everyone in the long run."

THIS & THAT: The 11th annual New Orleans Film & Video Festival is seeking independently produced music videos that were completed after January 1997. Entries can be submitted on virtually all film and video formats (except DVD). The submission fee is \$35 each for U.S. entries and \$45 each

for non-U.S. entries. The submission deadline is June 15, and the festival will take place Oct. 8-14. For more details and an entry form, visit www.neworleansfilmfest.com.

MTV Latin America in Miami has named **Melisa Quiñoy** VP of advertising sales and **Emilia Peña** account director of northern cone advertising sales. Quiñoy was previously regional client service director at ad agency Ammirati Puris Lintas Argentina. Peña was previously international advertising sales manager for USA Networks and the Sci-Fi Channel.

Former Island Black Music national director of video promotion **Montez Miller** is now PD/music director at the Detroit-based R&B/hip-hop program "Video Request" (see Local Show Spotlight).

Will Smith and **Kid Rock** will perform at the 1999 MTV Movie Awards. They join previously announced performer **Robbie Williams** (The Eye, Billboard, May 22). The ceremony will take place Saturday (5) in Santa Monica, Calif., with MTV televising the show June 10.



by Carla Hay

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on R&B/hip-hop program "Video Request," which has been on the air since 1996.

TV affiliates: WLP-TV Detroit, Comcast Cable in Detroit, and Mid-Lake Cable in Highland Park, Mich.

Program length: 60 minutes.
Time slot: Various
Key staffers: **R.J. Watkins**, executive producer; **Montez Miller**, PD/music director; **Tim Smith**, assistant PD.

Following are the top five videos for the episode that aired the week of May 17:

1. **Will Smith Featuring Dru Hill & Kool Moe Dee**, "Wild Wild West" (Columbia).
2. **TLC**, "No Scrubs" (LaFace/Arista).
3. **K-Ci & JoJo**, "Life" (Rock Land/Interscope).
4. **Dru Hill**, "You Are Everything" (Island/Def Jam).
5. **JT Money Featuring Sole**, "Who Dat" (Tony Mercedes/Free-world/Priority).

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 5, 1999.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

NEW

- 3rd Storee, Party Tonight
- Cassius, Feeling For You
- Cha Cha, New Millennium
- Donell Jones, Shorty
- Eightball & MJG, We Started This
- Eminem Feat. Dr. Dre, Guilty Conscience
- Enrique Iglesias, Bailamos
- Freestylers, Here We Go Again
- Geri Halliwell, Look At Me
- Insane Clown Posse, Another Love Song
- Jazz Poet Society, Aborigines
- Luscious Jackson, Ladyfingers
- Phil Collins, You'll Be In My Heart
- Shootyz Groove, L-Train
- Sky, Love Song
- Smash Mouth, All Star
- TQ, Better Days

BOX TOPS

- Backstreet Boys, I Want It That Way
- Whitney Houston, It's Not Right But It's Okay
- Five, Slam Dunk (Live)
- Britney Spears, Sometimes
- TLC, No Scrubs
- Deborah Cox, It's Over Now
- Mase, Get Ready
- JT Money, Who Dat
- Missy "Misdemeanor" Elliott, She's A Bitch
- DJ Quick, You'z A Gansta
- C-Note, Wait Till I Get Home
- 'N Sync, I Drive Myself Crazy
- Ricky Martin, Livin' La Vida Loca
- 112 Feat. Lil'Z, Anywhere
- Nas F/Puff Daddy, Hate Me Now
- London Symphony Orch., (Williams)
- Jordan Knight, Give It To You
- Korn, Freak On A Leash
- Will Smith, Wild Wild West
- Naughty By Nature, Live Or Die
- Busta Rhymes Feat. Janet, What's It Gonna Be?



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Tal Bachman, She's So High
- Eminem Feat. Dr. Dre, Guilty Conscience
- Gang Starr, Full Clip
- Laurent Garnier, Flashback
- Goo Goo Dolls, Black Balloon
- Lenny Kravitz, American Woman
- Kreidler, Coldness
- Luscious Jackson, Ladyfingers
- Madonna, Beautiful Stranger
- Shootyz Groove, L-Train
- Smash Mouth, All Star
- Sparkelhorse, Sick Of Goodbyes



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Serial Joe, Mistake (new)
- Tal Bachman, She's So High (new)
- Eminem Feat. Dr. Dre, Guilty Conscience (new)
- Redlife, yagga Yaw Yaw (new)
- Jennifer Lopez, If You Had My Love
- TLC, No Scrubs
- Sixpence None The Richer, Kiss Me
- Prozack, Sucks To Be You
- The Cranberries, Promises
- Ricky Martin, Livin' La Vida Loca
- Robbie Williams, Millennium
- Edwin, Trippin'
- Backstreet Boys, I Want It That Way
- Britney Spears, Sometimes
- Busta Rhymes Feat. Janet, What's It Gonna Be?
- Korn, Freak On A Leash
- The Offspring, Why Don't You Get A Job
- Wide Mouth Mason, Why
- Geri Halliwell, Look At Me
- Eminem, My Name Is



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Backstreet Boys, I Want It That Way (Heavy)
- Bersuit Vergarabat, Sr. Cobranza (Heavy)
- Jarabe De Palo, Dependé (Heavy)
- Jumbo, Montransistor (Heavy)
- Moenia, Volcan (Heavy)
- No Doubt, New (Heavy)
- Ricky Martin, Livin' La Vida Loca (Heavy)
- Underworld, Push Upstairs (Heavy)
- Aleks Syntex, Sexo, Pudor Y Lagrimas (Medium)
- Beastie Boys, Three MC's And One DJ (Medium)
- Cafe Tacuba, Reves (Medium)
- Cher, Strong Enough (Medium)
- Everlast, Ends (Medium)
- Geri Halliwell, Look At Me (Medium)
- Kula Shaker, Shower Your Love (Medium)
- Los Estrambotics, La Cacharita (Medium)
- Manu Chao, Bongo Bong (Medium)
- Shakira, Inevitable (Medium)
- Texas, In Our Lifetime (Medium)
- The Corrs, So Young (Medium)



2 hours weekly
3900 Main St
Philadelphia, PA 19127

- Dru Hill, You Are My Everything
- Nas F/Puff Daddy, Hate Me Now
- Eric Benet, Georgy Porgy
- Jay-Z Feat. DMX, More Money, More Cash
- Foxy Brown, I Can't
- Busta Rhymes Feat. Janet, What's It Gonna Be?
- JT Money, Who Dat
- Ja Rule, Holla Holla
- Whitney Houston, It's Not Right But It's Okay
- Naughty By Nature, Live Or Die
- Cha Cha, New Millennium
- R. Kelly/NAS, Did You Ever...
- The Roots, The Next Movement
- Missy "Misdemeanor" Elliott, She's A Bitch
- Brandy, Almost Doesn't Count



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Cher, Strong Enough
- Maxwell, Fortunate
- Geri Halliwell, Look At Me
- Texas, In Our Lifetime
- Barenaked Ladies, Call And Answer
- Ben Folds Five, Army
- B*witched, C'est La Vie
- The Black Crowes, Only A Fool
- Bjork, Alarm Call
- TLC, No Scrubs
- Jewel, Down So Long
- The Cranberries, Promises
- Len, Steal My Sunshine
- Chevelle, Mia
- Taxiride, Get Set
- Lit, My Own Worst Enemy
- Billie, She Wants You
- Goo Goo Dolls, Dizzy
- Heather Nova, Heart & Shoulder
- Foxy Brown, I Can't



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- 702, Where My Girls At
- TLC, No Scrubs
- Busta Rhymes Feat. Janet, What's It Gonna Be?
- Brandy, Almost Doesn't Count
- Ricky Martin, Livin' La Vida Loca
- Trick Daddy, Nann
- Backstreet Boys, I Want It That Way
- Tyrese, Sweet Lady
- T.W.D.Y., Lovely Day
- DMX, Slippin'
- Whitney Houston, It's Not Right But It's Okay
- Mase, Get Ready
- Krazzie Bone, Thug Mentality
- Britney Spears, Sometimes
- 'N Sync, I Drive Myself Crazy

PRODUCTION NOTES

LOS ANGELES

Dwight Yoakam directed his video for "Crazy Little Thing Called Love."

Will Smith Featuring Dru Hill & Kool Moe Dee teamed up with director Paul Hunter for the "Wild Wild West" video.

INDUSTRY'S CATALOG AT RISK; ARCHIVED TAPES COULD BE LOST TO BINDER PROBLEM

(Continued from page 1)

specter of deteriorating masters becomes an even more ominous one.

The unstable binder of these half-million tapes is the layer that holds the recordable oxide material to the plastic polyurethane base (see story, page 125). Over time, it takes on excess moisture from the air, rising to the surface of the tape in a sticky or shedding state. If these tapes are played without first being heated, or "baked," to restabilize the binder, they are permanently damaged or ruined.

While news of the bad-binder phenomenon began emerging in pro audio journals nearly a decade ago, the enormity of the situation, and its impact upon the industry, has never been brought to light.

The heat-treatment process is

'If they haven't been touched or rewound, if they're on bad tape stock and untreated, in 10 or 15 years, all that music may end up being lost'

—AL QUAGLIERI—

only a temporary fix that allows engineers to make a stable analog or digital copy of the recording. The tape soon reverts to its unplayable state. Further, industry experts are now finding that tapes will no longer respond if baked more than a few times.

"It's getting to be like triage now," says reissue producer Al Quaglieri, who has roamed the vaults of many record companies. "You look at the rows and rows of tapes. If they haven't been touched or rewound, if they're on bad tape stock and untreated, in 10 or 15 years, all that music may end up being lost, like the movies on old nitrate film."

Audio archivist/jazz historian Phil Schaap says that because of the bad-tape problem, he must devote one day a week to making critical transfers of masters. Schaap's task reflects the similar and necessary work being done by a majority of reissue producers and archivists across the country.

The process is time-consuming. Each tape must be heated for about eight hours. Several more hours are required to set up a real-time transfer.

To put the problem in perspective, if a crew of six engineers, working an eight-hour shift, attempted to stabilize and transfer every one of the industry's at-risk tapes, it would take them 17 years.

"When I think of all those tapes, and the work to be done," Schaap says, "I realize I'm get-

This is the first of a three-part series by Bill Holland examining the problem of flawed master tapes used for recorded music archives. This installment explores chemically flawed tapes from the 1970s and '80s. Part Two will examine the problems encountered with unstable and un-playable digital storage media. Part Three will look at company plans to move toward a digitized vault future.

ting angry."

Although statistics for the period are spotty, industry veterans say that U.S. record companies released at least 100,000 albums and singles during those two decades. For each release, companies usually archived a "production master," a safety copy, and at least three multitrack session tapes. In other words, 500,000 archived tapes at a conservative estimate.

THE CULPRITS

The main culprits in this industrywide problem, according to experts, are two types of mastering tape made by Ampex, which was by far the largest manufacturer of pro tape in that era. The Ampex 406 series, first introduced in 1970, and Ampex 456 stock, first introduced in 1974, exhibit the most extensive binder problems.

However, recording engineers, including members of the Audio Engineering Society, point out that Ampex tapes aren't the only ones with problems. They say that some of the polyurethane binder tape (distinguished by a black color and a mat backing) developed by 3M Scotch and Agfa, the other tape providers of that era, also shows problems, although to a lesser extent.

Says Al McPherson, VP of technology services for Warner Bros. Records, "Back in the '80s, there was a series of 3M tape stocks that all of us got burned on—206/207 and 250/251. We backed up the library with this stuff." The decision would prove to be a disaster.

"We went back three months later, and it was all coming apart," he recalls. "The backing was sticking to the previous layer, as opposed to [the Ampex tape problem of] the oxide lifting up. Ultimately, what it did was to deposit its backing on the oxide so you couldn't play it back."

"We had to go in and back up the library [masters] again for a short period of time. And it cost us a lot of money." Luckily, he adds, most of the original master tapes were on earlier, stable tape stocks.

Capitol Records wasn't so lucky, according to several engineers who worked for the label at that time. After backing up its library with tape that became unstable, someone at the label gave the OK to destroy many of the older—and still perfectly playable—original masters.

The in-peril tapes are among

approximately 16 million reels of unstable analog mastering tape Ampex alone sold to recording studios, broadcast stations, and other archive sites during those decades.

The average retail price per 10.5-inch-diameter reel was \$125 for 2-inch tape, \$75-\$80 for 1-inch tape, \$35 for ½-inch tape, and \$20 for ¼-inch tape.

By the mid-'70s, Ampex began to outsell the industry's former favorite brand, 3M's Scotch. "We tend to have 'the issue' here because Ampex sold so much more tape than the other guys," says Steve Smith, director of marketing for Quantegy, which was the magnetic tape division of Ampex for 37 years. In 1995, Quantegy was spun off and acquired by outside investors. It

the market when it acquired the company. EMTEC applications engineer Phil Paske says that he only receives "a few calls a year" from customers who still have reels of bad 469, and that the company forwards recommendations about baking the reels.

Tardabuono and Paske were unaware of problems with Agfa PEM 468, but several engineers say that in the late '80s, there were small production batches of new 468 shipped to studios that were "bad in the box"—as opposed to tape that grew unstable and sticky years later. They were immediately recalled and replaced, according to engineers. "We bitched, and one day German guys in white lab coats arrived and took them away," recalls Bob Dawson of Bias Recording in Springfield, Va.

WHO IS AT RISK?

The list of artists whose recordings are on sticky-shed tape would fill this entire page.

In fact, the "baking" of unstable tapes is now so common that remastering engineers have a hard time remembering individual performers. Not surprisingly, seven of the eight artists who have received Billboard's Century Award for distinguished creative achievement—Billy Joel, James Taylor, Joni Mitchell, Buddy Guy, Santana, Chet Atkins, and Emmylou Harris—are among the thousands whose tapes have deteriorated.

Only the recordings of awardee George Harrison, who recorded in the U.K., completely escaped the problem. "Harrison recorded on EMI tape, which doesn't have the bad-binder problem. It plays fine," says Ron Fermanek, who has remastered Harrison's material for CD reissue.

Joe Gastwirt, chief engineer at the Los Angeles-based Gateway Mastering, who says he's had to bake "hundreds of tapes" when doing CD reissues, particularly remembers the Crosby, Stills & Nash four-CD anthology for Atlantic.

"There were more than 100 multitrack session reels involved in that project alone," he recalls. "All of them were infected. All of them had to be baked."

Gastwirt also had to bake "all of Joni Mitchell's pre-'90 tapes," as well as "Fleetwood Mac's '70s and '80s pop stuff" and "virtually everything after 1970" for the Grateful Dead.

