

Billboard

\$5.95 (U.S.), \$6.95 (CAN.), £4.95 (U.K.), ¥2,500 (JAPAN)

NEWSPAPER

LONG BEACH CA 90807-3402
 3740 ELM AVE # A
 MONTY GREENLY
 001 032500 2 126 1132
 *****3-DIGIT 908
 BLD 686
 #908076E374EM002#

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT JUNE 12, 1999

MUSIC RETAILERS PREP FOR A NEW MILLENNIUM

Stores Will Survive, But In A New Form Adjustments Are Needed, Int'l Execs Say

BY DON JEFFREY
 and ED CHRISTMAN

NEW YORK—Technology is the word on the tongues of all retailers and distribution executives. When they consider the retail store of the next millennium, they have to address the myriad ways in which technological developments will change the way they do business.

Jim Litwak, executive VP of mer-

chandising and marketing for Albany, N.Y.-based Trans World Entertainment, says, "The biggest challenge is how we incorporate the technological advances seen in the last few years into the shopping experience of the future."

Retailers and major-label distribution executives interviewed for this article view the Internet and other new media as just that—a challenge—and not a threat. They agree that the record store will be around for a long time to come, but it will not look or sound the way it does now.

Richard Cottrell, president of EMI Music Distribution, says that while "bricks and mortar will still

(Continued on page 80)

A *Billboard* international staff report.

Key international music merchants are confident that their traditional strengths and proven ability to adjust to a changing business landscape will sustain them as they move into the new millennium, despite an absence of hard facts and realistic projections.

Adjustments will be needed, however. Stores in the age of online retailing and direct label sales will have to work harder at luring customers through their doors, all agree. Product-line expansion will be required, some argue, while others expect to see a shift in the opposite

direction—toward highly specialized music shops over-serving a loyal, niche customer base.

Some shorter-term challenges are specific to various regions:

- Japanese retailers could see a phase-out of *saihan*, the country's longstanding price-maintenance system, within the next three years, executives there believe. If *saihan* is

(Continued on page 81)

WB Signs Four New R&B Deals

BY GAIL MITCHELL

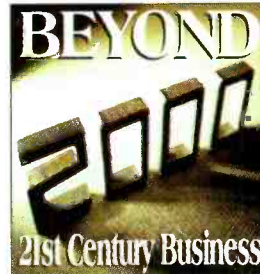
LOS ANGELES—As its recently restructured R&B music department puts its muscle behind Eric Benét and other upcoming acts such as Terry Dexter, Warner Bros. Records further underscores its renewed commitment to the genre with the simultaneous announcement of four major production/imprint deals with acts LL Cool J and Somethin' For The People plus Flavor Unit manager/producer Shakim Compere and producer Manuel Seal Jr.

All four deals are nonexclusive but give Warner Bros. the first right on any acts picked up by the principals, all of whom report to both Warner Bros. Records Inc. president Phil Quartararo and VP of A&R,

(Continued on page 82)



newed commitment to the genre with the simultaneous announcement of four major production/imprint deals with acts LL Cool J and Somethin' For The People plus Flavor Unit manager/producer Shakim Compere and producer Manuel Seal Jr.



Young Acts Shake Up U.K. Biz

Rising Crop Of Teen Stars Raises Unique Concerns

BY DOMINIC PRIDE

LONDON—Over here, underage, and in the charts. That's a fair description of the new teenage acts that are making an impression on the British music business in the late '90s.

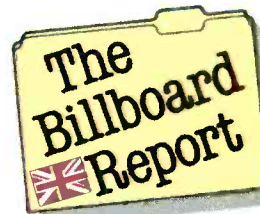
From pop siren Billie through classical soprano sensation Charlotte Church to the R&B/pop trio Cleopatra, youth is a driving force in just about every genre. Yet the U.K. industry has been on a steep learning curve as it accom-

modates the needs of younger acts.

The U.K.'s fascination with youth has parallels in the success of acts such as Britney Spears and Hanson in the U.S. Most European and Asian territories also have national equivalents.

Paul Burger, chairman/CEO of Sony Music U.K., who has worked closely with Sony Classical's Welsh soprano Church, notes, "We're in a pop phase on a global scale. What we're being

(Continued on page 78)



Mercury's Richey Not Country-Bound

BY JIM BESSMAN

Having made two critically acclaimed but commercially unsuccessful country albums for Mercury Records Nashville, and finding herself without management when it came time to start her third album, Kim Richey says she was ready to retreat from Nashville to her hometown of Bellingham, Wash., to work in a friend's restaurant.

"I was bummed out and disappointed," says Richey, who lives in Franklin, Tenn. "I didn't even have a manager. But Luke [Lewis, Mercury Nashville pres-]

(Continued on page 89)

ADVERTISEMENT

blink-182

Enema of the State

Shipped Gold!

features the hit
"What's my age again?"

Co-headlining
The Warped Tour '99!

In Stores Now

MCA www.mcarecords.com
 © 1999 MCA Records, Inc.

THE BILLBOARD SPOTLIGHT

DISCO REPLICATION

BEGINS ON PAGE 53

\$5.95 US \$6.95 CANADA

24 >

0 74808 02552 7

edwin mccain

follows up 1998's blockbuster hit "I'll Be" with his remarkable new album

MESSENGER

featuring the new song everyone's asking for
"I COULD NOT ASK FOR MORE"

ALBUM IN STORES JUNE 15

MOST ADDED AT RADIO

Performing on The Tonight Show with Jay Leno, June 18

Produced by Matt Serletic
 Management: Rich Crabtree and Dean Harrison at Harrington Management

www.atlantic-records.com
 The Atlantic Group ©1999 Atlantic Recording Corp. A Time Warner Company

45 LAVA

The Chemical Brothers



SURRENDER **EVERYWHERE JUNE 22**

The revolutionary follow-up to the
ground-breaking "Dig Your Own Hole."

Freestyle Dust

www.astralwerks.com



TOP ALBUMS

• THE BILLBOARD 200 • ★ MILLENNIUM • BACKSTREET BOYS • JIVE	86
CLASSICAL ★ ARIA - THE OPERA ALBUM • ANDREA BOCELLI • PHILIPS	31
CLASSICAL CROSSOVER ★ STAR WARS EPISODE I: THE PHANTOM MENACE LONDON SYMPHONY ORCHESTRA (WILLIAMS) • SONY CLASSICAL	31
COUNTRY ★ COME ON OVER • SHANIA TWAIN • MERCURY	30
HEATSEEKERS ★ HOW TO OPERATE WITH A BLOWN MIND LO FIDELITY ALLSTARS • SKINT / SUB POP	16
INTERNET ★ MILLENNIUM • BACKSTREET BOYS • JIVE	52
JAZZ ★ TRAVELING MILES • CASSANDRA WILSON • BLUE NOTE	32
JAZZ / CONTEMPORARY ★ BODY LANGUAGE • BONEY JAMES • WARNER BROS.	32
NEW AGE ★ LOVE SONGS • YANNI • PRIVATE MUSIC	32
POP CATALOG ★ SONGS YOU KNOW BY HEART • JIMMY BUFFETT • MCA	48
R&B ★ THE ART OF STORYTELLING • SLICK RICK • DEF JAM	24

HOT SINGLES

• THE HOT 100 • ★ IF YOU HAD MY LOVE • JENNIFER LOPEZ • WORK	84
ADULT CONTEMPORARY ★ YOU'LL BE IN MY HEART • PHIL COLLINS • WALT DISNEY	74
ADULT TOP 40 ★ EVERY MORNING • SUGAR RAY • LAVA	74
COUNTRY ★ PLEASE REMEMBER ME • TIM MCGRAW • CURB	28
DANCE / CLUB PLAY ★ BIG LOVE • PETE HELLER • SUBMINAL	26
DANCE / MAXI-SINGLES SALES ★ LIVIN' LA VIDA LOCA • RICKY MARTIN • C2	26
HOT LATIN TRACKS ★ LIVIN' LA VIDA LOCA • RICKY MARTIN • C2	37
R&B ★ FORTUNATE • MAXWELL • ROCK LAND / INTERSCOPE	22
RAP ★ WHO DAT JT MONEY FEATURING SOLE • FREEWORLD / TONY MERCEDES	21
ROCK / MAINSTREAM ROCK TRACKS ★ LIT UP • BUCKCHERRY • DREAMWORKS	75
ROCK / MODERN ROCK TRACKS ★ MY OWN WORST ENEMY • LIT • RCA	75
TOP 40 TRACKS ★ LIVIN' LA VIDA LOCA • RICKY MARTIN • C2	76

VIDEOS

• TOP VIDEO SALES • ★ A BUG'S LIFE • WALT DISNEY HOME VIDEO	66
DVD SALES ★ TRUE LIES • FOXVIDEO	66
KID VIDEO ★ MULAN • WALT DISNEY HOME VIDEO	67
RENTALS ★ YOU'VE GOT MAIL • WARNER HOME VIDEO	67

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

BLUES ★ THE REAL DEAL: GREATEST HITS VOLUME 2 STEVIE RAY VAUGHAN AND DOUBLE TROUBLE • LEGACY
CONTEMPORARY CHRISTIAN ★ SIXPENCE NONE THE RICHER SIXPENCE NONE THE RICHER • SQUINT
GOSPEL ★ THE NU NATION PROJECT • KIRK FRANKLIN • GOSPO CENTRIC
KID AUDIO ★ STAR WARS EPISODE I: THE PHANTOM MENACE READ-ALONG • KID RHINO
THE BILLBOARD LATIN 50 ★ VUELVE • RICKY MARTIN • SONY DISCOS
MUSIC VIDEO ★ HOMECOMING - LIVE IN ORLANDO BACKSTREET BOYS • JIVE / ZOMBA VIDEO
REGGAE ★ REGGAE GOLD 1999 • VARIOUS ARTISTS • VP
WORLD MUSIC ★ SOGNO • ANDREA BOCELLI • POLYDOR

TOP OF THE NEWS

6 Retailers speculate on the financial viability of digital downloads.

ARTISTS & MUSIC

8 Executive Turntable: Frances Georgeson is named VP of marketing at BMG Entertainment International.

10 The Chemical Brothers mix their signature dance sounds with rock and pop on their latest release, "Surrender."

10 The Beat: David Massey's behind-the-scenes efforts result in Epic's benefit compilation album "No Boundaries."

14 Continental Drift: "Local Heroes NYC" will be a monthly series showcasing new and upcoming acts at the Bowery Ballroom in New York.

15 Boxscore: The Dave Matthews Band, Santana, and the Roots gross \$3.7 million at Giants Stadium in New Jersey.

CLASSICAL



JOHN CORIGLIANO: P. 31

Scholl and Ibrahim Ferrer are in the spotlight.

20 R&B: Tracie Spencer returns with a new album and a mature outlook.

21 Words & Deeds: DJ DMD jumps to a major after independent success.

21 The Rhythm Section: Slick Rick stages an impressive comeback after a five-year hiatus.

25 Dance Trax: Roger Sanchez's R-Senal Records blends house, techno, jazz, and funk.

27 Country: Nashville's Independent Film Festival helps raise country music's profile.

31 Classical/Keeping Score: The film "The Red Violin" benefits from John Corigliano's dramatic score.

32 Jazz/Blue Notes: "Simply Said," saxophonist Kenny Garrett's latest release, explores recurrent themes and motifs.

34 Pro Audio: Digidesign's unprecedented promotion is likely to spur the debate about digital recording media.

37 Latin Notas: What does "cross-over" really mean for Latino acts?

45 Songwriters & Publishers: British singer/songwriter Lee John mixes genres.

REVIEWS & PREVIEWS



ANDREAS SCHOLL: P. 17

16 Popular Uprisings: The British pop/rock band Shooter is building a buzz in the U.S.

17 Reviews & Previews: New releases from Andreas

INTERNATIONAL

39 French retailer FNAC plans for a massive online expansion.

42 Hits of the World: The Backstreet Boys have it their way—No. 1 on 10 global charts.

43 Global Music Pulse: Lou Bega's "Mamba No. 5" finds a strong following in Germany.

MERCHANTS & MARKETING

47 The Internet's impact on retail is a major topic at the annual International Council of Shopping Centers Convention.

47 Buying Trends: Media Matrix releases information on Web site usage in Sweden.

50 Retail Track: Trans World has exclusive retail agreement for a Joan Jett & the Blackhearts set.

52 Sites + Sounds: MTV and MuchMusic aim to expand their brands on the Internet.

65 Home Video: The books-to-video business attracts big-name players like Warner Home Video.

66 Shelf Talk: Artisan Entertainment and 20th Century Fox team to release "The Schwarzenegger Collection."

67 Child's Play: Buena Vista begins promo prep for straight-to-video releases from franchises like "Beauty And The Beast."

PROGRAMMING

73 What happens when R&B



FOLLOWS PAGE 46

radio plays album cuts at the expense of promoted singles?

75 The Modern Age: A low point in lead singer Thomas Flowers' life resulted in Oleander's modern rock hit "Why I'm Here."

76 AirWaves: Natalie Merchant's yearlong touring stint leads to a top 40 hit.

AIRWAVES



NATALIE MERCHANT: P. 76

77 Music Video: College Television Network has a new president.

FEATURES

68 Classifieds

71 Update/Good Works: Janet Jackson, Gerald Levin, and Tom Ford are this year's honorees at the Commitment to Life benefit.

85 Hot 100 Singles Spotlight: Jennifer Lopez's "Love" earns Work its first No. 1 on the Hot 100.

88 Between the Bullets: The Backstreet Boys' second-week sales are nothing to scoff at.

89 This Week's Billboard Online

90 Market Watch

90 Chart Beat: Jennifer Lopez is now a singing actress who's hit the top.

90 Homefront: New Billboard chart books from Joel Whitburn are now available.

GUEST COMMENTARY

Times A-Changin'? Best To Embrace Them

BY GARY ARNOLD

In the 1940s, when television was in its infancy, radio loyalists waged a war against change. In the 1970s, when the VCR was first unveiled, soothsayers warned it would be the death of the film industry.

In both cases, they were wrong.

As we approach a new millennium, we are once again facing a monumental change in our industry. This time it is digital technology that is being branded the villain, and rarely a day goes by without reading about the potentially "harmful" effects on the music industry as we know it.

It is a fact that more technological advances will occur in our lifetime than in the sum total of all previous generations. And, as with any change, there are

those who fear it and look to control the pace at which change occurs; and there are those who embrace it and foster the opportunities that surround change.

Best Buy counts itself among those



'Technology will expand the size of the entertainment business by reinvigorating consumers' interest in music'

Gary Arnold is senior VP of merchandising at the Minneapolis-based Best Buy.

who embrace change. We believe that technology will expand the size of the entertainment business by reinvigorating consumers' interest in music.

Technology has become an important marketing tool to an industry that has lost its ability to compete with the marketing strategies of existing and emerging competitive industries.

The "old deal" as we know it between the artist and record company is about to be over. Artists will have direct access to fans and access to technology. The cry of "give me back my masters" is soon to become the battle cry from artists who want to have more ownership in the success of their careers and to maximize revenue streams.

Consolidation at distribution will foster the pace at which artists move to create a new paradigm. At first these experiments will meet with skepticism, but be clear—success will come, and more and

(Continued on page 44)

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.

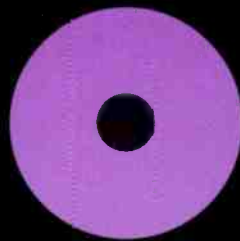
Your Music, Your Business

LP



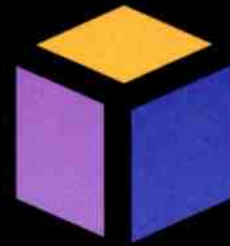
1948

CD



1982

DigiBox™
container



1999



INTERTRUST®

The MetaTrust Utility™

The Leader in Digital Rights Management

www.intertrust.com

1-800-393-2272

Retail Awaiting Download Payoff

BY EILEEN FITZPATRICK

LOS ANGELES—While the music industry is eager to realize the potential gold mine of digital distribution, some online retailers that offer the feature say they have yet to hit the mother lode.

"People see all the free stuff and hear about the exorbitant number of files being passed around, but when they have to pay for it, it's a different story," says Tower Records VP of worldwide marketing Mike Farrace.

Tower's Web site offers digital downloads of singles for 99 cents each, but Farrace says sales are insignificant. "We're selling so few downloads that at this point it's really a tempest in a teapot," he says.

On the other hand, some online dealers are counting on digital downloads to lead the way for a new wave of music retailing.

On June 2, CDuctive.com opened an Internet store offering 500 licensed tracks from 100 different labels for digital download in the MP3 format. Each of the singles is priced at \$1.49. Offerings include cuts from Built To Spill, the Donnas, Goldie, and DJ Spooky, as well as material from artists on a number of indie labels, including Kill Rock Stars, Asphodel, Daemon, and Fly-daddy.

Additionally, the site runs a monthly promotion that offers free licensed downloadable singles. This month's offerings are from Eminem, Sleater-Kinney, and Aril Brikha.

"Our view is that until recently there has not been a lot of great music available in a legal MP3 for-

mat," says CDuctive CEO Thomas Ryan. "There has been a lot available for free but not enough good content available to have a buying pattern begin, and we have the strongest indie-label offering."

CDuctive has alliances with more than 250 dance, electronic, hip-hop, and indie-rock labels; Ryan says the site will expand its offering to "thousands" of tracks within the next few months. Three tracks representing a different genre will be available for free each month.

The company will also link its material with 40 online partners, including CDnow, Rolling Stone, Tunes.com, CMT, and others.

To date, content-security issues have kept the major labels from offering the cream of their crop to the Internet until the multi-label Secure Digital Music Initiative (SDMI) is finalized. Part of that download-framework initiative will be revealed in the coming weeks.

Recent moves by Sony Music Entertainment and Universal Music Group (UMG) have created a new sense of urgency to begin downloading sooner. Both Sony and UMG have plans to make downloaded singles available by the end of this summer, prior to SDMI's formalized framework (Billboard, May 22).

(Continued on page 89)



Arista Ventures Out. Arista Records recently inked a multi-year joint venture with producer Matt Serletic (Santana, matchbox 20). Shown celebrating the signing, from left, are Matt Walden, senior VP at Arista Records; Serletic, president of Melisma Records; Clive Davis, president of Arista Records; Charles Goldstuck, executive VP/GM of Arista Records; and Melisma GM Dean Serletic.

FUTURE FOCUS

INDUSTRY OUTLOOKS ON 21st CENTURY ENTERTAINMENT

This week, Billboard inaugurates an ongoing millennium feature offering capsule commentaries from key industry figures on the entertainment business as it heads toward 2000.

What is the biggest challenge you see ahead for Capitol Records as you look into the future, in the short and long terms?

The challenge for a record company, short term and long term, is always about finding, signing, and developing career artists who will create the catalog of the future. Music is and always must remain the heart of a record company.

What excites you most about the future for your business?

The most exciting aspect of the new technology is the opportunity to have the complete recorded history of music available for downloading. Just think how great it will be when a person can download an album recorded in 1966—or 1996—that bricks-and-mortar retailers no longer have space to stock.

How quickly do you think things will really change?

The new technology will provide a new alternative means of distribution but will not eliminate current bricks-and-mortar distri-

bution, provided record companies and retailers continue to work together to improve the retail experience. If we are smart, and lucky, the entertainment business will simply add new means of distribution, which will improve the health of the business.

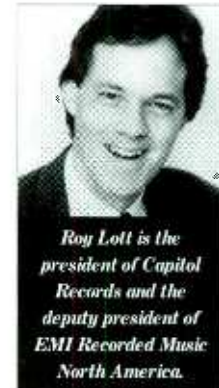
What mistake/misjudgment that record companies made in the 20th century would you change if you could?

The biggest one was their failure to encrypt, etc., CDs so as to limit piracy of digital information. Fortunately, they have apparently learned that lesson vis-à-vis DVD Audio.

What five things would you put in a time capsule to sum up the music business this century?

I would include a 78 rpm, a 45 rpm single, a 33 $\frac{1}{3}$ rpm vinyl album, a CD, and a DVD Video to show the changes in the presentation of recorded music—from one song to 10 songs limited to 45 minutes to 14 songs up to 80 minutes to an unlimited number of songs with a visual component. The changes have enabled and have forced artists to create new means of expression. Naturally the artists presented on these records would include Frank Sinatra, the Beatles, and Chris Gaines!

MELINDA NEWMAN



Roy Lott is the president of Capitol Records and the deputy president of EMI Recorded Music North America.

EMI, BMG Sign 'Heaven'

Eurovision Champ Gets European Deals

BY FRED BRONSON

JERUSALEM—EMI and BMG have sewn up European rights to the winning song of the 44th annual Eurovision Song Contest, "Take Me To Your Heaven," performed by Swedish vocalist Charlotte Nilsson.

EMI Belgium picked up the track for Europe except Scandinavia and the U.K. just a few hours before the competition, held here May 29, according to Erwin Goegebeur, managing director of EMI Music Belgium. BMG closed its deal four days after the

contest and will release the single in the U.K. June 21 (*Billboard Bulletin*, June 2).

In Scandinavia, where the single is on the Mariann Grammofon imprint, sales have shown a dramatic increase since Nilsson's triumph in Israel, says label manager Camilla Bjerling. The single had a slow start before the contest but jumps 41-30 in its fourth week on the Swedish chart.

The winning song, a decidedly Abba-like piece of retro pop, has generated some controversy since taking first place. Swedish composer Hans Lagerholm claims that "Take Me To Your Heaven" copies

his song "Tusen Och En Natt," which is also the title of the Swedish-language version of the winning song. Lagerholm recorded the song as a demo at the peermusic studios in Stockholm. Peo Nylen, peermusic's creative managing director for Scandinavia, says it was never

pitched. "It's not very similar," says Nylen, who has discouraged Lagerholm from pursuing his claim. "But he's convinced it is. There are four notes in the chorus line that may sound the same, that's all."

In a separate allegation, German producer David Brandes says the Eurovision winner copies his "Don't Say We're Through," written in 1997 for dance act E-Rotic

(Continued on page 88)

The winning song, a decidedly Abba-like piece of pop, has also generated some controversy

AOL Buys Make It Web Music Force

BY CHUCK TAYLOR

Internet giant America Online (AOL) has instantly become a striking force in the online music business with its purchase of Web radio pioneer Spinner.com and music technology company Nullsoft, the leading developer of Internet MP3 players.

The stock-for-stock transactions, announced June 1, are valued at \$400 million by AOL.

The move is designed to give Dulles, Va.-based AOL a leading edge in the rapidly growing online music industry while dramatically trumping its customer base.

AOL president Bob Pittman says that the purchase of San Francisco-based Spinner.com will lift online music purchasing to the next level in the eyes of consumers by exposing them to a barrage of music genres. Spinner.com offers 120 niche formats, serving 1.5 million different users monthly, according to AOL.

AOL will also develop live music coverage and custom-branded music services via its AOL, AOL.com, CompuServe, Netcenter, and ICQ brands.

With its purchase of Nullsoft, AOL will be equipped to develop next-generation downloading equipment, which it will merge with Spinner.com's content and, again, utilize for its own brands. Nullsoft, the developer of the Winamp MP3 music down-

loading player and Shoutcast MP3 streaming audio system, is now based in Sedona, Ariz., but will relocate to San Francisco. Its products are utilized by 5 million users, AOL says.

The acquisitions, says AOL Interactive Properties president Ted Leonsis, will "help us develop new tools to make our partners' music and other audio offerings even more compelling and build the mass-market audience." He added that additional company buyouts are likely in the future to "establish our leadership in Internet music."

AOL'S PLANS

According to Mark Mooradian, a senior analyst for Jupiter Communications, "It's unclear to me whether AOL is acquiring Nullsoft for its audio-centric products or for its user base, which can be utilized as a kind of grass-roots marketing vehicle for the expansion of programming and aggregation of audience. Everybody has backed MP3 as a [downloading] standard, but I don't know whether AOL wants to push a client that is competitive with RealNetworks and Microsoft."

The purchase of Spinner.com, he says, will also allow AOL to greatly expand its customer roster, while ushering the company into the growing realm of Internet radio: "The technology is absolutely there

for Spinner.com. Online radio works really well to date."

In addition, Spinner.com will open AOL to new revenue opportunities, through audio advertising and album sales, Mooradian says. "Audio advertising is probably the most under-exploited advertising vehicle online. People like Spinner.com and Imagineradio.com have been pretty innovative with creating banner ads and interstitials, but what we haven't seen is audio advertising, which has a lot going for it."

Further, "radio is far and away the greatest driver of album sales, and though [traditional] radio stations have built a successful media business around it, they've never actually been able to capitalize on that fact," he says. "This presents the ultimate opportunity to maximize on something that has never truly been accessible to them."

It was unclear at deadline whether Spinner.com and Nullsoft will continue to operate as separate brand entities or be absorbed into the AOL name. Mooradian sees possibilities for either option.

"Neither Spinner.com or Nullsoft are deeply established names," he says. "Spinner is in the early stages of reaching its audience. I wouldn't be surprised to see AOL subsume that brand name."

Billboard **dms99**

DANCE MUSIC SUMMIT

JULY 14 - 16, 1999 ATLANTA, GEORGIA

It's about music. It's about networking.

It's about turnin' it out all night long!

In July, hundreds of influential members of the dance music community will converge on Atlanta to discuss the state of dance music, and revel in the city's vibrant club scene.

You owe it to yourself to be there.

Artists Scheduled to appear

Kristine W.

Kim English



kristine w.

Duane Harden

Soul Dhamma

Judy Torres

Amber

Love Inc.



duane harden

Byron Stingly

Charlotte

Lisa Lisa

Candi Staton

InoJ



charlotte

DJs scheduled to appear

Mucho Macho

June Joseph



love inc.

Superchumbo

Oliver Stumm

Rich Leslie

*Thievery
Corporation*

Contest

Billboard's New Artist Discoveries of 1999

Two artists will win performance slots in Billboard's exclusive invitation-only artist showcases.

SUBMISSION DEADLINE: June 14th
call for details 212.536.5002

Hotel

Sheraton Colony Square
188 14th Street, Atlanta GA 30361
404.892.6000
Summit Rate: \$149.

Contacts

Michele Quigley, Special Events Director
212.536.5002
Michael Paoletta, Dance Music Editor
212.536.5068

FOR UPDATED INFORMATION &
TO REGISTER WWW.BILLBOARD.COM

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.

NEW THIS YEAR!!
International & Radio
RATES

	REGULAR	BILLBOARD REPORTER, RECORD POOL DIRECTORS & INTERNATIONAL	RADIO
Early bird - received by June 11	\$275	\$175	\$95
Full registration - including walk up	\$350	\$225	\$150

First Name: _____ Last Name: _____
 Company: _____ Title: _____
 Address: _____ City: _____ State: _____ Zip: _____
 Phone: _____ Fax: _____ E-mail: _____
 Paying by: check Visa/MC AMEX money order
 Credit card #: _____ Exp. Date: _____
 Cardholder's name: _____ Signature: _____
(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.

Handy's Tout The Blues

Vets, Newcomers Share The honors

BY CHRIS MORRIS

MEMPHIS—Veteran talents and blossoming young performers split the honors at the 20th annual W.C. Handy Blues Awards ceremony May 27 at the Orpheum Theatre here, as B.B. King, Etta James, Robert Lockwood Jr., Susan Tedeschi, and Keb' Mo' all collected multiple trophies.

King was named blues entertainer of the year, and his MCA album "Blues On The Bayou" was selected as contemporary blues album of the year. James was chosen soul/blues female artist of the year, while her Private Music set "Life, Love & The Blues" won the nod as soul/blues album of the year. Lockwood—who also performed during the show—was

tapped as traditional blues male artist of the year, and his Verve collection "I Got To Have Me A Woman" was dubbed traditional blues album of the year.

Tone-Cool Records artist Tedeschi took best new blues artist and contemporary blues female artist of the year honors. Perennial Handys favorite Keb' Mo' took home the contemporary blues male artist of the year and acoustic blues artist of the year statuettes; "Soon As I Get Paid," a track from his OKeh/550 Music album "Slow Down" that was co-written with John Lewis Parker, was named blues song of the year.

Alligator Records artist Koko Taylor received her 18th Handy
(Continued on page 82)

Gersh, Silva Outline Plans For DEN

BY MELINDA NEWMAN

LOS ANGELES—As the new co-presidents of DEN Music Group, Gary Gersh and John Silva aim to take the marriage of music and the Internet to new heights for both baby bands and established artists.

DEN, which stands for Digital Entertainment Network, is a new Santa Monica, Calif.-based Internet programmer that is in the midst of bowing 30 youth-oriented programs on its site, all of which will include music. Eventually, the site will also host a digital radio network.

DEN Music Group will sign artists to the DEN label and promote them through the Internet site, as well as work with artists on traditional labels to provide them exposure via DEN.

Both Gersh and Silva stress that the Internet emphasis doesn't eliminate the traditional means of selling records. "The DEN Music Group will have promotion people and marketing people and A&R people and pub-

licity people," says Gersh, noting that the company's first hire is former Capitol executive Phil Costello (Billboard, June 5).

"Clearly there is hard distribution that exists today that is very important, and we want to have giant-selling acts," Gersh continues. "We're not going to abandon the way in which people want to buy music. For us, people going to record stores is no different than them choosing a format by which they download it on DEN."

Gersh and Silva say they are meeting with potential hard media distributors—both indie and major—but they have made no decision yet.

When it comes to exposing artists and music on www.den.net, Gersh and Silva say, the possibilities are endless.

"To be presidents of the DEN Music Group is not just about putting music in the shows; it's to have music artists create shows," says Gersh. "You can very logically see Puff

Daddy walking in here, which he may have done theoretically, and saying, 'I want to do a Bad Boy show; I want to have my new band perform on a show; I want to sell my merchandise, my clothing, my records through DEN.'"

Artists will be encouraged to design their own plans. "We'll present the artist the opportunities that exist right now, and he or she might say, 'I'm not comfortable with any of these, but I have an idea of my own that I think is a way for me to reach my audience,'" says Silva. "Then, we'd all get together with [DEN president] David Neuman and say, 'Can we produce a program that will help the artist?' One of the first things we might do is send files of the artist's music out and get feedback from the audience. And if they like it, we'll produce the show."

Silva and Gersh stress that they will maintain Gas Entertainment, the new entity that started last year
(Continued on page 79)

Pullout Of Labels' Group Leaves Victoires Hanging

BY RÉMI BOUTON

PARIS —The future of the annual French music industry Victoires de la Musique awards show remains in doubt following a row between labels' and musicians' representatives, despite the president of the event's organizing body temporarily withdrawing her resignation offer (BillboardBulletin, May 24).

After a Victoires board meeting, president Laurence Le Ny announced May 20 that she had "suspended" her offer to resign from the organization until the next board meeting, scheduled for June 18. According to sources close to the Victoires, Le Ny's decision is intended to give the Victoires members some time to explore solutions to resolve the crisis currently afflicting the body. Le Ny is also managing director of Warner's WEA Music label in France.

The Victoires show has been in

crisis for several weeks, following the withdrawal from the event of labels' body SNEP, which represents all the majors and several independents in France (BillboardBulletin, May 10). SNEP, which voted for the move at a regular board meeting May 6, had been concerned by what it saw as an aggressive attitude from musicians' union SNAM.

The latter had criticized the Victoires for awarding the musical "Notre Dame De Paris" best concert and song honors at the show in February. SNAM representatives claimed that as "Notre Dame" was recorded outside France with non-French musicians, it should not have qualified as a French production. Before and after the Victoires, SNAM had complained publicly and to the Victoires board about the award.

The next awards ceremony is
(Continued on page 89)

Mann Named House Of Blues Prez

LOS ANGELES—As the new president of House of Blues (HOB) Media Properties, Lou Mann plans to make the name as well-known for its media offerings as for its nightclub chain.

"The House of Blues has a lot of underutilized assets right now," says Mann. "For example, there used to be a television show, and one of my responsibilities is to bring that back again. We have a radio syndication program that needs to be expanded."

In addition to overseeing HOB's radio and television business, Mann will also handle its Internet and digital activities and HOB's record label, which is distributed through Platinum Entertainment.

Mann, an 11-year vet of Capitol Records, left his post as senior VP/GM on June 4 (BillboardBulletin, June 3). He starts his new position July 1. A Capitol Records

representative says that no decision has yet been made as to whether Mann will be replaced; in the meantime, executives reporting to Mann will report to Roy Lott,



MANN

president of Capitol Records and deputy president of EMI Recorded Music North America.

While the news of his departure came as a surprise, Mann stresses that it had nothing to do with the appointment of new label president Lott last year. "This has to do with a growth opportunity for me," he says. "The landscape of our business is changing, and I wanted to be at the forefront with House of Blues. They afford me the chance to be at the front of the curve instead of behind the curve. I'd like

to say there's more intrigue than that, but there's not. Roy's been really great. I've had an incredible run at Capitol."

The House of Blues record label has primarily focused on compilations. While Mann does not yet have specific plans for change, he does want to take an active role in the imprint. "The guys from Platinum have done a great job. They've done these compilations with the House of Blues' knowledge, but no one's really paid attention from the House of Blues. Now we're going to pay more attention."

For Mann, the job means integrating all the media facets. "These are all components of one big picture," he says. "These properties have been operating by themselves. My role is to tie them all together instead of having them function as independent units."

MELINDA NEWMAN

EXECUTIVE TURNTABLE

RECORD COMPANIES. Frances Georgeson is named VP of marketing for BMG Entertainment International in Hong Kong. She was director of marketing for Universal Music Group in Australia.

Newly formed Zomba Records Canada in Toronto names Laura Bartlett president. She was senior VP at Universal Music Canada.

Lisa Cappel is appointed director of marketing and Amy Cohen is promoted to product manager at Sony Wonder. Cappel will be based in Santa Monica, Calif., and Cohen will be based in New York. They were, respectively, acting director of communications at Disney and marketing coordinator for Sony Wonder.

Bob Catania is named head of promotion for Giant Records in Burbank, Calif. He was head of promotion for Geffen Records.

Christopher Young is named GM



GEORGESON



BARTLETT



CAPPEL



COHEN



CATANIA



YOUNG



ALLEN



KARETH

of All Net Records in Atlanta. He was an independent talent manager.

KOCH International announces the formation of the Los Angeles-based label Twenty 14.com. Dave Allen is named GM and director of A&R, Kevin Kareth is named national marketing director, Christopher Allen is named promotion manager and assistant A&R representative, Tom Gonzales is named retail sales representative, and Paddy McCaffrey is appointed production and manufacturing

coordinator. They were, respectively, president of World Domination Records, a World Domination marketing executive, national promotions manager for Red Ant Records, a sales representative for World Domination, and production and manufacturing coordinator for World Domination. In addition, Toronto-based Roger Graeme is named Canadian GM and will continue to handle management functions for KOCH Canada.

New York-based eightball records

names Jerome Farley CEO and Anthony Andriani director of promotions. They were, respectively, director of A&R at eightball and an independent house music promoter.

Mike Marrone is appointed director of Radio Ryko in the new media department of Rykodisc in Salem, Mass. He was PD of Coyote Radio in New Mexico.

Michael Dunford is named sales and marketing director for Tone Cool Records in Cambridge, Mass. He was an independent distribution

coordinator for Rounder Records.

PUBLISHERS. Tim Fink is appointed senior research analyst and multimedia projects producer at SESAC Inc. in Nashville. He was director of writer/publisher relations.

RELATED FIELDS. The Recording Industry Assn. of America in Washington, D.C., names Susan Lewis senior VP of communications. She was VP of corporate communication at COMSAT.

Artists & Music

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

Parsons Tribute Draws Devotees

Almo Sounds Homage To Country-Rocker Features Star Slate

BY CHRIS MORRIS

LOS ANGELES—A galaxy of stars will pay homage to the late forefather of country/rock on Almo Sounds' July 13 release "Return Of The Grievous Angel: A Tribute To Gram

Bros. solo albums. Before his second solo record was released, the hard-living musician died in a motel room in Joshua Tree, Calif., on Sept. 19, 1973. He was only 26.

Though Parsons' body of work is

the '90s, from Uncle Tupelo on down.

Almo Sounds artist Gillian Welch, who performs "Hickory Wind" on the tribute album with partner Dave Rawlings, sees the pervasive impact of Parsons in her work and



HARRIS



PARSONS



WELCH

Parsons."

Georgia-born singer/songwriter Parsons helped forge the Byrds' groundbreaking 1968 country/rock album "Sweetheart Of The Rodeo." He went on to found his own path-finding country/rock group, the Flying Burrito Brothers, which he fronted from 1969-70. He then left to explore his own brand of "cosmic American music" on two Warner

re-atively small, it has deeply influenced three generations of musicians: L.A. country/rock bands of the '70s, such as the Eagles and Poco (who respectively recorded the Parsons tributes "My Man" and "Crazy Eyes"); early-'80s L.A. "cowpunk" bands like Lone Justice, Rank & File, and the Long Ryders (whose leader, Sid Griffin, wrote a book about Parsons); and the alt.country bands of

that of others.

"His music really played a part in my finding old-time country and then further on," Welch says. "Through him, I got into Buck Owens and Merle Haggard, and then after that I got into Lefty Frizzell . . . You put a certain kind of band together, and you play with a certain attitude, and you kind of sound like the Flying
(Continued on page 85)

Epic, VH1 Making It Summer's Summer

BY MICHAEL PAOLETTA

NEW YORK—Summer officially begins June 21. On the evening before, music cable network VH1 will premiere "VH1 Presents Donna Summer: Live & More—Encore!," a concert taped Feb. 4 in New York (Dance Trax, Billboard, Feb. 20), as well as a "Behind The Music" episode spotlighting the artist.

Two days later, on June 22, Epic Records will issue

the concert's accompanying album, "VH1 Presents Donna Summer: Live & More—Encore!," while Epic Music Video will release the video version of the concert, which includes four additional songs.

The album will be available in a variety of formats: single CD, limited-edition double-vinyl, and a

limited-edition CD/VHS box.

"It's really looking like it's going to be Summer's summer," says Frank Ceraolo, senior director of marketing/A&R at Epic. "To say that we're excited about this project would be an understatement. It's a dream come true."



SUMMER

Lee Chesnut, VP of A&R at the label, concurs. "To work with her is to realize what a professional she is," he says.

"This is only the beginning for Donna at the label. We are truly committed to her."

Epic signed the multimillion-selling, five-time-Grammy-winning Summer to a multi-album deal earlier this year (Dance Trax, Billboard, Feb. 13). According to the singer, it's been a long time

(Continued on page 85)

Incognito Reveals Adventurous Blend On Blue Thumb/Verve's 'Time'

NEW YORK—For Jean-Paul "Bluey" Maunick, the mastermind behind the British soul/jazz/funk collective Incognito, the creation of music is only worthwhile if it continually challenges the parameters of popular music. Of course, Maunick also realizes the importance of translating one's desired soundscape into a listenable reality.

With the July 20 release of "No Time Like The Future" on Blue Thumb/Verve, Incognito remains a musical entity that's as visionary as it is historically reverent.

Talkin' Loud U.K., the label to which Incognito is directly signed, released the album April 19 in the U.K.

"I always like to take the listener on a musical adventure," says Maunick, the founding member of influential '80s U.K. bands Light Of The World and Freeez. "My manual to making music is Marvin Gaye's 'What's Going On.' That album was all about layering. Everything had its proper place; no one sound dominated."

Like Incognito's previous six albums, "No Time Like The Future" epitomizes this sentiment. Produced by Maunick and Simon Cotsworth, the soul-soaked 10-track album is a

musical melding of Afro-Cuban beats, samba rhythms, daz (disco-jazz) improvisations, and house music workouts. It spotlights more than 50 musicians, including the horn section of the Cuban band Irakere. Featured vocalists include Incognito veterans Maysa and Jocelyn Brown, as well as newcomer Karen Bernod.

Maunick is quick to note that this is the first Incognito album to be completed in his new home studio.

"It was a real triumph over adversity," he says. Over the course of two years, the studio was flooded twice.

"This album could've been the breaking of me," he says, "but it turned out to be the making of me. In a way, I've come out of the darkness."

Maunick points to song titles like "Wild And Peaceful," "Fearless," "Centre Of The Sun," and "Black Rain"—all published through Chrysalis Music U.K.—as proof.

"With this album, I am so alive," he says.

So, too, is Nate Herr, VP of marketing at Verve Music Group.

"We're really excited about this album," says Herr. "It's been two years since Incognito's last album ["Beneath The Surface"], and we're

sensing much anticipation from fans, radio, retailers, and distributors. Without question, Incognito is an act with a profile."

On July 13, the label will service adult R&B and AC radio stations with the album track "More Of



MAUNICK OF INCOGNITO

Myself," which features Bernod on vocals. The promo-only single will include remixes by Organized Noise and Maunick, as well as the original version.

This will be preceded, on June 22, by the set's first commercial single, a spirited remake of the Jones Girls' chestnut "Nights Over Egypt." It features remixes by Masters At Work and the soulful wailings of Brown and Maysa.

According to Herr, the vinyl-only 12-inch single will be heavily pro-

moted to club and radio DJs.

In the U.K., the Mercury Records-distributed Talkin' Loud serviced radio and clubs with two singles: "Nights Over Egypt" and "It Ain't Easy." In July, the label will release "More Of Myself" as a commercial single.

Dave Dickinson, music director of adult R&B station WHUR Washington, D.C., is quite fond of the band.

"They're great," he says. "We've supported them in the past. They're definitely one of our core artists. Incognito songs like 'Shade Of Blue,' 'Still A Friend Of Mine,' and 'Deep Waters' still get played on our station."

Chances are good, says Dickinson, that the station will soon be playing "Nights Over Egypt." Says the music director, "We still play the original by the Jones Girls, so it would make perfect sense for us to go with Incognito's version."

A video for "Nights Over Egypt" will be serviced in the near future to BET and other video outlets, says Herr, who adds that the video will be included on the enhanced CD of "No Time Like The Future." The enhanced CD will also feature an Incognito photo gallery.

Once the album is in stores, Herr says, listening posts will be a priority for the label.

"People need to hear it," he says. "This album makes an immediate impact on the listener."

David Shebiro, owner of the New York specialty shop Rebel Rebel, concurs.

"This album has some real classic gems on it," he says. "We quickly sold out of our import copies of 'Nights Over Egypt' earlier this year. And since then, customers have been inquiring about the new album. July 20 won't come soon enough."

One week before the album's release, Incognito will embark on its worldwide tour, which begins and ends in Japan.

Incognito is managed by Stephen King of London-based Ricochet. Joe Brauner of New York-based Agency for the Performing Arts handles the act's bookings for North America, while Paul Boswell of the London-based Free Trade Agency handles bookings for the rest of the world.

Assistance in preparing this article was provided by Dominic Pride in London.

MICHAEL PAOLETTA

Astralwerks' Chemical Brothers Aim Beyond Dancefloors

BY DYLAN SIEGLER

NEW YORK—When English electronic music idols the Chemical Brothers released the mix CD "Brothers Gonna Work It Out" last fall, the duo's intent was not simply to keep the fans happy and set up its new album, "Surrender," due in stores July 13 from Astralwerks.

"It got something out of our system," offers Chemical Brother Tom Rowlands, who, along with Ed Simons, has been a DJ and an electronic music programmer for a decade. "Putting all those records we'd been DJing with to rest enabled us to make the record we wanted to make, with a different kind of

sound."

"Surrender" does represent a new direction for the Manchester, England, natives, incorporating house, ambient, rock, and straight-ahead pop sensibilities with their trademark sound—a head-spinningly adventurous yet accessible techno.

"We wanted to keep the power and energy of the records we did before but do it in a different way," explains Rowlands.

"A lot of people have grown up with our music," says Simons, "so we want to keep providing a soundtrack for them."

The 1995 full-length "Exit Planet Dust" and 1997's "Dig Your Own



CHEMICAL BROTHERS

Hole" (which reached No. 14 on The Billboard 200) included many tracks the duo created when they were DJs

at club nights like London's Heavenly Social, where the Chemicals were residents in 1996.

"We listen to quite banging dance music at home," says Rowlands. "And we perceive the dancefloor as a place where people are receptive and open-minded and you can throw them strange things that are interesting to listen to."

"The new album is still born from the clubs," continues Simons. Yet while tracks like "Under The Influence" and "The Sunshine Underground" lend themselves to club use and will be serviced to DJs on vinyl, "it isn't all directly providing music

for the DJ."

Specifically, tracks like "Dream On" and "Asleep From Day" represent a kinder, gentler Chemical Brothers that may take club-oriented fans by surprise. The two songs, completed with Mercury Rev's Jonathan Donahue and Mazzy Star's Hope Sandoval, respectively, are impressive collaborations in the tradition the Chemicals inaugurated on the last album.

"We like working with people whose music we're great fans of, and we established nice relationships working with Noel Gallagher and (Continued on page 15)

E.G. Daily Reveals A Decade Of Material On Self-Released 'Walls'

BY LARRY FLICK

NEW YORK—E.G. Daily's not interested in things that don't flow—particularly when it comes to her career. Evidence of that philosophy lies within her new self-made disc, "Tearin' Down The Walls," which offers material she's written over the past 10-plus years. The album is on Daily's own label, Daily Productions.

"You can't force creativity," she says of the set, which is now available via her Web site (www.egdaily.com) and due to hit retail July 13—thanks to a distribution deal with Nile Rodgers' new Sumthing Else label. "It has to unfold organically. Otherwise, it just doesn't work."



DAILY

It was that mind-set that saw the L.A.-rooted singer/tunesmith briefly move away from her life as a recording artist nearly a decade ago—despite the fact that she was sitting pretty atop the club heap with such dance/pop ditties as "Say It, Say It," "Mind Over Matter," and the now-classic "Love In The Shadows."

"I wasn't getting the attention I needed from my label at the time," she says of A&M Records, which she says was preoccupied with breaking Janet Jackson's budding career. "It was frustrating and unnecessary, so

I moved on."

Daily's name may have been absent from the charts and dancefloors, but her voice has remained omnipresent. The top gun of the voice-over industry, she's lent her distinctive pipes to countless commercials and various other TV and film projects—most notably Nickelodeon's "Rugrats," on which she plays the indomitable Tommy Pickles.

"It's been a blast," she says. "And it's allowed me to continue making music on my terms and no one else's."

Enter "Tearing Down The Walls," a sleek set of rock-infused pop tunes that showcase Daily as a formidable radio diva-in-waiting. Blending acoustic strumming with sweet, sing-along choruses, she tempers the simplicity of her music with refreshingly literate lyrics—most notably on the upbeat, single-worthy "Don't Even Care."

"This record is filled with songs that just flowed out of me," she says. "I set out to make a record that people could take home and listen to for years to come."

Some indie retailers agree. "The market is jam-packed with female artists right now, but this record's so fresh and stands apart from the rest," says Vincent Buono, manager of Dealer Discs, an outlet in Minneapolis.

Daily is playing clubs in Los Angeles, with an eye toward spreading out as interest in the project demands.

Epic's Massey Found 'No Boundaries' In Compiling All-Star Kosovo Benefit Album

PUTTING THOUGHTS INTO ACTION: Many of us see human atrocities on the nightly news, shake our heads, and wonder what we can do to help before getting on with our daily lives. For David Massey, executive VP of Epic/550, one day wondering wasn't enough when it came to the current situation in Kosovo.

"It was the weekend about [four] weeks ago, and it seemed like two things," he says. "There was going to be a desperate need for help; those refugees were going to be there for a while in the camps, and you knew there was going to be a problem with sanitation and food. The second thought was, 'We've got the kind of artists on Epic and contact with other artists that we could really raise some serious money, and we can truly make a difference.'"

With a fire in his belly, Massey returned to work that Monday and began making calls. "I got together a few colleagues and said I wanted to make a rock record, so I started compiling a list of possible artists. Along with Korn, Rage Against The Machine, and Oasis, Pearl Jam were in the first batch that sprung to mind."

The result is "No Boundaries: A Benefit For The Kosovar Refugees," out June 15 worldwide. Proceeds go to Doctors Without Borders, CARE, and Oxfam. Massey says advance word on the album is so strong that Epic will ship in excess of 350,000 units in the U.S. alone.

In a move that the label hopes will spur a trend, Epic is donating \$1 million to the charities before the first album is even in the stores. "With charity records, there's always an ambiguity. What is it, really? I wanted to show we were serious right away. We wanted to give them as much money as we can afford to risk upfront and get it to them in a speedy fashion."

The set primarily features previously unreleased, live, or alternate versions of tracks by some of rock's top artists. In addition to the acts Massey mentions, the disc includes Alanis Morissette, the Wallflowers, Indigo Girls, Neil Young, Sarah McLachlan, Peter Dinklage, Black Sabbath, Bush, Ben Folds Five, Jamiroquai, and Tori Amos.

Indigo Girls contributed a live version of "Go," a song that will be featured on their forthcoming album. The duo is the only act to give an entirely new track. "I didn't think we should choose a track that will go on the next album, but it's Amy [Ray's] song, and she got the decision," says the duo's Emily Saliers. Plus, Saliers adds,

"the live version is completely different from the studio."

While no tracks were written specifically for the project, many acts nonetheless donated songs that tied in to the suffering.

"The word went out to artists that we were looking for substance," says Massey. "We were looking for something not previously released and something that had meaning that reflected the cause in some way. The artists were incredibly active."

The participating labels were also active. "From start to finish, the project was put together in two weeks," says Massey. "The other labels were incredible and very, very supportive. It was a very positive experience."

Collaboration was also key when it came time to decide which charities would receive proceeds from the album's sales. Massey made sure to take the acts' political concerns into account.

As it turns out, many of them had strong opinions. "We had some issues with some of the original groups that were planned," says Saliers. "They had ties to the United Nations and NATO, and they're part of the perpetrators there."

To make the album more appealing internationally, Massey says that in key territories, like Latin America, Asia, and Europe, the label has "let our affiliates add two of their own tracks."

"The CD is just about 67 minutes," he says. "We've deliberately left enough time to add tracks. It's Manic Street Preachers and Suede in Europe. Other regions will add others. We think it will increase sales."

Also bringing in money is a commercial single for the opening track, Pearl Jam's "Last Kiss," which comes out Tuesday (8). "All proceeds from the single will go to CARE," says Massey. "That was Pearl Jam's request."

Epic has secured counter-bin placement for the single in more than 2,500 retail stores, says Epic VP of marketing Chris Poppe. Epic is also making a counter bin for the album, and header cards have been placed in the bins for each participating artist, directing customers to the "No Boundaries" album. Additionally, a number of magazines have donated advertising space for the album. A TV spot has been shot, and Poppe hopes broadcasters will be as generous as magazines have been with free advertising. All ads highlight the album's Web site—www.no-boundaries.org—as well as the sites for the beneficiary charities.

Massey is considering a concert for Kosovo, although another one, Rock for Refugees, is already being planned for August in New York.

"As the situation unfolds, we're looking at different opportunities," says Massey. "The first thing is to really maximize the success of the record."



by Melinda Newman



NO BOUNDARIES

SHURE MICROPHONES

ONE GREAT PERFORMER DESERVES ANOTHER.

SHURE

The SOUND OF PROFESSIONALS... WORLDWIDE.®

Bobby McFerrin

Billboard *Specials*

**CLOSING
JUNE 8**
• Pre-VSDA
• Jazz
• Blues
CALL NOW!

ADVERTISING OPPORTUNITIES

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.

Contact:
Diana Blackwell 323.525.2304

ISSUE DATE: JULY 10
AD CLOSE: JUNE 15

ALLEGRO 15TH ANNIVERSARY

This spotlight features a special interview with Allegro Chairman and CEO, Joe Micallef. Also included, a look at the effects of the Internet, profiles of key executives and the perspective of labels on the Allegro team. Come celebrate by wishing Allegro a happy anniversary.

ISSUE DATE: JULY 10
AD CLOSE: JUNE 15

Gina Baker
323.525.2302

PLUG IN '99

This hot spotlight features an in-depth look at the evolving interactive-technology industry. Coverage includes interviews with Plug.in's conference keynoters, Strauss Zelnick and Danny Goldberg. Plus a report on broadcasting music via the Internet. Plug in to this Billboard spotlight!

ISSUE DATE: JULY 17
AD CLOSE: JUNE 22

Jodie Francisco
323.525.2311

REGGAE/ CARIBBEAN

This spotlight reports on the developments of reggae in the US, focusing on labels, distributors, events and US-based artists. Also included, a review of reggae in Jamaica - its current status and future prospects and a report on the top Caribbean artists in the region. Come celebrate these exotic sounds.

ISSUE DATE: JULY 17
AD CLOSE: JUNE 22

Betty Ward Reid
954.929.5120

UPCOMING SPECIALS

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

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

CHANNEL V 5TH ANNIVERSARY - Issue Date: Aug 7 • Ad Close: July 13

ASIA PACIFIC QUARTERLY III - Issue Date: Aug 7 • Ad Close: July 13

New York
212.536.5004

Los Angeles
323.525.2307

Nashville
615.321.4297

London
44.171.323.6686

Chris Rock Goes For 'Bigger & Blacker' With His 2nd DreamWorks Set

BY LARRY FLICK

NEW YORK—Despite the fact that he's a voracious music fan, don't look for Chris Rock to burst into song on his second DreamWorks album, "Bigger & Blacker," due in stores July 13.

"No way!" exclaims the comedian/actor with a laugh. "As much as I'd love to, it just wouldn't be a good idea. I'm not interested in that kind of public humiliation."

That said, Rock does dabble in the occasional song parody on the set, which also consists of sketches and snippets of his new stand-up routine. Working with producer Prince Paul, he revamps the Rolling Stones nugget "Brown Sugar" into "White Bitches," while adding his own lyrical spin to the recent Baz Luhrmann hit, "Everybody's Free (To Wear Sunscreen)."

"I love great singers and rappers. So, instead of trying it myself, I've invited some great people to join me on the record," Rock says, noting the guest appearances of Biz Markie, Ol' Dirty Bastard, Ice Cube, and Gerald Levert.

"Bigger & Blacker" follows Rock's 1996 debut, "Bring The Pain," which sold 300,000 copies, according to SoundScan. It's a respectable sales figure that the label hopes to far exceed with the new project.

"We're coming into the market with an artist whose overall visibility has increased by leaps and bounds," says Michael Ostin, one of the principal executives at DreamWorks. "Chris is a major movie star now. As a comedian, he's toured far more extensively, and he's been playing larger venues. If we have any challenge, it will be ensuring a public awareness of this new record. Once we accomplish that, we believe people will come to the table."

Tim Devin, GM of Tower Records in New York, agrees, noting Rock's "good guy" public image. "By and large, people really like him. His last album did well for us, so I think it's safe to assume that the new album will as well—if not better."

"Bigger & Blacker" will benefit from cross-promotional efforts coordinated with HBO, which will premiere a new Rock special with the same name July 10. Although the two projects share some material, the album has many of its own exclusive elements.

Also, the HBO special will be culled from performances June 18 and 19 at the Apollo Theatre in New York, while the album's live content has been taken from Rock's ongoing stand-up tour of the U.S.

"It's a pleasure to be in total sync



ROCK

with HBO," Ostin says. "Even the photographic images are the same this time, which makes cross-promotion simpler and ultimately more effective."

By the time "Bigger & Blacker" hits retail, Rock will have been on the road for several months. His tour will end shortly before the album bows, though he'll be an omnipresent media figure. "We've already secured spots on 'Late Show With David Letterman' and the Howard Stern show for the day of release," Ostin says, adding that a spree of magazine coverage is in the works, starting with the July 6 cover of TV Guide.

At this point, the project's radio future remains a point of discussion. "We're still examining the material and deciding whether or not we have a single to pull," Ostin says. "We're thinking that Baz Luhrmann cover is

a strong possibility, though we're also considering the possibility of pulling sketches and stand-up bits to service to stations, too."

All of this suits Rock, who says he "loves" being a recording artist. "It goes straight to the fans. There's an immediate, intimate connection that you can't always have with a film or television show."

He adds that he's been preparing for "Bigger & Blacker" for two years now. "From the moment we finished the last album, I started calling [Prince] Paul and leaving ideas for the album on his answering machine. By the time we were ready to talk about doing this album, we had a ton of stuff to sift through."

In addition to the song parodies, Rock incorporates elements of music into his material via bits like "Jokes

Produced By Roger Troutman," on which he delivers his jokes through a vocoder.

"It kinda has that George Clinton/protector of the funk vibe," he says. "Only I wanna be protector of the funny."

Rock, who is managed by Michael Rotenberg of Three Arts Entertainment, admits that he is already thinking about the next album. "My mind is always moving," he says. "But I've also gotta confess that I really dig having my own CD section in record stores."

"Growing up, I'd spend any money I could get on music. I loved the whole experience of going into a record store. Even now, I'm one of those guys who is in record stores every single Tuesday, picking up new stuff. It'll be a total rush to walk into a store on July 13 and see my own CD there."



Look At Her. Geri Halliwell visited Capitol Records in Los Angeles to unveil her first post-Spice Girls solo single, "Look At Me." The track, which went to radio worldwide May 17, was written and produced by the artist with Paul Wilson and Andy Watkins. It's accompanied by a video directed by Vaughn Arnell. Her album is due June 29. Pictured with Halliwell is label president/CEO Roy Lott.

ami difranco

with special guest

maceo parker

- 6/14/99 vienna, va wolfftrap
- 6/15/99 baltimore, md pier six pavillion
- 6/17/99 boston, ma fleet center
- 6/18/99 philadelphia, pa mann music center
- 6/19/99 wantagh, ny jones beach
- 6/20/99 buffalo, ny lasalle park
- 6/22/99 toronto, on molson amplitheatre
- 6/23/99 cleveland, oh nautica stage
- 6/25/99 columbus, oh brewery pavillion
- 6/26/99 rochester hills, mi meadowbrook
- 6/27/99 chicago, il aragon ballroom
- 6/29/99 memphis, tn mud island amphitheatre
- 6/30/99 st. louis, mo forest park amplitheatre
- 7/2/99 omaha, ne ranch bowl
- 7/3/99 minneapolis, mn midway stadium
- 7/5/99 morrison, co red rocks
- 7/7/99 park city, ut deer valley amplitheatre
- 7/9/99 berkeley, ca greek theatre
- 7/10/99 los angeles, ca universal amplitheatre
- 7/11/99 las vegas, nv the joint
- 7/13/99 eastern california tba
- 7/14/99 northern california tba
- 7/16/99 portland, or showplace
- 7/17/99 eugene, or cuthbert amplitheatre
- 7/18/99 seattle, wa snoqualmie winery

on tour

*Mozart. Broadway.
Warhol. Madison Avenue. Bergdorfs.*

You're never far from exceptionally good company.

From Lincoln Center to the Met, when you stay with us,

we'll keep you close to the best things in Manhattan.

Including fine dining at our Conservatory Restaurant & Cafe.

Happy Hour 5 p.m.-7 p.m.

\$180 Single \$195 Double \$230 Suites

For reservations, call 800-223-4164.



THE MAYFLOWER HOTEL
ON THE PARK • NEW YORK

15 Central Park West at 61st Street, New York, NY 10023 212-265-0060
www.mayflowerhotel.com

L. Subramaniam Links Music Of The World With Atlantic's 'Global Fusion'

BY JIM BESSMAN

NEW YORK—Legendary Indian violinist L. Subramaniam, whose electric music fusion projects have ranged from Western classical to jazz collaborations, is taking the concept of world music to a new level.

His latest album, "Global Fusion," due on Atlantic July 13, merges the music of five continents in search of "a common platform of expression," as he puts it—his goal being to promote "universal understanding and peace through music."

The disc, released internationally May 3 on France's Erato Detour label, features five pieces written and



L. SUBRAMANIAM

performed by Subramaniam on violin, in combination with various world music voices and instruments—including Australian didgeridoo, Indian and African percussion, Japanese koto, Spanish guitar, Chinese *erhu*, and Indonesian chanting.

"It mixes many different traditions and cultures, but the violin is present in all traditions—and is therefore a common thread," says Subramaniam, who has dedicated the disc to his friend Yehudi Menuhin, who died in March and was one of a legion of diverse world musicians with whom he has collaborated. Among the set's guests are Struntz & Farah guitarist Jorge Struntz, koto player Miya Masaoka, erhu player Jie Bing Chen, star Indian vocalist Kavita Krishnamurti, and vocalist Seetaa Subramaniam, the violinist's daughter, who sings with India's venerable Madras Musical Association Choir.

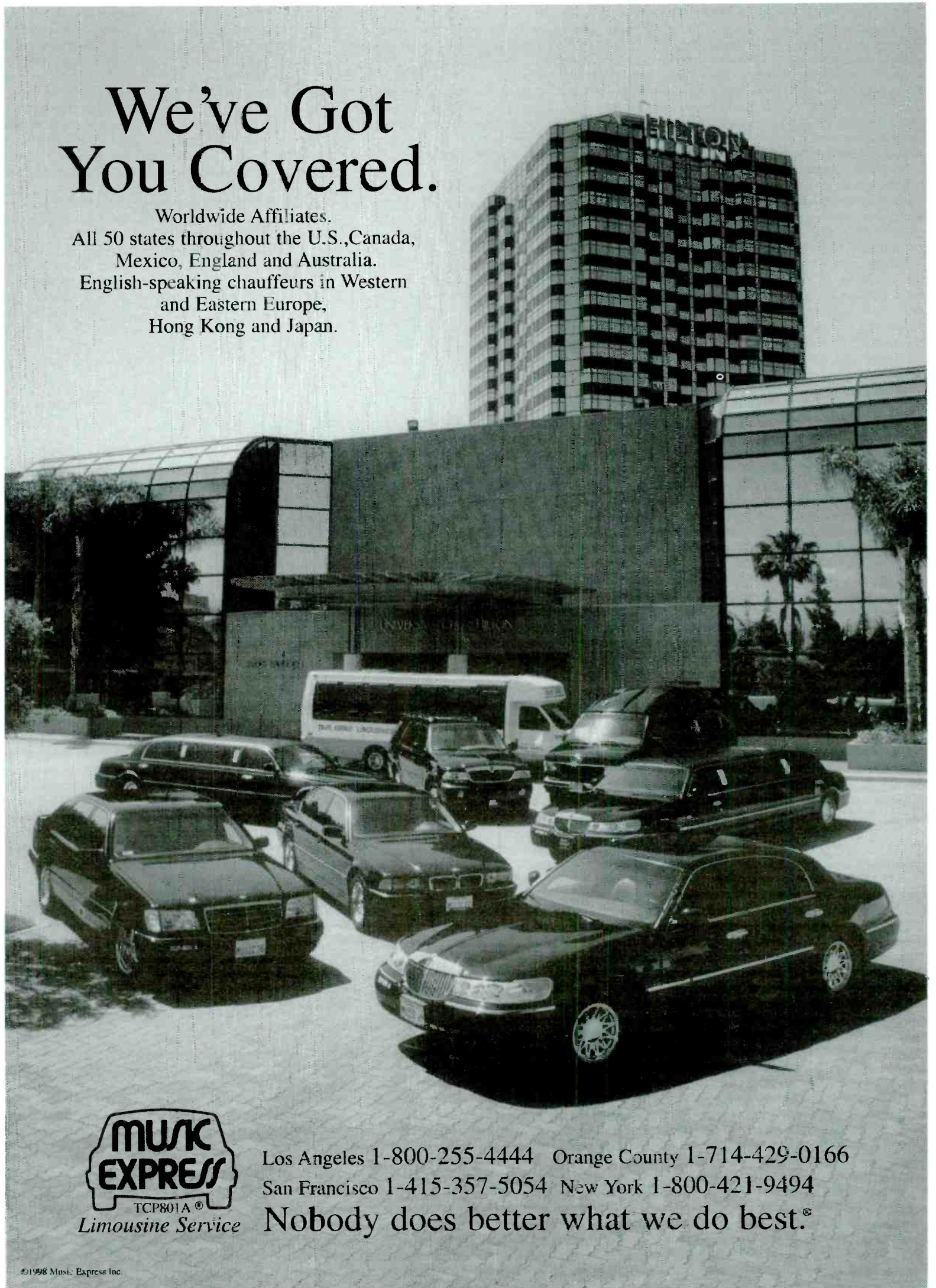
"Even though there are so many different kinds of music, everything is based on the same seven notes," continues Subramaniam. "Everything else is just an extension through different ornamentation based on cultural expression. For instance, in Indian traditional violin we use slides and microtones, whereas Western violin emphasizes vibrato and thrills. But it's all basically the same when you go to the roots."

The multicultural and stylistically flexible Subramaniam, whose own musical foundation is the south Indian Carnatic classical music style, has gained a reputation as a classical and jazz fusion artist, especially because of his work with jazz greats like Herbie Hancock and the Crusaders. The "Global Fusion" title was selected expressly as a "big umbrella," he says, under which all

(Continued on next page)

We've Got You Covered.

Worldwide Affiliates.
All 50 states throughout the U.S., Canada,
Mexico, England and Australia.
English-speaking chauffeurs in Western
and Eastern Europe,
Hong Kong and Japan.



Los Angeles 1-800-255-4444 Orange County 1-714-429-0166
San Francisco 1-415-357-5054 New York 1-800-421-9494
Nobody does better what we do best.®

©1998 Music Express Inc.

The first professionally oriented virtual marketplace to promote unsigned and developing artists to the music industry and audiences worldwide.

Q+A Sessions With Top Music Pros And Personalities

Inside The Music is a free monthly Q+A session that engages all BTN users to pose questions to top music pros and personalities. It provides free advice and guidance to help further an artists' musical career from the people that influence and inspire it. Questions are submitted beginning the first day of each month through the twentieth, and responses are posted as they become available, usually during the last 2-3 days of the month. For more information see the Billboard Talent Net home page!

Top 10 Favorite Artist Picks May 21, 1999

The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	James Stevens	Contemporary	1
2	Clea Rose	Pop, Folk	1
3	Crown Jewels	Rock	1
4	Cindy Alexander	Pop	1
5	Ramon Bermudez, Jr.	Instrumental	2
6	Blast	Hip Hop	1
7	Honey And The Bees	Pop	2
8	Eric Baines	R'n B	3
9	Alad Troy	R'n B	1
10	Odyssey	Rock	3

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

Radio BTN Favorite Song Requests May 21, 1999

The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	Till Tomorrow, Arnella	Pop	3
2	I Was The One, Betty Lynn Cade	Country	13
3	Can't Deny My Heart, Eric Baines	R'n B	3
4	Last Confession, Crown Jewels	Rock	1
5	Assumptions, David C. Saunders	R'n B	5
6	The Takeover, Ace	Hip Hop	1
7	Rebecca, Pat McGee Band	Rock	8
8	Only One, 26 West	Contemporary	4
9	Moonshine, Guzman Lung	Rock	1
10	You Are, Jolene Wells	Pop	3

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

New Talent Spotlight

The Most Outstanding Acts Available On BTN

Crown Jewels

It was a small village in upstate New York where brothers Steve & John Conte met in a playpen. Having played together nearly all their lives, their music is an amalgamation of psychedelic-folky grooves, rock & roll, pop, blues and jazz. Balancing songwriting with musicianship and feel, Steve's guitar playing has been described as 'gems of reckless intelligence' by Guitar Magazine, while Rolling Stone says 'Conte strokes his Gibson to great effect'. The band has also had write-ups in the New York Times and have shared the stage with Graham Parker, The Wild Colonial and Too Much Joy, among others. Winners of Musician Magazine's Best Unsigned Band Competition, they've also been named one of New York's Five Best Unsigned Bands by a NARAS/Grammy Showcase committee.



Genre: Rock, Pop **From:** New York, NY USA **Deals sought:** Various

For details about these and other up and coming artists visit our website at **www.billboardtalentnet.com**

Phone: (212) 757-2031, Fax: (212) 757-2041, info@billboardtalentnet.com

The Billboard name is a trademark of BPI Communications, Inc. and is used under license by Talent Net Inc. Participation in Billboard Talent Net does not specify or imply an endorsement from Billboard.

Sponsored by  **ASCAP**
WORLDWIDE MUSIC RIGHTS

Artists & Music

L. SUBRAMANIAM

(Continued from previous page)

kinds of world music traditions can fit—and to avoid confusion with genre-specific fusion music categories.

"It's the kind of record we wait for," says Arthur Moorhead, Atlantic's VP of associated labels. "It speaks to people who love classical Indian music, world music, and those who know Subramaniam's high profile in the jazz fusion world. It goes in so many different directions that it's almost a question of, 'Geez, what can't we do?'"

Accordingly, Atlantic looks to put "Global Fusion" in as many bins as possible.

"We hope to convince retailers to

‘Even though there are so many kinds of music, everything is based on the same seven notes’

— L. SUBRAMANIAM —

cross-merchandise it in the world and jazz sections, so we're taking ads in consumer magazines like Jazziz and Rhythm Music," says Moorhead. "It's such an infectious record, loaded with melody and rhythm and the Indian equivalent of swing. At the top of the list is to get the music before people, through listening stations and radio."

The label is servicing the album in late June to world music, college, and possibly jazz formats and may create an edit of a couple of the more lengthy tracks to make them more radio-friendly.

"This is a guy who's played with George Harrison, Ravi Shankar, George Duke, and Stephane Grappelli," says Moorhead, noting the appeal of such varied Subramaniam associates. The Indian community, he adds, will be serviced by the Intercultural Niche Strategies indie marketing firm, which specializes in that market.

The release of "Global Fusion" is part of a comprehensive comeback of sorts for Subramaniam, four years following the death of his wife, Viji. The artist, whose music is published by Niranjani Music (BMI) and who is managed and booked by Dr. Narayan Raman in Indianapolis, will perform "Global Fusion" concerts in June in Chicago, in August in New York, and later this year in Europe and India.

Other activities include an August DVD release of a recent 75-minute biographical French TV documentary and the completion of several recording projects suspended after Viji's death, including albums with the late Grappelli, Jean-Pierre Rampal, and Menuhin. Subramaniam is also preparing his first score for commercial Indian cinema, having already scored acclaimed Indian art films like "Salaam Bombay!"

Continental Drift



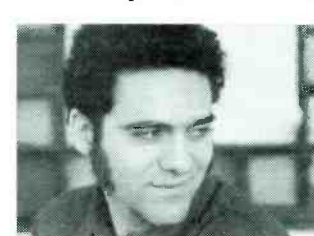
UNSigned ARTISTS AND REGIONAL NEWS
 BY LARRY FLICK

LOCAL HEROES: On June 24, New York's famed Bowery Ballroom will present the first installment of "Local Heroes NYC," a new monthly showcase series that will feature up-and-coming artists.

The show promises to be an A&R hunting ground, thanks largely to its stellar lineup of artists—each of whose music merits close investigation. The evening will open with the **Paul Ruderman Band** (Billboard, Dec. 12, 1998), a rhythm-rooted acoustic rock outfit that's been building a live following since becoming a fixture in such local venues as the Bottom Line, Mercury Lounge, and Fez. For a clear vision of the group's sound, think **Dave Matthews Band** with the sensitive introspection of early **Jackson Browne**.

Ruderman will be followed by **Philip Foxman & Prime 8**, who deftly contrast elements of dark, worldly storytelling with vibrant, folk-fueled rock instrumentation. Who knew fiddles could kick so hard?

Next up is **Rogue's March**, a wildly diverse act that manages to sew threads of punk, country, and cabaret into an astonishingly cohesive sound. For proof, check out the band's self-made disc, "Chaser." In addition



SALETT

to offering a handful of memorable tunes, the set showcases a star-powered front man in **Joe Hurley**.

Rounding out the evening is **Peter Salett**, who earned critical praise for his sterling self-made 1998 disc, "Paintings Of These Days." He's currently stomping in support of a new EP, "Where I Was," which shows him further mining an acoustic rock sound that is rife with infectious pop melodies and

sticky choruses.

In short, it'll be an evening not to be missed. And if you can't get there, get your hands on each act's disc. They provide a much-needed respite from the hits of the moment.

For more details, call **Jonathan Dworkin** at 212-260-7044.

BROTHERLY LOVE: Is there room for just one more teen-friendly boy group on the top 40 landscape? Well, not really—unless it has an interesting edge or at least a few tasty potential hits. The Brooklyn, N.Y.-rooted **DuO** offers a bit of both.

The videogenic sibling team of **Tommy** and **Chris O'Connor** are shopping a demo of material that's deep in the pocket of current radio trends but with a decidedly sharp hip-hop edge. In recent months, they've been in the studio with a handful of notable producers—including "Bassy"

Bob Brockman, **Full Force**, and **Swing Central Station**. The results are hit-worthy tracks like the sultry rhythm ballad "For So Long" and the anthemic jeep cruiser "Ooh La, La, La."

The O'Connor boys have recently taken a break from showcases in New York and Los Angeles to open several East Coast shows for '98.

The gigs went so well that there's talk of **DuO** joining the act for additional dates.

For further info, contact **Mark Cheatham** at International Creative Management at 212-556-5733.



DUO

INDIEGRRRLS IN ACTION: Lilith Fair performers **Antigone Rising** and **Rachael Sage**, ASCAP Award winner **Liz Graham**, and blues/rock-er **Halley DeVestern** are among the female artists banding together for the 1999 Indiegrrrl Summer tour.

To coincide with the 21-date concert trek, an artist-funded, 16-track compilation called "Indiegrrrls" will be available via indie retailers and the Internet.

Indiegrrrl, founded in 1998 by Seattle musician **Holly Figueroa**, has no genre limitations. Punk bands, rock acts, pop singers, and traditionalists from (at last count) four nations have all contributed to Indiegrrrl's impressive and industrious creative energy. In less than a year, Indiegrrrl has grown from a simple Internet mailing list into an international organization with more than 200 members. The organization is eyeing several new projects, including a multi-act fall tour.

For additional details, visit www.indiegrrrl.com.

ASTRALWERKS' CHEMICAL BROTHERS AIM BEYOND DANCEFLOORS

(Continued from page 10)

Jonathan Donahue on 'Dig Your Own Hole,' so there's that continuity," says Rowlands.

The Chemicals' last collaboration with Oasis' Gallagher—"Setting Sun"—reached No. 80 on The Billboard Hot 100 and No. 1 on the U.K. singles chart. "Let Forever Be," the new album's catchy, rock-tinged Gallagher track, will be the first radio single from "Surrender."

Oedipus, VP/PD at modern rock station WBCN Boston, says, "The single fits perfectly, and we added it as soon as it was available. It's another distinctive sound that gives the radio station character, and we're proud to feature the band." He notes that remixes are becoming "increasingly viable" at mainstream radio, which could add spins for the Chemical Brothers.

"The bottom line is that this will be the largest promotional push ever for Astralwerks," says Errol Kolosine,

the label's GM. The album will have a "massive marketing campaign" focusing on radio, TV, and print media. "We're going to make it so you can't possibly not know that this album is coming out," he says. The

'This will be the largest promo push ever for Astralwerks'

- ERROL KOLOSINE -

Chemical Brothers will begin an "extensive U.S. tour" in June, according to the label.

"We want to sell a million albums in the States, which with the kind of music they make is not easy," says Bart Cools, international marketing manager at the Chemicals' U.K. label home, Virgin. "But the album they've

delivered now gives us a better chance, because radio is going to find it easier to play."

"Dig Your Own Hole" sold 1.7 million units worldwide, according to Virgin, and it has been certified platinum in the U.K. (more than 300,000 units sold), Canada (100,000), New Zealand (15,000), and Japan (200,000). In the rest of Europe, says Cools, "the Chemical Brothers are hovering just under gold. My personal target is to get over that hurdle." "Brothers Gonna Work It Out" sold most of its worldwide 400,000 units in the U.S., according to Virgin.

Orla Lee, senior product manager at Virgin U.K., says, "It'll be a very visible campaign from pre-release," starting with the single "Hey Boy, Hey Girl" in late May.

"They are such a household name," says Lee of the respect the act enjoys in the U.K. "The No. 1 single with Noel from Oasis opened the doors to a totally different audience, and I think they've crossed that barrier now from being a dance band to being a more mainstream act."

At U.S. retail, the act has gained respect as well. "We've always been a strong Chemical Brothers account," says buyer Paul Marabito of New Jersey-based Compact Disc World. "The

last studio album debuted on the top of our charts, and with names like Noel Gallagher and Hope Sandoval, this is definitely something our customers are excited about."

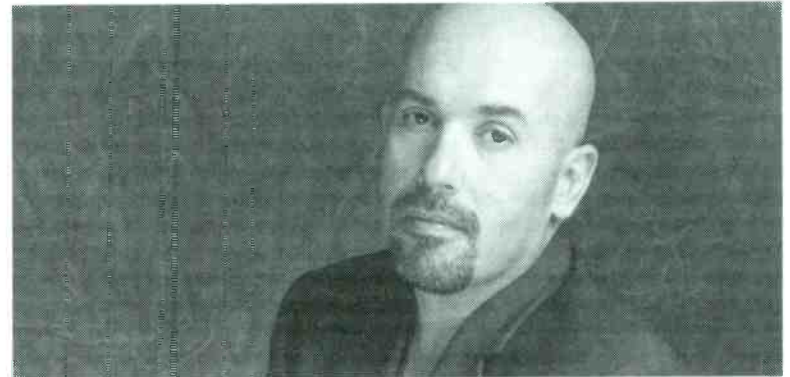
"'Dig Your Own Hole' came along when dance music was transferring over into album sales, and it was a very successful No. 1 album for us," recalls Jonathan Rees, head of rock and pop at the U.K.'s HMV chain. "The boundaries between rock and dance are blurring with every

release that comes through," he says. "It's a natural progression."

"We feel that people who've been into our music will go with us on this one," says Simons.

Adds Rowlands, "We're not disowning where we come from or the records we made before but carrying it on. That's how bands get better."

Assistance in preparing this story was provided by Sally Stratton in London.



Have A 'Night Cap.' New York jazz vocalist Patrick Arena has been touring the U.S. in support of his self-made debut, "Night Cap," a critically praised project that combines fresh interpretations of such pop standards as "Stardust" and "Embraceable You" with new material. Arena produced the project with musician/arranger Andy Monroe.

amusement		business		BOXSCORE	
				TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
DAVE MATTHEWS BAND SANTANA THE ROOTS	Giants Stadium East Rutherford, N.J.	May 25-26	3,733,393 \$35.50	106,012 two sellouts	Delsener/Slater Enterprises
GEORGE STRAIT TIM MCGRAW, DIXIE CHICKS, KENNY CHESNEY, JO DEE MESSINA, MARK WILLIS, ASLEEP AT THE WHEEL	Papa John's Cardinal Stadium University of Louisville Louisville, Ky.	May 30	2,090,181 \$49.50/\$29.50	44,479 sellout	PACE Touring
GEORGE STRAIT TIM MCGRAW, DIXIE CHICKS, KENNY CHESNEY, JO DEE MESSINA, MARK WILLIS, ASLEEP AT THE WHEEL	Arrowhead Stadium Kansas City, Mo.	May 29	1,910,219 \$49.50/\$29.50	47,044 sellout	PACE Touring
SHANIA TWAIN LEAHY	Target Center Minneapolis	May 24	839,873 \$48.75/\$30	18,267 sellout	Jam Prods.
AEROSMITH AFGHAN WHIGS	World Music Theatre Tinley Park, Ill.	May 23	609,775 \$45/\$35/\$25	19,439 28,589	SFX Entertainment Tinley Park Jam Corp.
AEROSMITH AFGHAN WHIGS	Alpine Valley Music Theatre East Troy, Wis.	May 22	581,920 \$40/\$25	19,132 35,000	SFX Entertainment Tinley Park Jam Corp.
EUGENE ONEGIN	Detroit Opera House Detroit	May 15-23	581,661 \$95/\$16	11,424 16,410 six shows sellout	in-house
LENNY KRAVITZ THE BLACK CROWES EVERLAST CREE SUMMER	Jones Beach Theatre Wanlagh, N.Y.	May 29	555,935 \$45/\$32.50	14,218 sellout	Delsener/Slater Enterprises
THE ARTIST FORMERLY KNOWN AS PRINCE LARRY GRAHAM	MGM Grand Garden Las Vegas	May 29	537,065 \$125/\$80/\$50	6,169 13,238	in-house
JOHN MELLENCAMP SON VOLT	Target Center Minneapolis	May 26	527,248 \$40/\$32.50/\$25	16,206 sellout	Jam Prods. in-house

Blue is a mysterious color, hue of illness and nobility, the rarest color in nature. It is the color of ambiguous depth, of the heavens and of the abyss at once; blue is the color of the shadow side, the tint of the marvelous and the inexplicable, of desire, of knowledge, of the blue movie, of blue talk, of raw meat and rare steak, of melancholy and the unexpected (once in a blue moon, out of the blue). It is the color of the headboard in room 810.

THE
TIME

The style of Adam Tihany. The taste of Jean-Louis Palladin.
The Time 49th & Broadway 1 877 TIME NYC www.thetimeny.com

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	9	LO FIDELITY ALLSTARS SKINT/SUB POP 69654/COLUMBIA (7.98 EQ/13.98)	No. 1 HOW TO OPERATE WITH A BLOWN MIND
2	3	3	SHEDAISY LYRIC STREET 65002/HOLLYWOOD (8.98/12.98)	THE WHOLE SHEBANG
3	4	2	CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98)	SINGLE WHITE FEMALE
4	6	8	T.D. JAKES ISLAND 524630 (10.98/16.98)	SACRED LOVE SONGS
5	7	7	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
6	NEW	▶	C NOTE TRANS CONTINENTAL 69537/EPIC (11.98 EQ/16.98)	DIFFERENT KIND OF LOVE
7	16	6	OLEANDER REPUBLIC 53242/UNIVERSAL (8.98/12.98)	FEBRUARY SON
8	8	8	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
9	11	38	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/MERCURY (10.98/16.98)	JUST WON'T BURN
10	12	12	BETH ORTON HEAVENLY/DECONSTRUCTION 19038*/ARISTA (10.98/16.98)	CENTRAL RESERVATION
11	5	3	ALEJANDRO FERNANDEZ SONY DISCOS 83182 (9.98 EQ/14.98)	MI VERDAD
12	9	7	STAIND FLIP/ELEKTRA 62356/EEG (7.98/11.98)	DYSFUNCTION
13	10	36	SHAKIRA ● SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
14	15	3	BEENIE MAN SHOCKING VIBES 1547*/VP (9.98/14.98)	THE DOCTOR
15	18	10	TRAIN AWARE/RED INK 38052/COLUMBIA (10.98 EQ/16.98)	TRAIN
16	13	2	REEL TIGHT G-FUNK 72966/RESTLESS (10.98/16.98)	BACK TO THE REAL
17	14	16	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98)	NUESTRO AMOR
18	37	10	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO
19	25	8	STATIC-X WARNER BROS. 47271 (11.98 CD)	WISCONSIN DEATH TRIP
20	17	2	BILLIE INNOCENT 47492/VIRGIN (11.98/16.98)	HONEY TO THE B
21	24	7	PASTOR TROY MADD SOCIETY 8035 (10.98/16.98)	WE READY I DECLARE WAR
22	44	2	VIRTUE VERITY 43122 (10.98/16.98)	GET READY
23	20	36	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
24	26	6	ANOINTED MYRRH/WORD 69616/EPIC (10.98 EQ/16.98)	ANOINTED
25	30	24	BURLAP TO CASHMERE SQUINT/A&M 541013/INTERSCOPE (8.98/12.98)	ANYBODY OUT THERE?