Artist/producer Todd Rundgren says he learned that the analog masters in his library were exhibiting sticky-shed problems nearly a decade ago. "We had to spend months on my tapes," he says.

Other artists mentioned by sources include Herb Alpert, the Band, Joan Baez, Jimmy Buffett, the Carpenters, Rosanne Cash, Eric Clapton, Bob Dylan, Roberta Flack, Foreigner, Marvin Gaye, Arlo Guthrie, Spyro Gyra, Merle Haggard, Heart, Kansas, Loggins & Messina, Willie Nelson, Steve Perry, Lou Reed,

Lynyrd Skynyrd, the Smithereens, Patty Smyth, Cat Stevens, Thompson Twins, Twisted Sister, U2, and Hank Williams Jr.

None of the major U.S. record companies know exactly how many of their tapes are in peril, nor do they have a list of performers whose tapes are affected.

TRACKING THEM DOWN

Finding the bad tapes on shelves is a major problem for companies—none have statistics nor a computer database that shows either the number of affected tapes nor the brand of tape used for masters. Says Michael Frondelli, VP of Capitol's studios operations, "You basically have to pull a tape off a shelf to see what the manufacturer is."

'We've tried to find a way to identify tapes with binder-breakdown problems before we mount a tape, and we haven't come up with one yet'

—GERRY GIBSON—

Library of Congress audio and video preservation specialist Gerry Gibson says, "We've tried to find out a way to identify tapes with binder-breakdown problems before we mount a tape [on a machine], and we haven't come up with one yet."

Even relying on the brand names printed on tape boxes can be unreliable, says Gibson. "Over the years, various tapes have been pulled out and reboxed because the cartons get chewed up."

THE WARNING SIGNS

The baking process is not a cure-all, engineers say. Also, they warn, there has been no long-term study of the effects of baking tapes.


However, they still say that unless record companies quickly identify, stabilize, and transfer the music on flawed tapes, they could soon see their most valuable assets literally decomposing and self-destructing before their eyes.

All companies admit there is a problem with at-risk tapes, yet little is being done about it, except on a stopgap, one-by-one, reissue-by-reissue basis.

This tread-water position is tied into the struggle by companies to make the right decisions for digitization of their material, decisions not easily made without a crystal ball, to make sure that technological obsolescence does not follow.

So for now, the sticky tapes sit on the shelves.

All analog audio tape has a life span, and that lifetime will be shortened by unsuitable storage. Below is a stability rating table for the most popular pro audio master tape stocks from the late '50s to the beginning of the '90s. The rating is based on the observations of 30 industry engineers, reissue producers, and archivists.

Tape stocks usually found in stable condition		Tape stocks occasionally found in unstable sticky-shed condition
3M Scotch		3M Scotch
111 (some exceptions)		306/307
226/227		R600 (becomes brittle)
250		20X series (becomes brittle)
202 (some exceptions)		206/207
206/207		Agfa
208		PEM 468/469 (isolated shedding "batches")
Ampex		
176/177		Ampex
632/642		406/407
Agfa		456/457
PER-5556		

was then no longer a part of Ampex, although many of the personnel remained, including Smith.

3M's Scotch and Agfa are also no longer suppliers of pro audio mastering tape; 3M's product line was purchased by Quantegy in 1996, although the company did not purchase any of its tape production plants. Agfa was purchased by BASF in 1991, and BASF was acquired by EMTEC Magnetics in 1996; that company still supplies BASF audio mastering tape to the industry.

Jean Tardabuono, EMTEC's VP of sales and marketing, studio and broadcast products, says she is aware of the sticky-shed problems with the late-'80s Agfa tape stock PEM 469. She adds that it was the only Agfa formulation with bad binder and that the problem is very similar to the polyurethane binder in the problematic Ampex products.

Tardabuono says that Agfa at the time recalled PEM 469 and, in fact, BASF took the stock off

If I Knew You Were Coming, I'd Have Baked A Tape

BY BILL HOLLAND

The problem with Ampex 456 and 406 and other tapes of the period occurs as, over time, the binder takes on moisture from the outside air; even in near-ideal storage conditions. The phenomenon is called "binder hydrolysis."

The binder decomposes and becomes sticky from the moisture, loses its adhesive quality, and "floats" to the surface of the tape. If the tape is played, the sticky binder, taking bits of the oxide "playing" surface with it, pulls away from the tape.

The binder residue also congeals into a brown-black tar that quickly builds and clogs the machine's transport system. As a result of the buildup, the tapes often make a squealing sound as they pass over the rollers. The friction can stop a machine in a minute or two.

"The tape slows up, like somebody has their finger on it, and finally, it stops the machine," says Mark Greenhouse, a senior engineer at NPR's recording studio. "You get this sinking feeling."

"To put it in unscientific terms," says veteran producer/engineer Brian Ahern, "that binder is a sponge."

In the early '80s, when the sticky-tape problem was uncovered, there was a widespread panic at labels—at least at the recording studio level—that untold masters would be lost. Luckily, Ampex's technicians (or studio engineers, depending on who's telling the story) came up with the simple, dehydration "baking" method for restabilizing the sticky tapes. This method still works in most cases.

Dehydration is accomplished by placing tapes in a convection oven set for 130 degrees Fahrenheit. The baking time varies with the width of the tape: 2-inch tapes require 10 hours; 1-inch and ½-inch tapes, eight hours; and ¼-inch tapes, six hours.

The low, even heat of the convection oven temporarily removes the moisture and stabilizes the backing binder. Engineers say the stabilization can last anywhere from several days to a month, during which time the musical performances can be dubbed to either a more stable analog tape or to a digital format.

Steve Smith, director of marketing for Quantegy, which was the magnetic tape division of Ampex and was spun off in 1995 as a separate company, stands behind the baking process. "There's never been any knowledge that I have of any [music] information [on tapes] lost because of that."

"If you heat it long enough," he continues, "we've found that even the worst tapes, with proper heating, will [stabilize and] last 20 or 30 days. Then they get sticky again. That same tape, you can then heat again to make it fine, and we've done that up to about 15 to 20 times on one tape. Now we haven't done that with every tape," he adds.

Regardless of Quantegy's assurances, however, recording engineers say there are no studies available on the possible disintegration of a tape's signal after being baked, especially those that have been in an oven more than once.

Audio archivist/jazz historian Phil Schaap and Library of Congress audio and video preservation specialist Gerry Gibson are among a

dozen other experts who say that there is evidence of some loss of very high-frequency signal material on tapes that have been baked. Quantegy's Smith reluctantly agrees with their observations.

WHEN BAKING FAILS

Some engineers are also finding that there are early warning signs that some older tapes will not respond to baking (or re-baking), especially if their condition has been exacerbated by poor storage and improper winding.

"We're kind of up against the clock as far as the sticky-tape problem is concerned," reissue producer Al Quaglieri says. "It just sits there and gets stickier and stickier. I don't know what the chemists say about that, but it would seem that some early- and mid-'70s tapes are approaching the point of non-playability. A few just won't play no matter how many times they've been baked."

Quaglieri's observation is not an isolated one.

If a tape is baked more than a few times, says artist/producer Todd Rundgren, "there just won't be anything they can recover from the tapes because the oxide won't 'know' which side to stick to, no matter if you bake them or not."

"You can only bake a tape six or seven times, tops," echoes mastering engineer Jeff Zaraya. "After that, the tape won't respond."

Some engineers' methods of baking tapes vary from Quantegy's recommended formula, and most experts call for caution when heating master tapes, which contain splices and edits. Too high a temperature can cause the adhesion substance in the splices to leech through the tape, fouling the play/record oxide.

Smith says that older tapes may need a longer baking time. It's "probably true," he says, but he disagrees that tapes may soon be unplayable despite the baking process. "I haven't encountered a tape that needs more than eight hours yet," he says.

While sticky tapes can at least be temporarily stabilized, tapes with shedding oxide (the actual recording layer) cannot be saved.

In these far less frequent cases, the binder has lost its adhesion qualities so completely that it and the oxide literally flake off the plastic base of the tape. The condition is irreversible, and fatal.

"You can try to make a transfer," says mastering engineer Malcolm Addey. "But if you're brought a badly shedding tape, I'm afraid it's basically 'bye, bye, baby.'"

ERASING THE MUSIC

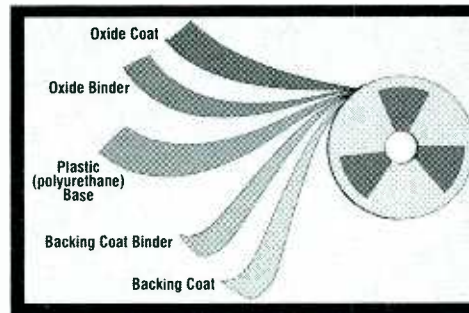
During the '80s, the news of the baking process spread through the pro audio community like wildfire. But unfortunately, inexperienced studio engineers, or those out of the loop, often tried to make their way through the sticky tapes without knowledge of the temporary stabilization process.

Many unwitting machine operators tried to play sticky tape, not knowing the warning signs. In doing so, the brown-black residue would lift from the tape and build on the machine's lifters and playback heads.

It would also rub away at the recording oxide side, further damaging the recordings.

Even if an operator stopped the machine, he or she would still have further damaged the tape, as the tape residue would have stuck to the remaining oxide, leaving, as NPR's Greenhouse explains, "a vertical, speed-bump-like residue line of this sticky brown-black tar from the top of the tape to the bottom."

"This causes the tape to lift slightly



Analog audiotape, in essence, is a chemical compound sandwich composed of three layers—an oxide coat, a plastic base, and a backing coat—plus two binders to hold the top and bottom coats to the base. In unstable tape, the oxide-layer binder takes on moisture and rises to the surface of the tape as a sticky residue. Bad storage adds to the problem.

away from the [playback] heads when it's played again," he says, "causing a 'dropout' or momentary degradation of the recording. This can't be reversed and remains on the tape forever."

Further, by starting and stopping the machine to clean off the accumulating tar as it gums up the works, an unwitting engineer would basically be taking an eraser to the music embedded on the tape.

"They'd end up staring at what used to be part of a recording on the Q-Tips they'd just used to clean off the built-up residue," producer

Quaglieri says.

For the informed, though, the convection oven was a gift from the heavens. "The discovery of the baking process basically saved our lives," says Bill Levenson, senior VP of A&R for Universal Music Group catalog development, who, before the Universal/PolyGram merger, shepherded PolyGram's vast catalog vault.

Although Quantegy still has a policy of offering to bake tapes free of charge, virtually every major record

company, first-tier recording studio, and mastering lab has purchased convection ovens, often several, and tape baking is an everyday occurrence.

MACY'S OR MONSTER?

Ovens range in price from \$350 for a home-kitchen model deep enough to accept one tape to between \$5,000 and \$6,000 for commercial, multi-rack models such as those purchased by Sony and Capitol. Experts also suggest purchasing a separate thermometer more sensitive than those built into the ovens to ensure the

safety of tapes.

In a pinch, though, a small home-kitchen convection oven will do the trick. Levenson says that during his PolyGram days he was working on some Eric Clapton tapes for CD reissue that needed to be baked and dubbed.

"Somebody was using the ovens in the building. So a friend gave me a model number, and I walked over to Macy's and bought one."

Several engineers reported baking tapes under unscientific circumstances. One, caught in midsummer traffic for hours with studio-bound sticky tapes in his car trunk, found that at nightfall, when he finally removed the tapes and racked them, they "luckily played just fine—but I wouldn't recommend this."

A warning: Older tapes from the '50s, which are acetate-based, rather than mylar (polyurethane), cannot be baked. They carry brand names like 3M Scotch, Shamrock, and audiotape and are usually opaque and rust in color. If heated to the temperature recommended for baking, they may melt or ignite.

Quantegy now supplies its clients with an updated version of the 456 stock, reformulated with a new binder system in 1992. According to Smith, the new 456 has "10 times the archival stability of the old stock."

Quantegy's new mastering stocks, GP9 and 499, also have "non-hydroscopic" binders that are not as affected by moisture as older tapes. Emtec's BASF 911 mastering tape is also considered stable.

Columbia/RCA Executive Ken Glancy Dies

BY IRV LICHMAN

NEW YORK—Ken Glancy, who held key label posts at the Columbia and RCA labels in the '60s and '70s, died May 23 in New York of congestive heart failure. He was 74.

Glancy, a soft-spoken and humorous man, started his music business career in the mid-'50s as a sales rep for Columbia Records, thinking it was a temporary stint before completing his doctorate in English.

But the music business turned into a career that ended with his retirement in the early 1990s.

Columbia thought well enough of Glancy's music business expertise to promote him to Midwest sales manager. By the end of the '50s he was transferred to New York, where he moved into A&R and was quickly rewarded with the position of VP of A&R for all repertoire, including pop, jazz, and classical product.

As a result of what has been termed a mid-'60s power struggle at the label, Glancy took over running Columbia's weak-sister unit in the U.K., where he was credited with making the company a marked success. He was reportedly the first American to run a major label outside the U.S.

Later, under similarly challenging circumstances, Glancy achieved strong results for RCA's operation in Europe.

After a total of eight years working in London, Glancy returned with his wife, Maida, to New York in 1974 to take the post of president of RCA Records.

Strongly dedicated to jazz, Glancy, a native of Springfield, Mass., decided to revive RCA's legendary



GLANCY, CIRCA 1960S

Bluebird series. In addition, he expanded RCA classical operations in the U.S. and encouraged the label's Nashville operations under Chet Atkins.

After leaving RCA, Glancy focused on the jazz world with the creation of an independent label, Finesse Records, which released albums by Mel Tormé, the Modern Jazz Quartet, Paul Desmond, and Cleo Laine.

"He was my mentor," says Bruce Lundvall, now president of EMI Music's Blue Note and Angel labels,

who joined Columbia Records in 1960 and years later went on to run the label.

"I look back at Ken as someone who really shaped my career, and he was a dear friend. He represented the kind of class, taste, and intelligence [that's all too rare] . . . He was special, like Goddard Lieberson and John Hammond."

Lundvall recalls when, at his suggestion, he and Glancy—Lundvall was still at Columbia and Glancy at RCA in New York—sponsored a joint party to celebrate the 40th anniversary of Woody Herman's career as a bandleader. "Ken signed Woody to RCA, and we had [a back catalog] of Woody recordings at Columbia.

"We were both also fans of two great artists: Zoot Sims and W.C. Fields," Lundvall continues, adding, "He wrote the letter recommending I was good for my first mortgage."

Lundvall says he hopes to arrange a memorial event in homage to Glancy that would "be a kind of a jazz thing."

Besides his second wife, Maida, Glancy is survived by a daughter, Susan Gallagher; two grandchildren; and one great-grandchild.

Donations in Glancy's name may be made to the New School Jazz and Contemporary Music Program at 55 W. 13th St., New York, N.Y. 10011.

Joni Mitchell Among Honorees At ASCAP Pop Music Awards

On May 17, the 16th annual ASCAP Pop Music Awards took place at the Beverly Hilton Hotel in Beverly Hills, Calif. Joni Mitchell was honored with the Founders Award, ASCAP's highest honor bestowed upon songwriters. Janet Jackson and Stevie Wonder participated in a tribute to Mitchell, while Madonna, Alanis Morissette, Jewel, Will Smith, Sean "Puffy" Combs, Jimmy Jam and Terry Lewis, Jermaine Dupri, Mase, and the Beastie Boys were also in attendance.



Mitchell receives congratulations on her Founders Award from Wonder and Marilyn Bergman, president of ASCAP. Shown, from left, are Wonder, Mitchell, and Bergman.



Les Bider, CEO of ASCAP, is flanked by the Warner/Chappell publishers of the year. Shown, from left, are Denise Weathersby, Jay Morganstern, Bider, John Lo Frumento, and Barbara Quinn.



Enjoying the festivities, from left, are Alan and Marilyn Bergman and Seagram president/CEO Edgar Bronfman Jr.



Todd Brabec, senior VP of membership for ASCAP, is joined by the members of Wild Orchid.



ASCAP president Marilyn Bergman presents Mitchell with the Founders Award. Shown, from left, are Wonder, Mitchell, Jackson, and Bergman.



Annie Roboff and Beth Nielsen Chapman celebrate their country music song of the year award for "This Kiss." Shown, from left, are Roboff and Chapman.



Songwriters of the year Max Martin and Diane Warren join ASCAP president Marilyn Bergman, Wonder, and Mitchell. Shown, from left, are Martin, Warren, Bergman, Wonder, and Mitchell.



LeAnn Rimes presented Diane Warren with the award for song of the year, "How Do I Live." Shown, from left, are RealSongs Music's Doreen Dörion, Rimes, and Warren.

John Williams, Four Songwriters Of The Year Honored By BMI



Some of the evening's winners strike a pose with BMI executives. Shown, from left, are David Renzer, president of the Music Corporation of America and Songs of PolyGram International Inc.; Martin Bandier, chairman/CEO, EMI Music Publishing; Preston; Thomas; Bob Flax, executive VP of EMI Music Publishing Worldwide; Del Bryant, senior VP of performing rights and writer/publisher relations for BMI; and Barbara Cane, assistant VP of writer/publisher relations for BMI.



Thomas celebrates his award as one of BMI's pop songwriters of the year with Martin Bandier, chairman/CEO of EMI Music Publishing, which took home the award for BMI's pop publisher of the year. Shown, from left, are Thomas and Bandier.



John Williams, the recipient of the Richard Kirk Award for outstanding career achievement, is flanked by BMI senior VP and special counsel Theadora Zavin and Preston.

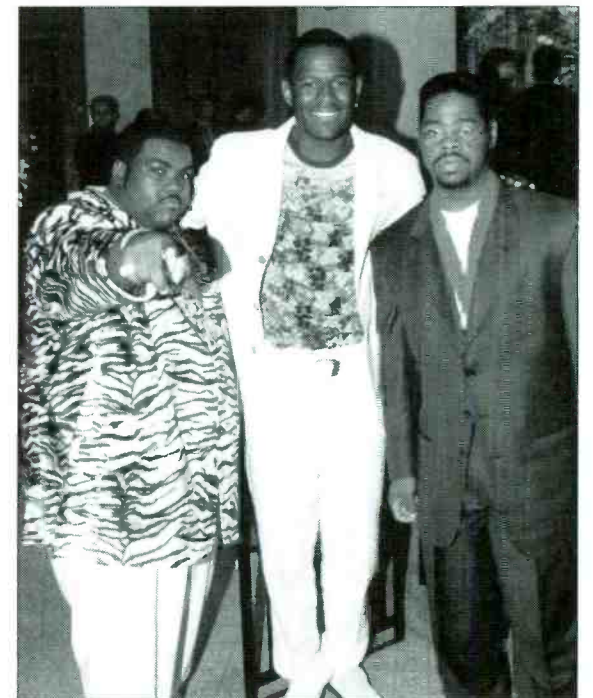
BMI held its 47th annual Pop Music Awards and its annual Film & Television Awards dinner May 18-19 at the Regent Beverly Wilshire Hotel in Los Angeles. The awards were presented by BMI president/CEO Frances Preston. Named songwriters of the year at the Pop Music Awards were Mariah Carey, Sarah McLachlan, matchbox 20's Rob Thomas, and Shania Twain, while John Williams received the Richard Kirk Award for outstanding career achievement at the Film & Television Awards dinner.



Shown, from left, are composer W.G. "Snuffy" Walden, BMI assistant VP of film and TV relations Doreen Ringer Ross, and composers Bennett Salvay, Trevor Rabin, and Thomas Newman.



Winners of the pop award strike a pose with Preston. Shown, from left, are Sister Hazel's Ryan Newall and Andrew Copeland; Thomas; Preston; Emerson Hart from Tonic; and Sister Hazel's Ken Block.



Songwriters Rodney Jerkins, Brian McKnight, and Nathan Morris mingle during the cocktail hour at the BMI Pop Music Awards.



Shown at the BMI Pop Music Awards, from left, are Graham and Susan Nash; David Foster, and Linda Thompson.



Del Bryant, BMI's senior VP of performing rights and writer/publisher relations, shares a laugh with artist Billie Myers.

SANTANA GOES 'SUPERNATURAL'

(Continued from page 11)

rent contemporary influences that Carlos was very much feeling. He said to me, "Can you suggest other musicians that I could work with for the other half of the album that would be a natural extension of what I do?," and I excitedly began that undertaking."

Not surprisingly, artists were lining up to work with Santana. Guests on the album include matchbox 20's Rob Thomas, Dave Matthews, Everlast, Lauryn Hill, Eagle-Eye Cherry, Eric Clapton, Goodie Mob's Cee-Lo, Maná, and Wyclef Jean, who co-wrote and co-produced a track.

The salsa-tinged "Smooth," written by Thomas and Itaal Shur, is the first single.

The tune, which features Thomas singing lead and doesn't officially ship to top 40, modern rock, and hot AC stations until Tuesday (1), has already been leaked and been picked up by a number of stations.

"We've played a lot of Santana tracks for a long time, so people were looking forward to a new Santana album in general, but to get some '90s [feel] mixed in with some really good guitar work, it's icing on the cake," says Lauren MacLeash, PD at triple-A KTCZ Minneapolis/St. Paul.

For Thomas, writing a song for Santana and then recording it with him was a dream come true. "The original word was that I wasn't going to sing the song," says Thomas. "When we wrote it, I thought George Michael should do it. But then someone told me that when Carlos heard my voice on the demo, he believed it and wanted me to be on the record."

Santana says he loved working with much of the young talent on the album but denies he can serve as a mentor. "I'm too hung up on being a student," he says. "I'm too in awe of Jeff Beck, Otis Rush, B.B. Guy."

As befits a late-'90s project, the Internet figures prominently in plans to build awareness and sales. Amazon.com will feature an interview with Santana and an auction of a signed guitar, with proceeds going to charity. BMG's alternative music site, BUGjuice.com, will have song samples and sound bites about Santana from Matthews and Everlast.

Arista also will send E-mails to the estimated 100,000 BUGjuice.com members about Santana's album release. Arista's site, arista.com, will broadcast a live performance from Santana's summer tour and give away signed posters. The site will also link with the House of Blues site and participating artists' sites.

Additionally, Santana will be the featured artist on UBL's Web site June 22-29. There will also be an interview with Santana on Matthews' Web site; a chat on AOL is slated for the end of June.

"We've got almost every track involved in a promotion on the Web," says Adam Sexton, Arista VP of product management. "We're using a2b technology for streaming, and where we're downloading, the download will expire around the release of the album."

A number of television appearances are also planned. Santana will tape a one-hour "Hard Rock Live"

episode for VH1 on Tuesday (1), which will begin airing in mid-July. Joining Santana are album guests Everlast, Matthews, and Thomas. He's also slated to play on "Late Show With David Letterman" on June 25, and some morning talk-show appearances are being slated.

The Creative Artists Agency-booked Santana concluded seven stadium dates with the Dave Matthews Band on Sunday (30). He begins a new leg with Ozomatli in June. Beginning in late July, he and Maná will co-headline a tour that will include Ozomatli as opener.

Arista has serviced a sampler with five tracks, not including the Thomas cut, to press and key retail accounts, which also got an electronic press kit.

As retailers have responded positively to the sampler and word-of-

'We knew half had to be vintage Santana, but we also had to incorporate all of the current contemporary influences Carlos was very much feeling'

- CLIVE DAVIS -

mouth on the project, Davis says, initial orders have soared. "When

we first announced the album, we were going to ship 125,000," he says. "Then about [four] weeks ago, based on advance word and buzz, it went to 210,000. Now that the sampler is out there, we're going to ship 350,000."

Indeed, retailers say they expect good things. "This album should do really well, because it's got Everlast, Dave Matthews, and other current stars. Plus, it's good," says Don Van Cleave, owner of Magic Platter in Birmingham, Ala.

Because of Santana's strong appeal to the Latin community, Arista is enlisting the help of BMG Latin. Tentative plans call for BMG Latin to work a single to Spanish radio. It will also help sell the album to Latin accounts.

Davis' goal for the album is that it top "Abraxas," Santana's seminal

1970 effort, which, according to the Recording Industry Assn. of America, has sold more than 4 million units.

For Santana, the goal is to keep evolving into the musical force he strives to be.

"I am becoming, by the grace of God, the people I love: Desmond Tutu, Bob Marley, B.B. King. I'm becoming bits and pieces of Aretha and all the ladies, Patti LaBelle. That's why I'm so happy. I'm becoming a little bit of all these incredible people... I know it sounds a little out there, because the industry just deals with certain things with entertainment, but it all goes hand in hand. I'm very grateful to be able to use this platform to invite young hearts of all ages to wake up to their possibilities."

DREAMWORKS' BUCKCHERRY HITS

(Continued from page 1)

highest-charting album from a new act since the label was formed in 1996. Released on April 6, "Buckcherry" got off to a promising start when it debuted at No. 2 on the Heatseekers chart in the April 24 issue.

The album ascended to the No. 1 position on that chart in the May 22 issue. "Buckcherry" reached Heatseekers Impact status when it leapt to No. 94 on The Billboard 200 in the May 29 issue. This issue, the album stands at No. 74. "Buckcherry" has sold 81,000 copies to date, according to SoundScan.

According to industry observers, interest in the album has been propelled by Buckcherry's first single, "Lit Up," which has been a hit on rock radio. (This issue, "Lit Up" stands at No. 1 on the Mainstream Rock Tracks chart.)

The song—an unapologetic anthem to drug use and partying—has been finding a place on the airwaves, despite the fact that a line in the chorus, "I love the cocaine," is usually censored when the track gets airplay. Meanwhile, MTV has put the

"Lit Up" video in Buzzworthy rotation. The clip is also getting national exposure on the Box and VH1.

Buckcherry lead singer Joshua Todd is candid when he talks about the song. "Drugs and alcohol have been such a huge part of our lives that the song is a real representation of us. I never thought it was a smart choice to release 'Lit Up' as a single, because I didn't think it would get played. But the decision to release 'Lit Up' was really made by our label and A&R guy [Michael Goldstone], and we're overwhelmed by the reaction to the record."

DreamWorks marketing manager Monica Mylod, who headed the marketing campaign for "Buckcherry," further explains, saying, "The name of the game with this album has been to make some gutsy moves. We never made an unedited radio version of 'Lit Up.' The impor-



tant thing was that, early on, we got radio programmers to see Buckcherry play live. The band's live show has really been winning over new fans. Buckcherry is awesome live, and Josh is seriously a star."

Nancy Palumbo, music director of mainstream rock WYSP Philadelphia, agrees. "Buckcherry is just a good old-fashioned rock'n'roll band. They're so much fun live, and the lead singer is very charismatic."

Todd adds, "I think a lot of young kids who see our show have never seen anything like it. They've grown up on bands that piss and moan a lot, and I think they're surprised at all the enthusiasm we show."

Band guitarist Keith Nelson admits that although Buckcherry is thrilled with having a hit record, the group is wary of a possible backlash. "Everyone loves the underdog, but when you get to a certain level, people want to see you fall."

Buckcherry was formed in 1995, after Todd and Nelson met through their tattoo artist. The band's lineup

is rounded out by guitarist Yogi, bass player Jonathan "J.B." Brightman, and drummer Devon Glenn. Buckcherry's songs are published by Famous Music (ASCAP). The band is managed by Scott McGhee of SMA Management.

Todd says that, unlike many L.A. rock bands, Buckcherry didn't spend years toiling away in Hollywood clubs before getting signed to DreamWorks. "Before we got a record deal, we actually played all over the West Coast, but we hardly played Los Angeles. Then we did an ASCAP showcase in L.A., and that's where I think the buzz on the band started. There was a bidding war, and we went with DreamWorks because of Goldie [Michael Goldstone]."

Mylod says, "The setup for the Buckcherry album started almost a year before the record came out. We worked with [tour promotion company] Hi Frequency and had Buckcherry play clubs in the Southeast, where we felt they were really receptive to this kind of rock."

Buckcherry, which is booked by Mitch Rose and Jenna Adler of Creative Artists Agency, has toured Europe (including opening for Kiss), as well as headlining U.S. clubs. Buckcherry launches another U.S. tour as the opening act for Fuel, beginning Wednesday (2) in Syracuse, N.Y.

Although the pairing with alternative rockers Fuel may seem like an odd match, Todd says, "We were playing with all these heavy Korn-type bands. The kind of bands where we were expecting Satan to appear at any minute," he adds with a laugh. "We've met Fuel before, and they're really cool guys, so I think it'll be a good really good combination."

Mike Mastrangelo, manager of Tower Records' West Hollywood location, notes, "I think Buckcherry is starting to get attention because they're playing the kind of straight-forward rock'n'roll that's been out of the spotlight for the last few years."

According to Mylod, DreamWorks has not yet decided what the next single will be, but Todd and Nelson say they want it to be "Check Your Head."