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	31	40	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
27	38	4	CITIZEN KING WARNER BROS. 47023 (10.98/16.98)	MOBILE ESTATES
28	27	31	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
29	28	42	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
30	43	18	ROY D. MERCER VIRGIN (NASHVILLE) 46854 (9.98/15.98)	HOW BIG A BOY ARE YA? VOLUME 5
31	29	6	VICKIE WINANS CGI 5325/PLATINUM (10.98/16.98)	LIVE IN DETROIT II
32	23	10	CASSANDRA WILSON BLUE NOTE 54123/CAPITOL (10.98/16.98)	TRAVELING MILES
33	21	3	X-RAIDED BLACK MARKET 9966 (10.98/15.98)	THE UNFORGIVEN VOL. I
34	40	10	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD
35	42	13	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
36	39	3	FREESTYLERS FRESKANOVA 980200*/MAMMOTH (8.98/12.98)	WE ROCK HARD
37	NEW	▶	JA RULE MURDER INC./DEF JAM 538920*/MERCURY (10.98/16.98)	VENNI VETTI VECCI
38	34	46	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
39	NEW	▶	S.O.D. NUCLEAR BLAST 6383 (14.98 CD)	BIGGER THAN THE DEVIL
40	36	2	BEELOW BALLIN/PRIVATE I 417093/MERCURY (10.98/16.98)	BALLIN 4 BILLIONS
41	22	4	MEN OF VIZION MJJ/WORK 68012*/EPIC (11.98 EQ/16.98)	MOV
42	32	5	DLG SONY DISCOS 82924 (9.98 EQ/14.98)	GOTCHA!
43	19	2	ME FIRST AND THE GIMME GIMMES FAT WRECK CHORDS 586* (9.98/14.98)	ARE A DRAG
44	35	10	NOELIA FONOVISA 6080 (8.98/12.98)	NOELIA
45	NEW	▶	LEN WORK 69528/EPIC (7.98 EQ/11.98)	YOU CAN'T STOP THE BUM RUSH
46	45	19	VICENTE FERNANDEZ SONY DISCOS 82713 (8.98 EQ/13.98)	ENTRE EL AMOR Y YO
47	49	22	JENNIFER KNAPP GOTEE 3832 (10.98/15.98)	KANSAS
48	RE-ENTRY	▶	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/SONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
49	46	24	FFH ESSENTIAL 10498 (10.98/16.98)	I WANT TO BE LIKE YOU
50	NEW	▶	JESSE CAMP HOLLYWOOD 62214 (10.98/16.98)	JESSE & THE 8TH STREET KIDZ

POPULAR UPRISSINGS

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

SHOOTING FOR STARDOM: British pop/rock band **Shooter**, fronted by lead singer **Luciana Caproso**, has already been building a buzz before the release of its C2/Columbia debut album,



Move Over Mya. Terry Dexter is an R&B singer/songwriter from Detroit who was discovered by University Entertainment founder Haqq Islam, who also discovered and developed Mya. Dexter's self-titled debut album (due July 13 on University/Warner Bros.) features the single "Better Than Me." Producers on the set include Darryl Pearson (Jodeci, Mya, Dru Hill), Manuel Seal (Xscape, Mariah Carey), and Sauce (Eric Benét, Will Smith).

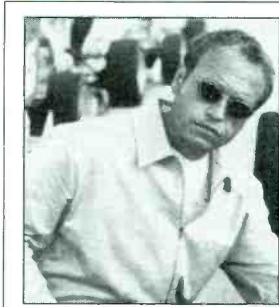
"... And Your Point?," due June 29. The band's first single, "Life's A Bitch," is also featured on the "Songs From Dawson's Creek" soundtrack. Further tying

in the "Dawson's Creek" connection, the video for "Life's A Bitch" was shot on the Wilmington, N.C., location where the TV series is filmed. Shooter will perform June 27 at a "Dawson's Creek" event, in which the winner of a national radio contest will be flown to the set.

C2 is targeting top 40 radio for "Life's A Bitch." The song is already getting airplay on mainstream top 40 stations like KBKS Seattle, WHYI Miami, and WRVW Nashville.

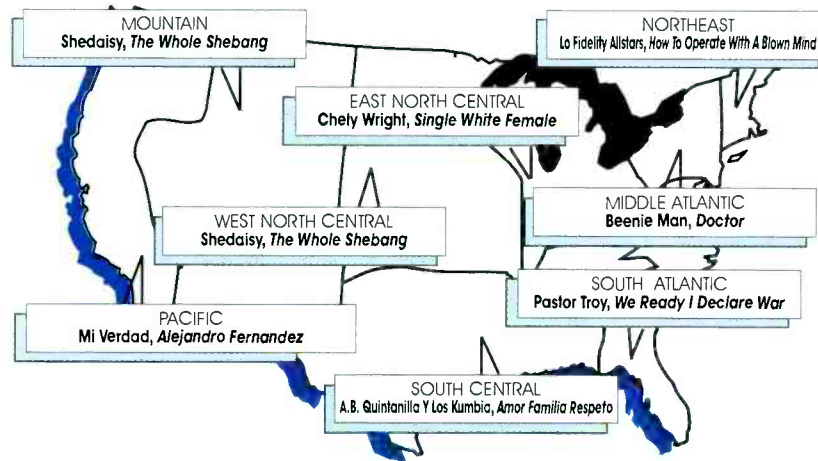
Meanwhile, Shooter has been on a U.S. club tour with C2/Columbia labelmates **Splendor**. Shooter is also confirmed for the DKNY College Tour, a developing-artist package tour that will hit the U.S. concert trail this September.

GOSPEL MOBB: Gospel act **Brent Jones & T.P. Mobb** may draw comparisons to **Kirk Franklin & God's Property** by taking a group of young singers and blending old-school gospel with contemporary R&B/hip-hop beats. Brent Jones &



Fit To Be King. Mark King is the former leader/bass player of British pop band **Level 42**, which was best known for the 1985 hit "Something About You." King's solo album, "One Man" (Pryamid/Rhino Records), features an AC/pop style of music. It's his first recorded output in seven years.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

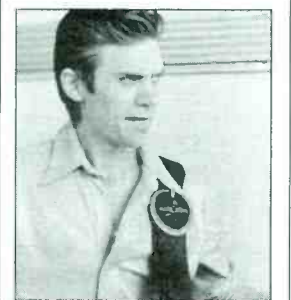
PACIFIC	SOUTH CENTRAL
1. Alejandro Fernandez Mi Verdad	1. A.B. Quintanilla Y Los Kumbia Amor Familia Respeto
2. Lo Fidelity Allstars How To Operate With A Blown Mind	2. Andy Griggs You Won't Ever Be Lonely
3. X-Raided The Unforgiven Vol. I	3. Shedaisy The Whole Shebang
4. Pure Heart Pure Heart II	4. Train Train
5. Beth Orton Central Reservation	5. DJ Screw All Work No Play
6. Shakira Donde Estan Los Ladrones?	6. Chely Wright Single White Female
7. Los Tri-o Nuestro Amor	7. Oleander February Son
8. Industria Del Amor Recuerdos Con Amor	8. Roy D. Mercer How Big A Boy Are Ya? Volume 5
9. Buena Vista Social Club Buena Vista Social Club	9. Beelow Ballin 4 Billions
10. Len You Can't Stop The Bum Rush	10. Lo Fidelity Allstars How To Operate With A Blown Mind

T.P. Mobb (T.P. stands for "total praise") formed in 1992 and have made several live appearances around the West Coast, including the Gospel Music Workshop of America. The group has also been seen performing on BET. Brent Jones & T.P. Mobb's self-titled debut album is due June 22 on indie label Holy Roller Entertainment.

RHYTHM NATION: **Rhythm Logic** is a jazz band of seasoned musicians who have played with some of the biggest names in music. Keyboardist **Brian Simpson** has worked with **Janet Jackson**, **George Duke**, and **Larry Carlton**, among others. Drummer **Michael White** and guitarist **Ron Smith** spent nearly 15 years with **Maze** featuring **Frankie Beverly**, while bass player **Dwayne Smith's** credits include stints with **Lee Ritenour** and **Natalie Cole**.

Rhythm Logic's self-titled debut album is due July 6 on **Zebra/Sire**. The first single from the album is "Full Speed," which has been serviced to jazz and new age

radio. Guesting on the album is **Incognito** vocalist **Maysa Leak**, who performs on the tracks "I.G.Y." and "Fantasy." Other guest vocalists on the album are **Alex Brown**,



Andrews Blues. In the tradition of Stevie Ray Vaughan and Jonny Lang, singer/guitarist **Jake Andrews** serves up rock with a bluesy style. Andrews' debut album, "Time To Burn" (Jericho/Sire), features the title track, which has hit the top 40 of the Mainstream Rock Tracks chart. A native of Austin, Texas, the 19-year-old Andrews has toured with George Thorogood. Upcoming Andrews tour dates include June 24 in New York and June 26 in Mansfield, Mass.

Bridgette Bryant, and **Phil Perry**. Rhythm Logic is expected to tour later this year.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

RAP

► DJ DMD
Twenty-Two
PRODUCER: DJ DMD
Elektra 62428

This album's voluminous display of the many shades of funk and keen maverick sensibility stem from DJ DMD's vision and hands-on approach. He's a rare breed, equally skilled on the turntables, mixing board, and the mike and blessed with a deep well of musical imagination. All of this lends "Twenty-Two" a rare consistency and weight and the hitmaking appeal that results when music captures a current trend and moves it in interesting directions. Southern battle rhymes like "Makin' Moves" give way to the surprise of the agile spoken-word cut "Epitaph" by Momo, a screed aimed at fake MCs, which leads, in turn, into "Landmines," an "official" battle rhyme that shows the world that DMD's Inner Soul Records clique can rap. It's not about gangstas or playas but rocking the mike. Crew member and Inner Soul artist Boonie Loc flashes freestyle gifts on his self-titled track, while "When You Come Home" settles down for a sober dedication to jailed homies and "Go Back Home" takes up the case for guys tired of being played by the ladies.

VARIOUS ARTISTS
Original Motion Picture Soundtrack
Turf Stories

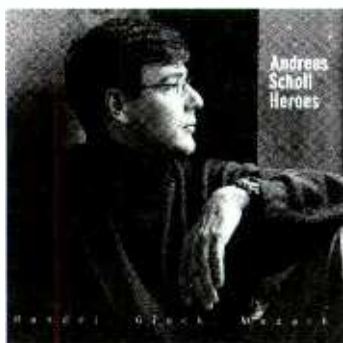
PRODUCERS: various
Ruthless/Epic 69836
This soundtrack so effectively plays up hip-hop's talent for stacking luridly cinematic images that it could carry the upcoming feature movie's box office by itself, even if that movie just banged out a visual panorama to the set's dread beats. A squadron of gifted up-and-comers, plus names like DMX, Layzie Bone, and Too Short, collaborate with Keytek & CnH for Waveform 7 Entertainment (who produce most of the set) to spin out vivid turf stories—complete with the emotion and details of character motivation. Lyrically, they're tinkering with the border between pulp fiction and stark reality. Musically, they're also playing it two ways—ruff'n' smooove—weaving dense, intricate textures by layering plenty of lush male and female harmonies into the MCs' urban-urgent flows. These 19 pictorial tracks play like an extended single, but DMX deserves a special shout-out for his dynamic bebop cadences on "Ryde Or Die."

JAZZ

► CHICK COREA & ORIGIN
Change
PRODUCER: Chick Corea
Stretch/Concord 9023

Chick Corea has entered into an exceptionally prolific stage in his career, appearing on nine discs in the past 2½ years. "Change" is, in fact, the first studio album from Origin, as both the group's debut and its CD boxed set were live recordings. As such, it is Corea's first project to solely feature material written with these particular musicians in mind. Recorded in the pianist/composer's living room, "Change" has a pleasingly lush, organic feel that features the group's intuitive interplay over the individual sound of any one player. The musicians weave delicately within Corea's evocative compositions, whose shifting dynamics conjure up a host of colorful images. Close your eyes, and the music will reflect a lifetime of experiences while opening up a world of new possibilities.

SPOTLIGHT



ANDREAS SCHOLL: HEROES
Orchestra Of The Age Of Enlightenment, Sir Roger Norrington

PRODUCER: Chris Sayers
Decca 466 196
Often specializing in the same repertoire that the famous castratos sang back in the day, today's crop of operatic countertenors has become something of a media sensation. Young German Andreas Scholl leads the field in terms of vocal acuity (breathtakingly high but still masculine), and his heartthrob looks don't hurt the cause. Decca poached Scholl from Harmonia Mundi after hearing him intone Handel's liquid "Ombrai Mai Fu," although the latter company beat the major to the punch earlier this year by featuring the tune on his indie swan song. The Harmonia Mundi disc, with the Academy Of Ancient Music-Berlin, mixes Handel arias with arrestingly played orchestral material. The new, all-vocal Decca set juxtaposes Handel—including "Ombrai Mai Fu"—with arias by Gluck, Hasse, and Mozart. Perhaps the British forces here aren't quite as spirited in support as the German group is on the Harmonia Mundi disc, but Scholl's pearly tone shines through in any case.

GOSPEL

CHICAGO MASS CHOIR
Saved, Sealed, Delivered
PRODUCER: Percy Gray

CGI 15095-53292
The Chicago Mass Choir's (CMC) ninth album in its 11-year existence places it squarely at the intersection of gospel's traditions and its cutting edge. Contemporary coloring accents but never covers over the bedrock gospel on which the choir has built its reputation. CMC shows its singular way with the title track, a no-doubt-about-it, unstoppable foot-stomper, then

SPOTLIGHT



IBRAHIM FERRER
Buena Vista Social Club Presents Ibrahim Ferrer

PRODUCER: Ry Cooder
World Circuit/Nonesuch 79532
The Buena Vista Social Club ushered in a heightened awareness of traditional Cuban music beyond its borders—and an era of good feelings between the musicians of the beleaguered island and admiring artists throughout the globe. The latest percussion of the Buena Vista phenomenon—which has already yielded impressive albums by members Compay Segundo and Barbarito Torres—is veteran singer Ibrahim Ferrer's delightful solo debut. A vocalist of immense gifts as both an improviser and a soulful purveyor of Cuban folklore, Ferrer brings grace, wisdom, and humor to the craft. With a band of veterans that includes other members of the Buena Vista entourage—not to mention its producer and sometime guitarist, Ry Cooder—Ferrer shines on Ernesto Duarte's classic bolero "Como Fue"; "Nuestra Ultima Cita," a song popularized in the '60s by Ferrer compatriots Los Zafros; and two songs by genre master Arsenio Rodríguez: "Bruca Manigüa" and "Mami Me Gustó." With its inherent quality as collateral, and with imminent exposure from a Buena Vista documentary, this project should net Ferrer the ample success he deserves.

turns to the smooth and jazzy "I'm A Vessel" without missing a beat. "Standing On Your Word" is a power-packed ballad with all the makings of a classic-to-be, while "Let Everything That Hath Breath" puts a high-energy spin to a strong lyric of praise and worship. Contemporary enough to stay well-connected to the culture, the Chicago Mass Choir continues to celebrate—better than just about anyone—the timelessness of traditional gospel.

VITAL REISSUES®

VLADIMIR HOROWITZ
At The Met

ORIGINAL PRODUCER: John Pfeiffer
REISSUE PRODUCER: Jon Samuels
RCA Red Seal 63314
Recorded at New York's Metropolitan Opera house in 1981, Vladimir Horowitz's "At The Met" is one of the legendary pianist's great albums, now restored in fine fashion to CD in RCA's new "High Performance" series. The recital starts with a glittering set of Scarlatti sonatas and goes on to include Chopin's Ballade No. 4 and "L'Adieu" Waltz, as well as Rachmaninoff's Prelude Op. 23 No. 5. The highlight here, though, is Liszt's second Ballade, which probably hasn't been performed with such grand fire since the composer played it himself. This title will surely

be the fastest moving in the "High Performance" series, although as an original digital recording, it gains less from the 24/96 remastering process than the other, vintage analog entries. Raymond Lewenthal's Alkan/Liszt album is a stunner that benefits from the warmer sound, as does Erich Leinsdorf's fine Boston Symphony disc of Bartók and Kodály. But the true "High Performance" find is the sonically heightened Jean Martinon/Chicago Symphony feature from 1968, which juxtaposes the violently beautiful sonorities of Bartók's "Miraculous Mandarin" and Varèse's "Arcana" with the pure euphony of Hindemith's ballet suite "Nobilissima Visione." Here's hoping that the "High Performance" process continues apace.

CLASSICAL

BERNARD HERRMANN
Jason And The Argonauts
PRODUCER: Douglass Fake
Intrada 7083

Bernard Herrmann was sneaky. He introduced millions of unsuspecting moviegoers to avant-garde music via his bold scores to hit films by Alfred Hitchcock, among others. Herrmann's best-known scores ("Psycho," "Vertigo") have drawn increasing attention of late, with great samplers by the likes of Esa-Pekka Salonen. Here, though, is a premiere recording of the full score to the 1963 mythological adventure "Jason And The Argonauts." Herrmann created a suitably adventurous score for the flick, as the alternately foreboding and frenzied tones of a string-less, percussion-heavy orchestra conjure up a host of hair-raising images without any need for visual effects. Still, this music works on disc because it gets a tenacious performance by the Sinfonia of London under Bruce Broughton, as well as a fearsomely visceral recording. Distributed in the U.S. by Albany.

COUNTRY

BRAD PAISLEY
Who Needs Pictures
PRODUCER: Frank Rogers
Arista/Nashville 18871

Brad Paisley has been touted for a while as the latest blue-chip prospect from the burgeoning Nashville class of '99. The touts were right. Paisley can do it all—write, sing, pick guitar, and take command of a stage. He's an uncommonly good songwriter, one who can transcend the expected ballads and uptempo numbers. Paisley can inject a song with wit and humor—something that is done infrequently and not always well in country music. For example, "Me Neither" is a dry, tongue-in-check look at rejection in a dance hall, "Long Sermon" is about the discomforts suffered by two young would-be fishermen waiting out a long Sunday-morning sermon, and "Sleepin' On the Foldout" is a modern version of sleeping in the doghouse.

CHALEE TENNISON
PRODUCER: Jerry Taylor
Asylum 62371

The sound that the late Tammy Wynette made famous—the teardrop and the sound of heartache in the voice—comes along infrequently in country, but Chalee Tennison's got it. With Wynette, she shares the sense of bravado in the face of tragedy that's shown perfectly here in "Someone Else's Turn To Cry," which Tennison co-wrote. Other songs here also explore the tenuous male-female tightrope of domestic life. Some of the song titles tell it: "I Let Him Get Away With It," "Handful Of Water" (referring to his lack of commitment), "Just Because She Lives There," "There's A War In Me," and "I Can Feel You Drifting." That's a rich vein of country music to mine.

LATIN

► CHRISTIAN CASTRO
Mi Vida Sin Tu Amor
PRODUCER: Kike Santander
Ariola/BMG Latin 66275

Pleasant sophomore effort on Ariola from smooth crooning baritone from Mexico formerly known as Cristian follows the familiar romantic ballad sound successfully initiated by the handsome vocalist in the early '90s. Producer Kike Santander's first full-length production aims straight for the middle, lyrically and musically, which ensures commercial success at radio and retail with winning entries such as the hit leadoff title track and potential

follow-up love songs, including "Vivir Sin Ti" and "Angel." But several like-minded slow numbers dull somewhat the sonic edge of a 10-song set whose lone uptempo pop/dance track, "Más Y Más," contains a tinge of rock—a musical direction Castro reportedly wants to aim for on his next disc.

CONTEMPORARY CHRISTIAN

SATELLITE SOUL
Great Big Universe
PRODUCERS: Paul Ebersol, Tim Suttle
Ardent/ForeFront 5230

This three-man rock outfit from Kansas creates roots rock that's as expansive as a field of wheat and as fresh as prairie wind. Its debut album received positive notice, and this finely crafted sophomore disc fulfills that promise with earthy, honest vocal performances intertwined with harmonica, fiddle, dulcimer, and guitar. "Broken Again" is a potent expression of faith; "Love Is All We Own" is ripe with images of the group's home state. All lyrically strong, the songs on "Great Big Universe" are made intriguing by the charm in Tim Suttle's voice. Other standout cuts include the title track, "I Am Not Leaving Now," "These Fields," and "Poor Reflection." An album not to be missed by one of the best young bands on the scene today.

CHRISTAFARI
WordSound&Power
PRODUCER: Mark Mohr
Lion Of Zion 6510

In 1997, pioneering Christian reggae band Christafari came to a crossroads, with two factions looking to continue down different musical paths. As a result, several members, including lead vocalist Erik Sundin and bassist/songwriter Johnny Guerrero, exited to form Temple Yard. Christafari founder Mark Mohr (aka Tansoback) and his wife, Vanessa, recruited a new band, started a new label (Lion of Zion), and began working on this Christafari record. The result is an ambitious, 24-cut disc that finds Mark Mohr taking over lead vocals. As a songwriter and ordained pastor, Mohr draws heavily from the Bible and effectively merges Scripture with his own keen observations. Musically, the project combines contemporary dancehall reggae with traditional elements. Highlights include the gently moving "Why You Ago Look," "Love Of My Life," and "Blood And Fire." Fans will delight in knowing that, in its 10th year, Christafari remains strong as ever.

NEW AGE

★ DJAM KARET
Live At The Orion
PRODUCER: none listed
Cuneiform/RUNE 119

Progressive music hasn't died, it's just gone way underground. And one of the groups lighting the torch through its tunnels is Djarm Karet. Adopting its name from a Balinese phrase about "stretching time," this is a Southern California quartet that can tear through ricochet poly-rhythmic grooves, complex structures, and pyrotechnic solos as death defyingly as King Crimson on a particularly inspired day. The twin guitars of Gale Ellett and Mike Henderson rip and morph with sonic abandon, coursing through the rhythmic triangulations of drummer Chuck Oken Jr. and bassist Henry J. Osborne. Drawing upon music that spans its 15 years together, Djarm Karet is never less than exhilarating in its virtuoso interplay, while never succumbing to jam band histrionics. While many of the group's contemporaries moved into new age ambiences and smooth jazz ministrations, Djarm Karet's live, in-studio disc reveals another path progressive music could follow. Contact: 301-589-8894.

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



HOME VIDEO
BY CATHERINE APPLEFELD OLSON

THE WILL SMITH STORY

MVP Home Video

45 minutes, \$12.99

This tape is subtitled "From Philly's Finest To Hollywood Star," and it does a commendable job of tracing Smith's rising star from the earliest days to the present. Its overlying message is that Smith's unique brand of entertainment and personal style has enabled him to cross racial barriers that others have been unable to surmount. The content is pretty much par for an unauthorized biography, with excerpts from sundry awards speeches, stock television interview footage, and press clippings. Woven together they tell the story of Smith's start in the rap world as half of DJ Jazzy Jeff & the Fresh Prince, his television triumph in "The Fresh Prince of Bel-Air" with no previous acting experience, and his subsequent move into movie and music stardom. The tape also crosses into personal territory, touching on Smith's first marriage, his current wife, Jada Pinkett, and his two sons.

A CHAMPION'S SECRETS FOR SUCCESS

VT/TV

45 minutes, \$19.95

"Champion's Secrets" is one of a trio of new videos featuring Olympic gold medalist and WNBA superstar Cynthia Cooper. More than the other two titles, it contains valuable lessons that extend far beyond the basketball court. Cooper, a natural leader who embraces the chance to be a role model, speaks to children and adults alike in what amounts to a substantive pep talk that challenges viewers to stay focused, better themselves, and boost their self-confidence. While she sometimes strays into the self-congratulatory camp, Cooper's success is hard-earned, and her heart clearly is in the right place. The video is marked by strong production values, with clever camera cuts and hyped-up audiovisual aids that hammer home its important motivational messages. Also in the series are "Raise Your Game" and "The Champion's Workout." Contact: 713-877-1877.

CARDIO ATHLETIC KICKBOX

Behind The Scenes Fitness

55 minutes, \$24.95

Fitness buffs caught up in the "Tae Bo" craze might appreciate this alternative cardio-kickboxing workout. A high-energy routine created by fitness trainer Eversley Forte, it combines boxing punches, martial-arts kicks, and other athletic drills to tone muscles and strengthen the heart. Forte's instruction style is focused yet relaxed. He clearly enjoys introducing new takers to his routine, which is being taught at selected health clubs in the San Francisco area. In a bid not to isolate any men or women who want to join in, he offers modifications on his workout for low-, moderate-, and high-impact intensity. Contact: 408-244-4895.

MARK TWAIN TONIGHT!

Kultur Video

90 minutes, \$24.95

More than 30 years later, Hal Holbrook's one-man show "Mark Twain Tonight!," which CBS aired in March 1967, is still the antidote for everything that's wrong with television. It's exquisitely written and acted—Holbrook nails Twain in dress and manner—and the concept of the humorist, at age 70, remarking on

American society is exceedingly clever. Holbrook as Twain provides stinging commentary on everything from politics to religion to patriotism. This special has been cataloged as one of the small screen's highest moments and is available for the first time on video. As ownable entertainment goes, it is one of those rare programs from which viewers truly can glean something new every time they watch it. Now that three decades have passed since its original airing, it stands not only as a tribute to Twain, but to Holbrook's talent as well. Contact: 732-229-2343.

GARDENS OF THE CARIBBEAN

WinStar Home Entertainment/Fox Lorber

58 minutes, \$19.98

One of a host of beautifully filmed new

programs from the Royal Horticultural Society, this title touches down in the balmy Caribbean to reveal some of the world's most vibrant colored blossoms. While the flowers alone are enough to draw armchair travelers—particularly those in the lush Andromeda Gardens of Barbados—the program also pays tribute to several gardens of the vegetable variety and examines some of the exotic wildlife that inhabits the rain forests of Trinidad. As a "Lifestyles Of The Rich And Famous"-style treat, viewers also get a modern-day tour of Golden Eye, the Jamaican home of the late Ian Fleming. "Gardens Of The Caribbean" is available as a single title or packaged in a boxed set with tapes examining the gardens of South Africa and Cornwall.

ENTER*ACTIVE

BY BRETT ATWOOD

THE STONE

www.thestone.net

Remember the pet rock? That long-faded fad of the '70s now has a virtual equivalent in the '90s. To play the new interactive game "The Stone," participants must first purchase a stone bracelet that contains an engraving of four cryptic symbols. These symbols are used to unlock the secrets of an ambitious new Internet-based mystery game. Once inside the password-protected Web site, players must solve several logic and critical-thinking puzzles to advance within the game. In many cases, answers can be found by

searching in obscure places on the Web. Though it is not essential to winning the game, participants are encouraged to find another player who has a stone bracelet with matching symbols. Only two exact matches of each symbol set are manufactured, and the Internet companion can be located anywhere in the world. "The Stone" is brain-bending fun, as well as a fun fashion accessory for Internet hipsters.

TUNES.COM: DOWNLOAD THIS

www.tunes.com

Tunes.com, which operates leading music sites RollingStone.com and TheSource.com, is now offering downloadable music from established and developing acts via its new "Download This" section. Unlike other download aggregation sites, "Download This" gives aspiring musicians a chance to get direct feedback from editors at leading music magazines Rolling Stone and TheSource. Each week, the music editors will post their opinions on some of the better grass-roots offerings in MP3 and other download formats. The site also features an introductory guide to digital downloading for newbies. Worth a look and a listen.

AUDIOBOOKS

BY TRUDI MILLER ROSENBLUM

OUR DUMB CENTURY

By the editors of The Onion

Read by various readers

Harper Audio

90 minutes (abridged), \$12

ISBN 0-694-52199-X

For those who've had enough of serious, pompous retrospectives of the 20th century, this audio will be a welcome laugh. The Onion is a humor magazine of social satire based in Madison, Wis. Here, its editors present an on-target parody of the major events of the century through fictional speeches, radio broadcasts, and newsreels. A news report of the Scopes Monkey trial reveals Clarence Darrow's surprise witness: an intelligent ape from the future named Cornelius (of "Planet Of The Apes" fame). A Depression-era bank tries to cheer up customers by promising a free toaster to anyone who loses his life savings. After completing his historic flight, Charles Lindbergh signs an endorsement deal for a supposed miracle elixir (complete with an authentic-sounding radio commercial). The crackling sound of the supposedly vintage broadcasts and the amazingly accurate voice impersonations of historic figures make this comic spin on history a special treat.

MARY POPPINS

By P.S. Travers

Read by Sophie Thompson

Listening Library

3 hours, 49 minutes (unabridged), \$19.95

ISBN 0-8072-8106-9

Parents and children who know only the film version of this classic story will enjoy checking out the original. The movie was fairly faithful to the book, so the story will be familiar, but listeners will also be treated to charming tales about a dancing cow with a star on her horn, a pampered lap dog who rebels and insists his snooty owner adopt his fun-loving mongrel friend, and an incident in which Michael, one of Mary's young charges, decides to spend an entire day being as naughty as he can. Sophie Thompson's educated British accent is suited to the text, and she ably captures the comic juxtaposition of Mary's proper, ladylike demeanor and the absurd, magical things that go on all around her.

IN PRINT

MAKING AND MARKETING MUSIC: THE MUSICIAN'S GUIDE TO FINANCING, DISTRIBUTING, AND PROMOTING ALBUMS

By Jodi Summers

Allworth Press

\$18.95; 229 pages

Rather than examine the myriad nooks and crannies of the music business from every angle—as many recent books have tried to do—"Making And Marketing Music" smartly limits the field of discussion to the concerns of aspiring recording artists.

In doing this, Jodi Summers (also the author of "The Interactive Music Handbook") discusses how to land record deals with major and indie labels, raising money for recording projects, the various nuances of studio work, the use of home studios, collecting royalties, marketing and promotion, and the role of the Internet, among other topics. And although Summers' prose is occasionally tarnished by sloppy editing, she presents her advice in a hip manner that should appeal to aspiring rockers.

Summers includes interviews with an array of contemporary pop musicians and industry insiders, another attribute that distinguishes "Making And Marketing Music" from so many run-of-the-mill music business books. Artists offering revealing anecdotes about their careers include guitarist Eddie Van Halen, guitarist Kirk Hammett and drummer Lars Ulrich of Metallica, folk/punk impresario Ani DiFranco, and metal superstar Rob Zombie. The industry types include indie publicist Mitch Schneider, Virgin Records publicity manager Laura Cohen, attorney Donald Passman, and N2K chairman Larry Rosen.

Sometimes, the interviews come in extended question-and-answer format. And while a few Q&As stick out like sore thumbs, most complement the chapters

in which they appear. For instance, in the Zombie Q&A that concludes the chapter "Going The Indie Route," the monstermind discusses starting his own label, Zombie A Go-Go Records, which he says was intended to be brand-specific—"so that you could be a fan of the label," as well as its artists.

The book's key chapter, "Making A Record," will appeal especially to up-and-coming artists. Although no audio pro, Summers does offer some insight into the whole studio process as she covers such topics as drum sounds, recording vocals, and choosing a studio. Another interesting chapter, "Recording In The Comfort Of Your Home," includes an interview with producer Steve Addabbo, in which he points to the revolutionary technology of the ubiquitous ADAT and Tascam digital multi-track recorders. The chapter also features discussion of today's favorite musical "instrument": the sampler.

Particularly apropos is Summers' explanation of how the rock act Garbage got clearance for the sampled parts of a Pretenders tune in its tribute to the group, "Special." Garbage siren Shirley Manson sought out lead Pretender Chrissie Hynde, who replied to Manson with a note

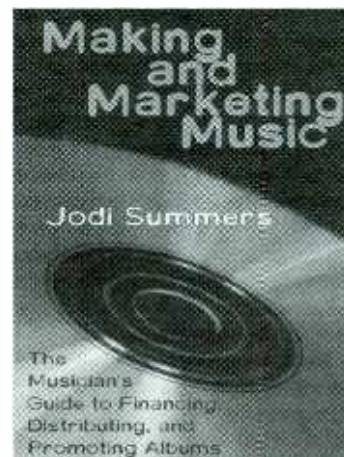
stating: "I, Chrissie Hynde, hereby allow the band Garbage to sample my songs, my voice, and indeed my very ass." The way Garbage drummer/producer Butch Vig sees it, this kind of clearance is ideal: "Musicians should be able to call up musicians and either get their blessings or not."

After an artist finishes an album, marketing and promotion should help the cause, and Summers does a good job of explaining how sharp publicity can benefit a recording, referencing a campaign conducted for Aerosmith by the Mitch Schneider Organization. The company contacted Matt Groening, creator of "The Simpsons," to suggest that the song "Fine" be worked into the animated show. But Schneider's firm got more than it bargained for—Groening put an animated version of Aerosmith right in the show. Of course, most "baby bands" (the type of groups that would most benefit from this book) don't have the cachet for such large-scale exposure. But fear not, indie rockers: Many PR firms specialize in 'zine campaigns.

Of all media, it's the Internet that is having the most profound impact on music publicity and marketing. Summers interviews Internet advocates like Marc Geiger, CEO/chairman of ARTISTdirect and the Ultimate Band List, who explains how a company can access an artist's fan base via the Web. "If I can get the E-mail addresses of 40 percent of the people who bought the last Black Crowes record," he says, "I can have [guitarist] Chris Robinson do a 50K video interview that I can download to everybody."

The Internet is shifting paradigms for both the making and marketing of music, a fact that helpful books like this will increasingly show.

JEFFREY L. PERLAH



Ex-Teen Star Tracie Spencer Cultivates New Style On Capitol Set

BY JIM BESSMAN

NEW YORK—Absent from the recording scene since her second album, 1990's "Make The Difference"—which yielded "This House" and four other hits—a more mature Tracie Spencer finally returns with "Tracie," which Capitol releases June 29.

The album, produced by the team of Soulshock & Karlin, features seven songs co-written by Spencer, a former teen sensation who is now 22. "Tracie" also is the first release from Capitol's newly reactivated black music department and is being hailed by the label accordingly.

For Spencer, the album caps an extended period of personal development, prompted by her initial success and a move to L.A. from her Waterloo, Iowa, roots.

"I've grown up a lot and gone through a lot of changes since the last album" says Spencer. "I went home and became a normal teenager—being around my peers, dating, going to the prom, and finding out who I really was. It was a wonderful transformation, because I'd been performing my whole life and needed to find the direction I wanted to go in."

Indeed, Spencer began singing at age 3 and, after appearing on "Star Search" in 1986, landed an audition with Capitol. Her self-titled debut album, containing the hits "Symptoms Of True Love" and John Lennon's "Imagine," came two years later.

"It was pretty stressful for me, wondering if people would care if I made another album," continues Spencer, referring to a post-"Make The Difference" panic. "So I moved to L.A. and became independent at 17—because when you're around your family, you depend on everybody to

take care of you. And it's such a difficult life being an entertainer that you don't want to be handicapped by letting that happen."

L.A., of course, is also where Capitol is headquartered. "In order to get the new album going, I had to be surrounded by the music and the people; I put a lot of time and energy into getting it right. The marriage between me and Soulshock & Karlin is perfect because they didn't know my past and didn't want to know—they came in blind, hung out with me, and created



SPENCER

the music on how they felt about me."

Spencer says the set shows little relation to her previous efforts. "I wanted to do edgier hip-hop and something very fun, but with ballads at the same time," she says. "The last album dealt with the homeless issue with 'This House,' and the first had 'Imagine.' Now I'm at the point where I don't want to be too serious—even though some of the songs deal with relationships that every boy and girl goes through. But I laugh and don't take it too seriously and am writing with other young up-and-coming songwriters."

Spencer, a Southpaw Entertainment management client and ASCAP writer, collaborated with Tamara Savage, along with Soulshock & Karlin, on the album's "If You Wanna Get Down" and also called on Heavyn Lumpkin, who co-wrote the album's first single, "It's All About You (Not About Me)," with the production team. Singer/songwriter Andrea Martin contributed "Still In My Heart," and Diane Warren gladly submitted "Nothing Broken But My Heart" when solicited by Spencer.

The single was shipped to R&B formats in early May so program-

mers would get it immediately following the Impact convention, notes David Linton, Capitol's senior VP of R&B promotion and marketing.

"We're excited because the record is receiving overwhelming success and acceptance at radio," he says, adding that it's being shipped to crossover stations. This issue, the song is No. 54 on the Hot R&B Singles and Tracks chart. "It's a more mature Tracie that's definitely going to reach the adult audience," says Michelle Campbell, music director at WBLS in New York. "I love the single, and we've gotten a lot of requests from people

who don't know who it is at first and are nicely surprised—just as I was."

A "very exciting, cutting-edge video" has been shot with director Francis Lawrence, says Linton. Capitol is staging "a full-fledged frontal media attack" starting with R&B-slanted trades and proceeding to the consumer press. Spencer, who is booked by William Morris, is slated to perform at radio promotional dates.

"The key is to get her in front of crowds so people can feel the enormity of her talent," says Linton, adding that talent agencies have also expressed interest in Spencer based

on her photogenic looks. "But once she gets out, people will see that she's more than just a pretty face."

Violet Brown, urban music director for the Warehouse music chain, predicts a re-emergence for Spencer on par with that of Shanice. "Tracie's just a knockout and has the personality to follow it up," she says. "She's been gone awhile, but her voice is better than ever, and the songs are up-to-date."

Spencer's name, Linton says, is "almost synonymous with Capitol," making her "the foundation upon which we can rebuild the genre here."

Two Industry Confabs Mark Black Music Month; Linton Gets IAAAM's Medlin Award

THE BUSINESS OF MUSIC: As Black Music Month slides into its 20th anniversary, 'tis the season for getting together and networking—on both coasts. The West Coast's third annual Urban Focus Music Conference is set for June 26-27. The premier sponsor of the event—staged at Hollywood's Musicians Institute—is L.A. R&B/hip-hop outlet KKBT. Additional sponsors include BMI, ASCAP, and EMI Music Publishing.

The schedule features a broad range of panels, workshops, and mentoring sessions designed to give current and aspiring industry players a leg up on aspects of and opportunities in the R&B music business—from "getting through the door" to marketing, distribution, publishing, and creating productive Internet relationships. Of particular note, according to Urban Focus Music Foundation (UFMF) president **Marci Kenon**, is the Saturday gospel panel sponsored by the Millennium Entertainment Group.

Back by popular demand are the demo listening sessions. This time around, they're presented in three versions: one on one (in which registrants get individual feedback from an executive); group (one executive listens to a maximum of 50 demos played anonymously); and panel-style (three executives offer opinions on randomly selected songs).

Confirmed guests include **Angelia Bibbs-Sanders**, executive director of the L.A. branch of the National Academy of Recording Arts and Sciences; MCA senior director of urban A&R **Jeff Redd**; UFMF board member and EMI Music VP of creative **Big Jon**; Millennium VP **Michelle S. Duffie**; and Hollywood Records senior VP of urban A&R **Byron Phillips**.

The City of Dreams (COD) seminar, to be held June 26-28 at New York's Digital Sandbox, expands on UFMF's premise, presenting a format that marries urban music with the culturally interconnected fashion and magazine publishing industries.

This second annual affair—the brainchild of CEO **Rameek Jackson** and president **Brian Hellwig**—presents a series of daytime panels (focusing on legal, retail, licensing, and distribution issues) and evening events (including a new artist showcase). Participants include Bad Boy Entertainment, Loud Records, Roc-A-Fella Records, and Blaze magazine. Confirmed panelists include the Rap Coalition's **Wendy Day**, Rock-A-Fella CEO **Damon Dash**, Ruff Ryders CEO **Chevon Dean**, and KRS-One attorney **Maury Winkler**.

Jackson says COD is planning an L.A. offshoot set for

Nov. 6-8. For more info, contact 212-391-5755.

KUDOS: **David Linton**, Capitol Records' senior VP of R&B promotion and marketing, is the recipient of the Joe Medlin Contributors Award, the highest honor bestowed by the International Assn. of African-American Music (IAAAM). He'll receive the award during IAAAM's "One Nation Under A Groove" celebration of Black Music Month, to be held Thursday-Saturday (10-12). The celebration is being held in conjunction with VIBE Live at Disney World. Held Saturday (12) in Pleasure Island, Fla., the awards luncheon will be hosted by Priority Records VP of urban promotion **Doug Daniels**.

PURE SOUL: Naperville, Ill.-based Classic World Productions delivers on its promise of "No Mergers . . . No Downsizing . . . No Artist Layoffs . . . Just Pure Classic Soul" with the Tuesday (8) release of albums by two R&B stalwarts: **Ike & Tina Turner and the Manhattans Featuring Gerald Alston & Blue Lovett**. The "Ike & Tina Turner Ultimate Collection" is a four-CD set featuring the duo's hits ("River Deep, Mountain High"), covers (the Beatles' "Come Together"), and live tracks ("Keep On Pushin'").

"The Manhattans Live From South Africa Featuring Gerald Alston & Blue Lovett"—the group's first live album release—captures a 35-year career that spans such romantic gems as "Kiss And Say Goodbye" and "Shining Star." Besides Alston and Lovett, the group features **Troy May** and **Dave Tyson**.

Caught during the group's current national tour, Alston and Lovett credit dedication, strong faith in God, fan support, and classic soul's resurgence for their ongoing success. "It seems like things are on our side at this particular time," says Lovett. "There were times when we would never hear our songs played on the air."

Adds Alston, "Younger [artists] sampling and doing our material [including Maverick/Sire act **N-Phase**] brought us back to the forefront. The songs we recorded in the '60s and '70s are standards . . . they sound just as good now, telling stories people can identify with." And, chimes in Lovett, "we sing about love. And that's always going to be there."



by Gail Mitchell



THE MANHATTANS



The New 'Sounds Of Philadelphia.' Legendary label Philadelphia International has signed its first new act in more than 15 years, R&B/pop vocal group No Question. Its debut single is slated for a summer release. On hand for the occasion, standing from left, are Philadelphia International co-founder/vice chairman Leon Huff, newly appointed executive VP Chuck Gamble, co-founder/chairman Kenneth Gamble, VP Phillip Asbury, and No Question managers Kahn Jamal and Vance DeBose. Seated, from left, are No Question members Dante Massey, Nicholas Johnson, Thomas Blackwell, and Damon Core.

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

Table of R&B singles A-Z listing titles, artists, and chart positions.

Hot R&B Airplay

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

Hot R&B Airplay chart table with columns for week, title, and artist.

Hot R&B Airplay chart table with columns for week, title, and artist.

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

HOT R&B RECURRENT AIRPLAY

Hot R&B Recurrent Airplay chart table with columns for week, title, and artist.

Hot R&B Recurrent Airplay chart table with columns for week, title, and artist.

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

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.



Hot R&B Singles Sales chart table with columns for week, title, and artist.

Hot R&B Singles Sales chart table with columns for week, title, and artist.

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

Roger Sanchez Ready To Let Loose His R-Senal Of Grooves

RED ALERT: On June 25, world-renowned producer/remixer/DJ Roger Sanchez will launch R-Senal Records, his independent label. Continuing where his previous label—the now-defunct Narcotic Records—left off, R-Senal will concentrate on artist development in a musical landscape that fuses together house, techno, jazz, and funk.