DVD Express Adds Music To Lineup

BY EILEEN FITZPATRICK

LOS ANGELES—In a move designed to prepare for the fall launch of DVD Audio product, online retailer DVD Express is adding music to its mix.

To date, none of the major music companies have announced specific DVD Audio titles for the format's U.S. launch. So in the meantime, DVD Express officially bows the new area with approximately 400 movie and TV soundtracks in the CD format Tuesday (1).

DVD Express is among the first movie-specific sites to offer music.

The new category, which includes the company's music video titles, is part of a major redesign for the site and was prompted by consumer suggestions.

"DVD is more than just movies," says DVD Express VP of market-

ing Susan Daniher. "It's a platform that will be the consumer standard for entertainment."

Daniher says the company, which filed its intent to go public in April, wants to quickly add DVD Audio titles to its music offerings when the format debuts later this year.

Daniher says there are no plans to add music titles that are not linked to movie or TV programming.

Earlier this year, DVD Express added Sony PlayStation, Sega, and Nintendo disc-based game systems. Recent announcements from Sony, Sega, and Nintendo indicate that next-generation players will allow consumers to play back DVD movies and music. DVD Express expects to carry these products and further establish itself as an entertainment E-commerce site.

The goal is to position DVD Express as a one-stop shop for all things DVD, Daniher says.

To date, DVD Express's major Internet competitors, including Reel.com, owned by Hollywood Entertainment, and DVDEmpire.com, haven't added music to their mix.

DVDEmpire president Jeff Rix says that the company has considered adding music but that lack of time and money, plus a fierce competitive atmosphere, has put the brakes on expanding into the category.

"If they try to sell to their existing traffic base, they're going to have to put a lot of money into advertising," says Rix.

In addition, he says, the wide availability of music on the Internet makes it "a tough market to get into."

GROOVILICIOUS' VENGABOYS THROW A HIT 'PARTY'

(Continued from page 11)

Spanish DJs/producers/songwriters named Danski and DJ Delmundo (also known as Dutch radio/TV personality Wessel van Diepen). However, the group's music is performed by two men (Roy and Robin) and two women (Kim and Denice). Signed and developed by Rotterdam-based Breakin' Records/Violent Music, the act is licensed by that company for worldwide distribution.

"We Like To Party!" has already been a top 40 hit in several countries, including Holland, Australia (where it's licensed to Central Station), and Canada (DEP International). The group's song "We're Going To Ibiza!" has hit No. 1 in Holland. The album and single have been released on various labels worldwide, including Motor Music in Germany, Time in Italy, Jive in Belgium, Max Music in Spain, Scorpio in France, and Avex in Asia (Global Music Pulse, Billboard, Aug. 1, 1998).

In the U.S., "The Party Album!" was released April 6 and entered the Heatseekers chart at No. 4 in the April 24 issue. The album reached No. 1 on that chart in the May 8 issue.

Group member Kim says, "I think our album is becoming successful in America because it's something different in the charts. There's a lot of R&B and rap on the American charts, which is great, but I think it's time for a change. We need to have a little more happy dance music on the charts."

Strictly Rhythm VP of promotion Bari G. explains the setup for the "The Party Album!" in the U.S.: "We knew that 'We Like To Party!' was the hit of the album and that it would reach the top 40. But we also wanted to service the dance club community with the [album track] 'Up & Down.' We didn't want to lose sales, so we released both songs simultaneously last fall. We also did a lot of setup at mix shows and

record pools, and we started going for radio adds in January."

One of the commercial radio stations that was an early supporter of "We Like To Party!" was rhythmic top 40 outlet WKTU New York.

'We need to have a little more happy dance music on the charts'

- KIM -

"I think the group is energetic, upbeat, and positive," says WKTU PD Frankie Blue. "There was no doubt that when we added 'We Like To Party!' it would be a hit. It became a No. 1 song at our station, and we've begun playing the next single, 'Boom,

Boom, Boom, Boom!'"

Bari G. admits that because of the group's simplistic dance sound, many stations didn't take the Vengaboys seriously at first.

"We had [promotion companies] Hitmakers and All Access helping us in servicing 'We Like To Party!' to top 40 radio," says Bari G. "There were a lot of radio stations reluctant to add the song at first because the programmers thought it was a really corny song. But once they did add it, we started hearing reports that it became a big record at their stations. We're going to have June as the target month for 'Boom, Boom, Boom, Boom!' to impact at radio."

Bob Bagha, owner of dance-oriented retail store Street Sounds in Los Angeles, says, "We've been selling a lot of 'The Party Album!' and the 'We Like To Party!' single has been huge. I think the Vengaboys have been doing well because they have a very 'now' sound and their songs are radio-oriented. We get a lot of people coming in and asking about this group."

The Vengaboys' U.S. publishing is administered by peermusic (BMI), and the group is managed by Holland-based Violent Music.

TV also has been instrumental in giving exposure to the Vengaboys, according to Bari G. The group has already made an appearance on "The Ricki Lake Show," and Bari G. says the Box "has been totally supportive of the Vengaboys from early on."

The Box music director Justin "Tyme" Prager says, "We've had the video in rotation for several weeks,



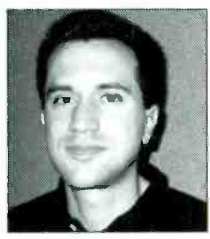
The Vengaboys became a No. 1 Heatseekers act when their debut set, "The Party Album!" (Groovilicious/Strictly Rhythm), reached the top of that chart in the May 8 issue. Shown celebrating with their Billboard Heatseekers T-shirts in the back row, from left, are group members Kim and Roy. Shown in front, from left, are group members Robin and Denice.

and we're still getting requests for it."

Bari G. adds, "We thought that Vengaboys would have an audience demographic of mostly young females. But we're finding that their [U.S.] audience ranges from 13- to 50-year-olds, both male and female."

The Vengaboys launch a six-week U.S. promotional and club tour June 10 in Sacramento, Calif. The group is booked by Michael Schweiger of Track Central Booking for the U.S. and by the Janvis Agency outside the U.S.

HOT 100 SINGLES SPOTLIGHT



by Silvio Pietroluongo

TOP 10 ACTION: There's a whole lot of movement going on in the top 10 of both The Billboard Hot 100 and the Hot 100 Singles Sales charts. **Jennifer Lopez** climbs to No. 1 on the sales list with "If You Had My Love" (Work/ERG). An 80% increase in sales, to the tune of 120,000 units scanned during the week, earns Lopez the Greatest Gainer/Sales and a No. 2 placing on the Hot 100.

Lopez's surge, assisted by sale pricing, results in two backward-bulleted records on Hot 100 Singles Sales, with one of those also getting a backward bullet on the Hot 100. **JT Money Featuring Sole** drops 2-4 on Hot 100 Singles Sales with "Who Dat" (Tony Mercedes/Freeworld/Priority), even though it has a 2,000-unit increase in sales. Coupled with an audience gain, which hooks a backward bullet 49-50 on Hot 100 Airplay, "Dat" regains its bullet, holding at No. 7 on the Hot 100. **702** drops down on both charts this issue, 4-5 on the sales chart and 5-6 on the Hot 100, with "Where My Girls At?" (Motown), despite overall gains in sales and airplay.

ON THE REBOUND: Besides **JT Money**, two songs re-bullet this issue within the top 20 of the Hot 100. **Jordan Knight** climbs 15-12 with "Give It To You" (Interscope). An audience increase of 3 million moves "Give" 13 spots on Hot 100 Airplay to No. 60. Knight bullets on Hot 100 Singles Sales despite dropping down 7-8, as **Chanté Moore's** "Chanté's Got A Man" (Silas/MCA) flips places with Knight due to a larger gain in units. **112 Featuring Lil' Z** also re-bullets this issue on the Hot 100, as it moves 20-17 with "Anywhere" (Bad Boy/Arista). Audience impressions increase by 2.5 million this issue, as "Anywhere" bullets on Hot 100 Airplay, although it drops 7-8. "Anywhere" also picks up a small amount of sales points from 12-inch vinyl street-date violations. A full week of sales will affect next issue's chart.

MAYBE THE TWAINS WILL MEET: Buoyed by first-week sales of 18,000 units, **Shania Twain** (Mercury Nashville) lands her third Hot 100 top 10 single with "That Don't Impress Me Much" (Mercury Nashville), which jumps 13-8. "Impress" ranks No. 1 on 13 top 40 stations, including WXKS Boston; WWZZ Washington, D.C.; KRSK Portland, Ore.; WPRO Providence, R.I.; and WFLY Albany, N.Y. Twain is the only artist with two bulleted records in the top 40 of the Hot 100 this issue, as "Man! I Feel Like A Woman!" inches up two spots to No. 34. "Man!" is the No. 1-played song on 16 country outlets, including WUSN Chicago; WWWW Detroit; WKKA Orlando, Fla.; KIIM Tucson, Ariz.; and WKKT Charlotte, N.C.

MIDYEAR CLEARANCE: The Top 40 Tracks chart turned 26 weeks old two weeks ago, which triggered our recurrent rule. Songs are removed from format-specific airplay charts after 26 weeks if the song falls below No. 20. This explains the unusually high amount of debuts last issue, as seven songs moved over to recurrent status. This issue, "Too Close" by Next is removed from Top 40 Tracks after re-entering last issue and spending its 26th week on the chart.

ARISTA/SERLETIC LABEL

(Continued from page 8)

pressed me. There are many successful producers I've met who I would never give a deal to." LaFace and Bad Boy have been two of Arista's most profitable joint ventures.

When asked his mandate for Melisma, Davis replies, "Success. That's all you can hope for when you make a deal. He presented his vision at our weekly meeting with all the department heads, and he impressed everybody with his farsighted ability to set up something special."

The first artist funneled through the Melisma/Arista pipeline will be male singer/songwriter Angie Aparo.



SERLETIC

His label debut, produced by Serletic, will come out in January 2000.

No other artists have been signed. While Serletic says Davis is not looking for a specific number of Melisma releases per year, he expects the number to be relatively small.

"From both my and Clive's point of view, the idea is to make no record before its time. If we can find five artists that are amazing, we'll sign them tomorrow, but it's not going to be 30 records coming out over the next two years," Serletic says.

Serletic will continue to produce established artists on other labels. However, as part of his deal with Arista, the only new acts he will work with will be those signed to Melisma. "I'll take a very hands-on approach the very first couple of years and produce or executive-produce everything we put out," Serletic says.

Additionally, he may have a hand in working with rock artists brought on board by Arista's A&R staff. To that end, Serletic produced the first single from Carlos Santana's upcoming Arista album, "Supernatural" (see story, page 11). The tune, "Smooth," features matchbox 20's Rob Thomas.

In addition to the Serletics, Melisma will have a staff of at least 15. There will also be talent scouts in a number of cities.

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JUNE 5, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1/Hot Shot Debut ◀						
1	NEW	1	1	BACKSTREET BOYS	JIVE 41672 (11.98/17.98) 1 week at No. 1	MILLENNIUM 1
2	1	—	2	RICKY MARTIN	C2 69891*/COLUMBIA (11.98 EQ/17.98)	RICKY MARTIN 1
▶ GREATEST GAINER ◀						
3	6	6	19	BRITNEY SPEARS	JIVE 41651 (11.98/17.98) ...BABY ONE MORE TIME	1
4	3	2	13	TLC	LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL 1
5	8	3	3	SOUNDTRACK	SONY CLASSICAL 61816 (11.98 EQ/18.98) STAR WARS EPISODE I: THE PHANTOM MENACE	3
6	5	5	81	SHANIA TWAIN	MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER 2
7	2	—	2	SNOOP DOGG	NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG 2
8	NEW	1	1	JIMMY BUFFETT	MARGARITAVILLE 524660/ISLAND (11.98/17.98)	BEACH HOUSE ON THE MOON 8
9	7	4	4	VARIOUS ARTISTS	RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1 1
10	NEW	1	1	EIGHTBALL & M.J.G.	SUAVE HOUSE 53251/UNIVERSAL (10.98/16.98)	IN OUR LIFETIME 10
11	4	1	3	TIM MCGRAW	CURB 77942 (10.98/17.98)	A PLACE IN THE SUN 1
12	11	9	28	CHER	WARNER BROS. 47121 (10.98/17.98)	BELIEVE 4
13	14	15	21	KID ROCK	LAVA/ATLANTIC 83119/AG (10.98/16.98) HS	DEVIL WITHOUT A CAUSE 13
14	9	7	69	DIXIE CHICKS	MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES 4
15	10	8	7	NAS	COLUMBIA 68773* (11.98 EQ/17.98)	I AM... 1
16	13	14	61	'N SYNC	RCA 67613 (11.98/17.98)	'N SYNC 2
17	15	12	27	THE OFFSPRING	COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA 2
18	12	10	8	ANDREA BOCELLI	POLYDOR 547222 (10.98/17.98)	SOGNO 4
19	17	17	34	EVERLAST	TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES 9
20	16	13	4	SOUNDTRACK	COLUMBIA 69853 (11.98 EQ/17.98)	SONGS FROM DAWSON'S CREEK 7
21	18	19	30	98 DEGREES	MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING 14
22	19	16	13	EMINEM	WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP 2
23	22	25	20	GODSMACK	REPUBLIC 53190/UNIVERSAL (10.98/16.98) HS	GODSMACK 22
24	32	38	93	BACKSTREET BOYS	JIVE 41589 (11.98/17.98)	BACKSTREET BOYS 4
25	35	48	50	BRANDY	ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER 2
26	20	18	8	SOUNDTRACK	MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX 7
27	24	23	29	JUVENILE	CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ 16
28	26	21	10	B*WITCHED	EPIC 69751 (10.98 EQ/16.98)	B*WITCHED 12
29	27	30	28	112	BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112 20
30	NEW	1	1	VARIOUS ARTISTS	RAWKUS 50069/PRIORITY (10.98/16.98)	RAWKUS PRESENTS SOUNDBOMBING II 30
31	25	22	39	LAURYN HILL	RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL 1
32	30	36	19	TRICK DADDY	SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM 30
33	23	20	10	SOUNDTRACK	ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE 10
34	29	26	40	KORN	IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER 1
35	28	28	34	JAY-Z	ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98/16.98)	VOL. 2... HARD KNOCK LIFE 1
36	21	11	3	VARIOUS ARTISTS	DEATH ROW 51161/PRIORITY (12.98/19.98)	CHRONIC 2000 SUGE KNIGHT REPRESENTS 11
37	31	27	19	SUGAR RAY	LAVA/ATLANTIC 83151*/AG (10.98/16.98)	14:59 17
38	38	42	5	CASE	SPOILED ROTTEN/DEF JAM 538871*/MERCURY (8.98/12.98)	PERSONAL CONVERSATION 33
39	34	24	97	SARAH MCLACHLAN	ARISTA 18970 (10.98/17.98)	SURFACING 2
40	36	33	22	DMX	RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD 1
41	37	40	86	CREED	WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON 22
42	54	70	13	LIT	RCA 67775 (10.98/16.98) HS	A PLACE IN THE SUN 42
43	33	31	8	VARIOUS ARTISTS	IMMORTAL 69904*/EPIC (11.98 EQ/16.98)	FAMILY VALUES TOUR '98 7
44	49	39	6	TOM PETTY AND THE HEARTBREAKERS	WARNER BROS. 47294* (10.98/17.98)	ECHO 10
45	NEW	1	1	SOUNDTRACK	WALT DISNEY 60645 (11.98/17.98)	TARZAN 45
46	45	58	39	ROB ZOMBIE	GEFFEN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE 5
47	42	45	27	WHITNEY HOUSTON	ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE 13
48	44	52	23	FATBOY SLIM	SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY 34
49	48	53	78	WILL SMITH	COLUMBIA 68683* (11.98 EQ/17.98)	BIG WILLIE STYLE 8
50	70	73	15	COLLECTIVE SOUL	ATLANTIC 83162/AG (10.98/16.98)	DOSAGE 21
51	52	59	53	DMX	RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98/17.98)	IT'S DARK AND HELL IS HOT 1
52	53	60	23	TYRESE	RCA 66901* (10.98/16.98) HS	TYRESE 17
53	46	51	26	2PAC	AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS 3
54	39	29	4	THE CRANBERRIES	ISLAND 524611 (10.98/17.98)	BURY THE HATCHET 13

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
55	56	46	40	FIVE	ARISTA 19003 (10.98/16.98) HS	FIVE 27
56	51	57	23	BUSTA RHYMES	FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98) E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	12
57	50	50	4	ERIC BENET	WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE 25
58	41	34	12	GEORGE STRAIT	MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME 6
59	43	37	5	B.G.	CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO 9
60	62	62	21	ORGY	ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	CANDYASS 32
61	58	64	9	SILK	ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT 21
62	40	32	57	FAITH HILL	WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH 7
63	68	85	3	ROBBIE WILLIAMS	CAPITOL 97726 (10.98/16.98)	THE EGO HAS LANDED 63
64	63	65	35	GOO GOO DOLLS	WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL 15
65	61	55	10	GINUWINE	550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE 5
66	57	43	7	KRAYZIE BONE	MO THUGS/RUTHLESS 1671/RELATIVITY (19.98/23.98)	THUG MENTALITY 1999 4
67	47	44	11	BAZ LUHRMANN	CAPITOL 57636 (16.98 CD) HS	SOMETHING FOR EVERYBODY 24
68	60	—	2	KENNY ROGERS	DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES 60
69	67	47	77	ANDREA BOCELLI	PHILIPS 539207 (10.98/17.98) HS	ROMANZA 35
70	72	68	116	MATCHBOX 20	LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU 5
71	69	54	4	NAUGHTY BY NATURE	ARISTA 19047* (10.98/16.98)	NINETEEN NAUGHTY NINE NATURE'S FURY 22
72	64	72	10	CHARLOTTE CHURCH	SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL 28
73	75	74	62	JO DEE MESSINA	CURB 77904 (10.98/16.98)	I'M ALRIGHT 61
74	94	107	7	BUCKCHERRY	DREAMWORKS 50044/INTERSCOPE (8.98/12.98) HS	BUCKCHERRY 74
75	78	78	28	R. KELLY	JIVE 61625* (19.98/24.98)	R. 2
76	81	86	18	DAVE MATTHEWS/TIM REYNOLDS	BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE 2
77	66	56	27	GARTH BROOKS	DIAPYLO (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE 1
78	82	83	12	KENNY CHESNEY	BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO 51
79	76	77	54	LENNY KRAVITZ	VIRGIN 45605 (10.98/16.98)	5 36
80	NEW	1	1	DWIGHT YOAKAM	REPRISE (NASHVILLE) 47389/WARNER BROS. (NASHVILLE) (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S 80
81	85	87	30	DRU HILL	UNIVERSITY/ISLAND 524542/MERCURY (10.98/17.98)	ENTER THE DRU 2
82	83	82	26	METALLICA	ELEKTRA 62299*/EEG (18.98/24.98)	GARAGE INC. 2
83	77	66	27	JEWEL	ATLANTIC 82950*/AG (10.98/17.98)	SPIRIT 3
84	71	71	80	MARTINA MCBRIDE	RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION 24
85	55	49	3	ELVIS CRESPO	SONY DISCOS 82917 (10.98 EQ/15.98)	PINTAME 49
86	74	61	60	SOUNDTRACK	WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS 1
87	NEW	1	1	VARIOUS ARTISTS	ARISTA 19079 (11.98/17.98)	LILITH FAIR A CELEBRATION OF WOMEN IN MUSIC VOLUME 2 87
88	91	95	56	DAVE MATTHEWS BAND	RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS 1
89	80	67	20	VARIOUS ARTISTS	KOCH 8803 (10.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3 10
90	79	81	54	GARBAGE	ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0 13
91	73	63	4	TOM WAITS	EPITAPH 86547* (10.98/17.98)	MULE VARIATIONS 30
92	65	35	3	STEVE WARINER	CAPITOL (NASHVILLE) 96139 (10.98/16.98)	TWO TEARDROPS 35
93	59	41	36	RICKY MARTIN	SONY DISCOS 82653 (9.98 EQ/14.98)	VUELVE 40
94	88	114	3	VARIOUS ARTISTS	RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY 88
95	86	76	45	MONICA	ARISTA 19011* (10.98/16.98)	THE BOY IS MINE 8
96	84	69	11	VAN MORRISON	POINTBLANK 47148/VIRGIN (12.98/17.98)	BACK ON TOP 28
97	93	90	62	LIMP BIZKIT	FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL 22
98	NEW	1	1	VARIOUS ARTISTS	ARISTA 19081 (11.98/17.98)	LILITH FAIR A CELEBRATION OF WOMEN IN MUSIC VOLUME 3 98
99	90	80	27	MARIAH CAREY	COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S 4
100	98	110	7	VENGABOYS	GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM! 98
101	89	79	34	SHERYL CROW	A&M 540959/INTERSCOPE (10.98/17.98)	THE GLOBE SESSIONS 5
102	95	88	9	BLACKSTREET	LIL' MAN 90274*/INTERSCOPE (11.98/17.98)	FINALLY 9
103	96	99	10	SILVERCHAIR	EPIC 69816 (11.98 EQ/16.98)	NEON BALLROOM 50
▶ PACESETTER ◀						
104	134	151	6	LIL' TROY	SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH 104
105	87	75	4	BEN FOLDS FIVE	550 MUSIC 69808*/EPIC (11.98 EQ/16.98)	THE UNAUTHORIZED BIOGRAPHY OF REINHOLD MESSNER 35
106	100	111	11	THE CORRS	143/LAVA 83164/AG (10.98/16.98) HS	TALK ON CORNERS: SPECIAL EDITION 72
107	92	84	5	SARAH BRIGHTMAN	NEMO STUDIO 56769/ANGEL (10.98/17.98)	EDEN 65

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

WEBCASTING RESHAPES THE FACE OF RADIO

(Continued from page 1)

Bundy says. "It's compelling for listeners because the Internet is where they are at work and at home. And it's easy to use. In fact, as the future goes on, we will see a lot of traditional radio stations migrate more to Internet-only stations. They can use their traditional products to expand their audience" (Billboard, May 8).

Radio group giant AMFM (formerly Chancellor Media) has hinted at just that, with the May 19 announcement of three new business units—AMFM Interactive, AMFM.com, and AMFM Equities—with the intent of exploring new-media opportunities in the Internet realm.

AMFM CEO Steve Hicks is still not ruling out deals with companies such as AOL. "It's like building an office building; we needed the blueprint first," he says. "We're still talking to potential partners."

Addressing profitability potential, Peggy Miles, president of the recently formed International Webcasting Assn. and president of the consulting firm Intervox Communications in Washington, D.C., says, "There are more computers in offices than there are radios or televisions. Webcasters can not only make money by inserting ads into audio on the Web page, but they can link directly into the purchase of products by electronic commerce and integration into digital downloading of music, news, and video."

TOP TRADITIONAL RADIO SERVICE

The major online-only music providers in the Internet realm follow similar business plans, with the primary goal of topping traditional radio service with an at-work music model that promises finely niched programming choices, fewer commercials, and the ability to purchase music and related products on the spot.

Spinner.com, regarded as the first true Internet music service, was founded in March 1996 in San Francisco by CEO Dave Samuel, "mostly because of a distaste with traditional radio," he says. "It's hard to get information about the names of the songs and artists, then to remember it when you get to Tower Records.

But most of all, there's no variety on radio. Here in the San Francisco market, we have maybe 15 different formats."

His company boasts 120 formats with a music library of 175,000 songs, serving most any niche that visitors might envision. Spinner.com aims to "provide a soundtrack for the workplace," Samuel says. "Instead of lugging in stacks of CDs or maybe hav-

'We're no longer limited by frequency . . . so there are opportunities to deliver a wider variety of content'

— BRAD PORTEUS —

ing a traditional AM/FM radio on their desks, people can log into spinner.com and, with ease, have all the music they want right through their desktop."

The network currently airs three 30-second spots an hour. Another revenue avenue is its link in April with CityAuction to offer listeners a place to buy and sell music-related items online.

According to Spinner.com, it has seen a 1,000% increase in traffic in the past six months, with more than 1.3 million different visitors a month.

NO LIMITATIONS

Likewise, San Francisco-based Imagineradio.com, formed two years ago, saw a need to enhance traditional radio service. "Radio formatting plays to the lowest common denominator," says Brad Porteus, the company's VP of marketing and business development. "We're no longer limited by frequency on the FM dial, so there are opportunities to deliver a wider variety of content. Niche programming is an attractive business opportunity."

With the Internet's global audience, Porteus adds, Imagineradio.com is

able to conjure an aggregate listening audience that would otherwise be too limited in a traditional listening area. The company's demographic is simple: people who are online and passionate about music.

Imagineradio.com isn't profitable at this juncture, "but no decent Internet company is," Porteus says. "Profitability is conceivable through audio advertising. We believe that banner advertising is dying. Listeners have trained their brains to ignore it. Advertisers are looking to interact with our audience beyond the banner."

Like Spinner.com, the company limits on-air advertising to two or three minutes per hour.

A BROADER BUSINESS MODEL

Online goliath Broadcast.com, purchased in March by Yahoo!, shares a similar business philosophy with Internet streaming company and content provider RealNetworks, in that online radio is a mere fragment of its business. The Dallas-based company, which serves 50 million people a month, was founded in 1995 by Mark Cuban.

Broadcast.com's interests include the broadcasting of more than 410 radio stations and networks, 49 TV stations and cable networks, events involving 450 college and professional sports teams, live and on-demand corporate and special events, concerts, and 500 full-length audiobooks—this, in addition to its CD jukebox of more than 3,000 full-length discs.

Cuban says that only 30% of the company's income comes from advertising on Internet entertainment sources, with 70% derived from Internet and Intranet business applications, such as press conferences, trade shows, stockholder meetings, and media events.

"This wasn't about creating this lush jukebox for us," he says. "If you're doing just Internet radio, you will fail. People won't accept audio-only anymore. It has a great place in the business, but the economics just won't work." He cites streaming costs, marketing to gain audience, hiring a sales force, and programming staff against what he views as

scant methods of collecting income.

"This is just not a stand-alone business," Cuban adds.

ADDING VALUE TO A NAME BRAND

Another breed of Internet-only stations includes those that capitalize on a known brand, such as Rolling Stone's RSradio.com via RealNetworks (which offers 13 formats, including hip-hop, women in rock,

'It's compelling for listeners because the Internet is where they are at work and at home'

— GEORGE BUNDY —

new wave classics, and electronica) and VH1's at-work channel (which offers specialized programming like its "Divas Live '99" show, as well as concerts and music specials). VH1atWork.com is part of MTV Networks' Buggles Project, an all-genre online music station that launches this summer.

"Half of our audience is online at work, and they have a real loyalty to VH1 to keep them connected to their favorite music and to introduce them to new music," says Fred Graver, senior VP of VH1.com. Unlike the majority of Webcasters, VH1 is not focused on increasing revenue with its online stations.

"This is all about brand extension," Graver says.

Rolling Stone's Internet radio, managed by Tunes.com, was also developed as a way for the magazine to further spread its familiar name. "Certainly, [Rolling Stone editor/publisher] Jann Wenner is always looking for ways to extend the Rolling Stone brand," says Jo Sager, VP of marketing for Tunes.com. "He always has been on the edge of revolution in music and wants to stay there."

The 13 stations operated in the name of RSradio.com are aimed not

only at the at-work audience but to college-age students as well. "We hope that each of our genre-based stations is attracting the demographic to which advertisers hope they correspond," says Sager.

While the company declined to comment on current profitability, Tunes.com business development director Chris Henger says that the company is moving toward an E-commerce-supported model. "We have banner ads and in-stream audio ads on the player, but imagine if you're listening to a Pearl Jam song, and Rolling Stone Merchandise offers T-shirts and posters," he says. "Wouldn't I want to present them offers around the music that they're really into?"

IRREVERENT IMAGE

On a still different plane are players like the under-35 and college-aged directed Atomicpop.com, which merges radio, TV, games, and comics on its multimedia site. Launched in February by former MCA Records chairman Al Teller—an early Internet advocate—the irreverently positioned company, based in Santa Monica, Calif., was formed "as a response to how we saw technology changing the music industry," Teller says.

"We are leveraging the digital medium to create an entirely new model, one that will ultimately put artists back in control of their music and bring them closer to their audience," he adds. "We're not ignoring traditional brick-and-mortar retail and offline promotion and marketing; we're trying to bridge both worlds."

The site has gained notoriety with pre-release on-site sales of Public Enemy's new album, "There's A Poison Goin On," followed by an \$8 digital-downloading offer of the project.

"We're committed to pushing the envelope and exploring the boundaries as best we can," Teller says. "If you look at all the components of the music business, it's hard to imagine them or enjoying their current levels of success five years out without going through major reinvention."

Royalties Key Issue As Webcasters, Labels Forge Relationships

BY CHUCK TAYLOR

NEW YORK—Record labels and traditional radio stations have long had a highly symbiotic and mutually beneficial relationship, trading free content for free exposure.

The Internet medium brings some new twists to the table, however.