JUNIOR SANCHEZ

"It's all about quality," says Sanchez. "I want to release the best music and develop artists. I want R-Senal to be the bomb."

Pressed and distributed by Strictly Rhythm, the New York-based label's first release is Junior Sanchez Featuring Dajae's "B With U," which is culled from Sanchez's forthcoming EP "2morrow's Future 2day."

A divine uptempo R&B jam, "B With U" finds Junior (no relation to Roger) laying down a flawless house foundation that brings to mind such uptempo R&B jams from the '70s as South Shore Commission's "Free Man," Lenny White's "Choosing You," Ecstasy, Passion & Pain's "Ask Me," and Shalamar's "Right In The Socket."

And Dajae, who has graced many a contemporary clubland gem, including the anthemic "Brighter Days," has never sounded so vocally refined—and we mean that as a compliment. With "B With U," it appears that the Chicago-based singer has discovered the fine arts of subtlety, inflection, and nuance.

Sanchez and Dajae are touring throughout North America in support of this project. Upcoming club dates include Saturday (12) at New York's Limelight; June 25 at Toronto's Electric Circus and June 26 at Industry, also in Toronto; and July 4 at the House of Blues and July 8 at Karma, both in Chicago.

RELEASE THE PRESSURE: In April, the MCA/Universal-distributed Twisted America Records scored a No. 1 hit on the Hot Dance Music/Club Play chart with "Body" by Funky Green Dogs. Well, it appears the label may soon repeat the process with Celeda's "Be Yourself,"



by Michael Paoletta

scheduled for release Tuesday (8).

Of course, club punters in London, Paris, Miami, New York, and Chicago have been clamoring for this track since March, when test pressings of the decidedly bottom-heavy, Danny Tenaglia-produced track were delivered to select DJs.

A universal plea for individuality, "Be Yourself" is taken from the singer's debut album, "This Is It," which should be in stores July 27.

On June 22, Nervous Records will issue Charlotte's "Someday," the U.K. singer's follow-up to "Skin," which peaked at No. 1 on the Hot Dance Music/Club Play chart in February. An ever-hopeful tale of everlasting love, the Grant Mitchell-produced "Someday" finds Charlotte sounding like a cross between Mariah Carey and Toni Braxton, circa "My All" and "Un-Break My Heart," respectively—which ain't a bad merging, if ya ask us! Adding ample fuel to this ferocious fire are remixers Keith Litman and Grammy-winner David Morales.

GO DEEP: For the past few months, 1-year-old Earthtones Recordings has been making some major noise with a slew of delicious deep-house singles, including Natural Rhythm's "The Jive EP," Pete Moss' "The Infrared EP," Adny's "Sincere, The Sky Be," and Dino & Terry's "Crowd Control EP." Today, the Huntington, Calif.-based independent is gearing up for the June 15 release of "Contrast In Nature," the debut album from Natural Rhythm.

Billboard.
HOT Dance Breakouts
JUNE 12, 1999

CLUB PLAY

1. I WILL GO WITH YOU DONNA SUMMER EPIC
2. MOMENTS JOHNNY VICIOUS FEAT. MYNDY K. GROOVILICIOUS
3. SOMEDAY CHARLOTTE NERVOUS
4. FACEPLANT VIDEO DRONE F-111
5. RED ALERT BASEMENT JAXX ASTRALWERKS

MAXI-SINGLES SALES

1. UH LA LA LA ALEXIA EPIDROME
2. THERE GOES YOUR HEART CAPRICE FINETUNE
3. BOOM, BOOM, BOOM, BOOM! VENGABOYS GROOVILICIOUS
4. EQUITOREAL DUBTRIBE SOUND SYSTEM JIVE ELECTRO
5. GOOD TO BE ALIVE DJ RAMP HIGHER GROUND

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

Mixing early-Chicago-house sentimentalities ("Mantra") and rubbery disco loops ("For Real") with a splash of Basement Jaxx-styled beats ("Energized"), Natural Rhythm—made up of Orange County, Calif., DJs/producers Thomas White, Pete Williams, and Cocoe—stylishly forges ahead with an atmospheric vibeology that proudly displays its influences within the collection's oh-so-cool grooves.

On Tuesday (8), Plastic City America issues Laidback Luke's "Music's Always On My Mind," which, with its deep-baked beats and diva wailings, will immediately remind many of Basement Jaxx's highly explosive "Red Alert." While the original version looks to Jaydee's "Plastic Dreams" for its meaty foundation, Terry Lee Brown Jr.'s Lexicon remix shines the light on guitar licks, (Continued on next page)



Summer Fever. On the eve of the release of Donna Summer's much-anticipated album "VH1 Presents Donna Summer: Live & More—Encore!," the Epic Records artist was putting the finishing touches on one of the many remixes that will accompany her new single, the Hex Hector/Mac Quayle-produced "I Will Go With You (Con Te Patiro)." Scheduled for commercial release July 6, the single sports mixes by Warren Rigg, Welcome Productions, Rosabel, Messy Boys, Richie Santana, Trouser Enthusiasts, Club 69, and Hector. Shown in the studio, from left, are Hector, Summer, and Quayle.

Italy's Progressive Sounds Heard On BXR Label

BY MARK DEZZANI

SAN REMO, Italy—The 12-year-old Brescia-based Media Records Italy—situated in the industrial heartland of the country's northern Lombardy region—is churning out artisan club music crafted by a team of top Italian DJs on its 3-year-old imprint, BXR.

Four months ago, New York-based Empire State/EightBall Records began licensing product, on a track-by-track basis, for the U.S. from BXR's progressive catalog.



PICOTTO

Founded by Gianfranco Bortolotti and Diego Leone, who remain principal partners today, Media Records made its mark in the early '90s with a string of techno-etched pop hits from the 49ers, Clock, and Capella.

But since the crash in Italy's dance market in the mid-'90s, Media has focused on BXR, as well as a string of multimedia projects, including the MP3 music-streaming project the Net Juke Box, which allows the real-time mixing of music online.

Established in 1996, BXR is home to many of Italy's top underground and techno DJ/producers. The label's artist roster includes the progressive Mediterranean club stylings of Mario Piu, Ricky Le Roi, Bismark, and Gabri Fasano. Also signed to the label is DJ Saccoman, who specializes in a harder techno sound.

"We signed major DJs from different regions in Italy to produce the type of dance music that they enjoy

playing at their gigs," says Mauro Picotto, a producer for the label who also has a financial share in Media.

Picotto is enjoying club success in the U.K. with the single "Lizard," which was licensed to Virgin U.K. The track has received massive play from such influential U.K. club/radio DJs as Pete Tong, Graham Gold, and Judge Jules.

Over the course of three years, BXR has nurtured its team of DJs/



producers. A case in point is Gigi D'Agostino, who had a regional hit with the atmospheric trance track "Voyage" in 1997. Now, D'Agostino is



enjoying success in the U.S.—both in clubs and on radio mix shows—with "Your Love," which was licensed to Tommy Boy earlier this year. (In Italy, the song was titled "Elisir.")

Says D'Agostino, "Mediterranean progressive has evolved from the more ambient sound of 'Voyage' in the early days to a more techno sound with stronger rhythms and melodies. Also, some fun voice sampling like on my recent 'Bla Bla Bla' single," he adds, is becoming popular.

According to Bortolotti, "Bla Bla Bla" sold 20,000 copies in Italy earlier this year. Additionally, he confirms that the single has been licensed to

ZYX Records for Germany, Switzerland, and Austria.

New York-based Jellybean Recordings has secured licensing rights for the U.S. for D'Agostino's follow-up, "Cuba Libre," scheduled for release June 22.

Throughout the U.K. and much of Europe, Media Records enjoys a strong presence due to its own affiliates, including Media Records France, Media Records Benelux, and Media Records U.K. A new addition, Media Records Germany, is scheduled to open its doors July 1.

Bortolotti says that, in addition to his traditional network, he is putting more and more emphasis on the Internet and his Web site (www.mediarec.it). He says it's a great way to reach the specialist club audience.

"When the dance market cracked in Italy, radio airplay for dance music tended towards the more commercial dance/pop and house releases," Bortolotti notes. "We feel there is still a big market for progressive music even if radio stations, apart from the speciality programs, won't play it."

"We decided to develop a more experimental and underground sound and to promote it via the Internet," Bortolotti adds. "The MP3 software downloads are bringing the music world to its knees. Rather than try and ignore it, we have just adopted it for our Net Juke Box software, which we use to stream our catalog online."



D'AGOSTINO

Music To Enjoy Higher Profile At Nashville Indie Film Fest

BY CHET FLIPPO

NASHVILLE—Noting the increasing interaction between Nashville's music community and the world of film, the Nashville Independent Film Festival has raised music's profile at this year's festival, scheduled for June 9-13.

Festival sponsors now include Music Row firms ASCAP, BMI, Creative Artists Agency (CAA), and Gaylord Entertainment. ASCAP, BMI, and CAA will hold workshops during the fest on various aspects of the music/film relationship.

When present executive director Michael Catalano took the reins of what was then called the Sinking Creek Film Festival two years ago, he said one of his first priorities was to nurture the ties to the Nashville music community.

"We also changed the name of the festival," he says, "to try to make it reflect all of Nashville and moved the festival off the Vanderbilt campus to get it onto the streets." Screenings are now held in the multi-screen Regal Green Hills 16 complex.

He says the fest is striving to be part of the musical community, with such recent events as the showing of "Down To Earth," a documentary film about bluegrass legend Ralph Stanley. A reception before the screening allowed filmgoers to meet Stanley and film director Herbie Smith.

"That's the kind of thing we want to do more of," Catalano says. "We want to bring the filmmaker together with the musician. I want this organization to be one of the bridges between Nashville and Hollywood.



COLLIE

I've been in both worlds all my life. We've started the process now, and we're hopeful about the possibilities."

One of the most eagerly awaited films to be screened at the upcoming fest is "I Still Miss Someone," a short featuring country artist Mark Collie, in his film debut, as Johnny Cash. Collie's portrayal of Cash in the

singer's drinking and pill-popping years is intense and vivid.

"I saw that after screening 600 films," says Catalano, "and it made me sit right up."

Collie will discuss his transformation to screenwriter and actor as one of the festival's workshops, "From Songwriter To Screenwriter," on Friday (11).

Other music-oriented films include "Dill Scallion," a "mockumentary" sendup of the Nashville music scene;

Penelope Spheeris' "Decline Of Western Civilization Part 3"; and "Gary Morris And The Art Of Tretyakov," featuring Nashville country singer Morris performing a benefit for the Tretyakov Art Gallery in Moscow.

ASCAP's workshop Friday (11) will center on composing music for film. The BMI workshop on Wednesday (9) will focus on the placing of music in the new Morgan J. Freeman film "Desert Blue." The workshop follows the movie's screening.

Warner Ready To 'Play Ball!' At Radio With David Ball Set

BY DEBORAH EVANS PRICE

NASHVILLE—"Play Ball!" has long been a favored phrase of sports enthusiasts, but Warner Bros. execs are hoping it becomes a battle cry at country radio this summer as they prepare for the July 13 release of David Ball's new album, "Play."

"I love it," J.D. Cannon, music director at WFMS Indianapolis, says of the album's title, and he's equally enthusiastic about the entire project. "I've heard the whole album, and it's just outstanding. They can pick any single they want, and we're going to play it."

Cannon is currently airing Ball's first single from the album, "Watching My Baby Not Coming Back." "It sounds great on the air," says Cannon.

The single is No. 47 on this issue's Hot Country Singles & Tracks. When Warner Bros. issued the record, it serviced a disc in the shape of a baseball. Warner Bros. director of marketing Rick Henegar says that he and his co-workers are having fun playing off the title of Ball's album and that additional tie-ins are planned.

"David is an artist in every sense of the word," says Henegar. "We're trying to focus on that and reintroduce him back into the marketplace because he's been gone for some time. He's been focusing on his music, and



BALL

he's given us a great project to work with. Not only is he a strong vocalist, he's a strong songwriter."

Henegar says the label has also been reacquainting Ball with country radio on a promo tour. One radio visit was a reminder of the distinctiveness of Ball's voice, and how recognizable it is to listeners. "One of the stations we went to played a song from the new project, and before they played it, they told listeners they had an artist who was going to perform at the station, and if they could identify the artist, they could come and be part of this private performance for the station," says Henegar. "They played a track from the record, and the switchboard went crazy. Everybody knew it was David Ball. That's power." (Continued on page 29)



Family Portrait. Mercury Nashville artists gathered at the restaurant Asia en Cuba in Los Angeles after the Academy of Country Music Awards to honor Mark Wills for his top new male vocalist trophy. Shown, from left, are Shane Minor, Wills, Shania Twain, Mercury Nashville president Luke Lewis, Terri Clark, and Billy Ray Cyrus.

Reissued Recordings From The Crazy Cajun Label Showcase Raw Talent

ON THE RECORD: London-based Demon Records is releasing a historic trove of material recorded by legendary Texas producer Huey Meaux.



His Houston-based Crazy Cajun Records at one time or another was home to almost every artist of note in the Gulf Coast area, from T-Bone Walker to Delbert McClinton, from Dr. John to the Sir Douglas Quintet, and from Doug Kershaw to B.J. Thomas.

The first slate of reissues in the series of "The Crazy Cajun Recordings" includes some interesting country material, beginning with a three-CD, 65-cut set by the great Freddy Fender. "The Voice," as it's called, is loosely organized into three sections: ballads (in Spanish and English), rockers (in English), and country hits (not all necessarily his) sung in Spanish.

One caveat: As was typical with Crazy Cajun releases, discographical information here is spotty or nonexistent, and several songs are credited to "unknown."

Information is better on "Floyd Tillman," which includes 26 songs from the eccentric Country Music Hall of Fame member's long career. The writer of such country classics as "Slipping Around," "It Makes No Difference Now," and "I Love You So Much, It Hurts," Tillman remains one of country's lesser-known pioneers, and this opens another window onto his work.

The albums devoted to Moe Bandy and Ronnie Milsap are musically rich, if short, snapshots of the early stages of two pivotal '70s country figures. Bandy was a key honky-tonk singer, and it's interesting that on his early Crazy Cajun efforts he included an instrumental. Milsap, who bridged country and blues and gospel, is rawer sounding in these early cuts than he later became on RCA.

Again, information about these recordings is scant. Like Meaux himself (who is in prison in Texas), the Crazy Cajun recordings were vital and raw, if uncontrollable, pieces of American musical history.

The reissues are on Demon subsidiary Edsel Records, distributed by Distribution North America.

ON THE ROW: Ken Kragen becomes president/COO of Nashville-based Dreamcatcher Artist Management Inc. Dreamcatcher also names Ted Greene VP and Renee Behrman director of radio/media relations. The artist roster includes Kenny Rogers and Diamond Rio. Rogers' scheduled May 30 Royal Albert Hall concert in London was canceled after a bomb threat.

Reba McEntire becomes spokeswoman for children's book line First Book and will unveil Reba's First Book Club Tuesday (8) in New York. Suzy Bogguss signs with Platinum Entertainment. She and husband

Doug Crider will co-produce an album due this fall.

With Peter Asher producing, Dixie Chicks have recorded the old Supremes song "You Can't Hurry Love" for the soundtrack to the new Julia Roberts movie, "Runaway Bride." The Chicks are finishing their second album, to be called "Fly"; its working title is "Sin Wagon."

Marty Stuart debuted his new "Pilgrim" project onstage May 29 at the American Music Theater in Lancaster, Pa. The show was also Webcast on LiveOn-TheNet.com. Stuart tells Nashville Scene he was pleased with the evening. "I feel like it's the first real concert I've ever given," he says.

Look for BR5-49 to join the Brian Setzer Orchestra's summer tour... Singer/songwriter Amy Rigby is moving from Brooklyn, N.Y., to Nashville.



by Chet Flippo

YES, BUT IS IT COUNTRY? That's the natural question that comes to mind in watching a video by new DreamWorks Nashville artist Lisa Angelle. It takes her through some exciting action, including caressing and singing to a boa constrictor that is mesmerized—as is the camera operator—by Angelle's *poitrine*. She goes on to mud-wrestle with alligators—all the while dressed in a bodice-straining, wispy little dress. What's the name of the song? Who knows? The cassette is titled only "Watch Me!"

Billboard **HOT COUNTRY** SINGLES & TRACKS

JUNE 12, 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. **BDS** Broadcast Data Systems

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	13	PLEASE REMEMBER ME B.GALLIMORE, J.STROUD, T.MCGRAW (R.CROWELL, W.JENNINGS)	TIM MCGRAW (C) (D) (V) CURB 73080 †	1
2	3	4	14	WRITE THIS DOWN T.BROWN, G.STRAIT (D.HUNT, K.M.ROBBINS)	GEORGE STRAIT (V) MCA NASHVILLE 72095 †	2
3	2	3	17	TWO TEARDROPS S.WARINER (B.ANDERSON, S.WARINER)	STEVE WARINER (V) CAPITOL 58767 †	2
4	5	5	15	MAN! I FEEL LIKE A WOMAN! R.J.LANGE (S.TWAIN, R.J.LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	4
5	4	2	27	YOU WON'T EVER BE LONELY D.MALLOY, J.G.SMITH (A.GRIGGS, B.JONES)	ANDY GRIGGS (C) (D) RCA 65646 †	2
6	7	9	15	WHATEVER YOU SAY P.WORLEY, M.MCBRIDE (T.MARTIN, E.HILL)	MARTINA MCBRIDE (V) RCA 65730 †	6
7	6	6	20	ANYONE ELSE P.WORLEY, B.J.WALKER, JR., C.RAYE (R.FOSTER)	COLLIN RAYE EPIC ALBUM CUT †	4
8	9	12	11	TONIGHT THE HEARTACHE'S ON ME P.WORLEY, B.CHANCEY (M.W.FRANCIS, J.MACRAE, B.MORRISON)	DIXIE CHICKS MONUMENT ALBUM CUT †	8
9	15	23	10	AMAZED D.HUFF (M.GREEN, A.MAYO, C.LINDSEY)	LONESTAR (V) BNA 65755 †	9
10	10	13	20	WITH YOU M.SPIRO (M.HENDRIX, R.L.BRUCE)	LILA MCCANN (C) (D) ASYLUM 64052 †	10
11	12	17	13	ONE HONEST HEART D.MALLOY, R.MCINTIRE (D.MALLOY, F.J.MYERS, G.BAKER)	REBA (V) MCA NASHVILLE 72094	11
12	18	24	7	LESSON IN LEVIN' B.GALLIMORE, T.MCGRAW (R.GOODRUM, B.MAHER)	JO DEE MESSINA CURB ALBUM CUT †	12
13	8	7	21	WISH YOU WERE HERE C.CHAMBERLAIN (S.EWING, B.ANDERSON, D.MOORE)	MARK WILLIS (V) MERCURY 566764	1
14	14	20	7	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU D.COOK, ALABAMA (C.STURKEN, E.ROGERS)	ALABAMA (C) (D) (V) RCA 65759 †	14
15	19	21	14	A NIGHT TO REMEMBER D.COOK, L.WILSON (M.T.BARNES, W.W.HALE)	JOE DIFFIE (C) (D) (V) EPIC 79118 †	15
16	11	10	27	HOW FOREVER FEELS B.CANNON, N.WILSON (W.MOBBLEY, T.MULLINS)	KENNY CHESNEY (C) (D) (V) BNA 65666 †	1
17	17	19	12	HELLO L.O.V.E. G.FUNDIS (J.STEELE, D.WELLS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	17
				AIRPOWER		
18	23	22	17	SHE'S ALWAYS RIGHT D.JOHNSON, C.WALKER (P.BARNHART, E.HILL, R.MCDONALD)	CLAY WALKER GIANT ALBUM CUT/REPRISE †	18
19	16	16	15	STRANGER IN MY MIRROR J.STROUD, B.GALLIMORE, R. TRAVIS (S.EWING, K.WILLIAMS)	RANDY TRAVIS DREAMWORKS ALBUM CUT †	16
				AIRPOWER		
20	25	26	16	LITTLE GOOD-BYES D.HUFF (K.OSBORN, J.DEERE, K.GREENBERG)	SHEDAISY (C) (D) (V) LYRIC STREET 64025 †	20
21	20	18	16	MAYBE NOT TONIGHT K.STEGALL (K.STEGALL, D.HILL)	SAMMY KERSHAW & LORRIE MORGAN (V) BNA/MERCURY 65729 †	17
22	13	8	25	HANDS OF A WORKING MAN B.GALLIMORE (D.V.WILLIAMS, JIM COLLINS)	TY HERNDON EPIC ALBUM CUT †	5
23	22	15	25	I'LL THINK OF A REASON LATER M.WRIGHT (T.MARTIN, T.NICHOLS)	LEE ANN WOMACK (V) DECCA 72076/MCA NASHVILLE	2
24	26	28	14	SINGLE WHITE FEMALE T.BROWN, B.CANNON, N.WILSON (S.SMITH, C.D.JOHNSON)	CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72092 †	24
25	29	33	7	CRAZY LITTLE THING CALLED LOVE P.ANDERSON (F.MERCURY)	DWIGHT YOAKAM REPRISE ALBUM CUT †	25
26	27	29	14	SLAVE TO THE HABIT D.HUFF (KOSTAS, T.KEITH, C.CANNON)	SHANE MINOR (C) (D) (V) MERCURY 538546 †	26
27	21	11	19	GONE CRAZY K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13155	4
28	30	31	18	WHO NEEDS PICTURES F.ROGERS (B.PAISLEY, C.DUBOIS, F.ROGERS)	BRAD PAISLEY (C) (D) (V) ARISTA NASHVILLE 13156 †	28
29	28	30	19	I WILL BE THERE FOR YOU B.GALLIMORE (R.BOWLES, J.LEO, T.SHAPIO)	JESSICA ANDREWS (C) (D) (V) DREAMWORKS 59021 †	28
30	32	35	9	YOU HAD ME FROM HELLO B.CANNON, N.WILSON (K.CHESENEY, S.EWING)	KENNY CHESNEY (V) BNA 65745 †	30
31	33	39	6	THE SECRET OF LIFE B.GALLIMORE, F.HILL (G.PETERS)	FAITH HILL WARNER BROS. ALBUM CUT †	31
32	31	32	9	THE GREATEST B.MAHER (D.SCHLITZ)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	31
33	35	37	8	THIS HEARTACHE NEVER SLEEPS M.WRIGHT (D.BURGESS, T.JOHNSON)	MARK CHESNUTT (V) MCA NASHVILLE 72090	33
34	24	14	18	HILLBILLY SHOES J.SCAIFE (M.GEIGER, W.MULLIS, B.TAYLOR)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79115 †	13
35	36	38	11	ANGELS WORKING OVERTIME D.CARTER, C.FARREN (M.DULANEY, M.LUNN)	DEANA CARTER CAPITOL ALBUM CUT †	35
36	37	41	6	I'LL STILL LOVE YOU MORE T.BROWN, T.YEARWOOD (D.WARREN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72089 †	36
37	34	27	19	EVERYTIME I CRY K.STEGALL (B.REGAN, K.STALEY)	TERRI CLARK (V) MERCURY 566848 †	12
38	40	42	11	FOOL, I'M A WOMAN N.WILSON, B.CANNON (S.EVANS, M.BERG)	SARA EVANS (V) RCA 65744 †	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	41	46	10	ALMOST HOME M.C.CARPENTER, B.CHANCEY (M.C.CARPENTER, B.N.CHAPMAN, A.ROBOFF)	MARY CHAPIN CARPENTER (C) (D) COLUMBIA 79148 †	39
40	39	44	12	I KNOW HOW THE RIVER FEELS M.D.CLUTE, DIAMOND RIO (S.D.JONES, A.POWERS)	DIAMOND RIO (V) ARISTA NASHVILLE 13153	39
41	42	45	7	SOUTH OF SANTA FE D.COOK, K.BROOKS, R.DUNN (K.BROOKS, P.NELSON, L.Boone)	BROOKS & DUNN (V) ARISTA NASHVILLE 13164 †	41
42	43	49	10	GIVE MY HEART TO YOU J.KELTON, K.STEGALL (W.ALDRIDGE, B.DIPIERO)	BILLY RAY CYRUS (V) MERCURY 870796 †	42
43	44	48	8	MAKE UP IN LOVE W.WILSON, D.STONE (D.DRTON, T.RAMEY)	DOUG STONE ATLANTIC ALBUM CUT	43
44	46	51	6	CHOICES K.STEGALL (B.YATES, M.CURTIS)	GEORGE JONES ASYLUM ALBUM CUT	44
45	38	34	20	I'M LEAVING P.MCMAKIN, A.TIPPIN (A.BARKER, R.HARBIN, L.D.LEWIS)	AARON TIPPIN LYRIC STREET ALBUM CUT	17
46	49	54	4	NEVER BEEN KISSED E.SEAY, W.RAMBEAUX (S.AUSTIN, G.BARNHILL, W.RAMBEAUX)	SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13140 †	46
47	53	67	3	MY KIND OF WOMAN/MY KIND OF MAN T.BROWN (V.GILL)	VINCE GILL WITH PATTY LOVELLESS (V) MCA NASHVILLE/EPIC 72107 †	47
48	55	58	3	SHE WANTS TO ROCK C.FARREN (B.WARREN, B.WARREN, R.STONEY)	THE WARREN BROTHERS BNA ALBUM CUT †	48
49	50	57	9	THAT'S THE TRUTH C.FARREN (P.BRANDT, C.FARREN)	PAUL BRANDT (C) (D) (V) REPRISE 16985 †	49
50	52	62	4	LIGHTNING DOES THE WORK N.WILSON, B.CANNON (C.BROCK, J.HADLEY, K.GARRETT)	CHAD BROCK (C) (D) (V) WARNER BROS. 16984 †	50
51	51	55	9	SOMEONE ELSE'S TURN TO CRY J.TAYLOR (C.TENNISON, J.ROBINSON)	CHALEE TENNISON (C) (D) (V) ASYLUM 64044 †	51
52	47	52	7	WATCHING MY BABY NOT COMING BACK D.COOK (D.BALL, B.PAISLEY)	DAVID BALL (C) (D) (V) WARNER BROS. 16982 †	47
53	48	50	8	SEVEN BRIDGES ROAD R.CHANCEY (S.YOUNG)	RICOCHET COLUMBIA ALBUM CUT †	48
54	45	36	19	YOUR OWN LITTLE CORNER OF MY HEART M.BRIGHT, T.DUBOIS (W.ALDRIDGE, B.CRISLER)	BLACKHAWK (V) ARISTA NASHVILLE 13158	27
55	60	60	3	UNSUNG HERO K.STEGALL (T.ARENA, D.TYSON, D.MCTAGGART)	TERRI CLARK MERCURY ALBUM CUT	55
56	58	68	3	LITTLE MAN K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13145 †	56
57	59	—	2	LONELY AND GONE J.SCAIFE (G.CROWE, D.GIBSON, B.MCCORVEY)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT	57
58	54	65	3	YOU'RE LUCKY I LOVE YOU E.GORDY, JR. (N.THRASHER, M.CANNON-GOODMAN)	SUSAN ASHTON CAPITOL ALBUM CUT †	54
59	57	59	4	FROM YOUR KNEES B.J.WALKER, JR. (L.SATCHER)	MATT KING ATLANTIC ALBUM CUT	57
60	61	—	2	(NOW YOU SEE ME) NOW YOU DON'T M.WRIGHT (T.LANE, D.LEE, J.BROWN)	LEE ANN WOMACK MCA NASHVILLE ALBUM CUT	60
61	69	—	2	HER P.MCMAKIN, A.TIPPIN (J.STEELE, C.WISEMAN)	AARON TIPPIN LYRIC STREET ALBUM CUT	61
				Hot Shot Debut		
62	NEW	1	1	THE GIRLS OF SUMMER K.LEHNING (B.CARMICHAEL, R.ROUDREAU)	NEAL MCCOY ATLANTIC ALBUM CUT	62
63	56	53	14	SOMETHIN' 'BOUT A SUNDAY R.E.ORRALL, J.LEO (C.WISEMAN, T.NICHOLS)	MICHAEL PETERSON (C) (D) (V) REPRISE 16995	45
64	67	71	5	LIFE IS A HIGHWAY T.BRUCE (T.COCHRANE)	CHRIS LEDOUX CAPITOL ALBUM CUT †	64
65	NEW	1	1	ONE IN A MILLION B.J.WALKER, JR. (A.ROBOFF, B.N.CHAPMAN)	MINDY MCCREARY BNA ALBUM CUT	65
66	NEW	1	1	TROUBLE IS A WOMAN S.HENDRICKS (T.JOHNSON, D.MALLOY, K.WILLIAMS)	JULIE REEVES VIRGIN ALBUM CUT †	66
67	70	64	3	JOHN ROLAND WOOD C.YOUNG, B.CHANCEY (T.JONES)	DERYL DODD COLUMBIA ALBUM CUT	64
68	72	—	2	LET 'ER RIP P.WORLEY, B.CHANCEY (B.CRAIN, S.RAMOS)	DIXIE CHICKS MONUMENT ALBUM CUT	68
69	75	—	2	RED, RED WINE AND CHEATIN' SONGS M.STUART (M.STUART)	MARTY STUART (V) MCA NASHVILLE 72096	69
70	62	56	12	BOY OH BOY T.HASELDEEN, R.ZAVITSON, D.JOHNSON (S.WILKINSON, A.WILKINSON)	THE WILKINSONS (C) (D) (V) GIANT 16896/REPRISE †	50
71	NEW	1	1	THIS TIME P.WORLEY (G.KENNEDY, P.MADERIA, W.OWSLEY)	SHANA PETRONE EPIC ALBUM CUT †	71
72	71	—	13	SUNDOWN C.YOUNG, B.CHANCEY (G.LIGHTFOOT)	DERYL DODD COLUMBIA PROMO SINGLE	59
73	63	—	2	NEVER IN A MILLION TEARS G.NICHOLSON, T.GRAHAM BROWN (D.BURGESS, T.TYLER)	T.GRAHAM BROWN INTERSOUND ALBUM CUT/PLATINUM	63
74	74	—	17	I WAS K.LEHNING (C.BLACK, P.VASSAR)	NEAL MCCOY (C) (D) (V) ATLANTIC 84456 †	37
75	65	74	3	IF I HAD A NICKEL (ONE THIN DIME) J.STROUD, B.BECKETT (R.BOWLES, T.SHAPIO)	REDMON & VALE DREAMWORKS ALBUM CUT †	65

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 12, 1999

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	—	2	THAT DON'T IMPRESS ME MUCH MERCURY 172118	SHANIA TWAIN
2	2	1	10	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW
3	3	6	3	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU RCA 65759/RLG	ALABAMA FEAT. 'N SYNC
4	5	3	9	SINGLE WHITE FEMALE MCA NASHVILLE 72092	CHELY WRIGHT
5	4	2	15	WITH YOU ASYLUM 64052/EEG	LILA MCCANN
6	6	4	13	HILLBILLY SHOES COLUMBIA 79115/SONY	MONTGOMERY GENTRY
7	7	5	8	A NIGHT TO REMEMBER EPIC 79118/SONY	JOE DIFFIE
8	8	8	16	I WILL BE THERE FOR YOU DREAMWORKS 59021/INTERSCOPE	JESSICA ANDREWS
9	9	7	11	LITTLE GOOD-BYES LYRIC STREET 64025/HOLLYWOOD	SHEDAISY
10	10	10	32	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
11	13	12	7	ALMOST HOME COLUMBIA 79148/SONY	MARY CHAPIN CARPENTER
12	11	9	15	YOU WON'T EVER BE LONELY RCA 65646/RLG	ANDY GRIGGS
13	14	14	104	HOW DO I LIVE CURB 73022	LEANN RIMES

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	11	17	DRIVE ME WILD CURB 73075	SAWYER BROWN
15	15	13	30	FLY (THE ANGEL SONG) GIANT 17131/WARNER BROS.	THE WILKINSONS
16	22	25	11	WHO NEEDS PICTURES ARISTA NASHVILLE 13156	BRAD PAISLEY
17	16	15	21	MEANWHILE YOU HAVEN'T LEFT ME YET MCA NASHVILLE 72084	GEORGE STRAIT
18	19	20	3	NEVER BEEN KISSED ARISTA NASHVILLE 13140	SHERRIE AUSTIN
19	17	18	26	I DON'T WANT TO MISS A THING DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
20	18	16	19	ORDINARY LIFE WARNER BROS. 17136	CHAD BROCK
21	NEW	1	1	LIGHTNING DOES THE WORK WARNER BROS. 16984	CHAD BROCK
22	21	19	37	IF I LOST YOU WARNER BROS. 17152	TRAVIS TRITT
23	25	24	5	BOY OH BOY GIANT 16896/WARNER BROS.	THE WILKINSONS
24	20	17	19	HOW FOREVER FEELS BNA 65666/RLG	KENNY CHESNEY
25	24	22	24	SOMEBODY'S OUT THERE WATCHING EPIC 79064/SONY	THE KINLEYS

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.

WARNER READY TO 'PLAY BALL!' AT RADIO WITH DAVID BALL SET

(Continued from page 27)

erful. David has been out of the country listeners' direct sphere of influence for over two years, and they were excited to hear him."

Ball's debut album, "Thinkin' Problem," debuted July 2, 1994, and peaked at No. 6 on the Top Country Albums chart July 30, with the title cut going as high as No. 2 on the singles chart. His sophomore album, "Starlite Lounge," bowed July 13, 1996, and peaked at No. 44.

"Play" is Ball's first album in nearly three years. When asked what he's been up to during the hiatus, Ball responds, "The main thing was writing and putting the songs together. I have to get about seven tunes I feel

real strong about. Once I've done that, the rest was scheduling, putting it together, and getting everybody ready to go. Then once it was done, we decided to hold it back and go out and do some promoting. It has been a while, and I felt like we needed to reintroduce ourselves to radio."

"Play" marks the first time Ball has been in the producer's seat. He produced six cuts with engineer Ben Fowler. Known for his work with Michael Peterson, among others, Fowler worked with Ball on a song he recorded a couple years ago for a Steven Seagal movie. "I thought 'This guy really gets a great sound,'" Ball recalls. "It has a lot of energy to it."

The remaining songs were produced by Don Cook (Brooks & Dunn, the Mavericks, Wade Hayes). "I've always been a fan of Don Cook's. He's very, very busy," Ball says, "but we did schedule [some sessions] and cut a bunch of stuff that I thought turned out real good—kind of the Don Cook sound."

Another first for this album was Ball using his road band in the studio. "I had always wanted to go in with my band and see what happened," he says. "This was an opportunity to do just what I wanted to do... It was a learning process, but I was pretty comfortable with it. You just try to find the best song and do justice to that song."

Henegar says Warner's marketing campaign includes a strong push to all country radio stations, with the album being serviced to secondary and tertiary markets, as well as Broadcast Data Systems-monitored stations. "The smaller markets out there know who David Ball is, and they play David Ball," he says. "They are going to be excited to hear this new music. I think it's essential that we impact every market in this country."

Warner Bros. plans to tout the project via strategic advertising. In addition, the label redesigned Ball's Web site and plans Internet promotions. "Consumers will have direct access to his music and will be able to sample it in ways they haven't been able to before," he says, "and be able to purchase it online."

Ball's video for "Watching My Baby Not Coming Back" is already garnering strong airplay on CMT and other outlets.

Henegar says point-of-purchase materials will include posters and flats, and Ball's music will be featured via listening posts and video walls.

Ball is booked by Buddy Lee Attractions, managed by Mike Robertson, and signed as a songwriter to EMI Music Nashville. In addition to performing at dance halls this summer, Ball will be opening select West Coast dates for Alabama.



Live At Roseland. A group of Nashville artists traveled with the Country Music Assn. board to New York recently and performed at Roseland Ballroom. Shown, from left, are Lee Roy Parnell, Kelly Willis, Jennifer Kinley, Heather Kinley, and Jason Sellers. Trisha Yearwood and Martina McBride also performed.



Loretta And Brad. Two of Nashville's finest recently teamed up for a show at New York's Town Hall. New Arista/Nashville artist Brad Paisley previewed songs from his forthcoming album, "Who Needs Pictures," and country music legend Loretta Lynn performed landmark songs from throughout her career.

TO OUR READERS

Country Corner will return next week.

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

- | TITLE (Publisher - Licensing Org.) Sheet Music Dist. | |
|--|---|
| 39 ALMOST HOME (Why Walk, ASCAP/Almo, ASCAP/BNC, ASCAP/Anwa, ASCAP) WBM | 47 MY KIND OF WOMAN/MY KIND OF MAN (Vinnie Mae, BMI) WBM |
| 9 AMAZED (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM | 46 NEVER BEEN KISSED (Reysong, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Wrensong, BMI/Chrysalis, ASCAP/Audacity, ASCAP) HL/WBM |
| 35 ANGELS WORKING OVERTIME (Michaelhouse, BMI/Ensign, BMI/WB, ASCAP/Lunmusic, ASCAP) HL/WBM | 73 NEVER IN A MILLION TEARS (EMI Blackwood, BMI/Burg-Isle, BMI) HL |
| 7 ANYONE ELSE (PolyGram International, ASCAP/St. Julien, ASCAP) HL | 15 A NIGHT TO REMEMBER (Curb, ASCAP/Kinetic Diamond II, ASCAP/Rob 'N Riley, ASCAP/Song Of Peer, ASCAP/Gramily, ASCAP) HL/WBM |
| 70 BOY OH BOY (Golden Phoenix, SOCAN/Kiayasongs, SOCAN/Amandasongs, SOCAN/Chunk-It, ASCAP) WBM | 60 (NOW YOU SEE ME) NOW YOU DON'T (Famous, ASCAP/Twin Creeks, ASCAP/Jess Brown, BMI/Ken-Ten, BMI) HL |
| 44 CHOICES (Music Corp. Of America, BMI/So Bizzy, BMI/Hillbillion, BMI/Boondocks, ASCAP/Makin' Friends, ASCAP/Mac Wadkins, ASCAP) HL | 11 ONE HONEST HEART (Starstruck Angel, BMI/Malloy's Toys, BMI/Dixie Stars, ASCAP/Zomba, ASCAP/Swear By The Music, ASCAP) HL/WBM |
| 25 CRAZY LITTLE THING CALLED LOVE (Queen, BMI/Beechwood, BMI) HL | 65 ONE IN A MILLION (Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) |
| 37 EVERYTIME I CRY (BMG, ASCAP/Sierra Home, ASCAP/Warner-Tamerlane, BMI) HL/WBM | 1 PLEASE REMEMBER ME (Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Irving, BMI) HL/WBM |
| 38 FOOL, I'M A WOMAN (Sony/ATV Tree, BMI/Windswept Pacific, BMI/Wedgewood Avenue, BMI/Hillbillion, BMI) HL/WBM | 69 RED, RED WINE AND CHEATIN' (Warner-Tamerlane, BMI/Marty Party, BMI) WBM |
| 59 FROM YOUR KNEES (EMI April, ASCAP/Sound Island, ASCAP) HL | 31 THE SECRET OF LIFE (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL |
| 62 THE GIRLS OF SUMMER (Ocean Bound, BMI/Ensign, BMI/Mike Curb, BMI/That's A Smash, BMI) | 53 SEVEN BRIDGES ROAD (Irving, BMI) WBM |
| 42 GIVE MY HEART TO YOU (Rick Hall, ASCAP/Water-town, ASCAP/Sony/ATV Tree, BMI) HL/WBM | 18 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 |
| 14 GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU (Music Corp. Of America, BMI/Bajun Beat, BMI) HL | 48 SHE WANTS TO ROCK (Sony/ATV Tree, BMI) HL |
| 27 GONE CRAZY (WB, ASCAP/Yee Haw, ASCAP) WBM | 24 SINGLE WHITE FEMALE (Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM |
| 32 THE GREATEST (New Don, ASCAP/New Hayes, ASCAP) WBM | 26 SLAVE TO THE HABIT (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/MRB, BMI) HL |
| 22 HANDS OF A WORKING MAN (Warner-Tamerlane, BMI/Sugar Bend, BMI) WBM | 51 SOMEONE ELSE'S TURN TO CRY (Sony/ATV Tree, BMI/WB, ASCAP/Good Apple, ASCAP) HL/WBM |
| 17 HELLO L.O.V.E. (Windswept Pacific, BMI/My Life's Work, BMI/Irving, BMI) WBM | 63 SOMETHIN' 'BOUT A SUNDAY (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM |
| 61 HER (Windswept Pacific, BMI/My Life's Work, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) | 41 SOUTH OF SANTA FE (Sony/ATV Tree, BMI/Bufallo Prairie, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL |
| 34 HILLBILLY SHOES (Sixteen Stars, BMI) HL | 19 STRANGER IN MY MIRROR (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM |
| 16 HOW FOREVER FEELS (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM | 72 SUNDOWN (Moose, SOCAN) WBM |
| 75 IF I HAD A NICKEL (ONE THIN DIME) (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Hamstein Cumberland, BMI/Sony/ATV Tree, BMI) HL/WBM | 49 THAT'S THE TRUTH (Polywog, SOCAN/Windswept Pacific, ASCAP/In The Fairway, ASCAP) WBM |
| 40 I KNOW HOW THE RIVER FEELS (Famous, ASCAP/Island Bound, ASCAP/Powers That Be, ASCAP) HL | 33 THIS HEARTACHE NEVER SLEEPS (EMI Blackwood, BMI/Burg-Isle, BMI/Tim Johnson, BMI) HL |
| 36 I'LL STILL LOVE YOU MORE (Realsongs, ASCAP) WBM | 71 THIS TIME (PolyGram International, ASCAP/Son-dancekid, ASCAP/Mail Train, ASCAP/Fun Attic, ASCAP/Owsley, ASCAP/Kevin Morris, ASCAP) |
| 23 I'LL THINK OF A REASON LATER (Hamstein Cumberland, BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM | 8 TONIGHT THE HEARTACHE'S ON ME (Music City, ASCAP/EMI April, ASCAP/Southern Days, ASCAP) HL |
| 45 I'M LEAVING (O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/MCA, ASCAP) HL | 66 TROUBLE IS A WOMAN (Warner-Tamerlane, BMI/Big Giant, BMI/Starstruck Angel, BMI/Malloy's Toys, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) WBM |
| 74 I WAS (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL | 3 TWO TEARDROPS (Mr. Bubba, BMI/Sony/ATV Tree, BMI/Steve Warner, BMI) HL/WBM |
| 29 I WILL BE THERE FOR YOU (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Warner-Tamerlane, BMI/Hellmaynen, BMI/Sony/ATV Tree, BMI/Wenonga, BMI) HL/WBM | 55 UNsung HERO (Positive Dream Pty., BMI/EMI Blackwood, BMI/Down In Front, SOCAN/Dreaming In Public, SOCAN/EMI April, ASCAP/Into Wishin', ASCAP/Nimby, ASCAP) HL |
| 67 JOHN ROLAND WOOD (Songs Of PolyGram, BMI/Cold Beer, BMI) HL | 52 WATCHING MY BABY NOT COMING BACK (EMI Blackwood, BMI/Montcrest, BMI/EMI April, ASCAP) HL |
| 12 LESSON IN LEAVIN' (Chappell & Co., ASCAP/Sail-maker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL | 6 WHATEVER YOU SAY (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM |
| 68 LET 'ER RIP (Songs Of PolyGram Int'l, BMI/Squirrelly Shirley, BMI/Suite Two O Five, BMI/Reysong, BMI/Lawyer's Wife, BMI) HL | 28 WHO NEEDS PICTURES (EMI April, ASCAP/Plaid Paisley, ASCAP/Cattle Call, ASCAP/Sea Gayle, ASCAP) HL |
| 64 LIFE IS A HIGHWAY (BMG-Canada, BMI/Falling Sky, SOCAN/BMG, ASCAP) HL | 13 WISH YOU WERE HERE (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mr. Bubba, BMI/Belton Uncle, BMI) HL/WBM |
| 50 LIGHTNING DOES THE WORK (McSpadden, BMI/Bluesabilly, BMI/Sony/ATV Tree, BMI/John Hadley, BMI) HL | 10 WITH YOU (WB, ASCAP/Dreamin' Upstream, ASCAP/Big Red Tractor, ASCAP) WBM |
| 20 LITTLE GOOD-BYES (Without Anna, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Colonel Rebel, ASCAP/Kentucky Thunder, ASCAP/ICG, ASCAP/Sony/ATV Tree, BMI/Kent Breen, BMI) HL | 2 WRITE THIS DOWN (Neon Sky, ASCAP/Irving, BMI/Cotter Bay, BMI) HL/WBM |
| 56 LITTLE MAN (WB, ASCAP/Yee Haw, ASCAP) WBM | 30 YOU HAD ME FROM HELLO (Acuff-Rose, BMI) WBM |
| 57 LONELY AND GONE (House Of Integrity, BMI/Little Tornadoes, BMI/Nomad-Norman, BMI/Songs Of PolyGram Int'l, BMI/Warner-Tamerlane, BMI) HL/WBM | 58 YOU'RE LUCKY I LOVE YOU (Rio Bravo, BMI/Major Bob, ASCAP) WBM |
| 43 MAKE UP IN LOVE (MCA, ASCAP/D-Tex, BMI) HL | 54 YOUR OWN LITTLE CORNER OF MY HEART (EMI April, ASCAP/Waltz Time, ASCAP/Rick Hall, ASCAP) HL/WBM |
| 4 MAN! I FEEL LIKE A WOMAN! (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM | 5 YOU WON'T EVER BE LONELY (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL |
| 21 MAYBE NOT TONIGHT (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/H Dreams Had | |

Cold Cash Off Hot Country

SAVE BIG ON THE SET!