Chief among the hot-button issues involving Webcasters, record labels, and the labels' U.S. trade advocate, the Recording Industry Assn. of America (RIAA), is royalties.

The RIAA recently reached its first Web site licensing agreement under terms of the new Digital Millennium Copyright Act (DMCA), which mandates performance fees for labels and artists for recordings played by digital radio, and said it

was in negotiations with other sites.

The groundbreaking agreement was with musicmusicmusic.com for its RadioMoi.com Internet radio station (Billboard Bulletin, May 5).

The DMCA, enacted last October, establishes a statutory license that permits Webcasters and other digital audio services to obtain public performance licenses. The DMCA does not pertain to analog radio broadcasts.

Online media companies and the record industry were to have reached an agreement by May 27, determining rates for a compulsory license to Webcast copyrighted music on the Internet, but at press time, it appeared that no figure had been determined. Now, the two interests have a 60-day extension

during which to individually or jointly petition the U.S. Copyright Office to extend the period, before the process is turned over to an arbitrator.

Kevin Conroy, senior VP of worldwide marketing for BMG, says that the distributor embraced the Internet early on, "and we believe more than ever that it represents an exciting way for us to reach more consumers in a more targeted way. We are already seeing huge benefits with the medium."

Still, while most online stations claim peaceful, if not amiable, alliances with record labels, one Internet source who spoke on the condition of anonymity sees a different picture.

"The Digital Millennium Copy-

right Act will go the way of the Satellite Home Viewers Act. These things that [the RIAA wants] to be illegal—like three songs in a row from one artist or two cuts from the same album in a three-hour period—are bullshit," says the source. "In the end, all of this will be renegotiated."

Already, the RIAA has lost one significant round: its bid to institute a higher royalty for the right to transmit copyrighted sound recordings on cable and satellite, which it hoped to attach to the DMCA, directly affecting Webcasters. The U.S. Court of Appeals for the District of Columbia instead left intact a 6.5% royalty formula paid to U.S. record labels (see story, page 136).

Another contact who is involved in Internet-only radio disregards the theory shared by some labels and retailers that Webcasting music will lessen sales. "Plain and simple, people want to sample stuff before they buy it," he says. "We're offering consumers the opportunity to go deeper into categories of music that aren't exposed on radio. Over time, this will be an important driver for retail sales of prerecorded music."

As to the theory that consumers will record music off the Internet en masse, the source points to Celine Dion's "My Heart Will Go On."

"It's the most-played radio record in history, and it still went No. 1 in sales. It proves that hearing what you're looking for doesn't make for less incentive to buy it."

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
108	126	175	3	DIANA ROSS	EVERY DAY IS A NEW DAY	108
109	121	128	46	BARENAKED LADIES	STUNT	3
110	103	94	9	SAMMY HAGAR AND THE WABORITAS	RED VOODOO	22
111	102	106	11	LES NUBIANS	PRINCESSES NUBIENNES	100
112	106	113	26	ELVIS CRESPO	SUAVEMENTE	106
113	97	—	2	SOUNDTRACK	FELICITY	97
114	99	92	103	TIM MCGRAW	EVERYWHERE	2
115	110	103	13	THE ROOTS	THINGS FALL APART	4
116	108	102	14	SIXPENCE NONE THE RICHER	SIXPENCE NONE THE RICHER	89
117	NEW	—	1	THE JERKY BOYS	STOP STARING AT ME!	117
118	133	162	5	LO FIDELITY ALLSTARS	HOW TO OPERATE WITH A BLOWN MIND	118
119	101	89	11	SELENA	ALL MY HITS TODOS MIS EXITOS	54
120	105	96	34	KIRK FRANKLIN	THE NU NATION PROJECT	7
121	107	93	11	CHER	IF I COULD TURN BACK TIME — CHER'S GREATEST HITS	57
122	109	—	2	SHEDAISY	THE WHOLE SHEBANG	109
123	111	98	5	VONDA SHEPARD	BY 7:30	79
124	NEW	—	1	CHELY WRIGHT	SINGLE WHITE FEMALE	124
125	136	139	33	PHIL COLLINS	...HITS	18
126	114	116	34	OUTKAST	AQUEMINI	2
127	115	115	28	NEW RADICALS	MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
128	113	104	8	SOUNDTRACK	GO	67
129	116	108	30	VARIOUS ARTISTS	NOW	10
130	112	126	14	SOUNDTRACK	YOU'VE GOT MAIL	44
131	104	91	43	MARK WILLS	WISH YOU WERE HERE	74
132	117	105	18	JESSE POWELL	'BOUT IT	63
133	119	100	6	YANNI	LOVE SONGS	98
134	118	101	10	VARIOUS ARTISTS	THE ALL TIME GREATEST MOVIE SONGS	82
135	132	125	64	MADONNA	RAY OF LIGHT	2
136	122	121	34	DEBORAH COX	ONE WISH	72
137	NEW	—	1	JUVENILE	BEING MYSELF (REMIXED)	137
138	120	124	17	FOXY BROWN	CHYNA DOLL	1
139	127	109	58	ANDREA BOCELLI	ARIA — THE OPERA ALBUM	59
140	142	123	31	VARIOUS ARTISTS	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
141	131	131	48	SOUNDTRACK	ARMAGEDDON — THE ALBUM	1
142	129	112	18	SILKK THE SHOCKER	MADE MAN	1
143	NEW	—	1	VARIOUS ARTISTS	REGGAE GOLD 1999	143
144	125	127	9	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	THE REAL DEAL: GREATEST HITS VOLUME 2	53
145	124	97	79	CELINE DION	LET'S TALK ABOUT LOVE	1
146	143	156	30	FAITH EVANS	KEEP THE FAITH	6
147	156	148	11	SHANICE	SHANICE	56
148	167	—	2	ALEJANDRO FERNANDEZ	MI VERDAD	148
149	130	117	7	SOUNDTRACK	10 THINGS I HATE ABOUT YOU	52
150	141	154	28	U2	THE BEST OF 1980-1990	45
151	135	119	13	BLONDIE	NO EXIT	18
152	140	134	23	DJ CLUE	DJ CLUE? THE PROFESSIONAL	26
153	171	142	10	VARIOUS ARTISTS	THE ABSOLUTE HITS	75

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 29 2Pac 53 98 Degrees 21 Avalon 181 Backstreet Boys 1, 24 Barenaked Ladies 109 Beastie Boys 154 Bee Gees 170 Eric Benet 57 B.G. 59 BLACKstreet 102 Blissid Union Of Souls 187 Blondie 151 Andrea Bocelli 18, 69, 139 Bone Thugs-N-Harmony 198 Brandy 25 Sarah Brightman 107 Brooks & Dunn 189 Garth Brooks 77 Foxy Brown 138 Buckcherry 74 Jimmy Buffet 8 Busta Rhymes 56 B*Witched 28 Caedmon's Call 168 Cake 164	112 29 2Pac 53 98 Degrees 21 Avalon 181 Backstreet Boys 1, 24 Barenaked Ladies 109 Beastie Boys 154 Bee Gees 170 Eric Benet 57 B.G. 59 BLACKstreet 102 Blissid Union Of Souls 187 Blondie 151 Andrea Bocelli 18, 69, 139 Bone Thugs-N-Harmony 198 Brandy 25 Sarah Brightman 107 Brooks & Dunn 189 Garth Brooks 77 Foxy Brown 138 Buckcherry 74 Jimmy Buffet 8 Busta Rhymes 56 B*Witched 28 Caedmon's Call 168 Cake 164	112 29 2Pac 53 98 Degrees 21 Avalon 181 Backstreet Boys 1, 24 Barenaked Ladies 109 Beastie Boys 154 Bee Gees 170 Eric Benet 57 B.G. 59 BLACKstreet 102 Blissid Union Of Souls 187 Blondie 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WARNER BROS., SILVERLIGHT RECORDS LINK

(Continued from page 8)

recalls Quartararo.

It didn't happen. But what has transpired since then, notes Quartararo, is that the current generation of acculturated Latinos is being served by numerous media that did not exist 20 years ago.

There now are radio stations, TV shows, and magazines directed toward English-speaking Latinos, says Quartararo.

He describes Martin, whose new album is on C2/Columbia Records, as a mainstream pop star who "is a good kid with a good product, and he came out at the right time, and it's all about timing."

Quartararo says if WEA Latina icon Luis Miguel had cut an English-language song in the past four years, "he would have been the catalyst" for the burgeoning growth of Latino acts in the general market.

For the moment, however, Quar-

tararo and Drimmer are looking at English-speaking Hispanics as a growth market to be tapped into.

Drimmer envisions Silverlight as "an alternative marketing division of Warner Bros. for our product that will supplement what they do."

Asked how Silverlight will market its acts toward a select group of consumers he estimates to be about 20 million, Drimmer says, "We're going to market this thing in the streets, as opposed to the way a mainstream label markets a record. We are going to high schools; we are going to come up with every oddball way of selling records to reach these kids."

But Drimmer stresses that he does not expect homebred Latinos to buy product signed to Silverlight just because they are Hispanic.

Saying he is not trying to "cross

anybody over from one language to another," Drimmer points out that the types of music he is interested in range from mainstream rock to R&B.

"One thing we are not going to do is very Latin-oriented pop," says Drimmer.

Peggy Dold, former Island Records VP of marketing, has been named director of marketing. Based in Miami, Dold also will be signing artists, according to Drimmer.

David Jordan has been appointed director of A&R, a position he previously held with Thump Records. He will be based in Los Angeles.

Quartararo foresees an eventual embrace by the general-market consumer of pop music recorded by artists of Latino heritage.

"There is a cultural attraction to anything Latino now," says Quartararo.

'There is a cultural attraction to anything Latino now'

- PHIL QUARTARARO -



DRIMMER

'HARD ROCK LIVE' BLITZ PLANNED

(Continued from page 8)

rial and interview footage with the featured acts. According to Jeff Gaspin, executive VP of VH1, the move is a logical progression for the network, "since we're already so involved with the labels and artists."

He views "Hard Rock Live" as a vital element of the network's programming, "because we have many series that tell the stories behind the music. It's crucial that we have a show that's an all-out concert."

The increased input of VH1 is welcomed by Hard Rock Cafe International. "We're running on all cylinders now," says Chris Tomasso, director of production at Hard Rock. "VH1 is a great partner, and their added input will strengthen what we believe is already a great program."

This fall, the "Hard Rock Live" brand will be used for a U.S. concert tour, sponsored by American Express. The gigs will be held at Hard Rock Cafes in Atlanta, Miami, Boston, New York, Chicago, Phila-

delphia, Dallas, Los Angeles, and Washington, D.C., with talent and additional locations to be confirmed in the coming weeks. Proceeds from the tour will benefit VH1's Save the Music education program.

In addition to the tour, American



Express will launch a national promotion with Tower Records, starting in July. Each month, CDs from acts featured on "Hard Rock Live" will be available to American Express card members at a discounted price.

"This is an affiliation that has afforded our customers a great

value," says Gail Wasserman, VP of public affairs at American Express.

Finally, Sire Records will issue a series of CDs with performances culled from "Hard Rock Live." Neither the number of CDs in the series nor the release date of the first disc has yet been confirmed.

In addition to purchasing the discs via traditional retailers, consumers can buy the CDs through the "Hard Rock Live" Web site (www.hardrock-live.com) and WEA Distribution's Web site (www.thedave.com).

In a prepared statement, Sire president Seymour Stein says, "We fully believe in the massive potential of 'Hard Rock Live' CDs. The commitment of Hard Rock Cafe International, VH1, Warner Bros., and American Express are all responsible for the great success of the TV series. Rest assured that Sire is equally committed to do its share in making the 'Hard Rock Live' CD series an outstanding and successful series of recordings."

ENTERTAINMENT BUSINESS PREPARES FOR HOUSE BILL

(Continued from page 8)

America (RIAA) brass met during the final week of May in what was characterized as an "information gathering as to what the House will do" in dealing with the bill. An RIAA spokeswoman says the organization's president/CEO, Hilary Rosen, "was on the phone all week in contact with individual companies about both the political situation here and the larger issue of taking a proactive stance on the problem of youth violence in the country."

Jack Valenti, president/CEO of the Motion Picture Assn. of America (MPAA), met May 24 in Los Angeles with executives representing the six major film studios. While the MPAA declines comment on Valenti's agenda at the meeting, sources say the industry veteran may have suggested that executives take a lower profile during the House debate than some did during the Senate action.

For example, Edgar Bronfman Jr., president/CEO of Seagram, told reporters May 12 that the government would be "well-served" by not going for a "quick fix" but instead recognizing that teen violence was not "an entertainment problem" but a "societal problem."

In a prepared statement, Valenti says only that the gathering was "both instructive and constructive."

At this stage, no one can forecast what Senate-approved provisions will be jettisoned from the House bill and what may be added to the House version.

On May 25, Reps. Zoe Lofgren, D-Calif., and Lamar S. Smith, D-Texas, introduced an amendment similar to an already passed Senate provision that authorizes antitrust exemptions for entertainment companies in order to allow them to meet and draw up conduct codes and to better regu-

late or enforce now-voluntary ratings and labeling systems.

Because of the high school shooting May 19 in Conyers, Ga., the Republican leadership decided to push up a hearing by the House Subcommittee on Crime dealing with the crime sections of the bill. The meeting, originally set for late June, was held May 27.

House Republicans will set the timetable for when the bill is brought up for floor debate. Although no date has been set, once the Subcommittee on Crime holds its hearing, debates the issues, and marks up the House bill, the full House Judiciary Committee will then consider the bill.

The House Education Committee will also hold a hearing and vote on certain sections of the bill, and the Rules Committee must then approve the measure before it goes to the House floor.

newsline...

THE MEMBERS OF the National Academy of Recording Arts and Sciences (NARAS) agreed on three new categories for the Grammy Awards at their annual trustees meeting, held May 17-21. The new honors are best soundtrack album, best salsa performance, and best merengue performance. The latter two expand on the existing award for best tropical performance, which now becomes best traditional tropical performance. Computer and video game music will also be newly eligible for consideration, as a result of the decision to expand the definition of soundtrack categories to include "other visual media." NARAS also voted to substantially increase the budget for the Latin Academy of Recording Arts and Sciences in preparation for the first Latin Grammys; a date for the show will be announced in June.