ALL 3 COUNTRY BOOKS JUST REG. \$179.05 **\$119.85**



TOP COUNTRY SINGLES 1944-1997

Every charted Country Single, arranged by artist, with complete chart data.

544 pages Size: 7" x 9" Hardcover #TCS401H

\$64.95

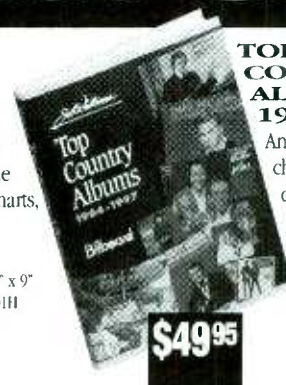


COUNTRY ANNUAL 1944-1997

Fifty-four yearly rankings of all hits that peaked on the Country Single charts, with complete chart data.

704 pages Size: 7" x 9" Hardcover #CA101H

\$64.95



TOP COUNTRY ALBUMS 1964-1997

An artist-by-artist chronicle of every charted Country Album, with complete chart data.

304 pages Size: 7" x 9" Hardcover #TCA101H

\$49.95

ORDER

Mail: Record Research Inc. Dept. BB3C, P.O. Box 200 Menomonee Falls, WI 53052-0200, USA

Toll Free: 1-800-827-9810 (orders only) Questions? 1-414-251-5408

Fax: 1-414-251-9452
E-mail: record@execpc.com

Mail/Fax Orders: Include your name, company name, address, apt. number, city, state/province, zip/postal code and country.

Shipping/Handling: U.S. 1st book \$6; add'l books \$2 ea. *Canadian & Foreign* 1st book \$7; add'l books \$3 ea.

Payment: Check/Money Order (To: Record Research) MasterCard/Visa/Amer Express (Include account number, expiration date and signature).

VISIT OUR WEBSITE: <http://www.recordresearch.com>



Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, ARTIST, TITLE, PEAK POSITION. Includes entries like No. 1 SHANIA TWAIN, Greatest Gainer DIXIE CHICKS, and Hot Shot Debut MARY CHAPIN CARPENTER.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, ARTIST, TITLE, PEAK POSITION. Includes entries like THE WILKINSONS, ROY D. MERCER, VINCE GILL, TRISHA YEARWOOD, and ROY D. MERCER (Pacesetter).

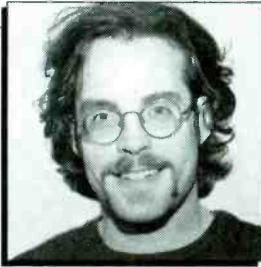
Albums with the greatest sales gains this week... Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold)... RIAA certification for net shipment of 1 million units (Platinum)...

Table with columns: THIS WEEK, LAST WEEK, ARTIST, TITLE, TOTAL CHART WEEKS. Lists catalog albums like SHANIA TWAIN, ALAN JACKSON, GARTH BROOKS, etc.

Table with columns: THIS WEEK, LAST WEEK, ARTIST, TITLE, TOTAL CHART WEEKS. Lists catalog albums like GEORGE STRAIT, KENNY ROGERS, DEANA CARTER, etc.

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...

Classical KEEPING SCORE



by Bradley Bambarger

REEL MUSIC: Rarely is original music for a film so embedded in the drama as is **John Corigliano's** with "The Red Violin." The film by **François Girard** (who directed "Thirty-Two Short Films About Glenn Gould") traces the fictional history of a crimson-hued violin and its various owners across three centuries and three continents, and the score is by far the story's most compelling agent. Corigliano interweaves quotes from famous violin literature throughout his score—**Bach, Paganini, Gypsy tones**—in addition to creating a powerful main theme. As odd scheduling dictated, Corigliano drew the score from a free-standing, 18-minute *concertante* piece he composed first—which is, of course, the opposite tack from the usual theatrical production. Along with being Girard's violinistic muse for the film, **Joshua Bell** has been the medium of this already popular concert work, "The Red Violin' Chaconne."



BELL, LEFT, AND CORIGLIANO

"The Red Violin" opens Friday (11) in New York and Los Angeles, moving to a wider release in July. The Sony Classical soundtrack album—which includes the score and the concertante piece performed intently by Bell and London's **Philharmonia** under **Esa-Pekka Salonen**—came out in mid-May in the U.S. The disc was issued in January in the U.K. to coincide with the film's opening there, and it garnered plaudits from the likes of Gramophone and London's discerning dailies, which justly commended the score for its combination of imagination and integrity. Multimedia corporate tie-ins and all, "The Red Violin" is highly crafted theatrical music written by a serious composer—albeit one who is keen to reach out. "At a talk before the Toronto premiere, John said that he really wanted the audience to like his music," Bell says. "And that must have seemed less than purist for some people, so he was nearly lynched for saying it. But John stands up for what he believes in. And 'The Red Violin' is beautiful music, after all."

Bell—who not only served as an instrumental body double in the film but put in a costumed cameo—has certainly been standing behind "The Red Violin' Chaconne." He has played it around the world with various orchestras, often pairing the piece with movements from **John Williams**' score to "Schindler's List." Bell's June 3 concert with the **Eos Ensemble** in New York paired the premiere of a lengthier suite from "The Red Violin" with complementary works by **Bach, Bartók, and Schnittke**. Bell will also be playing a duo arrangement of themes from "The Red Violin" with pianist **Simon Muligan** while on tour in June in Asia, as well as performing the orchestral "Chaconne" later this summer in Amsterdam and at Chicago's Ravinia Festival.

While "The Red Violin" is Salonen's first soundtrack, the conductor is no stranger to film music. He recorded an album of **Bernard Herrmann's** bold music with his **Los Angeles Philharmonic** for Sony, and the thrillingly played themes from such **Hitchcock** films as "Psycho" and "Vertigo" made for one of the best discs of 1996. He also initiated an ambitious series of "Filmharmonic"

concerts in Los Angeles concentrating on newly commissioned music for films, with the orchestra performing the scores against a screen. The "Filmharmonic" evenings debuted last year with **David Newman's** score to "Tales From 1,001 Nights," an animated feature by **Yoshitaka Amano**. Scheduling difficulties with directors have delayed the series' next installment, although the project is still alive, by all reports.

Although he is a modernist by inclination, movie music isn't a sellout for Salonen. "I've always thought that an orchestra must reflect its milieu," he says. "We have recorded the music of the Mexican composer **Silvestre Revueltas**, and one could also say that Hollywood scores are to Los Angeles what **Strauss** waltzes are to Vienna. Also, conducting film music in concert is interesting because it is like psychoanalysis, in that you are tapping into the audience's visual memories. With **Herrmann**, some of his music comes with such powerful images that you don't need the film to see them. For 'Filmharmonic,' I thought it would be exciting to create a sort of concerto for film and music, in which the music would come first—the opposite of most movie scores. And that, of course, is something that has pleased the composers I've spoken with immensely."

FEATURE ATTRACTIONS: One of the most imaginative and musically compelling essays in the cinematic realm is violinist **Gidon Kremer's** "Le Cinema," his recent Teldec collection of film themes by a starry cast of composers: **Milhaud, Shostakovich, Takemitsu, Nina Rota, Astor Piazzolla, Giya Kancheli**—and **Charlie Chaplin**, with his own tune to "Modern Times." There is also **Riccardo Chailly's** valiant **Decca** anthology of **Shostakovich** movie music (Keeping Score, Billboard, Feb. 6). And just out is the complete version of **Bernard Herrmann's** fearsomely inventive score to "Jason & The Argonauts," as relayed by **Bruce Broughton** and the **Sinfonia Of London** on the Intrada label (via Albany Music Distributors in the U.S.).



Another freshly rehabilitated score is **Erich Wolfgang Korngold's** rethink of **Mendelssohn** for the 1934 **Max Reinhardt** flick "A Midsummer Night's Dream." Led by conductor **Gerd Albrecht**, it is the latest entry in CPO's complete Korngold edition. Later this summer, ECM New Series will bring out the gravely poetic "Eternity And A Day," the latest **Eleni Karaindrou** soundtrack to a film by **Theo Angelopoulos**. Due Oct. 5 is "Reel Time," a Sony Classical collection of **Wynton Marsalis's** film scores (beyond the New Orleans evocations of "Tune In Tomorrow," a jazz beauty from 1990). And by Halloween, **Nonesuch** should have **Philip Glass's** red-velvet score to "Dracula," as performed by the **Kronos Quartet** for a Universal Pictures rerelease of the 1931 **Bela Lugosi** classic. Wish list: A new, full version of **Takemitsu's** haunting score to **Kurosawa's** "Ran" (beyond the shortform Milan disc) and a collection of **Alfred Schnittke's** film themes.

IN MEMORIAM: A unique combination of musician and philanthropist, **Paul Sacher** has died at age 93 in Basel, Switzerland. Early on, Sacher pursued a career as a conductor and educator, founding the **Basel Chamber Orchestra** and the **Schola Basiliensis Cantorum** for the study of early music. After 1934, when he married the heir to the Hoffman-La Roche pharmaceutical firm (makers of Valium), Sacher became the prime patron of European modernism. He commissioned more than 200 works, including totems from **Stravinsky** and **Bartók**. A symbol of the esteem in which composers held him is "Twelve Hommages A Paul Sacher," a two-disc ECM New Series set by cellists **Patrick** and **Thomas Demenga** that collects pieces written to honor Sacher's 70th birthday (at the suggestion of **Mstislav Rostropovich**). Contributors included **Britten, Ginastera, Lutoslawski, Henri Dutilleux, Hans Werner Henze, Luciano Berio, Pierre Boulez, and Heinz Holliger**.

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	60	ANDREA BOCELLI ● PHILIPS 46203 (10.98 EQ/17.98)	NO. 1 ARIA — THE OPERA ALBUM 52 weeks at No. 1
2	2	80	ANDREA BOCELLI ● PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO
3	3	8	VARIOUS ARTISTS EMI/VIRGIN 44890 (9.98/16.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
4	4	16	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
5	5	41	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
6	8	72	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
7	7	17	ANDRE RIEU PHILIPS 4557914 (10.98 EQ/17.98)	ROMANTIC MOMENTS
8	6	12	CECILIA BARTOLI/BRYN TERFEL DECCA 458928 (10.98 EQ/16.98)	CECILIA & BRYN: DUETS
9	10	29	WYNTON MARSALIS SONY CLASSICAL 60804 (10.98 EQ/16.98)	CLASSIC WYNTON
10	11	22	DON CAMPBELL CHILDREN'S GROUP 84306 (8.98/15.98)	THE MOZART EFFECT: PLAYTIME TO SLEEPYTIME
11	9	12	VANESSA-MAE ANGEL 8082 (9.98/16.98)	THE ORIGINAL FOUR SEASONS
12	13	45	DON CAMPBELL SPRING HILL 6501 (17.98 CD)	THE MOZART EFFECT: STRENGTHEN THE MIND
13	15	70	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
14	RE-ENTRY		DON CAMPBELL CHILDREN'S GROUP 84292 (8.98/15.98)	THE MOZART EFFECT-VOLUME 2
15	12	3	VARIOUS ARTISTS DECCA 466358 (10.98 EQ/16.98)	THE ULTIMATE LULLABY ALBUM

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	4	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ● SONY CLASSICAL 61816 (10.98 EQ/16.98)	NO. 1 STAR WARS EPISODE I: THE PHANTOM MENACE 4 weeks at No. 1
2	2	11	CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL
3	3	6	SARAH BRIGHTMAN NEMO STUDIO/ANGEL 56769 (9.98/16.98)	EDEN
4	4	88	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA ● NEMO STUDIO/ANGEL 56511 (9.98/16.98) [RS]	TIME TO SAY GOODBYE
5	5	6	SOUNDTRACK DECCA 466098 (10.98 EQ/16.98)	A MIDSUMMER NIGHT'S DREAM
6	6	22	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (10.9 EQ/16.98)	STEPMOM
7	7	40	LONDON SYMPHONY ORCHESTRA (HORNER) ● SONY CLASSICAL 60691 (10.98 EQ/16.98)	BACK TO TITANIC
8	9	10	VARIOUS ARTISTS SONY CLASSICAL 60569 (10.98 EQ/16.98)	JONATHAN ELIAS-THE PRAYER CYCLE
9	8	10	POPE JOHN PAUL II SONY CLASSICAL 61705 (10.98 EQ/16.98)	ABBA PATER
10	15	2	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (10.98 EQ/16.98)	THE RED VIOLIN
11	11	46	VANESSA-MAE VIRGIN 45443 (9.98/16.98)	STORM
12	14	84	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
13	10	10	VARIOUS ARTISTS NONESUCH 79552-2* (16.97 CD)	STEVE REICH-REICH REMIXED
14	13	32	VARIOUS ARTISTS LONDON 460600 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR THE CHILDREN OF LIBERIA
15	12	42	HELMUT LOTTI RCA VICTOR 63300 (10.98/17.98) [RS]	GOES CLASSIC

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 vinyl available. [RS] Indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1999 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE

- VARIOUS BUILD YOUR BABY'S BRAIN 2** SONY CLASSICAL
- VARIOUS MOZART FOR YOUR MIND** PHILIPS
- VARIOUS BUILD YOUR BABY'S BRAIN THROUGH MUSIC** SONY CLASSICAL
- VARIOUS BEETHOVEN FOR RELAXATION** RCA VICTOR
- JOHN WILLIAMS & THE BOSTON POPPS ORCHESTRA** CONDUCTS MUSIC FROM THE STAR WARS SAGA PHILIPS
- VARIOUS PACHELBEL CANON** RCA VICTOR
- VARIOUS ROMANTIC NIGHTS** RCA VICTOR
- VARIOUS MOZART FOR MEDITATION** PHILIPS
- VARIOUS ULTRASOUND: MUSIC FOR THE UNBORN** RCA VICTOR
- ROYAL PHILHARMONIC ORCHESTRA PRIDE** MUSIC CLUB
- VARIOUS GREAT PIANISTS: THE COMPLETE GUIDE** PHILIPS
- VARIOUS BRIDE'S GUIDE TO WEDDING** MUSIC ANGEL
- VARIOUS ONLY CLASSICAL CD YOU NEED** RCA VICTOR
- VARIOUS MOZART FOR MOTHERS-TO-BE** PHILIPS
- VARIOUS BEETHOVEN AT BEDTIME** PHILIPS

TOP CLASSICAL BUDGET

- VARIOUS CLASSICAL GREATNESS IN THE MAKING** NARM
- VARIOUS MOZART CLASSICS** SONY MUSIC SPECIAL PRODUCTS
- VARIOUS BEETHOVEN CLASSICS** SONY MUSIC SPECIAL PRODUCTS
- VARIOUS CLASSIC LOVE MOODS** MADACY
- VARIOUS TCHAIKOVSKY CLASSICS** SONY MUSIC SPECIAL PRODUCTS
- VARIOUS BACH: OCEAN SOUNDS-RELAXATION** SONY MUSIC SPECIAL PRODUCTS
- VARIOUS PACHELBEL: OCEAN SOUNDS-RELAXATION** SONY MUSIC SPECIAL PRODUCTS
- VARIOUS PIANO MUSICAL MASTERPIECES** SONY MUSIC SPECIAL PRODUCTS
- VARIOUS PIANO SERENADE** SONY MUSIC SPECIAL PRODUCTS
- VARIOUS MUSIC FROM THE AGES** SONY MUSIC SPECIAL PRODUCTS
- JOHN BAYLESS BEATLES GREATEST HITS INTERSOUND**
- VARIOUS GUITAR SIX-STRING SERENADE** SONY MUSIC SPECIAL PRODUCTS
- VARIOUS MOZART: OCEAN SOUNDS-RELAXATION** SONY MUSIC SPECIAL PRODUCTS
- VARIOUS 20 CLASSICAL FAVORITES** MADACY
- VARIOUS LISTEN, LEARN & GROW** NAXOS

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		TITLE	ARTIST
			IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST		
No. 1						
1	1	10	CASSANDRA WILSON	BLUE NOTE 54123/CAPITOL	10 weeks at No. 1 TRAVELING MILES	
2	2	5	JIM HALL & PAT METHENY	TELARC 83442	JIM HALL & PAT METHENY	
3	3	2	WYNTON MARSALIS	COLUMBIA 67403	MARSALIS PLAYS MONK - STANDARD TIME VOLUME IV	
4	9	2	VARIOUS ARTISTS	32 JAZZ 32130	JAZZ FOR A LAZY DAY	
5	8	4	DIANNE REEVES	BLUE NOTE 33060/CAPITOL	BRIDGES	
6	4	17	VARIOUS ARTISTS	32 JAZZ 32106	JAZZ FOR WHEN YOU'RE ALONE	
7	6	50	VARIOUS ARTISTS	32 JAZZ 32061	JAZZ FOR A RAINY AFTERNOON	
8	5	17	MILES DAVIS	LEGACY 65853/COLUMBIA	LOVE SONGS	
9	7	92	DIANA KRALL	IMPULSE! 233/GRP	LOVE SCENES	
10	10	39	VARIOUS ARTISTS	32 JAZZ 32097	JAZZ FOR THE QUIET TIMES	
11	12	5	DUKE ELLINGTON	RCA VICTOR 63459	1927-73 THE BEST OF DUKE ELLINGTON	
12	13	30	VARIOUS ARTISTS	32 JAZZ 32101	JAZZ FOR THE OPEN ROAD	
13	15	4	REGINA CARTER	VERVE 547177	RHYTHMS OF THE HEART	
14	11	7	THE LINCOLN CENTER JAZZ ORCHESTRA	COLUMBIA 69898	LIVE IN SWING CITY - SWINGIN' WITH THE DUKE	
15	16	13	DIANE SCHUUR	ATLANTIC 83150/AG	MUSIC IS MY LIFE	
16	17	98	VARIOUS ARTISTS	GRP 9881	PRICELESS JAZZ SAMPLER	
17	14	10	BRANFORD MARSALIS QUARTET	COLUMBIA 69655	REQUIEM	
18	19	11	VARIOUS ARTISTS	CONCORD JAZZ 5202/CONCORD	JAZZ AT NIGHT'S END	
19	20	32	HERBIE HANCOCK	VERVE 557797	GERSHWIN'S WORLD	
20	18	5	CHUCK MANGIONE	CHESKY 184	THE FEELING'S BACK	
21	NEW		MARK ISHAM	COLUMBIA 40672	MILES REMEMBERED: THE SILENT WAY PROJECT	
22	22	60	VARIOUS ARTISTS	RCA VICTOR 68987	FABULOUS SWING COLLECTION	
23	RE-ENTRY		HARRY CONNICK, JR.	COLUMBIA 68787	TO SEE YOU	
24	RE-ENTRY		CHARLIE HUNTER/LEON PARKER	BLUE NOTE 99187/CAPITOL	DUO	
25	RE-ENTRY		JOHN PIZZARELLI	RCA VICTOR 61432	MEETS THE BEATLES	

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		TITLE	ARTIST
			IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST		
No. 1						
1	1	14	BONEY JAMES	WARNER BROS. 47283	14 weeks at No. 1 BODY LANGUAGE	
2	2	2	THE RIPPINGTONS FEAT. RUSS FREEMAN	PEAK 11438/WINDHAM HILL JAZZ TOPAZ		
3	3	6	JOE SAMPLE FEATURING LALAH HATHAWAY	PRA 9956/GRP	THE SONG LIVES ON	
4	4	80	KENNY G▲	ARISTA 18991	KENNY G GREATEST HITS	
5	5	31	KIRK WHALUM	WARNER BROS. 47124	FOR YOU	
6	6	17	QUINCY JONES	QWEST 46490/WARNER BROS.	FROM Q WITH LOVE	
7	7	10	DAVID SANBORN	ELEKTRA 62346/EEG	INSIDE	
8	8	35	WILL DOWNING & GERALD ALBRIGHT	VERVE FORECAST 557613/VERVE	PLEASURES OF THE NIGHT	
9	10	7	ROGER SMITH	MIRAMAR 23141	BOTH SIDES	
10	9	5	GATO BARBIERI	COLUMBIA 69690	CHE CORAZON	
11	12	7	VARIOUS ARTISTS	HIGHER OCTAVE JAZZ 47186/HIGHER OCTAVE	SMOOTH GROOVES	
12	13	30	NAJEE	VERVE FORECAST 559062/VERVE	MORNING TENDERNESS	
13	NEW		MILES DAVIS/VARIOUS DJ'S	COLUMBIA 40650	PANTHALASSA - THE REMIXES	
14	11	2	BILL FRISSELL	NONESUCH 79536/AG	GOOD DOG, HAPPY MAN	
15	22	10	THE BRAXTON BROTHERS	WINDHAM HILL JAZZ 11405/WINDHAM HILL	NOW & FOREVER	
16	16	32	PETER WHITE	COLUMBIA 69013	PERFECT MOMENT	
17	14	14	3RD FORCE	HIGHER OCTAVE 47099/VIRGIN	FORCE FIELD	
18	20	7	TOM SCOTT & THE L.A. EXPRESS	WINDHAM HILL JAZZ 11379/WINDHAM HILL	SMOKIN' SECTION	
19	19	69	DOWN TO THE BONE	NU GROOVE 3004	FROM MANHATTAN TO STATEN	
20	15	5	SPECIAL EFX	SHANACHIE 5054	MASTERPIECE	
21	24	5	MEDESKI MARTIN & WOOD	BLUE NOTE 99503/CAPITOL	COMBUSTICATION REMIXES EP	
22	25	51	FOURPLAY	WARNER BROS. 46921		4
23	21	2	JEFF GOLUB	BLUEMOON/ATLANTIC 92819/AG	OUT OF THE BLUE	
24	23	52	GEORGE BENSON	GRP 9906	STANDING TOGETHER	
25	NEW		DAVE WECKL BAND	STRETCH 9022/CONCORD	SYNERGY	

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. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

Artists & Music

Kenny Garrett Stays On The Cusp Of Jazz

THOSE WHO HAVE SEEN Kenny Garrett perform live know that the man is capable of some serious blowing. Garrett's live shows are consistently marked by intense moments of improvisation that push the boundaries of the saxophonist's compositions, earmarking him as one of the music's most dynamic and adventurous players.

By contrast, those following the saxophonist's studio output have witnessed the progression of Kenny Garrett the composer. Garrett could, no



GARRETT

doubt, record album after album of intense, flurry-of-notes bop with much critical and commercial success. Instead, he has chosen to concentrate on composing songs that he hopes will help nurture the next generation of jazz musicians, gracefully ushering the music into the coming decade.

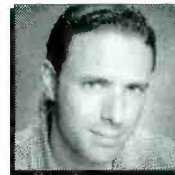
After releasing 1996's "Pursuance—The Music Of John Coltrane" (Warner Bros.), Garrett made a bold statement of intent with "Songbook" (1997), a collection of all-original compositions that focused on his burgeoning skills as a writer. "Simply Said" (due June 22 from Warner Bros.) continues Garrett's compositional journey, focusing on recurrent themes and motifs, emphasizing melody over outright technique. "I wanted the listener to know that Kenny Garrett has a lot of different sides," the saxophonist states, adding that "people already know that I can play high-energy jazz. This record is part of an evolution for me."

While it might be easy (and inappropriate) to equate Garrett's progression with a stepping away from hardcore jazz tradition, the saxophonist is adamant that "Simply Said" is a move toward furthering jazz. "The music must be pushed forward somehow, and the way for me as an artist is to do that is to create new compositions that other people might want to play," he says. "A lot of jazz standards have been done so frequently, that they're just overdone. It puts jazz at a standstill."

Thematically, "Simply Said" reads like a travelogue of Garrett's career. "A lot of the songs were inspired by experiences I've had or people I've met," he explains. "Charlie Brown Goes To South Africa" is reminiscent of my experiences touring with Sting, when I went to Africa, Indonesia, and Greece and had a chance to absorb those cultures. "Delta Bali Blues" is based on a scale that I learned in Indonesia, mixed with the sound of a Japanese singer I worked with, and with the American sound of the Mississippi Delta added in."

Garrett points to the album's infinitely funky "G.T.D.S." (Give The Drummer Some), featuring the electric bass of Marcus Miller, as "reminiscent of the things I did with Miles, a simple melody over a steady groove type of thing. Some of the

things I'm hearing in music these days remind me of that period of my career, and I sort of picked up on that for this tune."



by Steve Graybow

In a similar way, "Conversations With Hutcherson," inspired by Bobby Hutcherson, is a tribute to the knowledge that the vibraphonist imparted to the younger Garrett when the two worked on Hutcherson's recent release, "Skyline" (Verve). "Bobby inspired me to check out some of his own influences," says Garrett. "The song was written to feature chord voicings that Bobby would use, with some classical elements and a strong melody similar to something he would write."

Despite "Simply Said's" focus on composition, it would be remiss to

discuss the album without mentioning that it is not totally bereft of the intense playing that is Garrett's live calling card. Witness the nine minute-plus "Organized Colors" and the following track, "3rd Quadrant," both of which feature group and solo improvisation at its finest. Garrett has not hidden his skills so much as sharply honed them.

"This record is the sound of my core band [pianist Shedrick Mitchell, bassist Nat Reeves, and drummer Chris Dave], with flavors added by some of my friends [Miller and guitarist Pat Metheny, among others]," says Garrett. "I integrated [the guests'] sounds into the band's sound, rather than having them stretch out. There are many flavors on 'Simply Said,' and I think there's something there for everyone to relate to, whether they like hardcore jazz or strong melodies. Hopefully, people will see how it's all related."

"What Kenny Garrett will do next, I have no idea. All I know is that it will have even more variety. And that," Garrett adds with a chuckle, "is simply said."

Top New Age Albums™

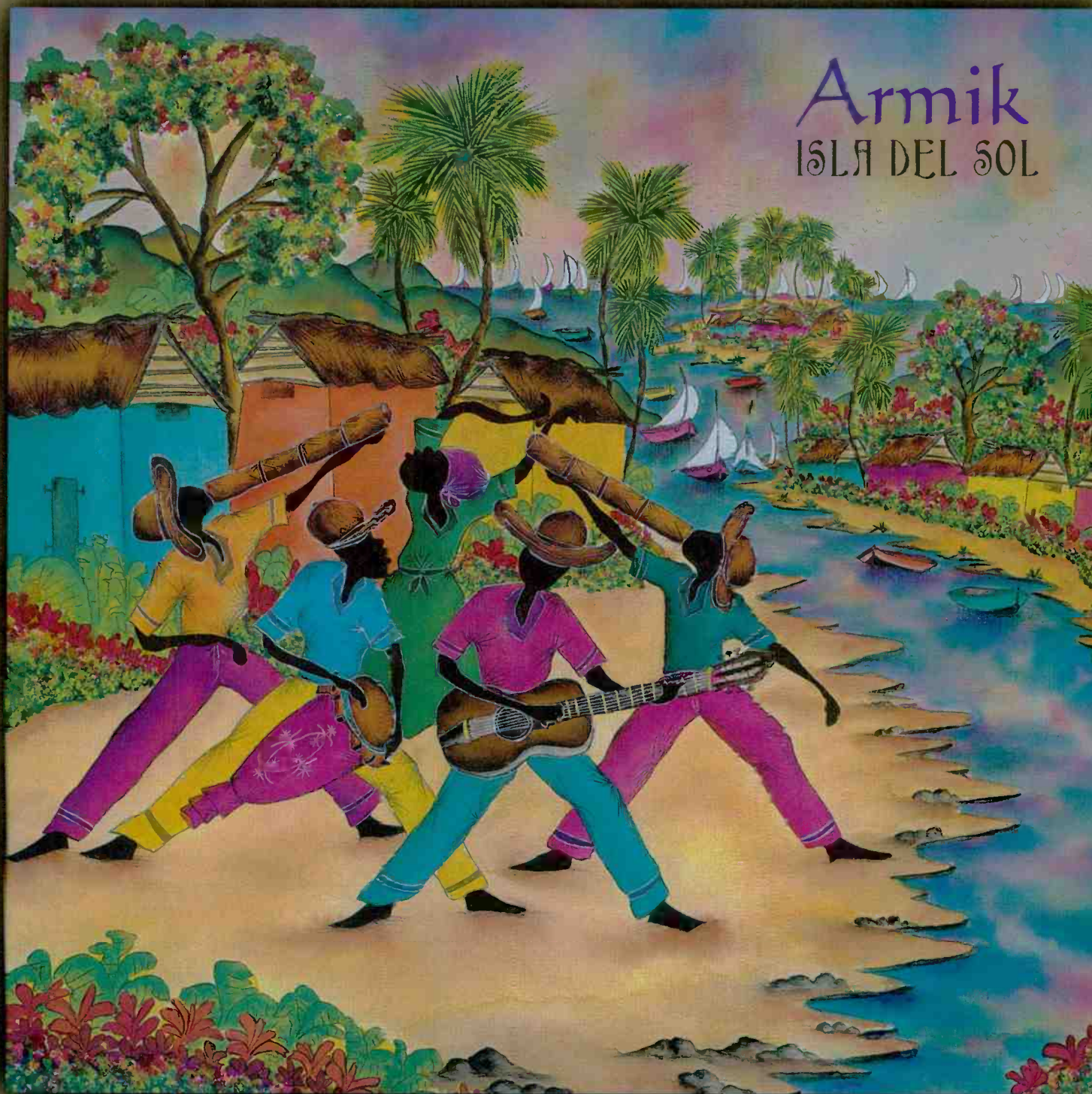
THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		TITLE	ARTIST
			IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST		
No. 1						
1	1	7	LOVE SONGS	PRIVATE MUSIC 82167/WINDHAM HILL	7 weeks at No. 1	YANNI
2	4	12	MANNHEIM STEAMROLLER MEETS THE MOUSE	AMERICAN GRAMOPHONE 60641/WALT DISNEY		MANNHEIM STEAMROLLER
3	2	18	DESTINY	WINDHAM HILL 11396		JIM BRICKMAN
4	5	81	PAINT THE SKY WITH STARS — THE BEST OF ENYA▲	REPRISE 46835/WARNER BROS.		ENYA
5	6	2	INNAMORARAE/SUMMER FLAMENCO	EPIC 69673		OTTMAR LIEBERT
6	3	17	ONE WORLD	GTSP 559673		JOHN TESH
7	7	6	DAWN OF A NEW CENTURY	PHILIPS 538838		SECRET GARDEN
8	8	70	GRAND PASSION	GTSP 539804		JOHN TESH
9	9	82	TRIBUTE▲	VIRGIN 44981		YANNI
10	11	31	PURE MOVIES	GTSP 539779		THE JOHN TESH PROJECT
11	12	94	NIGHTBIRD	BMG SPECIAL PRODUCTS 44579		YANNI
12	10	10	ADIEMUS III-DANCES OF TIME	OMTOWN/HIGHER OCTAVE 46674/VIRGIN		KARL JENKINS
13	13	92	DEVOTION: THE BEST OF YANNI ●	PRIVATE MUSIC 82153/WINDHAM HILL		YANNI
14	14	62	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS	WINDHAM HILL 11266		GEORGE WINSTON
15	15	18	ANDALUSIAN NIGHTS	HIGHER OCTAVE 46930/VIRGIN		GOVI
16	16	34	FORBIDDEN DREAMS	BMG SPECIAL PRODUCTS 44801		YANNI
17	17	53	PERFECT TIME	WORD 69143/EPIC		MAIRE BRENNAN
18	20	6	MYTHOS	HIGHER OCTAVE 46572/VIRGIN		MYTHOS
19	NEW		HONEYMOON SUITE	MOULIN D'OR 992		DANNY WRIGHT
20	18	14	LAND OF FOREVER	REAL MUSIC 8801		2002
21	21	4	OUT OF HAND	NARADA 47220/VIRGIN		BILLY MCLAUGHLIN
22	22	2	SEASONS OF THE SOUL	WINDHAM HILL 11427		LISA LYNNE
23	23	31	CONVERSATIONS WITH GOD DISC 2	WINDHAM HILL 11382		VARIOUS ARTISTS
24	24	19	SOUNDS OF WOOD & STEEL 2	WINDHAM HILL 11404		VARIOUS ARTISTS
25	RE-ENTRY		BEST OF KITARO VOLUME 2	DOMO/NARADA 47110/VIRGIN		KITARO

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. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heatseekers titles © 1999, Billboard/BPI Communications and SoundScan, Inc.

Armik's 5th Album
ISLA DEL SOL

**IS MUSIC WITH PASSION
IT'S FIERY, EXCITING, ROMANTIC AND EXOTIC**

*Armik describes his flamenco style as Latin-Gypsy-Jazz
His fans and critics worldwide call him one of the top flamenco guitarists of our time*



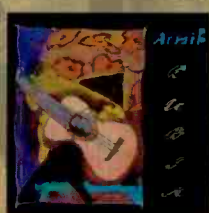
Armik's Other Albums Include:



"Rain Dancer"
BCD-524



"Gypsy Flame"
BCD-526



"Rubia"
BCD-528



"Malaga"
BCD-531

BAJA / TFSR
RECORDS

"Where The Artist's Creative Freedom Is Foremost"

18653 Ventura Blvd. #513, Tarzana, CA 91356 • Tel: 818-702-9902 • Fax: 818-702-9948 • E-mail: BAJATSR@aol.com
Independently distributed for over 20 years. Available through DNA, Valley Music, Music Design, Alliance and many others

Digidesign Trade-In Offer Fans Flames In MDM/DAW Debate

UP UNTIL NOW, proponents of the two leading digital recording mediums—tape and hard-disc—have argued the merits of either format in a dispassionate, academic discourse.

However, the latest move by workstation giant Digidesign is likely to at least heighten the pitch of the debate, if not start a war between the two camps.

In an unprecedented promotion, Digidesign is offering a \$1,000 rebate to anyone who trades in a modular digital multitrack (MDM) for its Pro Tools|24, Pro Tools|24 Mix, or Pro Tools|24 MixPlus system.

The wording of the promotion is at least as eye-opening as the offer itself. Headlined "Is Tape Dead?" the Digidesign program, announced via a press release and posted on the

Palo Alto, Calif.-based company's Web site, says, "Tape is fine for some things—sealing up boxes, taking some ring out of a snare drum, posting messages on a computer monitor. But using it to record music? Haven't we moved past that yet?"

The announcement goes on to say that digital audio workstations are "infinitely more liberating, more powerful, better sounding, and ultimately less expensive than any digital tape-based system" and that "the only reason digital tape recorders are still around is that many engineers out there aren't fully aware of the power of a Digidesign digital audio workstation."

To prove its point, Digidesign is conducting a showdown between its Pro Tools platform and the Alesis Adat and Tascam DA-88 MDM sys-



by Paul Verna

tems. (Digi's trade-in promotion includes those two MDMs, plus the Fostex RD8 and Sony PCM-800, which are modeled after the Adat and DA-88, respectively.)

The offer is available in most major territories, including the U.S., Canada, the U.K., France, and Italy, according to information on the Digidesign site.

Digidesign director of sales for the Americas Christopher Bock

says the MDM trade-in offer was designed not to alienate MDM manufacturers but to encourage people to seriously consider a digital audio workstation.

"Alesis introduced the Adat in the early '90s as a really quiet, low-cost alternative to analog tape," explains Bock. "At that same time, computer storage was expensive, processing was slow, and the price per track of a hard-disc system was really high. Now, it's completely shifted. For about \$15,000, you can get a 64-track system with really good storage, lots of plug-ins, and higher bit-rates than a DASH machine."

Bock adds that the audio industry needed a wake-up call on the tape-vs.-hard-disc issue.

"We're a hybrid computer and audio company, and in the computer industry, it's war," he says. "The

audio industry needs to be shaken up a little bit, too. All we're saying is, if you have this tape studio, we'll take back your Adat or DA-88. If I were Tascam or Alesis, within the context of this program, I don't know if I would be mad about [it], but I might be worried that I'm selling linear tape."

Digidesign channel marketing manager Terry Hardin adds, "We still support Alesis with our Adat bridge"—an interface that allows digital transfers between Pro Tools workstations and Alesis MDMs.

Responding to the Digidesign promotion, Alesis director of marketing Peter Chaikin says, "Is tape dead? No, tape is far from dead, and hard-disc is not a replacement for tape. If you ask a professional music recording engineer if they would track to (Continued on page 36)



Large Band, Large Sound. Producer Billy Williams, left, and engineer Nathaniel Kunkel take a break from working on tracks for the live album "Lyle Lovett And His Large Band Live In Texas." The sessions took place at Conway Studios in Los Angeles, where Williams and Kunkel worked on Studer A-827 and Ampex ATR-104 recorders, using Quantegy GP9 tape. (Photo: David Goggin)

Toy Specialists Rides Rental-Gear Trend

Clients Offered A Wide Range Of High-Tech Products, Services

BY DAN DALEY

NEW YORK—Say the word "rent" to a New Yorker, and it provokes images of \$1,500-a-month, five-flight-walk-up studio apartments. But in another context, rentals are what enable many recording studios to exist at a time when the pro audio industry has more formats than ever.

This cornucopia of technological excess is simultaneously liberating and frustrating; new formats bring with them new and more creative ways of working, but they also strain the attention span and budgets of studios, engineers, artists, and producers. It's become impossible for recording facilities to anticipate every media and outboard processing request that clients can have.

That scenario has driven the rental niche in major cities like New York in recent years. And at Toy Specialists, which celebrates its 15th anniversary here this year, staying ahead of the curve has been a way of life.

"Rentals have been expanding tremendously in recent years, simply because there are so many formats out there that no one can be expected to be able to afford them all," says Bill Tesar, who with his wife, Rita, founded Toy Specialists in 1984 from a single piece of gear: a Linn drum machine that Tesar, a session drummer, saw as the leading edge of a technology wave that was about to revolutionize the industry.

Tesar bought one Linn machine, which initially were difficult to come by, in 1983 and began programming for sessions. The following year he started renting it out at \$65 per day, marketing the machine with direct mailings and responding to rental calls using another new technology at the time, a digital pager.

The first month, the rentals brought in \$1,000, and Tesar knew he was on to something. He soon ex-

panded to other new percussion and synthesizer systems, including the Emu Drumulator, the Simmons SDS-5 digital drum kit, and one of the most revolutionary items at the time: the Yamaha DX-7 digital synthesizer.

Tesar and his wife financed the acquisition of new music technologies using credit cards. "We had a stack of them," he recalls. "At the time, credit was easy to get, and the new technologies were coming out at a pace that made it pretty easy to keep up with them. And the company was based on the idea that we would always be the first to get a new item."

Fifteen years later, credit is still

'There are so many formats out there no one can be expected to afford them all'

- BILL TESAR -

readily available, but the rate at which new products are arriving has increased exponentially, and that has changed the focus of Toy Specialists.

Now, with more than 3,800 bar-coded pieces of equipment in its 6,000-square-foot facility on Manhattan's West Side, the company has adapted itself to the dense technology field by providing a "try before you buy" type of service, in which clients often rent media systems such as the Otari RADAR II and ProTools MIXplus hard-disc systems, then decide which platform they prefer to work with. And, as a retailer for about 50 manufacturers, Toy Specialists can often sell customers the gear after they have worked with it and provide technical support afterward.

That kind of vertical market has propelled Toy Specialists' growth an average of 20% per year over the last five years, but it also means that Tesar has had to assume risks.

"We sometimes get stuck with a format that doesn't win industry acceptance," he concedes. "But that's the basis of our service. We take the risk so the client doesn't have to."

Another outgrowth of a multiplicity of formats is Toy Specialists' TransferMAT transfer studio, which can handle any of the formats the company warehouses, including DASH, PD, Adat, DA-88, DAT, digital compact cassette, hard disc, etc. The studio uses Yamaha 02R digital consoles and an Otari UFC-24 universal format converter.

The transfer service, says Tesar, is responding to rapidly increasing demand as musicians, producers, and engineers find themselves working in multiple formats on each project.

Another byproduct of that trend is the increased need for archiving to various formats, and Toy Specialists has found another new service market in that area. It is doing archiving for a new range of clients, such as publisher Warner/Chappell Music, and recently completed a project archiving the entire Kinks catalog to a Genex 8000 magneto/optical disc under the supervision of Kinks leader Ray Davies.

"Our strength now is based on our ability to read the market and react quickly to what it wants," he says. "We're getting calls for multichannel surround systems and other things for [high-definition television]. But we now have to be careful as we move into yet more formats."

In order to help it gauge the market for new formats, Toy Specialists hired industry veteran Mark McKenna as VP of sales and marketing. McKenna joins from Bearsville Studios, where he was GM.

Bruce Fairbairn

1949 - 1999

From your friends at

Solid State Logic

We will miss you.

BRUCE FAIRBAIRN

1949 - 1999



"LIFE IS ABOUT EXPERIENCES. NOT ROUTINES - PEOPLE, NOT THINGS"

It defined his life. We thank him for being part of ours. He will be missed.

- Bruce, Randy, Sandee, Kim, Adrienne, Andrea, Teri, Michelle, Nancy, Shelley and Marlene



Bruce Allen Talent

Cher, Hynde Among Ivors' U.S. Winners

BY DOMINIC PRIDE

LONDON—American voices dominated a truly British event at this year's Ivor Novello Awards, held May 27 here. Cher, Chrissie Hynde, and Hal David were among the U.S. writers feted at the 44th Ivors at London's Grosvenor House Hotel.

"Believe" by Cher won a hat trick of trophies, scooping best song musically and lyrically, international hit of the year, and best-selling U.K. single (*Billboard-Bulletin*, May 28). The American artist is signed to WEA U.K., and the song was written and produced by a British team consisting of Brian Higgins, Stuart McLennan, Paul Barry, Steve Torch, Matt Gray, and Tim Powell.

EMI/Chrysalis star Robbie Williams and his songwriting partner Guy Chambers walked off with two Ivors: "Angels" won as the most performed work in 1998, as measured by the Performing Right Society, and the duo also nabbed songwriters of the year.

Accepting the first award, Chambers said, "We wrote 'Angels' in June '97 in my attic in Archway [north London] in half an hour. It was the best half hour of my life!"

Accepting the songwriter award, Williams confessed to being "overwhelmed by the whole of the music business."

"I wanted to be up there with George Michael and Oasis. People laughed at me," he said, before roundly telling his one-time detractors to "fuck off."

Pretenders vocalist/guitarist Chrissie Hynde, who has been based in the U.K. since the late '70s, received the outstanding contribution to British music and was more self-deprecating. "I just wanted to play guitar and be in a band," she confessed. "I don't know how this happened."

Hal David, 78, whose songs have been covered by British artists from Cilla Black in the '60s to Gabrielle in the '90s, was given the special international award, made for the first time this year.

Rod Stewart was honored for his lifetime achievement and confessed that his worldwide breakthrough hit "Maggie May" was originally slated to be a B-side. Stewart dedicated the award to Ronnie Wood, his former collaborator in the Jeff Beck Group and Faces. "It's nice to have something that Elton John hasn't got," he quipped.

Martin Gore, key songwriter for Depeche Mode, was recognized for the band's overseas success with the international achievement award.

Outstanding song collection went to the writers of Jamiroquai: Jason Kay, Simon Katz, Derrick McKenzie, Toby Smith, Wallis Buchanan, and Stuart Zender.

The Jimmy Kennedy Award, saluting those who have maintained the art and heritage of British songwriting, went to Mitch Murray and Peter Callander; writers of songs for the likes of Cliff Richard, Cilla Black, and Petula Clark.

The Ivors event is presented by the British Academy of Composers and Songwriters, a new body that has taken over the work of the British Academy of Songwriters, Composers & Authors, which previously awarded the Ivors.

Following is a list of other winners.

Contemporary song: "Here's Where The Story Ends" written by

Harriet Wheeler and David Gavurin of the Sundays, performed by Tin Tin Out Featuring Shelley Nelson.

Ivors Dance Award: "Horny," written by Mousse T. and Errol Rennalls, performed by Mousse T. Featuring Hot 'N' Juicy.

Song for a film or broadcast: "The Flame Still Burns" from the film "Still Crazy," written by Chris Difford, Marti Fredriksen, and Mick Jones.

Song for a TV/radio broadcast: "Close Relations" written by Robert Lane.

Original film score: "Firelight" written by Christopher Gunning.

German Label MFS Releasing Techno/Trance MiniDisc Mix

BY DOMINIC PRIDE

LONDON—Berlin techno label MFS is hoping to add a little momentum to the pre-recorded MiniDisc (MD) market with what it claims is the first techno/trance mix on the format.

"Assorted: E For Europe" was released in March with an initial pressing of just 1,000. It has sold more than 800, says the label, mainly through independent stores.

MFS label chief Mark Reeder says he made the decision to produce the compilation after seeing the small amount of dance MD repertoire for sale in Germany and elsewhere in Europe.

"I checked many stores in England; I checked stores around Germany," he says. "I discovered that there are no clubby/trance/techno DJ-mixed compilation albums available on MD. So I decided to make one."

He hopes his release will encourage others.

"Once more techno and club labels release on this format, then they'll automatically generate interest, especially as this music is geared to a younger audience anyway," he says.

"The techno kids and the stores have to be aware that there is a product on the market that the kids can buy for their MD players," he adds. "This compilation is simply modern technological music for a modern technological medium."

Sony-owned manufacturer DADC in Austria sponsored the project. Without that support, says Reeder, it would have been a more expensive prospect for the label.

"The MD market is a virgin market, and to be pioneering you have nothing against which to orientate yourself against, so you can make mistakes."

Mixed by Hungarian DJ Corvin Dalek, the compilation contains 12

tracks by Berlin acts such as Marmion, Cybersecrecy, Chris Zipfel, Blue Amazon, and Dillinger & Capone, as well as the title track, Dalek's "E For Europe."

"This album was created not only to present a new futuristic format or to be the soundtrack to the last summer of the century," says Dalek, "but also as a tongue-in-cheek homage to the soon-to-be-extinct currencies of Europe."

The artwork and theme of the MD revolve around the new euro currency, due to replace many of Europe's national currencies in July 2002.

"All kids now know that money in the Europe of the future will be called E, and everyone will be able to laugh about that and say, 'Have you any E's?'" jokes Dalek. E is also the club slang for ecstasy, the drug that has accompanied the explosion of house, trance, and techno in Europe since 1989.

Alan Phillips, VP of new technology for Sony Music Europe, says the format is gaining interest from the dance community. Last year, Sony helped the indie Bullion Records issue "Sub Level U.K.," an underground garage compilation, while Fatboy Slim's "You've Come A Long Way, Baby" (Skint/Sony) and "The INCredible Sound of Drum'n'bass," mixed by Goldie (INCredible/DancePool), are just two of the many dance titles available on the format.

Phillips says that between 2.7 and 2.8 million MD players have been sold in Europe since the format's launch in 1992, with Germany the key market; a million players have been sold in the last year alone. Yet, says Phillips, British music retailers are the most proactive in stocking titles.

"We've found in the U.K. that if people can find titles, they buy them," he says.



WILLIAMS



DALEK



newsline...

WHILE MANY other Japanese labels struggled amid the country's recession, Avex, Japan's biggest indie, saw its sales and profits rise in the year ending March 31. Sales of the parent company, Avex Inc., were up 9.2% to 52.3 billion yen (\$439.1 million), operating profit rose 65.7% to 7.2 billion yen (\$61.1 million), while after-tax profit posted a 63.1% increase to 7.3 billion yen (\$61.4 million).



Avex chairman Tom Yoda says the large rise in profit was due to Avex taking a tax credit after absorbing loss-making nightclub subsidiary Velfarre Inc. in April 1998. "We also tried to tighten control of expenses," Yoda says. Sales rose on the backs of such best-selling albums as Every Little Thing's "Time To Destination," with 4.12 million units sold, according to Avex; globe's "Relation," with 2.05 million copies sold; and Max's "Maximum Groove," at 1.05 million units. On a consolidated basis, the Avex group's sales rose 15.3% to 65 billion yen (\$545.9 million), while operating profit was up 92.8% to 9.8 billion yen (\$82.4 million) and after-tax profit increased 90.7% to 9.8 billion yen (\$82.4 million).

STEVE McCLURE

DENMARK-BASED easy-listening label CMC, owned since 1997 by EMI, will open Swedish and Norwegian offices Aug. 1. The label, which will continue to operate as a separate division within EMI while sharing back-office duties and distribution, has named EMI Svenska catalog development marketing manager Pär Sandin head of sales and marketing in Sweden. A similar position in Norway is expected to be filled by an executive who, according to EMI Norsk managing director Michael Manasse, is not connected to the music industry. The head of each new office will report directly to CMC Denmark managing director Per Dam Ravnholt. KAI R. LOFTHUS

INTEREST AND PARTICIPATION in music remains high in Germany, according to a report by the German Music Information Center. Roughly 8 million people, including just under 3 million children and young people, play in orchestras and ensembles, as well as rock and jazz groups, or sing in choirs. Each year, more than 3,000 young people continue this interest by embarking on studies of music at government and private education facilities. Concerts given by publicly funded orchestras and music theaters attract more than 13 million people each year, according to the report.

Revenues in the music industry, including the record market, have reached \$16 billion and are growing substantially more quickly than the economy as a whole. Public-sector funding, which ensures the continued existence of numerous institutions and allows a wide range of different projects and initiatives to be implemented, comes to approximately \$3 billion. WOLFGANG SPAHR

A VICTORY against bootleggers is being claimed after what is said to be a precedent-setting court case in Northampton, England. The Crown Court there convicted Nigel Simons of offenses under the Copyright Act relating to his importation of bootleg CDs from the Czech Republic, Singapore, and Taiwan. He was given a four-month prison sentence, suspended for two years. However, the significance of the case lies in three days of legal argument at an earlier hearing at Warwick Crown Court. Warwickshire County Council Trading Standards Officer Noel Hunter says this argument established that the burden of proof over whether the artist had given permission for the bootleg to be recorded now lies with the defense rather than the prosecution. Hunter comments, "This landmark ruling will make the prosecution of traders in bootleg CDs far easier now that we are not obliged to pull members of the Rolling Stones or Oasis to the witness box to prove our case." JEFF CLARK-MEADS

UNIVERSAL MUSIC INTERNATIONAL'S Brussels-based director of public and legal affairs, Philippe Kern, is leaving the company. Kern, who established the office for the then PolyGram company, reported to the president and CEO and to the general counsel on legal matters. Before joining PolyGram, Kern was head of the International Federation of the Phonographic Industry's European affairs office.

ASIAN MUSIC broadcaster Channel V has promoted Ruuben van den Heuvel to director of music and artist relations, replacing Pearl Chia, who left the Hong Kong-based station in March. Van den Heuvel, who reports to Channel V deputy GM Simon Dewhurst, joined the company in February as business development director.



OWEN HUGHES

Martin, Lopez Help Pick Up The Pace Of Canada's Latin Beat

BY LARRY LeBLANC

TORONTO—Platinum (100,000 units) sales of recent albums by Ricky Martin, Jennifer Lopez, Selena, and the Buena Vista Social Club are boosting the profile of Latin music in Canada.

Traditional sources of immigrants to Canada—notably Europe and Southeast Asia—are now giving way to Latin America (and also mainland China). As a result, such major Canadian cities as Toronto, Montreal, Quebec, and Vancouver are beginning to have significant Hispanic communities, creating a base for what one senior executive calls the “huge potential” for Latin music in Canada.

Flagship stores of major Canadian music retailers in downtown Toronto sell impressive selections of Latin recordings—from mainstream releases by Martin, Lopez, and Selena to world beat acts like the Afro-Cuban All Stars, Compay Segundo, Cubanismo!, Rubén González, and Los Mocosos—and specialty retail outlets Super Latin Music and Rincon Hispano do a thriving trade in more obscure Latin releases.

According to the last government census in 1996, 400,000 people whose mother tongue is Spanish now live in Canada. The majority—230,000—live in the metropolitan Toronto region. Toronto has two Spanish-language daily newspapers, El Popular and El Expresso; it also has a vibrant Latin nightclub scene, and the city's Harbourfront Centre

books countless international and domestic Latin acts throughout the summer.

With Hispanic acts gaining wider Canadian exposure via clubs, college and community radio airplay, and festival and TV appearances, sales have picked up as non-Latin Canadians discover a greater variety of the performers.

“The majority of Latino product

‘Retailers need to be cautious about how big the market is’

— ROGER WHITEMAN —

selling [in Canada] is to the English-speaking audience,” notes Tim Baker, buyer with Sunrise Records, which operates 33 stores in Ontario.

Underscoring its commitment to its Latino roster, Sony Music's strategic marketing division domestically released 22 Latin titles May 11 that had previously been available only on import, including albums by Martin, Elvis Crespo, Chayanne, Alejandro Fernández, and Shakira. EMI and Warner have offered similar programs in the past year.

“There's a huge potential market for Latino music in Canada,” says Greg Pappas, director of strategic marketing at Sony Music Entertainment (Canada).

“We now have a good foundation—

there are a lot of artists we will release domestically because we expect them to do well,” says Georgia Tsao, international marketing manager at Warner Music Canada. “With the success of Ricky Martin, there's not a language barrier anymore.”

“[Latino] sales are still mostly through Toronto and Montreal,” says Rick Hiir, manager of Latin Music at Koch International. “In promoting Latino acts, you focus first on the Latino audience as a base and then expand on it. We do in-store promotions with DJs where we offer free samplers, and non-Latinos go nuts.”

Adds Rick Cammilleri, president of Sony Music Entertainment (Canada), “We don't look at these as being Spanish-language records. We're marketing it as rhythm-oriented music in clubs and using remixes and street marketing.”

Billy Bryan heads the Toronto-based Mundial Music Pool, which services 20 campus radio stations and music critics in Ontario. “Much of the Hispanic activity here,” he says, “is in world music. Records which would have sold 500 copies five years ago are selling 5,000 copies today.”

Many industry figures here predict that Martin's Canadian break-

through (see story, this page) will act as the springboard for launching upcoming English-language releases by such top Spanish-language stars as U.S. salsa heartthrob Marc Anthony, Puerto Rico's Crespo, Colombian-born pop-rocker Shakira, ranchero singer Fernández, and the pop-styled Julio Iglesias Jr.

“The excitement around Ricky heightened interest in Jennifer



HIIR

Lopez' album [“On The 6”] and will help us launch Marc Anthony as well,” predicts Vel Omazic, director of national promotion at Sony Music Entertainment (Canada). Lopez'

single “If You Had My Love” was No. 21 on The Record's chart for the week ending May 25. Hopes are high that Martin's popularity could also further boost interest in upcoming Spanish-language releases by Alejandro Sanz, Luis Miguel, Enrique Iglesias, Laura Pausini, and Maná, who have previously made inroads here, as well as heighten the careers of local Latino acts.

While international veterans Tito Puente, Celia Cruz, Willie Colón, Julio Iglesias, and Gloria Estefan have traditionally had strong Cana-

dian followings, labels here only seriously considered the potential power of Latin music following the enormous TV coverage here of World Cup soccer in 1994, when Toronto streets and Latin clubs overflowed with Hispanic fans.

Shortly after that, with the cooperation of Sony Music and Warner Music, Sunrise Records launched an ambitious program spotlighting Latin recordings at select outlets. Today, Sunrise carries Latin product throughout the chain, and 15 stores stock a Latin catalog of 2,000. Sunrise also sponsors the national TV show “Vivai Musica,” which airs four nights a week on the TeleLatino network.

As sales of U.S.-imported and domestically released Spanish-language and Latin American music grew, other Canadian retail chains followed Sunrise's lead and began to stock Spanish-language releases.

Several industry figures argue, however, that Latino music still has considerable ground to cover before becoming a full-fledged market. “There's definitely a [Latino] market here, but [retailers] need to be cautious about how big the market is,” warns Roger Whiteman, VP of purchasing for HMV Canada, which operates 98 stores nationally.

FNAC PLANS BROAD ONLINE EXPANSION

(Continued from page 39)

the break-even point in 2002-2003. “Our aim is to stay the leader in the French-speaking market, with a target share of between 40% and 60%,” says Pinault. In France, FNAC has 51 outlets. “With them, we can reach only 25 million to 26 million people; i.e., less than 50% of French inhabitants.”

Within three years, FNAC plans to have approximately 80 outlets covering 32 million to 33 million people, “but that will be our maximum size,” Pinault adds, “and thus the Internet is the way to allow us to increase our number of customers in France and abroad, where we consider that another 25 million people are potential clients. The Internet will help us double the number of potential customers.” He adds that Internet sales may also help FNAC take market share from hypermarkets, which account for approximately 60% of music sales in France.

In addition, FNAC is targeting non-French-speaking markets online, and its overseas brick-and-mortar expansion is continuing. Outside France, it already operates in Spain and Portugal; it was to open its first Brazilian outlet in São Paulo June 2 and is slated to open its first Asian store July 14 in Taiwan. The company also plans to enter Italy next year and is looking at the Argentine market.

An existing FNAC Web site (www.fnac.fr) already offers records (150,000 titles), books (250,000 titles), video, and computer soft-

ware. FNAC plans to open a new version of its Web site at www.fnac.com this fall. “Our first Web site, launched in February 1997, was a test,” says Pinault. “However, we have increased threefold our transactions since the beginning of 1999, and according to our research FNAC accounted for 40% of electronic trade in cultural products in France during 1998, with sales of 3.5 million euros [\$3.7 million].”

The Web site will be in four languages, Pinault explains: French, Spanish, Portuguese, and Italian, and FNAC aims to harmonize its pricing policy.

“When we have sites in Spanish, Portuguese, Italian, and French, we will apply the same price policy across the Internet; that's why we hope that the record companies will quickly harmonize their price policy inside the European market,” says Hermann.

However, Pinault is unhappy about the threat to FNAC's online business posed by cheaper-priced CDs available on U.S. Web sites. “Twice a month,” he says, “FNAC compares the prices on the Internet of 60 albums [new releases, back catalog, etc.] on 11 sites, and U.S.-based Web site prices are about 35% cheaper than in France. Around half of this difference is due to the [value-added tax], which is 20.6% in France, and the rest is due to the fact that major [record] companies don't apply the same price policy to retailers in the U.S. That's

why we're demanding that the majors ban U.S.-based Web sites from selling product in Europe. If they don't, we will open a Web site in the U.S. in order to sell international catalog in Europe at the same price level of our competitors,” threatens Pinault.

FNAC is poised to meet with Sony Music in July to discuss this issue.

Martin Burns Up Canadian Charts

Latin Star's New Album, Single Hit The Top

BY LARRY LeBLANC

TORONTO—Ricky Martin's bilingual performance of his 1998 World Cup theme, “La Copa De La Vida (The Cup Of Life),” during the Grammy Awards broadcast on Feb. 24, not only directly impacted on Canadian sales of his Columbia album “Vuelve” but spurred interest in his eponymous English-language debut, released here May 11.

“Ricky's career exploded in that one five-minute performance,” says Rick Cammilleri, president of Sony Music Entertainment (Canada). “Ricky Martin” debuted at No. 1 on SoundScan's Top Retail Albums chart and has sold 115,000 units to date. The album's leadoff single, “Livin' La Vida Loca,” has been No. 1 on Broadcast Data System's Contemporary Hit Radio chart and has also hit its adult contemporary chart.

“Ricky had no track record at Canadian radio previously, but the single just exploded,” says Vel Omazic, director of national promotion, Sony Music Entertainment (Canada). “After the Grammys, sales of ‘Vuelve’ soared. We knew beforehand that ‘Ricky Martin’ was going to be big. We had a good [sales] base with

the earlier albums ‘Meamras’ and ‘Vuelve,’ but since the Grammys it's been mayhem.”

Prior to Martin's Grammy performance, “Vuelve” was at No. 171 on SoundScan's Top Retail Albums chart. The week following the award show, the album jumped to No. 35; according to SoundScan, it has scanned 105,000 units to date.

Martin's Canadian profile will be further raised by promotion jaunts June 24-25 in Toronto and June 26 in Montreal. Massive crowds are expected for Martin's interviews on the MuchMusic TV network in Toronto and on MuchMusic's French-language counterpart in Montreal, MusiquePlus, as well as for his in-store appearance at Sunrise Records' flagship store on Toronto's Yonge Street.

Two years ago, a Martin signing at Toronto's Yorkdale Mall drew far larger crowds than expected. Organizers had anticipated a crowd of 200-300. At least 1,500 fans turned out, and the appearance had to be cut short.

“It's going to be madness,” predicts Sunrise Records buyer Tim Baker of Martin's upcoming appearance.

MD
&
musica e dischi

**YOUR LINK
TO THE ITALIAN
MUSIC INDUSTRY**

SUBSCRIPTION RATES:
ITALY L. 100.000
OVERSEAS L. 150.000
AIRMAIL L. 230.000
PAYABLE BY VISA/
M A S T E R C A R D
M U S I C A E D I S C H I
V I A D E A M I C I S , 4 7
2 0 1 2 3 M I L A N O
T E L . 3 9 . 2 . 5 8 1 0 5 7 3 7
F A X 3 9 . 2 . 8 3 2 3 8 4 3

■ ASK FOR A FREE SAMPLE COPY ■

HITS OF THE



WORLD

© 1999, Billboard/BPI Communications

JAPAN		(Dempa Publications Inc.) 06/07/99	
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	FLOWER KINKI KIDS	JOHNNY'S ENTERTAINMENT
2	NEW	BYE-BYE BLACK BISCUITS	BMG
3	3	GRATEFUL DAYS	DRAGON ASH VICTOR
4	1	BREAKIN' OUT THE MORNING	SPEED TOY'S FACTORY
5	NEW	CAGE DIR EN GREY	EASTWEST
6	2	SABAIBAL GLAY	UNLIMITED
7	NEW	URA BTB	RYUICHI SAKAMOTO WARNER
8	NEW	ANO NATSUETO	MAX AVEX TRAX
9	NEW	WITHOUT YOU	LACRYMA CHRISTI POLYDOR
10	7	I LOVE HIP-HOP	DRAGON ASH VICTOR
11	6	LOVE DESTINY	AYUMI HAMASAKI AVEX TRAX
12	12	FRIENDS (REMIX)	REBECCA SONY
13	5	I'LL BE MR. CHILDREN	TOY'S FACTORY
14	8	GOING TO THE MOON	TRICERATOPS EPIC
15	13	TO BE AYUMI HAMASAKI	AVEX TRAX
16	NEW	SHOOTING STAR	AMIKA HAMASAKI PONY CANYON
17	10	MANATSU NO KOSEN	MORNING MUSUME ZETIMA
18	11	FIRST LOVE (MAXI)	HIKARU UTADA TOSHIBA-EMI
19	14	GIRLS, BE AMBITIOUS!	TRUE KISS DESTINATION SONY
20	9	JIYU DE ARU TAMENI	V6 AVEX TRAX
		ALBUMS	
1	NEW	ZARD ZARD BEST—THE SINGLE COLLECTION:	KISEKI B-GRAM
2	1	HIKARU UTADA	FIRST LOVE TOSHIBA-EMI
3	2	NANASE AIKAWA	ID (ORDINARY EDITION) CUTTING EDGE
4	NEW	THE YELLOW MONKEY	SO ALIVE FUN HOUSE
5	NEW	LUNA SEA	NEVER SOLD OUT UNIVERSAL VICTOR
6	NEW	BLACK BISCUITS	LIFE BMG
7	4	EVERY LITTLE THING	EVERY BEST SINGLE + 3 AVEX TRAX
8	NEW	RYOKO HIROSUE	RYOKO HIROSUE FIRST LIVE—RH DEBUT TOUR 1999 WARNER
9	5	DREAMS COME TRUE	THE MONSTER TOSHIBA-EMI
10	3	GRAPEVINE	LIFETIME PONY CANYON
11	7	DRAGON ASH	BUZZ SONS VICTOR
12	6	VARIOUS ARTISTS	HIDE TRIBUTE SPIRITS UNLIMITED
13	14	VARIOUS ARTISTS	DANCEMANIA DELUX 3 TOSHIBA-EMI
14	13	BACKSTREET BOYS	MILLENNIUM JIVE/AVEX TRAX
15	16	SEIKIMA II	1999 BLACK LIST BMG
16	9	GACKT	MIZERABLE NIPPON CROWN
17	10	GAME MUSIC	DANCE DANCE REVOLUTION TM 2ND MIX TOSHIBA-EMI
18	11	TRF	LOOP 1999 AVEX TRAX
19	NEW	FAYRAY	CRAVING ANTINOS
20	15	VARIOUS ARTISTS	NOW BEST TOSHIBA-EMI

GERMANY		(Media Control) 06/01/99	
THIS WEEK	LAST WEEK	SINGLES	
1	1	MAMBO NO. 5	LOU BEGA ARIOLA
2	2	I WANT IT THAT WAY	BACKSTREET BOYS JIVE/ROUGH TRADE
3	3	SIE SIEHT MICH NICHT	XAVIER NAIDOO EPIC
4	4	NO SCRUBS	TLC ARIOLA
5	6	ALL OUT OF LOVE	ANDRU DONALDS VIRGIN
6	11	BYE BYE BABY	TQ EPIC
7	5	FLAT BEAT	MR. OIZO F COMMUNICATIONS/CONNECTED
8	7	MARIA BLONDIE	BEYOND/RCA
9	8	MFG (MIT FREUNDLICHEN GRUSSEN)	DIE FAN-TASTISCHEN 4 FOUR MUSIC/COLUMBIA
10	9	SIMARIK TARKAN	MOTOR/UNIVERSAL
11	12	IT TAKES TWO	SPIKE POLYDOR/UNIVERSAL
12	10	... BABY ONE MORE TIME	BRITNEY SPEARS JIVE/ROUGH TRADE
13	NEW	LIVIN' LA VIDA LOCA	RICKY MARTIN COLUMBIA
14	13	GIVE A LITTLE LOVE	MR. PRESIDENT WEA
15	14	BOOM, BOOM, BOOM, BOOM!	VENGABOYS UNIVERSAL
16	NEW	THE LAST UNICORN	IN-MOOD FEATURING JULIETTE EPIC
17	16	JAVA (ALL DA LADIES COME AROUND)	Q-CONNECTION RCA
18	NEW	THE SPARROWS AND THE NIGHTINGALE	MARK OH VERSUS JOHN DAVIES VIRGIN
19	NEW	NEW WORLD ORDER	MR. X & MR. Y RCA
20	19	WHAT IT'S LIKE	EVERLAST EASTWEST
		ALBUMS	
1	1	BACKSTREET BOYS	MILLENNIUM JIVE/ROUGH TRADE
2	2	DIE FANTASTISCHEN 4	4:99 COLUMBIA
3	3	XAVIER NAIDOO	NICHT VON DIESER WELT 3P/EPIC
4	NEW	PARADISE LOST	HOST EMI
5	NEW	MR. PRESIDENT	SPACE GATE WEA
6	NEW	SPIKE	THE ALBUM POLYDOR
7	4	FREUNDKREIS	ESPERANTO COLUMBIA
8	10	RICKY MARTIN	RICKY MARTIN COLUMBIA
9	NEW	MIKE & THE MECHANICS	MIKE & THE MECHANICS VIRGIN
10	NEW	DIE PRINZEN	SO VIEL SPASS FUR WENIG GELD ARIOLA
11	7	TLC	FANMAIL ARIOLA
12	6	ANDRE RIEU	100 JAHRE STRAUSS POLYDOR/UNIVERSAL
13	5	THE CRANBERRIES	BURY THE HATCHET ISLAND/UNIVERSAL
14	16	BRITNEY SPEARS	... BABY ONE MORE TIME JIVE/ROUGH TRADE
15	8	ROSENSTOLZ	ZUCKER POLYDOR/UNIVERSAL
16	NEW	MIKE OLDFIELD	GUITARS WEA
17	9	CHER	BELIEVE WEA
18	18	ALANIS MORISSETTE	SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WEA
19	NEW	AMANDA MARSHALL	TUESDAY'S CHILD EPIC
20	NEW	BLACKMORE'S NIGHT	UNDER A VIOLET MOON EDEL

U.K.		(Copyright CIN) 05/29/99	
THIS WEEK	LAST WEEK	SINGLES	
1	1	SWEET LIKE CHOCOLATE	SHANKS & BIGFOOT PEPPER/ZOMBA
2	NEW	OOH LA LA	WISEGUYS WALL OF SOUND
3	3	THAT DON'T IMPRESS ME MUCH	SHANIA TWAIN MERCURY
4	NEW	CANNED HEAT	JAMIROQUAI SONY
5	4	KISS ME	SIXPENCE NONE THE RICHER SQUINT/TELEKTRA/WEA
6	NEW	SALTWATER	CHICANE FEATURING MAIRE BREN-NAN OF CLANNAD XTRAVAGANZA
7	2	YOU NEEDED ME	BOYZONE POLYDOR
8	6	SAY IT AGAIN	PRECIOUS EMI
9	7	I WANT IT THAT WAY	BACKSTREET BOYS JIVE
10	5	LOOK AT ME	GERI HALLIWELL EMI
11	NEW	PUMPING ON YOUR STEREO	SUPERGRASS PARLOPHONE
12	9	NO SCRUBS	TLC LAFACE/ARISTA
13	NEW	DISCO DOWN	SHED SEVEN POLYDOR
14	NEW	NOMANSLAND	(DAVID'S SONG) DJ SAKIN & FRIENDS POSITIVA
15	8	I QUIT	HEPBURN COLUMBIA
16	11	LIFT IT HIGH	(ALL ABOUT BELIEF) 1999 MAN-CHESTER UNITED SQUAD MUSIC COLLECTION
17	12	TURN AROUND	PHATS & SMALL MULTPLY
18	10	EVERY MORNING	SUGAR RAY ATLANTIC/EASTWEST
19	NEW	YOU LOOK SO FINE	GARBAGE MUSHROOM
20	19	YOU GET WHAT YOU GIVE	NEW RADICALS MCA
		ALBUMS	
1	1	ABBA	GOLD—GREATEST HITS POLYDOR
2	3	TEXAS	THE HUSH MERCURY
3	RE	SHANIA TWAIN	COME ON OVER MERCURY
4	4	STEREOPHONICS	PERFORMANCE AND COCKTAILS v2
5	NEW	TRAVIS	THE MAN WHO INDEPENDIENTE JIVE
6	2	BACKSTREET BOYS	MILLENNIUM JIVE
7	NEW	DEAN MARTIN	THE VERY BEST OF—CAPITOL/REPRISE YEARS EMI
8	5	FATBOY SLIM	YOU'VE COME A LONG WAY, BABY SKINT
9	7	THE CORRS	TALK ON CORNERS 143/LAVA/ATLANTIC/EA/TWEST
10	18	WHITNEY HOUSTON	MY LOVE IS YOUR LOVE ARISTA
11	NEW	HAPPY MONDAYS	GREATEST HITS LONDON
12	10	ROBBIE WILLIAMS	I'VE BEEN EXPECTING YOU CHRYSALIS/EMI
13	9	TLC	FANMAIL LAFACE/ARISTA
14	RE	LAURYN HILL	THE MISEDUCATION OF LAURYN HILL COLUMBIA
15	11	EQUALLY CURSED	AND BLESSED CATATONIA BLANCO Y NEGRO
16	15	BRITNEY SPEARS	... BABY ONE MORE TIME JIVE
17	13	THE CORRS	FORGIVEN, NOT FORGOTTEN 143/LAVA/ATLANTIC/EA/TWEST
18	16	STEPS	STEP ONE EBU/JIVE
19	14	KENNY ROGERS	ALL THE HITS & ALL THE NEW LOVE SONGS EMI
20	8	BASEMENT JAXX	REMEDY XL

FRANCE		(SNEP/IFOP/Tite-Live) 05/29/99	
THIS WEEK	LAST WEEK	SINGLES	
1	1	AU NOM DE LA ROSE	MOOS MERCURY/UNIVERSAL
2	NEW	VIVRE POUR LE MEILLEUR	MERCURY/UNIVERSAL
3	2	... BABY ONE MORE TIME	BRITNEY SPEARS JIVE/VIRGIN
4	3	TU M'OUBLIERAS	LARUSSO ODEON/EMI
5	5	BOOM, BOOM, BOOM, BOOM!	VENGABOYS SCORPIO/UNIVERSAL
6	9	NO SCRUBS	TLC ARISTA
7	4	STRONG ENOUGH	CHER WEA
8	8	I NEVER KNEW LOVE LIKE THIS	ORGANIZ JAM/SONY
9	7	LA VIE NE M'APPREND RIEN	LIANE FOLY VIRGIN
10	6	THE HEART OF THE OCEAN	MYTHOS & DJ COSMO EDEL/SONY
11	13	PIERPOLJAK	PIERPOLJAK BARCLAY/UNIVERSAL
12	11	FLAT BEAT	MR. OIZO F COMMUNICATIONS/PIAS
13	12	T'ES ZINZIN	DJ XAM LA TRIBU/SONY
14	16	TOUS LES CRIS LES SOS	LENA KANN AVANT GARDE/SONY
15	14	MA BAKER '99	BONEY M ARIOLA
16	NEW	TURN AROUND	PHATS & SMALL SCORPIO/UNIVERSAL
17	15	KING OF MY CASTLE	WAMDUW PROJECT PRIVATE/SONY
18	10	BIG BIG WORLD	EMILIA UNIVERSAL
19	15	MON AMIE LA ROSE	NATACHA ATLAS LABELS/VIRGIN
20	NEW	BACKSTREET BOYS	I WANT IT THAT WAY JIVE/VIRGIN
		ALBUMS	
1	1	FRANCIS CABREL	HORS SAISON COLUMBIA
2	2	PATRICIA KAAS	LE MOT DE PASSE COLUMBIA
3	3	TEXAS	THE HUSH MERCURY/UNIVERSAL
4	10	SOUNDTRACK	NOTRE DAME DE PARIS POMME/SONY
5	16	ANDREA BOCELLI	SOGNO SUGAR/POLYDOR/UNIVERSAL
6	6	MANAU	PANIQUE CELTIQUE POLYDOR/UNIVERSAL
7	11	AXELLE RED	TOUJOURS MOI VIRGIN
8	5	MYLENE FARMER	INNAMORAMENTO POLYDOR/UNIVERSAL
9	18	HELENE SEGARA	COEUR DE VERRE ORLANDO/EA/TWEST
10	12	CELINE DION	S'IL SUFFISAIT D'AIMER COLUMBIA
11	7	CHER	BELIEVE WEA
12	13	SOUNDTRACK	BRETAGNES A BERCY SAINT GERMAIN/SONY
13	4	THE CRANBERRIES	BURY THE HATCHET ISLAND/UNIVERSAL
14	RE	SOUNDTRACK	NOTRE DAME DE PARIS POMME/SONY
15	8	BACKSTREET BOYS	MILLENNIUM JIVE/VIRGIN
16	15	MANU CHAO	CLANDESTINO VIRGIN
17	9	ZEBDA	ESSENCE ORDINAIRE BARCLAY/UNIVERSAL
18	RE	LARA FABIAN	LIVE POLYDOR/UNIVERSAL
19	20	CESARIA EVORA	CAFE ATLANTICO RCA
20	RE	LIANE FOLY	ACOUSTIQUE VIRGIN

CANADA		(SoundScan) 06/12/99	
THIS WEEK	LAST WEEK	SINGLES	
1	1	LIVIN' LA VIDA LOCA	RICKY MARTIN C2/SONY
2	2	I WANT IT THAT WAY	BACKSTREET BOYS JIVE/BMG
3	4	LOOK AT ME	GERI HALLIWELL EMI
4	6	CANDLE IN THE WIND 1997	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL
5	17	NO PIGEONS	SPORTY THIEVZ FEATURING MR. WOODS NUMZIK
6	8	GOODBYE	SPICE GIRLS VIRGIN/EMI
7	7	THE ANIMAL SONG	SAVAGE GARDEN COLUMBIA/SONY
8	15	THAT DON'T IMPRESS ME MUCH	SHANIA TWAIN NUMZIK
9	3	SQUEEZE TOY	THE BOOMTANG BOYS VIRGIN/EMI
10	5	WHERE MY GIRLS AT?	702 MOTOWN/UNIVERSAL
11	13	IF YOU HAD MY LOVE	JENNIFER LOPEZ WORK/EPIC/SONY
12	NEW	TURNAROUND	PHATS & SMALLS NUMZIK
13	10	NOTHING REALLY MATTERS	MADONNA WARNER
14	9	LOVE SONG	SKY EMI
15	12	BELIEVE	CHER WARNER
16	NEW	STRONG ENOUGH	CHER WARNER
17	14	BLUE MONDAY	ORGY ELEMENTREE/REPRISE/WARNER
18	18	KISS ME	SIXPENCE NONE THE RICHER SQUINT/COLUMBIA/SONY
19	16	HEARTBREAK HOTEL	WHITNEY HOUSTON FEATURING FAITH EVANS & KELLY PRICE ARISTA/BMG
20	RE	HOLLA HOLLA	JA RULE MURDER INC./DEF JAM/UNIVERSAL
		ALBUMS	
1	1	BACKSTREET BOYS	MILLENNIUM JIVE/BMG
2	2	RICKY MARTIN	RICKY MARTIN C2/COLUMBIA/SONY
3	NEW	VARIOUS ARTISTS	NOW! 4 UNIVERSAL
4	NEW	AMANDA MARSHALL	TUESDAY'S CHILD EPIC/SONY
5	3	VARIOUS ARTISTS	GROOVE STATION 5 BMG
6	5	SHANIA TWAIN	COME ON OVER MERCURY/UNIVERSAL
7	NEW	BLINK 182	ENEMA OF THE STATE MCA/UNIVERSAL
8	4	TLC	FANMAIL LAFACE/ARISTA/BMG
9	6	BRITNEY SPEARS	... BABY ONE MORE TIME JIVE/BMG
10	7	THE OFFSPRING	AMERICANA COLUMBIA/SONY
11	9	SOUNDTRACK	STAR WARS: EPISODE I—THE PHANTOM MENACE SONY CLASSICAL/SONY
12	11	CHER	BELIEVE WARNER
13	8	VARIOUS ARTISTS	PURE DANCE NO. 4 UNIVERSAL
14	12	ANDREA BOCELLI	SOGNO LONDON/PHILIPS/UNIVERSAL
15	13	THE CRANBERRIES	BURY THE HATCHET ISLAND/UNIVERSAL
16	14	SOUNDTRACK	THE MATRIX MAVERICK/WARNER
17	10	SNOOP DOGG	NO LIMIT TOP DOGG NO LIMIT/VIRGIN
18	15	SOUNDTRACK	SONGS FROM DAWSON'S CREEK COLUMBIA/SONY
19	NEW	VARIOUS ARTISTS	THEN UNIVERSAL
20	NEW	PAUL BRANDT	THAT'S THE TRUTH REPRISE/WARNER

NETHERLANDS		(Stichting Mega Top 100) 06/05/99	
THIS WEEK	LAST WEEK	SINGLES	
1	3	BEST FRIEND	TOY-BOX EDEL
2	1	I WANT IT THAT WAY	BACKSTREET BOYS JIVE/ ZOMBA
3	2	WE'RE GOING TO IBIZA!	VENGABOYS ZOMBA
4	12	KING OF MY CASTLE	WAMDUW PROJECT ROADRUNNER
5	4	NO SCRUBS	TLC BMG
6	5	IF YOU BELIEVE	SASHA WARNER
7	6	WHY DON'T YOU GET A JOB?	THE OFFSPRING COLUMBIA
8	8	NEVER NOOIT MEER	GORDON & RE-PLAY CNR
9	7	TARZAN & JANE	TOY-BOX EDEL
10	10	POCO LOCO	POCO LOCO GANG CNR
11	9	BETTER OFF ALONE	DJ JURGEN ZOMBA
12	11	BYE BYE BABY	TQ EPIC
13	15	LIVIN' LA VIDA LOCA	RICKY MARTIN COLUMBIA
14	14	THANK ABBA FOR THE MUSIC	VARIOUS ARTISTS EPIC
15	NEW	THAT DON'T IMPRESS ME MUCH	SHANIA TWAIN MERCURY/UNIVERSAL
16	NEW	WITCH DOCTOR	CARTOONS EMI
17	16	YOU NEEDED ME	BOYZONE POLYDOR/UNIVERSAL
18	13	... BABY ONE MORE TIME	BRITNEY SPEARS JIVE/ZOMBA
19	18	CRAZY WAY ABOUT YOU	RENE FROGER DINO
20	NEW	IRIS	GOO GOO DOLLS EDEL
		ALBUMS	
1	1	BACKSTREET BOYS	MILLENNIUM JIVE/ZOMBA
2	2	FRANS BAUER & CORRY KONINGS	FRANS BAUER & CORRY KONINGS KOCH
3	5	VENGABOYS	GREATEST HITS ZOMBA
4	4	ABBA	25 JAAR NA 'WATERLOO' POLYDOR/UNIVERSAL
5	3	ANDREA BOCELLI	SOGNO POLYDOR/UNIVERSAL
6	6	ILSE DELANGE	WORLD OF HURT WARNER
7	11	ROWWEN HEZE	'T BESTE VAN 2 WERELDEN CNR
8	NEW	TOY-BOX	FANTASTIC EDEL
9	7	GEORGE MICHAEL	LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC
10	16	SKUNK ANANSIE	POST ORGASMIC CHILL VIRGIN
11	14	IBRAHIM FERRER	IBRAHIM FERRER MUNICH
12	8	BLOF	BOVEN EMI
13	15	MATILDE SANTING & THE OVERSOUL	13 TO OTHERS TO ONE EPIC
14	13	TLC	FANMAIL BMG
15	10	CHER	BELIEVE WARNER
16	17	AARJE HEYNIS	DANK SEI DIR HERR UNIVERSAL
17	18	THE OFFSPRING	AMERICANA COLUMBIA
18	RE	POSTMEN	DOCUMENTS v2
19	12	RUTH JACOTT	VALS VERLANGEN DINO
20	9	JANTJE SMIT	JANTJE SMIT MERCURY/UNIVERSAL