SHARES OF BARNESANDNOBLE.COM, an online bookseller that will add music to its Web store later this year, have underperformed in relation to other recently launched Internet stocks since the company went public May 25. Joint owners Bertelsmann and Barnes & Noble sold 18% of the company—25 million shares at \$18 each—and raised \$421.6 million, making it the biggest Internet stock offering

thus far. In their first day of trading on Nasdaq, shares (using the symbol BNB) rose a respectable 27.4% from an opening price of \$23.50, but Wall Street was unimpressed because the increase did not match that of other Internet stocks. Asked if the company was disappointed, Ben Boyd, VP of communications for Barnesandnoble.com, says, "Absolutely not. We're the largest Internet [initial public offering] ever. We look at the money made, rather than the money left on the table." In their second day, shares jumped 11.7%. At press time the third day, amid a big downturn in the market, shares had fallen 6.8% to \$23.875. Internet stocks have been particularly volatile lately. Investors, fearing a rise in interest rates, have sold and taken profits on their online stocks, which many observers believe are wildly overvalued.

DON JEFFREY

K-TEL INTERNATIONAL is being taken to court by more than 20 veteran rock acts, who allege the company owes them back royalties. In a lawsuit filed May 20 in Los Angeles Superior Court, plaintiffs including Jan & Dean, Pat Boone, Freddy Fender, and Gerry & the Pacemakers claim K-tel has failed to provide royalties on sales of 27 compilation albums featuring their music. The suit claims breach of contract and seeks a complete accounting of unit sales to determine the amount allegedly owed. The plaintiffs are also seeking attorney and court costs. A representative for K-tel says the company has not yet been served with the lawsuit.

EILEEN FITZPATRICK

THREE PREVIOUSLY UNRELEASED TRACKS from the Beastie Boys debuted May 26 for free download via Launch.com. The tracks are in the Windows Media Technologies 4.0 format. Beastie Boys and Launch.com will donate \$1 per download to two charities supporting the Kosovo relief effort for the 10-week download period. Microsoft will match the amount. . . . New albums from the Red Hot Chili Peppers (Warner Bros.) and Def Leppard (Island/Def Jam) will be streamed in their entirety on the Internet starting Friday (4) at www.redhotchilipeppers.com, www.defleppard.com, and www.realguid.com. The Chili Peppers will offer three new tracks per day through June 13. The Def Leppard tracks will be part of a continuously repeated "Radio Free Euphoria" broadcast that includes the album "Euphoria" and artist interviews.

BRETT ATWOOD and MELINDA NEWMAN

PORT WASHINGTON, N.Y.-BASED Koch International is starting a new imprint, twenty 14.com, to be run by former Shriekback and Gang Of Four member Dave Allen, who will be GM. The L.A.-based label will concentrate on alternative rock and electronica and share offices with Koch's West Coast sales staff. Allen will fold his World Domination Records. A first release from twenty 14.com is expected by fall; the label has signed the band Seely, formerly on American Recordings, and Allen hopes to secure other acts dropped by majors. The imprint will establish an Internet presence, though it will not be Internet-only. Koch is also launching a video division and forming a new division, Koch Entertainment LLC, as an umbrella for its wholly owned music activities.

CHRIS MORRIS

TWO MUSIC PUBLISHING CATALOGS formed by jazz producers Dave Grusin and Larry Rosen have been acquired by Famous Music; the purchase price was not announced. Operating under the umbrella of the Grusin/Rosen Production Publishing Companies, Turtle Creek (ASCAP) and Roaring Fork (BMI) include works by Academy Award-nominated Grusin, Tom Browne, and Don Blackman. The Grusin/Rosen catalogs had long been administered by MCA Music Publishing, whose sister label, MCA Records, purchased the producers' GRP label.

IRV LICHTMAN

DVD MANUFACTURER Panasonic Disc Services Corp. and Universal Music and Video Distribution are forming a joint venture to manufacture DVDs and CDs. The company, Matsushita Universal Media Services of America, will install DVD production capabilities at Universal's existing plant in Pinckneyville, Ill. The venture will double Panasonic's U.S. DVD production capacity to 5 million units per month by year's end.

PAUL VERNA

Fed Court Lets Pre-Digital-Act Royalty Stand

BY BILL HOLLAND

The U.S. Court of Appeals for the District of Columbia Circuit has left intact a royalty formula established before the passage of the Digital Millennium Copyright Act (DMCA) of 1998.

The ruling allows five subscription music service companies to continue to pay U.S. record companies a 6.5% royalty rate on gross revenue for the right to transmit copyrighted sound recordings on cable and satellite.

The decision means that Satellite CD Radio, XMR (formerly American Music Express), Digital Music Express (DMX), Digital Cable Radio, and Muzak L.P. will be "grandfathered" from having to pay the higher rates under the performance right

provisions of the DMCA law.

A spokesman at Muzak had no comment. Peter Laird, a lawyer for DMX, says, "We are delighted to hear the news."

However, the intact formulation ruling does not affect Webcasters or the rates paid under the compulsory license established as a result of the settlement last summer between U.S. record labels and the Digital Media Assn. That license was made possible by passage of the DMCA, which finally established a U.S. performance right for labels and artists (Billboard, Nov. 7, 1998).

The five non-Web companies had all received licenses from the Federal Communications Commission before passage of the DMCA.

In the 3-0 decision reported May 21, the court rejected arguments by the Recording Industry Assn. of America (RIAA) that the Library of Congress's Copyright Office royalty rate proceeding, conducted under the music-performance-use provisions of the pre-DMCA law, had set a rate that was unfair because it did not reflect fair market value.

Steve Marks, RIAA senior VP of business affairs, says the ruling was "a disappointment but no surprise" and adds that the impact of the decision will be limited to the "handful of companies."

He also says that the DMCA's "new statutory provisions now direct that sound recording performance rates should be based on marketplace value."

REPRISE'S SOUNDTRACK TO KUBRICK FILM FEATURES ISAAK TRACK

(Continued from page 11)

Angeles stations KACD and KBCD. "So we put it in rotation and are now waiting along with everybody else to see if the movie's impact can put another Chris Isaak movie song on the charts."

Isaak had hit big with "Wicked Game" from the soundtrack to David Lynch's 1990 film "Wild At Heart." His songs have also been placed in Lynch's "Blue Velvet" and Clint Eastwood's "A Perfect World." He has acted, too, in such films as "Little Buddha."

'GOOD SONG FOR A FILM'

"I'm lucky to have had good filmmakers use my music in good films, and I've never seen a Kubrick film I didn't like," says Isaak. "I always thought 'Baby Did A Bad Bad Thing' was a good song for a film because it's kind of a strange piece of work, with a really driving beat and a manic energy that I thought would probably

work well for some visuals."

Isaak approves of Kahne's remix. "It's a little more rocking," he says, "and everything sounds louder—which is what you're looking for."

The remix ships June 22, initially targeting triple-A, rock, and alternative formats, according to Warner/Reprise VP of artist development/creative marketing Gary Briggs. The focus will then move to AC and top 40 stations.

"We did it primarily for alternative radio, to bring the original up to a more current sound," says Briggs, who notes that the promotional single also includes the original album version, as well as a live performance. A commercial maxi-single will be issued later.

SEXY CLIP

A video for the song is tentatively scheduled. Plans are for it to pair Isaak with supermodel Laetitia Casta under the direc-

tion of Herb Ritts, who lensed the memorably sexy clip for "Wicked Game."

"Kubrick wasn't the type of director for us to be doing Burger King [promotional tie-ins]," says Briggs. But the label will no doubt reap benefits from the film studio's current heavy TV campaign—and an R-rated trailer floating around on the Internet. "It's amazing because basically there's no dialogue, and Chris' song is the driving force on all the spots," Briggs says.

"Eyes Wide Shut" will be released July 16 by Warner Bros. Pictures, three days after the release of the Warner Sunset/Reprise soundtrack album. Besides "Baby Did A Bad Bad Thing," the soundtrack features music from Brad Mehldau, the Oscar Peterson Trio, the Victor Sylvester Orchestra, the Vienna Philharmonic, and classical crossover artist Jocelyn Pook.

EERIE TRACKS

Pook's "Backwards Priests" is used in the film's masked-ball scene and will likely be retitled "Masked Ball."

"It's quite ominous and eerie," says Virgin Records artist Pook, a viola player who has worked with the likes of Peter Gabriel and the Cranberries and whose song "Migration" is heard during the movie's orgy scene.

An artist who has been described as ethereal and spiritual, Pook also composed other soundtrack pieces, which she says Kubrick termed as appropriately "weird."

"It will be one of the big soundtracks of the summer," says Bob Bell, new-release buyer for the Warehouse chain.

"It sounds like a great match between Chris Isaak's music and the movie—very similar to the circumstances that broke him in the first place with 'Wicked Game' and 'Wild At Heart,'" Bell says.

Once again, there's a "quirky film with a twisted love story by a revered director, with Chris' music capturing that sort of mood," Bell says. "So far, just from the trailers, people are reacting to it."



by Geoff Mayfield

RAISING THE BAR: It was one thing to know a week ago that early retail numbers gave the **Backstreet Boys** an excellent chance to set a new SoundScan-era record for single-week sales. Still, seeing that huge opening-week sum of 1.13 million units sprawl across our computer worksheet is quite a head-turning spectacle. The Boys' "Millennium" could well close the millennium owning this decade's biggest sales week.

With wall-to-wall MTV coverage and an assist from "Saturday Night Live," the Boys' total topples the previous high-water mark, set just a few months ago, when **Garth Brooks'** November release, "Double Live," poured 1.08 million copies in its first week. The only other album to touch a million in one week since Billboard began using SoundScan data in May 1991 was the soundtrack to "The Bodyguard," which hit that milestone during the Christmas frame of 1992.

Pre-orders for the Backstreet Boys set were just shy of 2.4 million units, which appears to be the year's largest opening shipment. TLC's "Fanmail," for example, which topped 318,000 units in its first week at retail, shipped 2.3 million copies. Last issue's No. 1, the English-language debut by **Ricky Martin**, whose first-week scans of 661,000 copies had been 1999's biggest sales week until Backstreet Boys arrived, shipped 2 million units. Not long ago, these types of mega-sellers would have shipped more units prior to street date, but in the world of just-in-time inventory management, labels and merchants can play opening-week stock closer to the vest.

STILL HOT: As impressive as the **Backstreet Boys'** entrance is, don't lose sight of runner-up **Ricky Martin**. His second-week total, 458,000 units, would be large enough to top The Billboard 200 in all but two of this year's weeks, this one and that of the April 24 issue, when **Nas** started on top with 471,000 units. Martin's set has moved 1.12 million pieces in two weeks, which, with the singular exception of the current chart champ, is a claim untouched by any other album released this year. And it appears that this leader of a potential Latin invasion of the pop charts will stay camped out in the top 10 for a while.

I note with amazement that adult human beings camped out overnight in Burbank, Calif., to pick up tickets that would be distributed at 8 a.m. to catch Martin's May 26 stop on "The Tonight Show." During this Los Angeles-area visit, when he also taped an appearance for Fox's upcoming Blockbuster Entertainment Awards, all three of the 11 p.m. newscasts devoted segments to Martin. Meanwhile, his "Livin' La Vida Loca," in its fifth week at No. 1 on The Billboard Hot 100, is still growing at radio.

We already know to expect a long top 10 tenure for "Millennium." The Boys' self-titled debut, which dropped in August 1997, has never ranked lower than No. 43, a stint that includes 45 weeks in the top 10. . . . On the coattails of the new release, "Backstreet Boys" sees a 32% gain over prior-week sales (32-24, 44,000 units). Conversely, Martin's "Vuelve" (No. 93), which had been on the rise most weeks since his Grammy appearance, has fallen since his new one came out. Note though that "Vuelve's" biggest hit, "The Cup Of Life," also appears on the new release. . . . There's no denying that "Millennium" and "Ricky Martin" are huge sellers, but neither has been a Pied Piper for albums that were already sitting in store bins. When Martin ruled the chart, only two of the titles from the previous Billboard 200 saw gains of 10% or more, while this issue, only 19 from last issue's 200 see such gains. Usually the release of a massive seller, especially one with broad appeal, drives the sales of other albums. Then there are weeks when consumers come to buy just the one they wanted.

I wonder, too, if tickets sold for "Star Wars Episode I: The Phantom Menace" ate up enough leisure dollars to slow ancillary purchases that might have accompanied the Martin and Backstreet albums. . . . Without the Boys' million-plus, overall album sales (including catalog) would have been down from the prior week's volume, but they still were more than was sold in the same week of last year (see Market Watch, page 138). Even with Martin's 661,000 units, last week's volume was down 9% from that of the prior sales week. Without Martin's first week, last year's volume would have been down from that of the comparable '98 frame.

CHANNEL SURFING: The TV movie "Double Platinum" ranked fourth out of the four major networks May 16. However, its audience was large enough to make it the week's 18th-most-watched show, and it drove sales gains for both of its co-stars, **Brandy** (35-25, up 44%) and **Diana Ross** (126-108, up 31%). Both bulleted on last issue's Billboard 200 after a May 10 visit to **Oprah Winfrey**. . . . Telemundo's May 16 coverage of the Billboard Latin Awards helps some performers and winners rise on The Billboard Latin 50, including **Alejandro Fernández** (7-5, up 14%) and **Vico C** (a re-entry at No. 46, up 32%). **Elvis Crespo**, who delivered the title track from his first album, sees "Suavemente" climb 4-3, while another act that played the show, **MDO**, bubbles under the chart with a 15% gain.

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BMG, UMG, OTHER COMPANIES LINK FOR DOWNLOAD TECHNOLOGY

(Continued from page 6)

digital-media formats, including Internet-delivered music, DVDs, audio CDs, and set-top boxes.

By the end of the year, the development will result in the availability of digitally delivered music from UMG and BMG Entertainment, which control approximately 40% of the U.S. music market and have already paired for the E-commerce joint venture GetMusic.com.

"This is an important move for us," says Kenswil. "It has become obvious that this is the year of digital distribution, so we needed to move quickly. This infrastructure will allow us to distribute our music and media so that we can get our superstars out to consumers . . . This partnership covers the content, technology, and distribution needed to achieve that goal."

Telecommunications giant AT&T plans to tap into its broadband capacity and distribution via its extensive cable system holdings, as well as some proprietary security and audio-compression technologies for the partnership, according to Mercedes Walton, VP of corporate strategy and business development for AT&T Labs. AT&T already owns cable TV giant Telecommunications Inc. and is attempting to acquire cable company MediaOne Group.

Matsushita will contribute enhanced versions of its existing copy-protection technologies, some of which are already incorporated into DVD-related products. The company, which manufactures consumer electronics products under the brand name Panasonic in North

America, also plans to provide technologies for portable and set-top music playback devices designed around memory cards, according to a Matsushita spokesman.

Matsushita is also expected to integrate digital media download capabilities into future home DVD-based entertainment systems. While no specific product announcements have been made, the company has already stated its intent to provide DVD media technologies for Nintendo's forthcoming DVD-based gaming console, developed under the name Project: Dolphin.

The EMD partnership does not change UMG's already announced plans to integrate InterTrust's DigiBox secure technology into many of its downloadable offerings, according to Kenswil.

No details were available on how exactly consumers will receive EMD downloaded music and media content. Most current download offerings are made through third party-developed media players, such as Microsoft's Windows Media Player, RealNetworks' RealPlayer

G2, and Liquid Audio's Liquid Player.

"The last thing that anyone wants to see is a situation where consumers are asked to install separate software from each compa-

'It has become obvious that this is the year of digital distribution, so we needed to move quickly'

- LARRY KENSWIL -

ny," says Kenswil, who adds that no specific deals have been made with these companies at press time.

While no specific digital-download plans with major artists have been announced, Kenswil indicates that initial offerings should include high-level acts in both current and catalog offerings. The first digital releases will be singles, but the

labels will explore some digital album releases at various price points, he adds.

In addition to sales of downloadable music, the two music companies will likely offer free promotional downloads in order to get consumers comfortable with the technology. For example, UMG may offer bonus tracks and videos from artists that are contained on CDs purchased by consumers; when used in a computer, the CDs will serve as the "key" to unlock the content.

OTHER MAJOR ACTIVITY

For several weeks, there has been speculation within the music industry about the EMD partnership and technology, which was developed under the name "Nigel." It is expected that Sony Music and Warner Music Group will pursue different digital-download solutions.

Additionally, the Financial Times has reported that EMI will announce plans to sell digital downloads within the next few weeks. Some insiders say that EMI may also be looking at supporting the

EMD technology. Kenswil says that other music companies are welcome to use the EMD system.

Sony Music has already announced plans to support its proprietary SuperMagicGate technology and Microsoft's Windows Media Technologies 4.0.

In addition, Sony Music and Warner Music Group have been key proponents of IBM's Electronic Music Management System digital-distribution trial, better known as the Madison Project. IBM's effort is supported by all five major music companies, as well as streaming media giant RealNetworks.

EMD will be compatible with the forthcoming Secure Digital Music Initiative (SDMI) framework for portable music devices, due to be finalized in June.

Most, if not all, of the major music companies are expected to announce their intent to support the SDMI framework at a press conference June 15, according to sources (*Billboard Bulletin*, May 26).

"While we have ongoing support for SDMI, we felt that it was important for us to develop a partnership that allowed us to have our own viable solution as a catalyst to drive the market," says BMG's Conroy.

Williams Honored At BMI Film/TV Awards

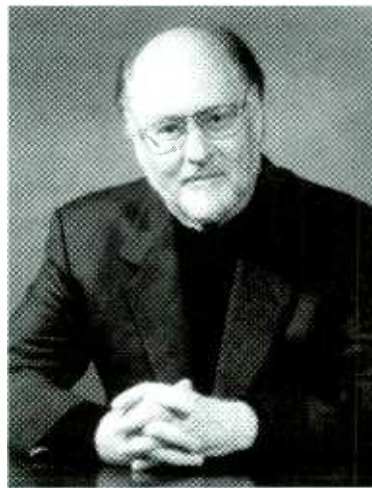
BY MELINDA NEWMAN

LOS ANGELES—Composer John Williams received the Richard Kirk Award for outstanding career achievement at the 1999 BMI Film & Television Awards dinner, held May 19 at the Regent Beverly Wilshire Hotel here.

The presentation, the highlight of the evening, included videotaped messages from directors George Lucas and Steven Spielberg.

Williams has won five Oscars, one British Academy Award, 17 Grammys, and three Golden Globes. Among the films he has scored are "Jaws," "Close Encounters Of The Third Kind," "Schindler's List," the "Indiana Jones" trilogy, "Home Alone," and "E.T. The Extra-Terrestrial." His latest effort, the score for "Star Wars Episode I: The Phantom Menace," entered The Billboard 200 at No. 5 in the May 22 issue and is No. 5 this issue.

Williams also received film music awards for his music for "Saving Private Ryan" and "Stepmom."



JOHN WILLIAMS

Other multiple-award movie winners are Trevor Rabin for "Armageddon" and "Enemy Of The State" and Harry Gregson Williams for "Enemy Of The State" and "Antz."

Also picking up film awards were David Arnold, for "Godzilla"; Chris Boardman, "Payback"; Don Davis,

"The Matrix"; Randy Edelman, "Six Days, Seven Nights"; George Fenton, "You've Got Mail"; Richard Gibbs, "Dr. Dolittle"; Jerry Goldsmith, "Mulan"; Michael Kamen, "Lethal Weapon 4"; Mark Mothersbaugh, "The Rugrats Movie"; Thomas Newman, "The Horse Whisperer"; Alan Pasqua, "The Waterboy"; Lalo Schifrin, "Rush Hour"; and Stephen Warbeck (Performing Right Society), "Shakespeare In Love."

Warbeck was also honored for winning an Academy Award for the score to "Shakespeare In Love," as was Nicola Piovani (SIAE) for his score to "Life Is Beautiful."

Other film winners included Johnny Rzeznik of the Goo Goo Dolls for "Iris," from "City Of Angels." The song was named the most performed song from a film. Writers David Foster, Tony Renis (SIAE), Carole Bayer Sager, and Alberto Testa (SIAE) were honored for their song "The Prayer," from "Quest For Camelot," which received a Golden Globe Award.

Multiple television music award winners included Bruce Miller for "Becker"; and "Frasier"; Mike Post for "Law And Order" and "NYPD Blue"; and W.G. "Snuffy" Walden for "Providence," "The Drew Carey Show," and "The Norm Show."

SACEM'S WORLD WAR II ROLE EYED

(Continued from page 6)

collection were subsequently photographed and put on microfiche by the United States Holocaust Memorial Museum Research Archives, a set of which is available to researchers at France's National Archives. Bangalter says he made copies of these documents from the microfiche.

The composer has also posted the documents on the Internet at www.timbale.com.

SACD, which represents fiction writers in cinema, theater, and TV and is mentioned in the Oct. 28, 1941, letter, has started examining its own archives for relevant docu-

mentation.

"We are searching all the documents in our possession about the decisions taken during the German occupation both by SACD and the Vichy government, and we hope to be able to bring them to the press before the end of next week," an SACD spokesman tells Billboard.

A spokeswoman for SACEM says that from now on, Tournier "does not wish to speak to the press because he will hold all information for the Commission Matéoli, with which SACEM is actively working."

Assistance in preparing this story was provided by Don Jeffrey in New York.

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Atwood To Lead Plug.in Session On Web Retail

Brett Atwood, new media editor for Billboard, Billboard Bulletin, and Billboard Online, will moderate "The Billboard Roundtable: Reinventing Music Retail" at Plug.in '99, a two-day forum on the strategic, business, and technology issues surrounding the online music industry.

Billboard is a principal sponsor of the fourth-annual Plug.in, which will be held July 19-20 at the Marriott Marquis in New York City. It is presented by new media research firm Jupiter Communications in conjunction with the Digital Club Festival (formerly the Intel New York Music Festival).

Each day at Plug.in will be comprised of one or two keynote addresses and four to six well-focused panels. A speech by Strauss Zelnick, president/CEO of BMG Entertainment, will open the conference on July 19; Danny Goldberg, president of Sheridan Square Entertainment and Artemis Records and the former chairman of Mercury Records Group, will speak the following day. Additional keynoters will be named soon.



ATWOOD

PLUG.IN

Participating in Atwood's Billboard Roundtable session will be Robert Cain, president/CEO, Valley Media; Mike Farrace, VP, Tower Online; David Gould, chairman/CEO, CustomDisc.com; Russ Pillar, president/CEO, Virgin Entertainment Group; Robert Reid, founder/CEO, Listen.com; and Eric Weisman, CEO, Alliance Entertainment.

Other panels—each featuring senior-level executives—will cover such topics as record label strategies and online business models; MP3 and digital distribution; Internet radio and video; and the artist-label relationship. One panel is provocatively titled "The End Of Labels?" Another session, titled "Standards, Rights and Technology," will include among its panelists Leonardo Chiariglione, executive director of the music industry's Secure Digital Music Initiative.

For sponsorship and exhibitor information, contact Rich Regan at 212-780-6060 (ext. 138) or rich@jup.com; for registration information, call 800-611-1693 or visit www.jup.com. Early-bird registration runs through June 18.

Touring Guide Hits The Road

The 12th edition of the Musician's Guide To Touring & Promotion will be on newsstands June 1. This official guide for touring bands and musicians, published twice a year, has been completely updated with thousands of industry contacts. It is a comprehensive guide containing a city-by-city directory of venues, radio stations, record stores, and local press. Listings include tour managers, bus/van rental companies, major and indie label A&R personnel, agents, attorneys, managers, merchandise suppliers, CD/tape duplicators, and Web site and online services. There



also are band profiles and 1999 BUB contest winners. The Guide also features tips from Collective Soul and Mary Cutrufello, plus an article on planning a musical career.

To purchase a copy of the Musician's Guide, send a check or money order for \$11.95 per copy, (\$12.95 in Canada, \$13.95 overseas) to Musician's Guide To Touring & Promotion, P.O. Box 1923 Marion, OH 43305-1923 or contact Elizabeth at 212-536-5178. All prices include shipping and handling. For information about advertising call Cindy Acuff at 615-321-4264.

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Ricky, Don't Lose That Number One

WITH FIVE WEEKS on top of The Billboard Hot 100 under his belt, Ricky Martin now has the longest-running No. 1 of 1999. "Livin' La Vida Loca" (C2) breaks away from the three singles that had four-week runs: "Angel Of Mine" by Monica, "Believe" by Cher, and "No Scrubs" by TLC.

Martin now has the longest-running No. 1 since the final chart-topper of 1998, "I'm Your Angel" by R. Kelly & Celine Dion. He also has the longest-running No. 1 song by a solo male artist since Elton John had a 14-week run with "Candle In The Wind 1997"/"Something About The Way You Look Tonight." To find another solo male artist aside from Martin and John who was on top for five weeks or more, you'd have to go back to Bryan Adams' "Have You Ever Really Loved A Woman?" in June 1995.

"Loca" continues the trend of songs remaining on top for four weeks or more. The succession of Monica, Cher, TLC, and Martin is the first time there have been four consecutive No. 1 titles remaining in pole position for four weeks or more since the spring of '97. There was a run of five, beginning with Los Del Rio's "Macarena (Bayside Boys Mix)," which was on top for 14 weeks. It was followed by BLACKstreet's "No Diggity" (four weeks), Toni Braxton's "Un-Break My Heart" (11 weeks), Spice Girls' "Wannabe" (four weeks), and Puff Daddy's "Can't Nobody Hold Me Down" (six weeks). The trend of shorter No. 1 reigns began with the first new No. 1 of 1998. From Jan. 17 to May 23, 1998, the only song that was No. 1 longer than three weeks was "Too

Close" by Next, which had five weeks on top. And from Oct. 17, 1998, to Feb. 6, 1999, the only song with more than two weeks on top was "I'm Your Angel" (six weeks).

ON TOP AT LAST: The debut of "Millennium" (Jive) in pole position on The Billboard 200 hands the Backstreet Boys their first No. 1 on either the album chart or the pop singles chart. The quintet's first U.S. album peaked at No. 4, while its highest-charting single to date is "Quit Playing Games (With My Heart)," which went to No. 2. The impressive debut of "Millennium" means the Backstreet Boys have now bested 'N Sync on the album chart; that RCA group reached the runner-up spot with its debut set.

CHART BEAT



by Fred Bronson

MORE PRECIOUS THAN: This year's U.K. Eurovision entry is faring better on the British singles chart than last year's. Imaani's "Where Are You" placed second in the contest, behind "Diva" from Israel's Dana International, but it could manage only a No. 15 chart placing. The five-woman group known as Precious enters the chart this issue at No. 6 with "Say It Again" (EMI). The group will have to move up to equal the No. 3 ranking of the 1997 U.K. entry, "Love Shine A Light" by Katrina & the Waves, or the No. 1 1996 entry, "Ooh Aah . . . Just A Little Bit" by Gina G. The former won the '97 competition, while the latter placed eighth. Precious achieved its chart placement before performing the song at Eurovision Saturday (29) in Jerusalem.

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	287,177,000	286,234,000 (DN 0.3%)	CD	189,499,000 210,325,000 (UP 11%)
ALBUMS	237,480,000	251,130,000 (UP 5.8%)	CASSETTE	47,412,000 40,203,000 (DN 15.2%)
SINGLES	49,697,000	35,104,000 (DN 29.4%)	OTHER	569,000 602,000 (UP 5.8%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,471,000	12,918,000	1,553,000
LAST WEEK	LAST WEEK	LAST WEEK
13,522,000	11,989,000	1,533,000
CHANGE	CHANGE	CHANGE
UP 7%	UP 7.7%	UP 1.3%
THIS WEEK 1998	THIS WEEK 1998	THIS WEEK 1998
14,096,000	11,632,000	2,464,000
CHANGE	CHANGE	CHANGE
UP 2.7%	UP 11.1%	DOWN 37%

	YEAR-TO-DATE CASSETTE SALES BY GEOGRAPHIC REGION			
	1998	1999	1998	1999
NORTHEAST	2,610,000	2,360,000 (DN 9.6%)	SOUTH ATLANTIC	9,285,000 8,088,000 (DN 12.9%)
MIDDLE ATLANTIC	6,422,000	5,600,000 (DN 12.8%)	SOUTH CENTRAL	9,365,000 8,093,000 (DN 13.6%)
E. NORTH CENTRAL	7,800,000	6,406,000 (DN 17.9%)	MOUNTAIN	2,799,000 2,302,000 (DN 17.8%)
W. NORTH CENTRAL	2,972,000	2,370,000 (DN 20.3%)	PACIFIC	6,158,000 4,983,000 (DN 19.1%)

ROUNDED FIGURES FOR WEEK ENDING 5/23/99
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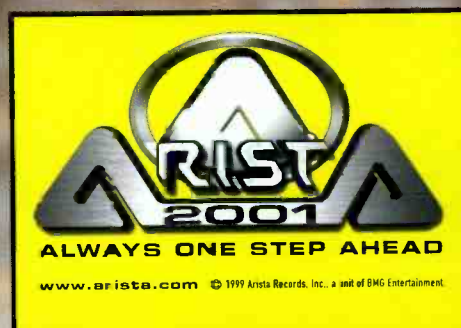
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