AUSTRALIA		(ARIA) 05/31/99	
THIS WEEK	LAST WEEK	SINGLES	
1	1	NO SCRUBS	TLC BMG
2	3	I WANT IT THAT WAY	BACKSTREET BOYS JIVE/ZOMBA/SONY
3	14	KISS ME	SIXPENCE NONE THE RICHER COLUMBIA
4	4	LOOK AT ME	GERI HALLIWELL EMI
5	6	LIVIN' LA VIDA LOCA	RICKY MARTIN COLUMBIA
6	2	WE LIKE TO PARTY!	VENGABOYS SHOCK
7	5	WHY DON'T YOU GET A JOB?	THE OFFSPRING COLUMBIA
8	8	HONEY TO THE BEE	BILLIE VIRGIN
9	10	THANK ABBA FOR THE MUSIC	VARIOUS ARTISTS EPIC
10	9	THE ANIMAL SONG	SAVAGE GARDEN ROADSHOW/WEA
11	11	9 P.M. (TILL I COME)	ATB MOTOR/MDS
12	13	STRONG ENOUGH	CHER WEA
13	15	ANGEL OF MINE	MONICA BMG
14	17	FLY AWAY	LENNY KRAVITZ VIRGIN
15	12	TOUCH IT	MONIFAH MCA/UNIVERSAL
16	NEW	SCAR TISSUE	RED HOT CHILI PEPPERS WEA
17	7	... BABY ONE MORE TIME	BRITNEY SPEARS JIVE/MUSHROOM/FESTIVAL
18	16	MY NAME IS	EMINEM INTERSCOPE/UNIVERSAL
19	18	EVERY MORNING	SUGAR RAY EASTWEST
20	RE	ANA'S SONG (OPEN FIRE)	SILVERCHAIR MURMUR/SONY
		ALBUMS	
1	NEW	SOUNDTRACK	SONGS FROM DAWSON'S CREEK COLUMBIA
2	NEW	BACKSTREET BOYS	MILLENNIUM JIVE/ZOMBA/SONY
3	3	RICKY MARTIN	RICKY MARTIN COLUMBIA
4	2	SHANIA TWAIN	COME ON OVER MERCURY/UNIVERSAL
5	4	FATBOY SLIM	YOU'VE COME A LONG WAY, BABY EPIC
6	1	HUMAN NATURE	COUNTING DOWN COLUMBIA
7	8		

HITS OF THE WORLD

CONTINUED

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

EUROCHART 06/12/99

MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	I WANT IT THAT WAY BACKSTREET BOYS JIVE
2	2	BABY ONE MORE TIME BRITNEY SPEARS JIVE
3	4	NO SCRUBS TLC LA FACE/ARISTA
4	3	FLAT BEAT MR. OIZO F COMMUNICATIONS
5	7	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY
6	9	AU NOM DE LA ROSE MOOS MERCURY
7	5	BOOM, BOOM, BOOM, BOOM! VENGABOYS VIOLENT/JIVE
8	NEW	MAMBO NO. 5 LOU BEGA LAUTSTARK/BMG
9	NEW	CANNED HEAT JAMIROQUAI SONY S2
10	8	LOOK AT ME GERI HALLIWELL EMI
ALBUMS		
1	1	BACKSTREET BOYS MILLENNIUM JIVE
2	2	TEXAS THE HUSH MERCURY
3	4	ABBA GOLD—GREATEST HITS POLAR
4	5	RICKY MARTIN RICKY MARTIN COLUMBIA
5	6	ANDREA BOCELLI SOGNO SUGAR/POLYDOR
6	RE	SHANIA TWAIN COME ON OVER MERCURY
7	8	THE OFFSPRING AMERICANA COLUMBIA
8	10	BRITNEY SPEARS BABY ONE MORE TIME JIVE
9	3	THE CRANBERRIES BURY THE HATCHET ISLAND
10	7	CHER BELIEVE WEA

SPAIN (AFYVE/ALEF MB) 05/22/99

THIS WEEK	LAST WEEK	SINGLES
1	NEW	BAILAMOS ENRIQUE IGLESIAS POLYDOR/UNIVERSAL
2	1	I WANT IT THAT WAY BACKSTREET BOYS JIVE/VIRGIN
3	2	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA
4	5	FLAT BEAT MR. OIZO VALE
5	3	SALOME CHAYANNE COLUMBIA
6	6	LOOK AT ME GERI HALLIWELL EMI
7	4	MARIA BLONDIE BEYOND/ARIELA
8	NEW	BLUE EIFFEL 65 BLANCO Y NEGRO
9	9	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON ARIOLA
10	RE	LA ULTIMA CARTA (REMIXES) LOS CUCAS COLUMBIA
ALBUMS		
1	NEW	BACKSTREET BOYS MILLENNIUM JIVE/VIRGIN
2	1	RICKY MARTIN RICKY MARTIN COLUMBIA
3	2	CHAYANNE ATADO A TU AMOR COLUMBIA
4	4	ABBA GOLD—GREATEST HITS UNIVERSAL
5	3	HEVIA TIERRA DE NADIE HISPANOX
6	NEW	VONDA SHEPARD ALLY MCBEAR (TV SOUNDTRACK) EPIC
7	6	LA OREJA DE VAN GOGH DILE AL SOL EPIC
8	5	TEXAS THE HUSH MERCURY/UNIVERSAL
9	10	MANA TODO MANA—GRANDES EXITOS WEA
10	8	CHER BELIEVE WEA

MALAYSIA (RIM) 06/01/99

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	BACKSTREET BOYS MILLENNIUM JIVE/FORM
2	1	VARIOUS ARTISTS NOW 5 EMI
3	NEW	VARIOUS ARTISTS ALL TIME LOVE BMG
4	2	DR. BOMBAY RICE & CURRY WARNER
5	3	VENGABOYS THE PARTY ALBUM! MUSIC STREET
6	4	MARIAH CAREY #1'S SONY
7	NEW	VARIOUS ARTISTS BRIGHT FUTURE COMPILATION ROCK
8	8	AWIE BEST OF AWIE BMG
9	9	BRITNEY SPEARS BABY ONE MORE TIME JIVE/FORM
10	RE	MICHAEL & VICTOR FEEL LIKE SEEING YOU ROCK

HONG KONG (IFPI Hong Kong Group) 05/23/99

THIS WEEK	LAST WEEK	ALBUMS
1	3	AARON KWOK ASK FOR MORE WARNER
2	2	CASS PHANG A FLOWER SONY
3	5	SAMMI CHENG I DESERVED WARNER
4	6	EDDIE KING EDDIE KING'S THEME SONG GO EAST
5	NEW	PRISCILLA CHAN THIS IS LOVE CINEPLAY
6	1	ANDY LAU HUMAN LOVE MUSIC IMPACT
7	4	NICHOLAS TSE BELIEVE EEG/FITLO
8	10	VARIOUS ARTISTS POP COMPILATION UNIVERSAL
9	8	VARIOUS ARTISTS GREATEST HITS '99 GO EAST
10	9	CHAN PO CHU GUANG YING LIU SHENG EMI

IRELAND (IRMA/Chart-Track) 05/27/99

THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE FOR KOSOVO VARIOUS ARTISTS GRAPEVINE
2	2	NO SCRUBS TLC LA FACE/ARISTA
3	3	I WANT IT THAT WAY BACKSTREET BOYS JIVE
4	1	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY
5	4	YOU NEEDED ME BOYZONE POLYDOR
6	NEW	TO WHOM IT CONCERNS STRICTLY FISH EMI
7	5	LOOK AT ME GERI HALLIWELL EMI
8	6	SWEAR IT AGAIN WESTLIFE RCA
9	8	WITCH DOCTOR CARTOONS EMI
10	9	THANK ABBA FOR THE MUSIC VARIOUS ARTISTS EPIC
ALBUMS		
1	1	ABBA GOLD—GREATEST HITS POLYDOR
2	2	BACKSTREET BOYS MILLENNIUM JIVE
3	6	VARIOUS ARTISTS EUPHORIA II DEEPER TELSTAR
4	3	DE DANNAN HOW THE WEST WAS WON HUMMINGBIRD
5	4	STEREOPHONICS PERFORMANCE & COCKTAILS V2
6	5	VENGABOYS THE PARTY ALBUM! POSITIVA
7	7	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 42 EMI/VIRGIN/UNIVERSAL
8	9	TLC FANMAIL LA FACE/ARISTA
9	8	TEXAS THE HUSH MERCURY
10	10	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT

BELGIUM (Promuvi) 06/04/99

THIS WEEK	LAST WEEK	SINGLES
1	3	AU NOM DE LA ROSE MOOS MERCURY/UNIVERSAL
2	1	FLAT BEAT MR. OIZO F COMMUNICATIONS/PIAS
3	2	BABY ONE MORE TIME BRITNEY SPEARS JIVE/ZOMBA
4	4	NO SCRUBS TLC LA FACE/BMG
5	5	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ZOMBA
6	6	PUMP IT UP BLACK & WHITE BROTHERS NEWS/BMG
7	7	IF YOU BELIEVE SASHA WARNER
8	9	HEAVEN VIRTUAL ZONE ANTLER-SUBWAY/EMI
9	8	WE'RE GOING TO IBIZA! VENGABOYS BREAKIN'/ZOMBA
10	10	NARCOTIC LIQUIDO VIRGIN
ALBUMS		
1	1	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA
2	2	FRANCIS CABREL HORS SAISON SONY
3	3	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL
4	5	BRITNEY SPEARS BRITNEY SPEARS JIVE/ZOMBA
5	4	TEXAS THE HUSH MERCURY/UNIVERSAL
6	7	CHER BELIEVE WARNER
7	6	VOLUMIA! VOLUMIA! BMG
8	10	VENGABOYS GREATEST HITS BREAKIN'/ZOMBA
9	RE	THE CRANBERRIES BURY THE HATCHET ISLAND/UNIVERSAL
10	RE	AXELLE RED TOUJOURS MOI VIRGIN

AUSTRIA (Austrian IFPI/Austria Top 40) 05/27/99

THIS WEEK	LAST WEEK	SINGLES
1	2	UIII, IS DES BLEDE! A KLANA INDIANA EMI
2	1	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ROUGH TRADE
3	3	FLAT BEAT MR. OIZO EDEL
4	9	INDIAN SONG TWO IN ONE EMI
5	5	LOVE SONG X-TREME EMI
6	NEW	MAMBO NO. 5 LOU BEGA BMG
7	4	BABY ONE MORE TIME BRITNEY SPEARS JIVE/ROUGH TRADE
8	6	MFG (MIT FREUNDLICHEN GRUSSEN) DIE FANTASTISCHEN 4 SONY
9	7	A KLANA INDIANA A KLANA INDIANA EMI
10	NEW	ALL OUT OF LOVE ANDRU DONALDS EMI
ALBUMS		
1	1	BACKSTREET BOYS MILLENNIUM JIVE/ROUGH TRADE
2	3	DIE FANTASTISCHEN 4 4-99 SONY
3	2	NOCKALM QUINTETT CASABLANCA FÜR IMMER KOCH
4	4	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY
5	7	THE OFFSPRING AMERICANA SONY
6	6	100 JAHRE STRAUSS ANDRE RIEU UNIVERSAL
7	NEW	RICKY MARTIN RICKY MARTIN SONY
8	8	THE CRANBERRIES BURY THE HATCHET ISLAND/UNIVERSAL
9	5	KURT OSTBAHN & DIE KOMBO 50 VERSCHILLENDE JAHRE IM DIENSTE UNIVERSAL
10	RE	XAVIER NAIDOO NICHT VON DIESER WELT SONY

SWITZERLAND (Media Control Switzerland) 06/06/99

THIS WEEK	LAST WEEK	SINGLES
1	2	MAMBO NO. 5 LOU BEGA BMG
2	1	I WANT IT THAT WAY BACKSTREET BOYS JIVE/MUSIKVERTRIEB
3	3	I HATT NO VIU BLODER FA GOLLA SOUNDERVICE/PHONAG
4	4	BABY ONE MORE TIME BRITNEY SPEARS JIVE/MUSIKVERTRIEB
5	8	LIVIN' LA VIDA LOCA RICKY MARTIN SONY
6	5	SIMARIK TARKAN UNIVERSAL
7	7	MFG (MIT FREUNDLICHEN GRUSSEN) DIE FANTASTISCHEN 4 SONY
8	6	FLAT BEAT MR. OIZO MUSIKVERTRIEB
9	NEW	NO SCRUBS TLC BMG
10	9	SIE SIEHT MICH NICHT XAVIER NAIDOO SONY
ALBUMS		
1	1	BACKSTREET BOYS MILLENNIUM JIVE/MUSIKVERTRIEB
2	2	RICKY MARTIN RICKY MARTIN SONY
3	NEW	DJ ENERGY ASTEROID WARNER
4	3	DIE FANTASTISCHEN 4 4-99 SONY
5	7	GOLLA UT U DERVO SOUND SERVICE/PHONAG
6	4	ANDRE RIEU 100 JAHRE STRAUSS UNIVERSAL
7	5	TEXAS THE HUSH UNIVERSAL
8	6	THE CRANBERRIES BURY THE HATCHET ISLAND/UNIVERSAL
9	8	BRITNEY SPEARS BABY ONE MORE TIME JIVE/MUSIKVERTRIEB
10	10	JOVANOTTI CAPO HORN—LORENZO 1999 UNIVERSAL

ALTHOUGH SWEDEN'S CHARLOTTE scooped the Eurovision Song Contest with her Abba-tinged "Take Me To Your Heaven," a dance version of Abba's "Mamma Mia" is making



ABBA TEENS

headlines back home. The track, performed by the four-teenager group **ABBA Teens**, is No. 1 for the third week. It sold 30,000 copies—achieving platinum status—in two weeks, according to Stockholm Records managing director Ola Håkansson. "There's a [strong] demand for that single," he says. "It's definitely one of the three quickest-selling singles here ever." The track is approved by Mono Music, which administers the Abba legacy, and the group also has permission to use the Abba logo. The four teenagers are 16-year-old Amit "Benny" Paul, 16-year-old Marie "Anni-Frid" Serneholt, 15-year-old Sara "Agnetha" Lumholdt, and 15-year-old Dhani "Björn" Lennevald. The four were selected from a group of 120 teenagers at an audition held by Stockholm Records. **KAI R. LOPTHUS**

HITTING THE current swing and mambo revival, the single "Mambo No. 5" by 23-year-old singer **Lou Bega** (Lautstark/BMG Berlin Musik) is No. 1 for the second week in Germany and being readied for release throughout Europe by BMG this summer (including July 5 in the U.K.). The single has been certified gold for sales of 250,000 copies



BEGA

in Germany. Produced by **Achim Kleist** at Munich-based Syndicate Production, the song is based on a '50s instrumental made popular by Cuban Perez Prado, the "King of Mambo." Subtitled "A Little Bit Of . . ." the song features rhyming lyrics that name women who brighten up the singer's life. After Bega made a mid-April appearance on the TV game show "Glückspirale," the song became a major airplay hit. Open-air festival appearances are planned for the artist, as is a domestic rush release of an album. Bega, who's of Sicilian/Ugandan descent, says, "I grew up with this music, and I always thought it was a shame there were no lyrics to sing along to this particular song." **ELLIE WEINERT**

THE NIGHTCRAWLERS, whose "Push The Feeling On" was a No. 3 U.K. hit in 1995, showcased their first material for their new label, River Horse Records, May 24 in London. Front man and songwriter **John Reid** aired five soul-tinged songs from an album due in September, including the Euro-friendly single "Never Knew Love," which gets a U.K. release via 3MV/TEN June 21. Outside the U.K., it will be handled through Sony Independent Network Europe (SINE). Before signing to River Horse—the new label formed by former Warner-Chappell exec **Robin Godfrey-Cass**—the Nightcrawlers have been signed to frr/London and Final Vinyl/Arista. Reid is writing with **Lionel Richie**, and **Tina Turner** has recorded his song "When The Heartache Is Over." **DOMINIC PRIDE**

THE MALE HIP-HOP/DANCE duo **Clon** recently became the first Korean band to simultaneously release an album in Korea and Taiwan. Titled "Funky Together," the 10-song set—the duo's third album—was released in Korea by Seoul-based label Retro Music and in Taiwan by Rock Records. "It was a niche-market attack strategy," says Retro music director **Kim Dong-Joon**. "Ballads are mainstream pop music in Taiwan, but demand for hip-hop is [also] strong. Language does not seem to be important—it's the beat." So far, "Funky Together" has sold more than 150,000 copies in Taiwan and a similar number in Korea, according to Retro. Last September, Rock released "The Best," an album containing Clon's first two albums. Retro says that set has sold some 450,000 copies in Taiwan. Clon recently did two promotion tours in Taiwan, and this month plans a nationwide tour of Korea. **CHO HYUN-JIN**

HANDS ON APPROACH, a three-piece act from the Portuguese city of Setubal, near Lisbon, is seeing strong local airplay for the Pearl Jam/R.E.M.-style "My Wonder Moon," the first single from its debut album, "Blown." The act, signed to Universal, is following in the footsteps of compatriots **Silence 4** by having local success singing in English. Tracks from "Blown"—which has been certified gold, selling 20,000 copies—are receiving strong airplay in Portugal. The band is expecting a busy summer promoting the set, although no international release is scheduled so far. **NUNO GALOPIM**

IT'S GETTING CROWDED IN THE LADIES DEPARTMENT in the Netherlands, with three new female acts gaining attention. One month after her departure as a VJ from the music TV station TME, **Fabienne** (EMI) has a top 20 single. Her "Will You Still Love Me," written by **Leah Andreone** and **Rick Neigher** and produced by **Joey Balin**, is an in-er-face rocker. A little more sophisticated, **E'velyne** rocks and croons on her self-titled debut album, featuring the ballad "I Would" and the storming "A Little Love"—



E'VELYNE

both airplay hits. The set is the first English-language release for Sony's S.M.A.R.T. label, home of chartbusters **Acda & De Munnik**. Most sensitive is **Kirke**, a female singer/songwriter duo in a **Nick Drake/Joni Mitchell** vein; the duo's debut album, "Kirke's Island," marks the first album release on the Mercury-distributed label **Paradiso** Amsterdam Records. These acts follow the recent success of "chick rock" star **Anouk** and country diva **Ise DeLange**. **ROBERT TILLI**

"Thinkin' 'bout the things you used to do."



BOBBY DARIN (1936-1973)

I think it is fair to say that my father would have viewed his 1999 induction into the Songwriters' Hall Of Fame as the finest professional honor he could receive.

Dad, I miss you and am so very proud.

DODD DARIN

***"As Long As I'm
Singing"***

"Be Mad Little Girl"

"Beachcomber"

"Child Of God"

"Do The Monkey"

"Dream Lover"

***"Early In The
Morning"***

***"Eighteen Yellow
Roses"***

"If A Man Answers"

"I'll Be There"

***"Jailer, Bring Me
Water"***

"Multiplication"

***"Somebody To
Love"***

"Splish Splash"

***"That Funny
Feeling"***

***"Theme From Come
September"***

"Things"

***"Treat My Baby
Good"***

"Two of a Kind"

***"You're The Reason
I'm Living"***

***"This Little Girl's
Gone Rockin'"***



SONGWRITERS HALL OF FAME



The 30th Anniversary Billboard Tribute

YOU'VE ALWAYS STOOD APART.

1999 SONGWriters' HALL OF FAME INDUCTEES



Peggy Lee



Sir Tim Rice



Bobby Darin



Bruce Springsteen



Bart Howard

SPECIAL HONOREES



Stephen Sondheim
Johnny Mercer
Award



Natalie Cole
Hitmaker Award



Kenny Rogers
Sammy Cahn
Lifetime Award



Robert Mondavi
Patron of the
Arts Award



Bill Lowery
Abe Olman
Publisher Award

NOW YOU'RE IN GREAT COMPANY.

Congratulations To All Of The
Songwriters' Hall Of Fame Honorees, Past And Present.

Marilyn Bergman | President & Chairman of the Board
AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
www.ascap.com

ASCAP 

WHERE MUSIC BEGINS[®]

©ASCAP 1999

Songwriters' Hall of Fame

The Hall's prez is a man on a mission, and he carries a big dream book.

by Jim Bessman

When Bobby Weinstein took over as president and CEO of the National Academy Of Popular Music (NAPM) and the Songwriters' Hall of Fame in 1993, he was perfectly positioned to bring an organization—and its long-held goal of a physical facility for honoring popular music's greatest creators—into the next millennium. Carrying on the tradition of NAPM's esteemed founders Johnny Mercer, Abe Olman and Howard Richmond, Weinstein, of course, was himself an estimable songwriter, having penned such standards as "Goin' Out Of My Head" and "Hurt So Bad." But Weinstein, with his many years of executive service at BMI in the writer/publisher-relations domain, also was keenly aware of the younger songwriters who were rising up to take the places of the legendary Broadway and Tin Pan Alley songwriters who naturally comprised NAPM and the SHOF's early rosters.

The following conversation with Weinstein, held shortly before this year's Songwriters' Hall Of Fame induction ceremony, explores the current activities and goals of NAPM and the SHOF, including that of turning the dream of an actual Hall Of Fame and museum celebrating popular music songwriters into reality.

What is the mission of the Songwriters' Hall of Fame?

The initial mission, which has been in place since Johnny Mercer, Howie Richmond and Abe Olman founded it, was to create a Hall of Fame, with the emphasis very much on the Broadway giants, because Mercer felt the necessity to catch up with the space of time when there was no Songwriters' Hall of Fame. He wanted to make sure that the better-known writers were included and inducted while they were still alive and around, so they inducted people by the truckload in the beginning, to make sure everybody who counted was in.

Did this mission change?

Mercer was the president when the Hall of Fame was first established in 1969. After he passed, Sammy Cahn picked up the torch and became president, and the mission expanded to offering services to the public—especially students and people who were interested in the music industry. So there were songwriter workshops and classes, and informational gatherings on Hall of Fame inductees—all done before the great leaps in technology. When Sammy arrived, accounting was done by people with rubber bands and visors on their heads! He tried his darnedest to make everything grow into the future and really did a great job, because he was so dedicated. You'd think that he had only songwriting on his mind, but the other big love and mission in his life was to see that the Hall of Fame got to the point where it was running successfully.

The emphasis then was on American popular music.

Since it was the National Academy Of Popular Music, it allowed for induction of only American songwriters. When I got on the board of directors 19 years ago, I became aware of the restrictions on honoring or inducting anybody not born in the United States—and threatened to resign. It wasn't only me, but oth-

ers also felt that John Lennon and Paul McCartney were worthy, as well as Paul Anka, Charles Aznavour and Mick Jagger and Keith Richards. At some point, the board had to say something—and then Sammy's eyes lit up, and he said that music is an international language and we needed to make a change, and the international category was created.

How else did the concept evolve?

The evolution of the music industry itself prescribed that more contemporary considerations be made, that the Hall of Fame not be limited to Lerner and Loewe and Rodgers and Hart and the Broadway people who were writing for the screen. Music is an international language and an everlasting language, and you have to stay current. Can you deny rap music? Heavy metal? All these things have to be considered, and I have to stay current, because the music is going to change again. Whether it's pop or country or gospel or classical, we have to stay with every form of music that exists, and stay focused on every kind of people who write that music.

Do you have any other memories of when you first came on the board?

When I was considered for the board, I was affectionately referred to as "the pisher"—which in Yiddish means somebody who pees his pants! But, even when I became president after Sammy's passing, several senior members took it upon themselves to scold me like I was a child and continued to relate to my age. But, though I was very young

in doing a job that Cahn and Mercer had done at one time, I had to remind them that I was only nine years older than the President of the United States, and not to get mad at me because I don't look my age!

How does the organization operate today?

Various changes have been made to create an organization that is run very democratically at this point—and not one where there's a master at the helm saying, "This is the way it will be!" Talk to anybody on the board: I never raise the gavel and say, "This is my command!" I always put things before the board and committees to make decisions, and if they like it, we do, and if not, we don't. And that's how the voting process takes place for induction; I receive mailings from a variety of different people who think their brothers or husbands or wives should be inducted, and all of us on the board keep folders for mailings we receive, and we accept any and all suggestions. Then I appoint a nominating committee each year, which is rotated after every dinner to give everybody on the board a turn and a fair shake. Usually, the committee is eight or nine people, and they sit in on four or five meetings and create a slate that they put before the board for approval, and if the board approves it, we print the slate in ballot form and send it out to the membership, and then they vote on it.

As for the board itself, it's really terrific. There are some 40 members, well-known music-industry people who are provocative and air their thoughts and ideas and roll up their sleeves and get involved. April Anderson, our new managing director, is always full of ideas and works closely with Bob Leone, our special-projects director, who's in charge of the songwriter showcases and seminars and scholarships to students and up-and-coming songwriters from funds originally established by Abe Olman—who provided a lump sum of money from his estate. We take the interest generated from the principal every year for the grants, which are given out each year at a party in January—when we also announce the forthcoming inductions.

Everything seems to be operating smoothly.

The Songwriters' Hall of Fame is alive and well, and functioning like a well-oiled machine. We're also working closely with the Board of Education in New York and in the tri-state area to give out other scholarship monies, from another lump sum donated expressly to benefit people who can write marching-band music.

Is there any contact with the remaining "founding fathers"?

I tend to lean on Howie Richmond for a lot of things. I recently sat down with him in California—reaching deep down inside of him to get the colors of his original dream to help color my own picture with his colors—and it's very important to me to work with a man whose idea it all was in the first place! His dream has become my dream. I got to share it with Sammy, and, though I didn't get to know Johnny Mercer, I'm sure I would have shared it with him, too. But now the torch is passed to me. I do a lot of things in my life, but this mission is very important to me.

Of course, the one thing missing is an actual Songwriters' Hall of Fame edifice.

That's the one thing left to do. Even though the Hall of Fame is a functioning vehicle, we still need to find a space and the means to create a living museum. We had a museum site at one point at One Times Square, a very modest museum on the eighth floor. It offered limited space to exhibit artifacts and memorabilia, but it was pro bono, and when the owner sold the building we were out of there! At that

Continued on page H-8



The Billboard Interview: **BOBBY WEINSTEIN**

Songwriters' Hall of Fame

it started with a song

The SHOF began as a campaign to win credit for writers. Thirty years later, it's done its job—and honored a roster of tunesmiths that reads like a who's-who of American popular music.

BY STEVE TRAIMAN

It started with a song. The Songwriters' Hall of Fame (SHOF) and its official sponsor, the National Academy of Popular Music (NAPM), actually evolved from the strong feelings that the writers of many successful songs were often ignored or overlooked.

Howie Richmond, head of The Richmond Organization (TRO) independent music publisher; his close associate, Abe Olman; and songwriter/businessman Johnny Mercer shared the same concerns, recalls songwriter/folklorist Oscar Brand.

"We've got to start an organization that gives writers the credits they deserve," Richmond emphasized in getting the project off the ground. The only living member of the

founding trio also notes that the motivation to start the SHOF was linked with efforts toward amending the U.S. Copyright Act of 1909 to extend the protection from the 28-plus-28 or 56-year-limit.

"Many historic copyrights would be moving into the public domain in 1965, and we felt the very least that should be done is to have the same protection in America as they had in Europe," Richmond says. The U.S. had not signed the Berne Convention, but, with the vital assistance of ASCAP and BMI, the NAPM and the

SHOF were able to get Congress to extend existing copyright protection year-by-year until the new Copyright Act became law in 1976.

EUBIE'S TORCH SONG

Brand notes that Mercer, a founder of the National Academy of Recording Arts & Sciences (NARAS) and a successful businessman, was a moving force for the Academy and SHOF, becoming its first president in 1969.

"Irving Berlin and George Gershwin were the first honorees by acclamation," Brand recalls. "In 1970, we had our first annual dinner with more inductees, including Mercer, Richard Rodgers and Oscar Hammerstein II, Duke Ellington and Rudolf Friml, among others. Friml played the piano while Alan Jones sang 'Donkey Serenade,' Friml's hit song from 'Firefly.' Then Eubie Blake sang 'I'm Just Wild About Harry' and brought the house down."

MUSEUM OPENING

In the third year, there were 27 inductees, including Pete Seeger, and there are now more than 300 honorees. There are three categories of voting for inductees: national, international and posthumous, with the final selection based on extensive research and significant help from ASCAP, BMI, SESAC and the Songwriters Guild Of America.



Duke Ellington was inducted in 1970.

Continued on page H-8

prime movers: The Men Who Built The Hall

Johnny Mercer

"He was a poet, a spinner of dreams, and he touched everyone with his songs," says Margaret Whiting of the late Johnny Mercer (1909-1976). He also was a moving force in organizing the Songwriters' Hall of Fame and the National Academy of Popular Music and its first president. A true son of the South, with his roots in Savannah, Ga., Mercer wrote songs for 90 movies, was a top radio personality and recording artist, was a co-founder and president of Capitol Records, wrote six Broadway shows, discovered and nurtured the talents of Jo Stafford, Peggy Lee, Frank Sinatra and Nat King Cole and was nominated 17 times and won four Academy Awards. Over more than four decades, his lyrics came naturally from the colorful way that people talked, in such timeless standards as "Black Magic," "Glow Worm," "Days Of Wine And Roses," "Moon River," "Laura," "And The Angels Sing," "One For My Baby," "Satin Doll" and "Tangerine," among many others.



Johnny Mercer

press agent to such legends as Glenn Miller, the Andrews Sisters, Guy Lombardo, Woody Herman, Gene Krupa, Dinah Shore and Frank Sinatra, among many others. His first publishing hit was Billy Whitlock's "Hoop Scotch Polka," followed in succession by such classics as "Music, Music, Music," "Tzena, Tzena, Tzena," "Goodnight Irene," "The Thing," "The Roving Kind," "So Long (It's Been Good To Know Yuh)" and "Botcha Me." He was the first to use a panel of 200 radio DJs to "test" the records of his songs, and, with British associate David Platz, published a group of memorable theater works by Leslie Bricusse, Anthony Newley and Lionel Bart.

Abe Olman

A bundle of vigor, Abe Olman (1888-1984) was a gentle,

friendly man with multi-faceted abilities that helped him carve out one of the finest success stories in the world of music publishing and composing for more than 60 years. Perhaps the most productive part of his career was his 21 years with The Big Three—Jack Robbins of Robbins & Feist, and the Sherman Clay and Miller Music catalogs. His accomplishments include the concept development of movie-title songs for "Three Coins In The Fountain," followed by "(Love Is) A Many-Splendored Thing" and "High Noon," among others. He was identified with the acquisition of such top hits as "The Woodpecker Song," "Moonlight Serenade," "Lucky Old Sun," "Laura" and dozens of others. He later joined The Richmond Organization and was responsible for a number of special projects, sharing Howie Richmond's



Sammy Cahn

enthusiasm as a co-founder of the Academy and the Songwriters Hall of Fame.

Sammy Cahn

During his 20-year presidency of the Academy and the Songwriters Hall of Fame, the late Sammy Cahn (1913-1993) often said, "We exist to pay homage to songwriters—those gifted people who have given us so many pleasurable moments over the years. That's it! That's what we're all about." Born Samuel Cahn on New York's Lower East Side, he showed an aptitude for the violin that led to playing with small bands and his first collaborator, Saul Chaplin. Lyric writing was always a thrilling adventure for Cahn, who also worked with Jule Styne, Nicholas Brodsky, Alex Stordahl, Paul Weston, Vernon Duke, Sammy Fain and Jimmy Van Heusen. His partnership with publisher Lou Levy lasted many years, with "Rhythm Is Our Business" for Jimmy Lunceford's Orchestra being the first of many ASCAP copyrights. Among regular customers were Glen Gray and Tommy Dorsey, which led to Frank Sinatra, for whom he wrote "All The Way" during what Cahn called "the enduring and perhaps most satisfying relationship of my lyric-writing career."

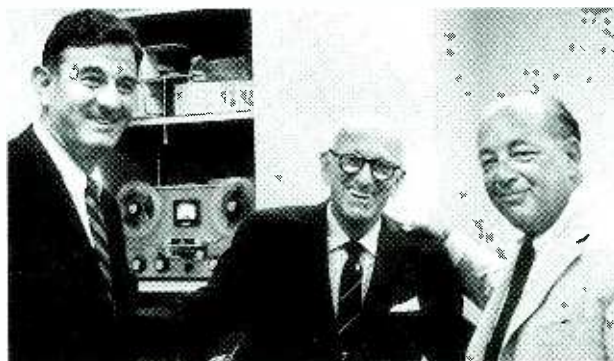
Bobby Weinstein

Well-known songwriter Bobby Weinstein, an active member of the Academy and Songwriters Hall of Fame for many years, is the current president and CEO. With BMI for more than 20 years, as VP of writer/publisher relations he worked with and advised songwriters and publishers on many issues. As a writer, his standards include "Goin' Out Of My Head" and "Hurt So Bad," and he was nominated for a Grammy in

1983 for Deniece Williams' recording of "It's Gonna Take A Miracle." Weinstein has produced recordings, hosted seminars on a variety of musical subjects, taught songwriting at various workshops and helped the elderly who have an interest in songwriting at New York senior-citizens' centers and homes for the aged. He is currently spearheading the campaign for a permanent Songwriters' Hall of Fame Museum and Web site archive. —S.T.

Howie Richmond

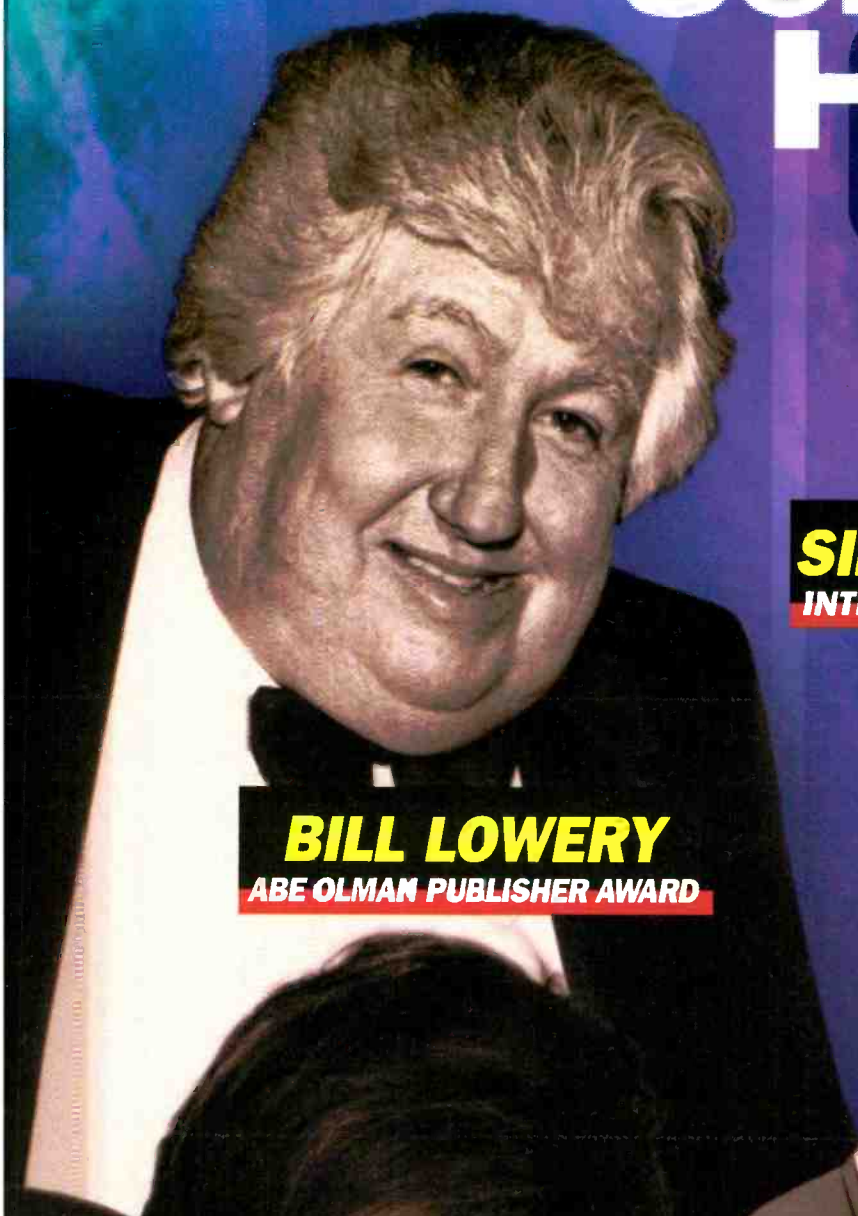
By his own admission, Howard Spencer Richmond is completely tone-deaf, yet The Richmond Organization (TRO), the music-publishing company he organized in 1949, became one of the most successful independent firms in the business. His involvement as a co-founder of the NAPM and the Songwriters' Hall of Fame came from a deep feeling of injustice to songwriters who had written well-known songs but got little credit for their achievements. Prior to publishing, he was



Founders "Howie" Richmond (left) and Abe Olman (center) with Richmond Organization colleague Al Brackman, late 1960s

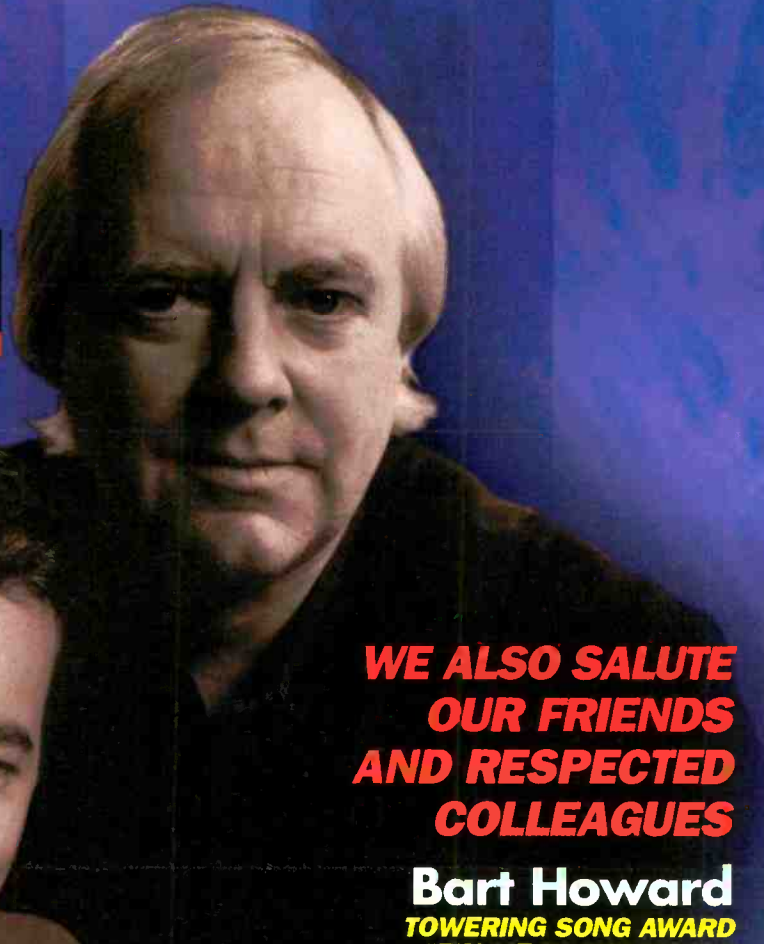
BMI PROUDLY CONGRATULATES OUR **1999**

SONGWRITERS' HALL OF FAME **INDUCTEES**



BILL LOWERY
ABE OLMAN PUBLISHER AWARD

SIR TIM RICE (PRS)
INTERNATIONAL CATEGORY



**WE ALSO SALUTE
OUR FRIENDS
AND RESPECTED
COLLEAGUES**

Bart Howard
TOWERING SONG AWARD
"FLY ME TO THE MOON"

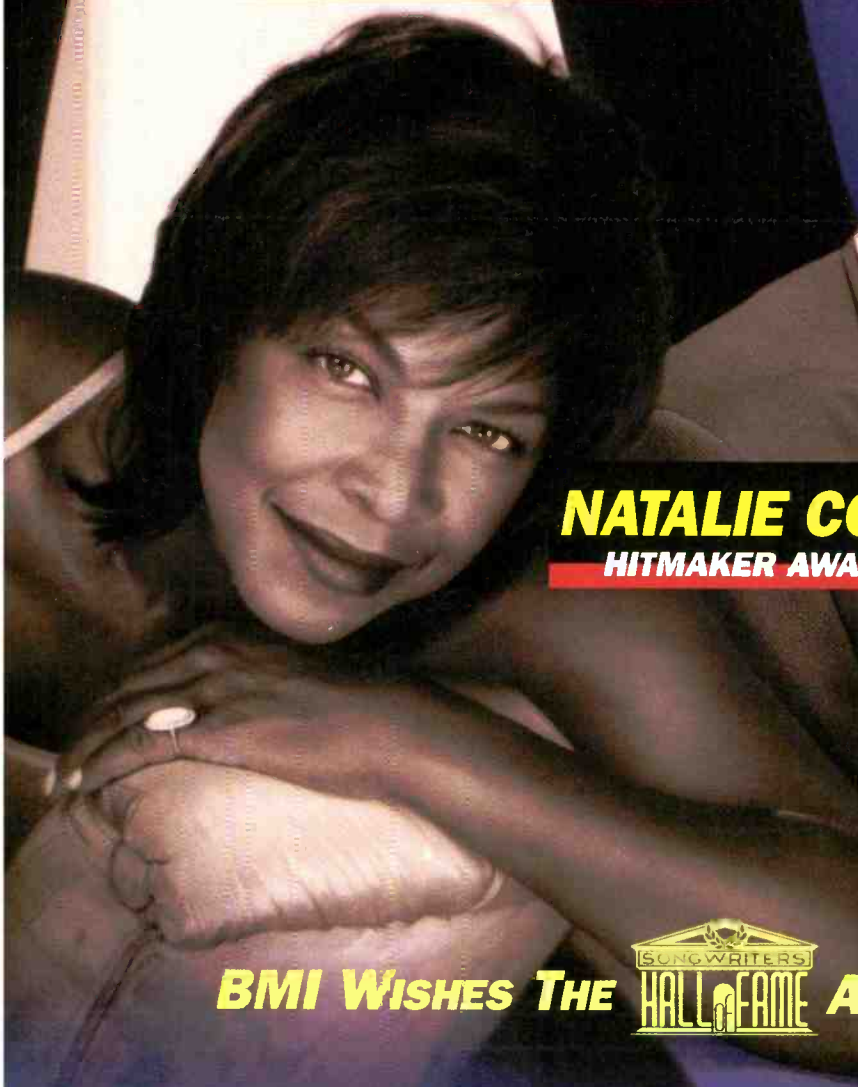
Peggy Lee
NATIONAL CATEGORY

Robert Mondavi
PATRON OF THE ARTS AWARD

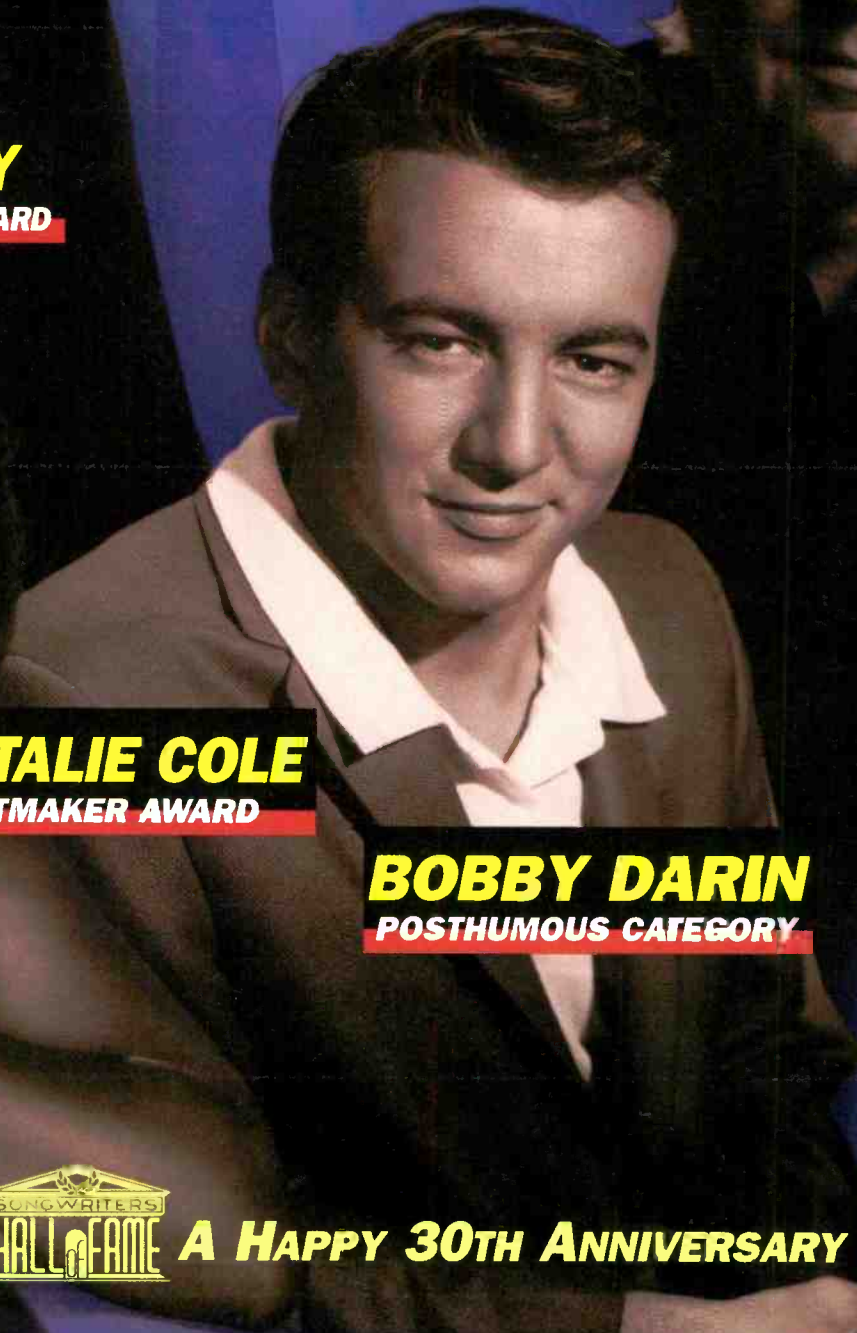
Kenny Rogers
SAMMY CAHN LIFETIME
ACHIEVEMENT AWARD

Stephen Sondheim
JOHNNY MERCER AWARD

Bruce Springsteen
NATIONAL CATEGORY



NATALIE COLE
HITMAKER AWARD



BOBBY DARIN
POSTHUMOUS CATEGORY

BMI WISHES THE  **A HAPPY 30TH ANNIVERSARY**

Songwriters' Hall of Fame

helping writers today: programs for professionals

In the past decade, the NAPM has sponsored 186 workshops attended by more than 2,600 students.

BY MELINDA NEWMAN

As anyone who has tried it can attest, songwriting can be an extremely lonely profession. The National Academy Of Popular Music makes the endeavor a little less so through its workshops and showcases.

At the same time, the programs have brought new blood into the organization.

"When Sammy Cahn asked me to move over here [from the Songwriters Guild], it was with a mandate to attract younger songwriters," says Bob Leone, projects director of the organization for the past 11 years. "There were 400 members, and the median age was 65; we now have 1,200 members, and the median age is in the late 20s, early 30s."

In 1989, Leone launched the Songwriters' Workshop program, dedicated to helping writers—amateur and pro—hone their craft. In the past 10 years, the NAPM has sponsored 186 workshops attended by more than 2,600 students, according to Leone. Four different 10-week workshops are offered: "Of Passions Add Profession: The Fully Expressed Songwriter" teaches writers how to blend art and commerce; "Inside Out" is a comprehensive look at pop songwriting from the industry's point of view; "Songwriting: The Craft & The Business" is for writers of all levels and features song critiques by experts; and "Songwriter Master Class" is for experienced songwriters who need a little extra nudge.

DAY JOBS AND DREAMS

The master classes are the only ones that require song samples from applicants. Except for "Inside Out," the workshops are taught by professional songwriters. The workshops, which cost \$175, are open to members only, but Leone says there's never been a problem drawing attendees. "We don't advertise or promote them in any way. It's all word-of-mouth, but I do have contacts at SESAC, ASCAP, BMI and NARAS, and they funnel people to us."

The majority of attendees have day jobs but dream of hitting the top of the charts. "Many of them are performing songwriters, but they aren't being paid," says Leone. "Very few of them are making money from song royalties at that point, although there are some who are in the master program who have had some cuts."

Indeed, some writers use the workshops to help them shift gears. Amy Powers, a Harvard-trained lawyer who quit practicing to become a songwriter, had already written the lyrics to the Broadway musical "Sunset Blvd." by the time she took the NAPM workshop. "I started out as a musical-theater lyricist, so I was leaping completely into pop music," says Powers. "Because of the songwriter showcases, I became involved in country music, so I was into pop, pop/R&B and then country; there was more than one genre I was working in."

While songwriters may cover the entire spectrum of popular songwriting, the workshops don't break down by genre. "Songwriting is songwriting," says Leone. "From the beginning, the focus has been on the principles of good

songwriting. It doesn't matter what genre you're working in. A lot of instructors will analyze hit songs, and how that will change [as the charts change], but the classes don't change much."

SPECIAL GUESTS

One year after bowing the workshops, Leone introduced quarterly songwriter showcases in 1990. The 30th showcase will be held on June 24.

Just like the workshops, the showcases are primarily for up-and-coming artists, but every now and then Leone does make an exception and accept someone who already has a record deal. "It has to be a special circumstance," Leone says. "The last showcase, I featured Jean Norris from the Motown group Zhane. She does virtually none of the writing for the group and wanted to showcase her own music, but the focus is on picking songs that are commercial and fresh."

On average, Leone says he receives between 70 and 100 submissions per showcase, from which eight writers are selected to perform two songs each. Leone screens all the tapes and then calls in an expert panel to weed the best 20 down to eight. If the writer is not also a performer, he or she can have someone else perform the material.

Among the songwriters who have made the cut and have gone on to greater glory include Joan Osborne, Karen-Taylor Good and Collin Ray.

A PLAY GROWS IN "BROOKLYN"

Leone says the showcases, which are open to the public, generally draw around 400 attendees, including many fellow songwriters, publishers, producers and managers. For many songwriters, it's Leone's care that makes the programs so special.

Songwriter Mark Schoenfeld and his writing partner Barri McPherson submitted an eight-minute song for the songwriters' showcase to Leone in 1995. "It was called 'Brooklyn,' and it was about a girl named 'Brooklyn,' not the city," says Schoenfeld. "Bob told us he wanted us to perform it at a showcase, but that he thought it was a movie, not just a song. He used all his connections, and he had the foresight to see what it was. By the time the showcase came around eight weeks later, we had a movie deal." Director Stephen Herek ("Mr. Holland's Opus") and his wife, producer Lori Herek, optioned the song for a film. In the meantime, the tune has been produced as a play in Los Angeles.

"The great thing about Bob is that, even though our song was eight minutes long and different, he jumped on it and opened every door and pumped us full of enthusiasm," continues Schoenfeld. "When he saw something a little over the top, a little outrageous, it didn't scare him. Instead, he went way out of his way for us." ■



From top left: projects director Bob Leone, Joan Osborne, 20th-anniversary show poster, Zhane's Jean Norris (front).

celebrating!

30 years honoring the greatest songwriters of
all time – the **Songwriters' Hall of Fame**

to **Bart Howard**

for 1999's Towering Song Award

Fly Me To The Moon

congratulations!

thanks...

to all of our writers for their creativity and genius, and
for making **TRO's** fifty year love affair with Songs and
Songwriters so rewarding

remembering

Johnny Mercer, Abe Olman, Sammy Cahn and Al Brackman
with admiration and love



TRO The RICHMOND ORGANIZATION

FIFTY YEARS 1949-1999 WITH SONGS & SONGWRITERS

Songwriters' Hall of Fame

WEINSTEIN: THE BILLBOARD INTERVIEW

Continued from page H-3

time, we used to have classes and songwriter performances—Sammy [Cahn] and Jule Styne and Cy Coleman and Burton Lane would entertain people. Then the Board Of Education would bus in students to get a handle on what people like Eubie Blake wrote, to explain who it was whose bust was on display. This took us into the early '80s. Sammy continued trying to find another location, but after several attempts, nothing materialized.

And you're still looking for a place in New York.

We prefer to keep it in New York City because it's the home of Tin Pan Alley, the Brill Building and 1650 Broadway—another famous publishing/songwriter hangout, where Teddy Randazzo and I wrote our first hit song, "Pretty Blue Eyes," the first hit for Steve Lawrence without Eydie Gorme. Then there's the Basin Street jazz club, where jazz originated, Birdland and Harlem, man! New York's where it belongs!

So what's the problem?

People ask, "What happened to the museum?" and it's hard to come up with an answer time after time after trying things that didn't work. Some other people have hung carrots in front of us: We've been invited to Johnny Mercer's hometown, Savannah, Ga., by the mayor, and to Long Island and Hoboken—but I want it to be in Manhattan.

The most recent idea was the BMG building on 46th and Broadway: There was space, and we spoke with the reps, but they wanted to know how much money we had—and we didn't have the money. What we need to stay in New York is a benefactor or an organization to step up to the plate and say, "What do you mean, there's no Songwriters' Hall of Fame in New York?" Talk about frustration! I have tried so many roads to Rome, I may need to make a new road! But we're still doing it, and we have a lot of good people on our side.

Are you making any use of the new information technologies?

We're looking to hire an expert research person in the next couple of months to create profiles of our inductees for our Web site. We have over 300 in-depth studies on all of them to put on our "Web site museum," if you will, because that's a do-able thing.

What other activities are planned for the future?

We want more than just the one large induction event every year, which is produced in such a tight time space that we can't get in everything we want because it runs too late. Like this year marks Fred Astaire's and Duke Ellington's 100th birthdays—and the millennium—so it makes sense to have an event for people turning 100 this year, because we can't cram it into the induction. So we're planning for an extra event.

The Songwriters' Hall of Fame, then, seems pretty healthy.

The health of the organization is incredible. We're doing more than we've ever done, with the most interested and creative and enthusiastic board of directors that we've ever had. My own enthusiasm is unlimited. My wife and I keep a "dream book" that we started years ago, where we took a book of blank pages and, whenever we find a picture of something we like, we paste it in. Like a picture of a yacht, or a beach with palm trees, a nice car, even a saying or a poem. And we started filling the book some years ago, and everything we put in the book has come true in our lives—all of it and then some! But I discovered recently, while having a conversation with Howie Richmond, that I never pasted a picture of the Songwriters' Hall of Fame's "temple" logo in the book!

So I went home and immediately cut out the logo and pasted it in the book, and your guess is as good as mine! If it works, I'll paste in a lottery ticket! But I have every hope the Hall of Fame will happen, if not in my time then in somebody's, because too many people are interested in getting it together. We just haven't found the right source. But all we have to do is keep doing what we're doing in putting our name out there in places where somebody can see it and find out we need their support and help. ■

IT ALL STARTED WITH A SONG

Continued from page H-4



Legendary Nashville writer Harlan Howard (with presenter Frances Preston, president of BMI) was a 1997 inductee.

the building was sold (see separate story).

Today, the great traditions of the legendary founders and Cahn are being carried on by Bobby Weinstein, the veteran former BMI executive who is the energetic and dedicated



Awards-show producers Ettore Stratta (left) and Pat Phillips in 1993, with that year's Mercer Award winner Jule Styne.

In 1973, when Mercer went to England to work on a new musical, Sammy Cahn took over as Academy president, heading the organization for 20 years. He led the campaign to establish a SHOF Museum in Manhattan, which opened in the historic One Times Square Tower in 1973 but closed in 1983 when



In 1997, former inductees Marilyn Bergman, chairman/CEO of ASCAP, and Alan Bergman received the Johnny Mercer Award. From left: Singer Sandi Patty, Bobby Weinstein, the Bergmans, Tita Cahn (widow of Sammy) and Warner Chappell's Les Bider.

songwriter/president of the NAPM and SHOF. The torch has been passed to Weinstein to establish a new permanent museum and an online archive for every American song and songwriter. ■



The National Academy of Popular Music

Has it all!



Songwriter Workshops—Showcases—Networking

We honor those great songwriters who've already made their mark by inducting them into The Songwriters' Hall of Fame . . . and we help those on the way up to develop their skills and generate exposure for their talent

Proven instructional workshops...acclaimed talent showcases...songwriter networking get-togethers...they all help to make sure that for every successful songwriter there are more out there, moving up, waiting in the wings to take their turn in the big time popular music business spotlight!

For more information, please call:
Bob Leone or April Anderson
The National Academy of Popular Music and The Songwriters' Hall of Fame
330 West 58th Street, Suite 411 • New York, NY 10019
212-957-9230 phone • 212-957-9227 fax

Thanks to:

~~Mom & Dad~~

~~My Producer~~

~~My Musicians~~

the Songwriters' Hall of Fame

(for making sure the song

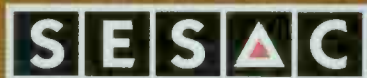
& songwriter always matter)

Congratulations to the

Songwriters' Hall of Fame

on your 30th Anniversary.

from your friends at



NASHVILLE • NEW YORK • UK
www.sesac.com

Songwriters' Hall of Fame

"Wanted: permanent home for Astaire's hat and cane, Gene Kelly's shoes, Presley's pick"

The **SHOF MUSEUM** project is seeking a site—both physical and virtual—for its collection of priceless artifacts.

by **Steve Traiman**

The first Songwriters' Hall of Fame (SHOF) Museum was an idea that founders Howie Richmond, Abe Olman and Johnny Mercer had envisioned when the National Academy Of Popular Music (NAPM) was launched in 1969.

When Sammy Cahn took over as president in 1973, he got very interested in making the idea a reality. As songwriter/folklorist Oscar Brand recalls, "Sammy and Jule Styne went to see New York's then-mayor Abe Beame with a mockup of the museum concept. Two days after a photo of their meeting appeared in all the papers, they were contacted by Alex Parker, a great pop-songwriter fan who had just bought the One Times Tower building in Times Square. It was the center of the mythical music marketplace called Tin Pan Alley.

"He had an open eighth floor in the building with about 3,500 square feet and wanted a good organization as a tenant. He knew that music people would congregate there and bring a lot of good attention to the space, so he cleared the floor and gave us a \$1-a-year lease for the Museum. He also



In the archives: Fred's hat, Tin Pan Alley diorama, Mercer collage (Photos: Steve Traiman)

supplied the rugs from his basement storage area and some basic furniture to get us going."

VALLEE'S MEGAPHONE

Songwriter Anna Sosenko, who wrote "Darling Je Vous Aime Beaucoup" among other hits, was brought in for her many contacts to help install the Museum. Brand himself, a former ship's carpenter, put up the moldings and hung photos and plaques. He became Museum curator, and, with Sosenko, got to work on acquiring exhibits.

Rudy Vallee walked into the empty space and asked her, "What do you want?" He then gave one of his first megaphones. Other early donations included a replica of Judy Garland's ruby shoes from "The Wizard Of Oz," Sammy Cahn's typewriter, on which he turned out many hits, and his Oscar for "Three Coins In The Fountain"; a treasured letter to Brand from Woody Guthrie, Victor Herbert's stand-up desk and George Gershwin's sit-down desk from the Library Of Congress, several Johnny Mercer paintings, fedoras from Jimmy Durante and Frank Sinatra, Gene Kelly's dancing shoes from "An American In Paris," a guitar pick from Elvis Presley, Fred Astaire's top hat and gold-headed cane, an authentic Thomas Edison wind-up phonograph and the original sheet music for Woody Guthrie's "This Land Is Your Land" with the original title, "God Blessed America For Me."

Also included were a unique diorama of "Tin Pan Alley" in the form of an upright piano with a 3-D montage of the mythical area across the front of the upright section. Composer collages were produced by collage artist Hans Hirschfeld for Sammy Cahn, Duke Ellington, Ira Gershwin and Jule Styne, among many others.

The official opening came in 1973 with a gala honoring 53 "Women Who Wrote The Songs." "They were all so pleased to be there," Brand says. "We had Maye Boren Axton ["Heartbreak Hotel"], Ann Ronell ["Willow Weep For Me"], Carole King, Carolyn Leigh and Betty Comden, among many others."

SITTING IN WITH GERSHWIN

Bertie Pilgrim, who appeared in Eubie Blake's first Broadway show, was the first docent, welcoming kids, tourists and many music-industry visitors. The Museum had a "hands-on" room for kids, with a popular song quiz, and a small stage and portable seating for all types of events. Visitors could sit at Gershwin's desk and use a memo pad imprinted with "A

note from the desk of George Gershwin."

"Over the decade the Museum was open, we had auditions, tryouts, rehearsals, TV filmings, birthday parties, recitals and a lot of other wonderful times," Brand says. "Frank Sinatra became the 'chairman of the board,' the only group he ever lent his name to for that position."

When the building was sold in 1983, the Museum lost its space, and the priceless collection of songwriter artifacts and memorabilia was placed into high-security storage after a detailed inventory by Randy Poe.

The archives, consisting of songwriter information, sheet music, books, recordings and tapes, have been indexed and are stored at C.W. Post College in Long Island University. Archivist professor Dave Jasen is heading up the computerization of all materials so that everyone will be able to retrieve the information on a future SHOF Web site.

"We have agreements with virtually all the important music archives, so that we'll have one central source for every American song and every songwriter," Brand says. "These include ASCAP, BMI, SESAC, Yale University for Cole Porter, the Country Music Hall of Fame and the Cowboy Hall of Fame."

GET 'EM ON THE NET

Howie Richmond has offered to underwrite the Web site project through fund-raising efforts. "For me, it's a big thing to see how the Academy and the Hall of Fame have come to exist and prosper," he says. "While we look for a new Museum site, the Web site is a prime objective, and we're going to find a way to collect all the funds necessary to get our songs and songwriters on the Internet."

The Web site will let researchers and scholars instantly retrieve hard-to-locate information and give music fans access to information on any song in which they have an interest.

For the new Museum, Richmond envisages "a physical home in New York City, where it belongs. It will be a modern treasury of musical history and entertainment." On Brand's list are space for a permanent stage and theater/concert hall, a viewing area for films and videos, a listening room for historic vinyl, tape and CD recordings, a permanent exhibit area for memorabilia and another area for changing, topical exhibits.

"All the Academy's energy is currently channeled for the Web site and permanent Museum," Brand emphasizes. "With the help of the industry and popular-music fans everywhere, we know we will accomplish both objectives." ■

Encore!

Happy Anniversary
Songwriters'
Hall of Fame

PRAGER
AND
FENTON

CERTIFIED
PUBLIC
ACCOUNTANTS

New York, New York
(212) 972 7555

Los Angeles, California
(310) 207 2220

London, England
(0171) 831 4200

CONGRATULATIONS
TO THE

1999

SONGWRITERS' HALL OF FAME
INDUCTEES
AND
SPECIAL AWARD HONOREES

INDUCTEES

National MISS PEGGY LEE
BRUCE SPRINGSTEEN

International SIR TIM RICE

Posthumous BOBBY DARIN

Towering Song "FLY ME TO THE MOON"
BART HOWARD

SPECIAL AWARDS

Johnny Mercer Award STEPHEN SONDHEIM

Sammy Cahn Lifetime Achievement Award KENNY ROGERS

Hitmaker Award NATALIE COLE

Patron of the Arts Award ROBERT MONDAVI

Abe Olman Publisher Award BILL LOWERY

nmpa

**National Music Publishers' Association
& The Harry Fox Agency, Inc.**

711 THIRD AVENUE NEW YORK, NY 10017
PHONE 212-370-5330 FAX 212-953-2384 www.nmpa.org

Songwriters' Hall of Fame

330 West 58th Street, Suite 411
New York, NY 10019-1827
www.songwritershalloffame.org

Phone: 212-957-9230
Fax: 212-957-9227
e-mail: 73751.1142@compuserve.com



The National Academy Of Popular Music

Officers

Bobby Weinstein, President
Ervin Drake, Vice President
Cy Leslie, Vice President
Jay Morgenstern, Vice President
Randy Poe, Vice President
Linda Lorence, Secretary
Margaret Whiting, Treasurer
Jules Goldberg, Executive Director
Bob Leone, Projects Director
April Anderson, Managing Director
Oscar Brand, Curator
Ren Grevatt, Director of Public Affairs
Bob Margolies, Accountant
Bob Epstein, Esq., Counsel

Board of Directors

Martin Bandier
Freddy Bienstock
Oscar Brand
Irving Burgie
Tita Cahn
Ervin Drake
Al Feilich
Charles Feldman
Mark Fried
Milt Gabler
Jules Goldberg
Sonny Golden
Mikie Harris
Michael Kerker
Burt Korall
Jay Landers
Maxyne Lang
Cy Leslie
Irv Lichtman
Linda Lorence
Jim Lowe
Stan Martin
Frank Military
Linda Moran
Jay Morgenstern
Ed Murphy
Clyde Otis
Randy Poe
Lloyd Price
Denise Rich
Larry Richmond
Irwin Robinson
Lisa Schiff
Karen Sherry
Anna Sosenko
Seymour Stein
Bobby Weinstein
George David Weiss
Margaret Whiting
Frank Wildhorn

Trustees (Honorary)

Marilyn Bergman
Mike Berniker
Cy Coleman
Jay Coleman
Hal David
Freddie Gershon
Jerry Leiber
Al Masini
Alex Parker
Frances W. Preston
Phil Ramone
Burton Resnick
Howard S. Richmond
Buddy Robbins
Mike Stoller

Greetings to Our Friends in Music:

We're all tremendously proud of our first 30 wonderful, exciting and fruitful years.

We've enshrined over 300 of the greatest songwriters of the world.

We've extended our special accolades to scores of other men and women who have made their own unique contributions to music.

Here's to our next 30 years of opportunity and accomplishment and many more to come!

Thanks to our friends everywhere. You helped make it all possible. Together, we've all worked to make it a richly rewarding moment in time for the artform we all love, songwriting!

Cordially,

*Bobby Weinstein and
The Board of Directors*

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Internet's Impact On Retail Examined At ICSC Convention

BY EARL PAIGE

LAS VEGAS—The impact of the Internet on retail shopping centers emerged as a key theme at the International Council of Shopping Centers (ICSC) Convention last month here.

It was pointed out that some brick-and-mortar retailers are starting to adopt the tactics of Web sites, especially in offering themed shopping and adding interactivity. Those that have not undertaken these moves were urged to do so.

"People don't buy products and services; they buy experiences," retail specialist Barbara Ashley, president of Retail Ventures Inc., a consulting firm based in Bloomfield

Hills, Mich., told those at a crowded seminar here.

Concerned about the impact of the Internet on their businesses, brick-and-mortar retailers—many with Web sites of their own—listened closely when Utah Gov. Michael Leavitt attacked sales-tax inequities during the conference's opening meeting.

ICSC retail and real estate members were upbeat, though, despite continuing challenges and pressures. In recent years, these pressures have caused a number of music

chains to file for Chapter 11 bankruptcy protection or embark on store-closing campaigns.

For instance, Susan Grimmer of Grimmer Realty, a Birmingham, Ala.-based mall developer, noted that the

Quintard Center in Oxford, Miss., had its size doubled in an expansion. Quintard is "75% rented

even though it doesn't open until August 2000," she boasted. Among the businesses that have leased space is Sound Shop, a Nashville-based music chain.

This optimism was reflected in



International Council of Shopping Centers

Film-Poster Exhibit Features Rockwell, Struzan

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Most people associate Norman Rockwell with the images of Americana he created for The Saturday Evening Post. What many might not know is that between 1941 and 1966, the illustrator also created posters for six motion pictures, providing an illustrated persona for films ranging from "Stagecoach" to "The Razor's Edge" to "Cinderella."

In a bid to embrace a broad spectrum of illustration and attract a new generation of art appreciators, the Norman Rockwell Museum in Stockbridge, Mass., this summer will stage exhibitions of Rockwell's film posters and selected works of the contemporary film poster illustrator Drew Struzan. "Drew—Art Of The Cinema" and "Hooray For Rockwell's Hollywood" will run June 11-Oct. 31.

"These images have such resonance in contemporary culture," says Stephanie Plunkett, museum curator of illustration, about illustrated movie posters. "Someone who has lived with a reproduction for so long can come and see what an original looks like and get a feeling for the artist's process."

The Struzan exhibition comprises 51 finished paintings and 15 preparatory works, culled from the more than 150 film posters he created during the past 20-plus years. It includes original paintings he created for "Star Wars," "The Empire Strikes Back," "Return Of The Jedi," "Indiana Jones And The Temple Of Doom," "E.T.: The Extra-Terrestrial," and, in what's bound to generate attention, "Star Wars Episode I: The Phantom Menace."

While museum officials hope the shows will provide a chance to celebrate the visual communication of movie poster illustration through the years, Struzan says they also will provide another poignant function: the documentation of a dying art.

"This show is about a period in history that came and went, and my feeling is it is not coming back," says Struzan. "There was a time when I did 12 to 20 movie posters per year. I've done two in the past five years." Struzan says that, for better or worse, the computer has changed the direction of image-making. "It is not even on people's minds to use an artist anymore," he says. "They believe it takes

more time to use an artist and that an image is cheaper."

While Struzan's images may resonate with the public, he and other current artists often work in relative anonymity, particularly compared with those from Rockwell's era.

"One of the things that strikes me about artists today is that their names are largely unknown," says museum director Laurie Norton Moffatt. "In Rockwell's day, the print medium was everything. He and everyone like him became celebrities. For Norman Rockwell to put his name to something was a very prestigious thing."

Although Rockwell lived in New York, he spent a good deal of time in Los Angeles during the mid-'30s while he was courting his second wife and made connections in the entertainment industry. "Movie posters were a lively commission for him," Moffatt says. "He enjoyed them in that they were a little outside the magazine-publishing mode."

Other film posters to feature Rockwell's work are "The Song Of Bernadette," "The Magnificent Ambassadors," and "Along Came Jones."

opening remarks by ICSC president John Riordan, who said that the convention—held May 23-27 at the Las Vegas Hilton—had its highest-ever attendance, up 11% to 29,000, boosted by a membership that now exceeds 38,000; and that 200 exhibitors had been added to the two show floors, to make a total of 500 booths.

Riordan also said that retailers are being very realistic, without hav-

ing "grandiose ideas, ambitions, or plans." He added, "Success will come from tending the garden rather than planting new fields."

Terry Woodward, president of the Owensboro, Ky.-based Disk Jockey, said, "At 124 stores, we are concentrating on renovation and expansion of what we have." Some stores are going from 2,300 square feet to 10,000 square feet or more.

(Continued on page 51)

Survey Shows Swedish Web Usage Surpasses That Of U.S.

U.S. CONSUMERS are wired for the Web, either at home or in the office, but what about their counterparts overseas? One recent survey indicates that Europeans may be ahead of Americans when it comes to the Internet.

Through a licensing agreement with Swedish company SIFO Interactive, Media Metrix, which measures Web site usage in the U.S., has released the first Internet ratings outside the U.S.

There are some striking results from this survey. First of all, it shows that the Internet has a nearly 50% penetration in Sweden, with about 3.5 million users on average each month. In the U.S.

the penetration rate, according to Media Metrix, is about 26%, which means that nearly twice as many Swedes, proportionally, as Americans are plugged in.

The gender breakdown is interesting, too. In the U.S. it's about 50-50 male-to-female. But in Sweden

it's still the males who prefer the Web: 56.5% to 43.1% females.

What are the hot sites among Swedes? Their No. 1 Web site is Microsoft's msn.com, which drew 1.48 million visitors in April. Not too far behind is altavista.com, with 1.46 million visitors. Yahoo!, surprisingly, is only No. 16 in Sweden, with 482,000 visitors. In the U.S. Yahoo! generally ranks among the top three sites each month.

The most-visited music site among Swedish Net surfers is Real Networks' real.com, which drew 374,000 people. In the U.S., online retailer Amazon.com is the most-visited music site. But in Sweden, Amazon.com ranks only No. 44, with 232,000 visitors.

This will not be the final Web-usage report from Europe. The company has announced the formation of Media Metrix Europe, covering the U.K., France, and Germany.

BUYING TRENDS



by Don Jeffrey

aec
ONE STOP GROUP

Delivers Advanced

Consumer Direct Fulfillment Solutions

"The *Real-Link* between the Web Retailer and the Consumer"

- Extensive product catalog with over 265,000 skus available
- Your shopping catalog fueled by the All-Music Guide™ & the All-Movie Guide™
● **AMG**
- We Pick-Pack-&Ship orders direct to your consumer under your retail identity

CDF
CONSUMER DIRECT FULFILLMENT

For more information contact:
Natalie at 1-800-329-7664 ext. 4303
e-mail: cdf@aent.com
www.aent.com/cdf

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
1	4	JIMMY BUFFETT ▲ ⁵ MCA 5633* (6.98/11.98)	NO. 1 SONGS YOU KNOW BY HEART 2 weeks at No. 1	432
2	1	METALLICA ◆ ¹¹ ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	407
3	2	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/MERCURY (10.98/17.98)	LEGEND	519
4	5	SHANIA TWAIN ◆ ¹¹ MERCURY (NASHVILLE) 522886 (10.98/17.98)	THE WOMAN IN ME	222
5	3	TOM PETTY AND THE HEARTBREAKERS ▲ ⁸ MCA 10813 (10.98/17.98)	GREATEST HITS	270
6	6	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	240
7	13	BARRY WHITE ● MERCURY 522459 (10.98/17.98)	ALL TIME GREATEST HITS	7
8	7	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	146
9	8	DEF LEPPARD ▲ MERCURY 528718 (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	136
10	9	GUNS N' ROSES ◆ ¹⁵ Geffen 24148/INTERSCOPE (6.98/11.98)	APPETITE FOR DESTRUCTION	417
11	11	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	161
12	10	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1158
13	16	THE OFFSPRING ▲ ⁵ EPITAPH 86432* (10.98/14.98) HS	SMASH	129
14	14	THIRD EYE BLIND ▲ ⁴ ELEKTRA 62012*/EEG (11.98/17.98) HS	THIRD EYE BLIND	112
15	34	BARRY WHITE ▲ CASABLANCA/ISLAND 822782/MERCURY (5.98/11.98)	GREATEST HITS VOLUME 1	15
16	18	METALLICA ▲ ⁶ ELEKTRA 60812*/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	477
17	12	SAVAGE GARDEN ▲ ⁵ COLUMBIA 67954 (11.98 EQ/17.98)	SAVAGE GARDEN	111
18	30	AL GREEN ▲ THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	51
19	17	BEASTIE BOYS ▲ ⁸ DEF JAM 527351/MERCURY (10.98/16.98)	LICENSED TO ILL	400
20	20	DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (10.98/16.98)	UNDER THE TABLE AND DREAMING	188
21	21	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	313
22	15	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	116
23	23	AC/DC ◆ ¹⁶ EASTWEST 92418*/EEG (11.98/17.98)	BACK IN BLACK	263
24	25	CREEDEnce CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	302
25	19	PINK FLOYD ◆ ²³ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	529
26	22	KORN ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	79
27	24	CELINE DION ◆ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	168
28	26	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	448
29	28	VAN MORRISON ▲ ³ POLYDOR 84197Q/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	429
30	29	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	351
31	31	SARAH MCLACHLAN ▲ ³ NETTWERK 18725*/ARISTA (11.98/17.98) HS	FUMBLING TOWARDS ECSTASY	236
32	27	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	135
33	38	AC/DC ▲ ² EASTWEST 92215*/EEG (11.98/17.98)	LIVE	79
34	32	AEROSMITH ▲ ⁴ Geffen 24716/INTERSCOPE (12.98/17.98)	BIG ONES	139
35	36	MADONNA ▲ ⁵ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	270
36	35	METALLICA ▲ ⁵ ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	442
37	—	PINK FLOYD ◆ ²³ COLUMBIA 37680 (10.98 EQ/16.98)	A COLLECTION OF GREAT DANCE SONGS	28
38	43	JOURNEY ◆ ¹⁰ COLUMBIA 44493 (10.98 EQ/17.98)	JOURNEY'S GREATEST HITS	469
39	41	EAGLES ▲ ⁷ Geffen 24725/INTERSCOPE (12.98/17.98)	HELL FREEZES OVER	222
40	42	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	180
41	46	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (11.98/17.98)	RIDE THE LIGHTNING	418
42	40	RAGE AGAINST THE MACHINE ▲ ² EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	187
43	33	ALANIS MORISSETTE ◆ ¹⁶ MAVERICK 45901/WARNER BROS. (10.98/17.98) HS	JAGGED LITTLE PILL	205
44	37	GARTH BROOKS ◆ ¹⁰ CAPITOL (NASHVILLE) 29689 (10.98/15.98)	THE HITS	186
45	50	FUGEES ▲ ⁶ RUFFHOUSE 67147*/COLUMBIA (7.98 EQ/11.98)	THE SCORE	66
46	47	AEROSMITH ▲ ³ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	312
47	39	SUBLIME ▲ GASOLINE ALLEY 11474/MCA (10.98/16.98) HS	40 OZ. TO FREEDOM	106
48	—	NIRVANA ◆ ¹⁰ DGC 24425*/INTERSCOPE (10.98/15.98)	NEVERMIND	264
49	44	POISON ● CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	12
50	45	STEVE MILLER BAND ▲ ⁸ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	389

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

Criminal Builds An Alt/Punk Record

Atlanta Retailer Draws Customers With Comics, Music

BY CHRIS MORRIS

ATLANTA—When Eric Levin, owner of the local alternative rock and comics haven Criminal Records, first established his store in 1990 in Daytona Beach, Fla., it was known as Secret Service Records. Then, a mishap occurred.

"Three months into using the name Secret Service, I was arrested by the Secret Service," Levin says.

A federal law prohibits businesses from using the name, since it may interfere with the government agency's ability to protect the president of the United States by confusing the citizenry.

Levin says the bust "got a lot of press at the time—it was [covered by] Associated Press and UPI, all the news stations. In fact, the name Criminal Records came from a very snarky newscaster who [said], 'Ha ha ha, what's he gonna call it now, Criminal Records?' By the end of the week, I had the T-shirts printed up and the new sign. Criminal Records has existed ever since."

When Levin moved to Atlanta in 1991, he set up Criminal Records in a 1,100-square-foot location in the city's bohemian enclave, Little Five Points. Five years ago, it relocated to its current strip-mall site in the same part of town.

Criminal's focus on alternative rock is reflective of Levin's own obsessions.

"That's where my passions lie," he says. "I saw a need [in Atlanta]. I saw the types of stores I was familiar with, like the classic rock stores, the old vinyl stores that have been selling black Siouxsie Sioux T-shirts for 15, 20 years and Styx records. Atlanta had a lot of those. This was pre-grunge, and my store in Florida had always concentrated on that movement as it began and just whatever was alternative or punk at that time."



He adds, "When I moved to Atlanta and started to shop for my own personal stack of comics, I didn't like any of the comic shops... I really thought that Atlanta, as well as needing a kind of hip, quick-moving record store, needed a comic shop."

Criminal's inventory is also

[name]. That's been a struggle. Maybe it's my own perception, but I look [at our store], and there's no vinyl in the record store, and I think that something's wrong. But it was an olive branch from the new guy."

The neighboring store, the Junkman's Daughter, does a large business in T-shirts, stickers, and paraphernalia—and is Criminal's landlord.

"I wish that my neighbor wasn't the owner of the building, and that my lease doesn't state that I can't sell stickers," Levin says. "I



Local "Star Wars"-themed band Grand Moff Tarkin recently performed an in-store at Criminal Records.

largely determined by its location. The store sells no vinyl—mainly because Wax 'N' Facts, Atlanta's long-established vinyl specialist, is located a mere block away.

Levin says, "[I said,] 'They're not selling comic books, they're not selling magazines, they're not doing a good job on CDs.' It seemed obvious that that's what I needed to do. At the same time, being a little punk rock record store, where's the vinyl? It was a little disconcerting, especially with Criminal Records in the

can't sell basically what they're selling, [and unfortunately] that's the profit center at most record stores. I was eager enough to get into this new building that I don't think my foresight was in place. But at the time, I wasn't interested in T-shirts, I wasn't interested in stickers."

However, Criminal has managed to do a strong business concentrating on CDs and printed matter.

While Levin cannot estimate the number of titles he stocks, he estimates the value of his inventory at \$800,000. He says the store netted \$850,000 in 1998 and adds, "All the projections look good for hitting a million [dollars net] in '99."

Criminal's late-May best sellers reflect the store's modern rock and electronica customer base: Its top titles included current releases by local band Floratine, Me First & the Gimme Gimmes, Elf Power, Tortoise & the Ex, Fantomas, Sasha, Mike Ness, Kruder & Dorfmeister, Thievery Corporation, and Godspeed You Black Emperor.

Georgia State University's 100,000-watt station WRAS has had a role in one current Criminal hit: After the station began playing the Japanese pub-punk band Thee Michelle Gun Elephant, Levin began buying the

(Continued on next page)



Criminal Records is located in the Little Five Points section of Atlanta.

CRIMINAL BUILDS AN ALT/PUNK RECORD

(Continued from preceding page)

group's import Triad/Heat Wave album "Gear Blues" direct, and it has been a recent fixture on the outlet's best-seller list.

Levin says Criminal does in-store appearances "whenever it's right." Popular draws have included the Cardigans, Soul Coughing, the Squirrel Nut Zippers, Meat Puppets, Weezer, Beck, Alejandro Escovedo, and Mark Eitzel.

In late May, on the first weekend that "The Phantom Menace" was in theaters, Criminal mounted an appearance by the "Star Wars"-themed local band Grand Moff Tarkin. "It was stellar," Levin says. "The cops came. It was everything I want an in-store to be."

CDs—which are stocked in glass cases to prevent shrinkage—account for 70% of Criminal's business, with comics and periodicals making up 25%. However, Levin says that the comics market has softened in recent

years, and that, although he stocks some back issues, he does little business with anything except current titles.

"[Comics customers] don't have

that fever of collectibility that was present during the 'Death Of Superman' craze [in the mid-'90s]," he says. "We really reaped some rewards from it and some increased traffic, some great publicity. But then a year after that, when everybody realized that those 20 bagged issues of comics didn't rise in value, that corner of the market completely abandoned comics."

Levin began stocking DVD video in late 1998, and it accounts for only 5% of his sales. He says, "I'm just following my passions. Right now, my passion happens to be movies, so, hey, DVDs!"

Criminal Records has no Internet presence at the moment. Levin explains, "The Web's never

worked for me. We had a site four years ago that I wanted to be more entertaining than commerce-driven, and that was a mistake. I could never invest enough time or money in it."

Levin sees one possible future profit center in his CD magazine You Are Here, which is now in its sixth issue and is distributed free to customers. The product, which began life as a 12-page photocopied newsletter sent to the 4,000 people on Criminal's mailing list, now comprises a 24-page "magazine" booklet and a 19-track CD featuring songs by top alternative and dance talents. The written material is edited by store manager Lillian Lai, while the mix-style CD is assembled by employee Caesar Ramirez, under his DJ name "Spaceboy Swivel."

"We don't accept submissions," Levin says of the music. "We pick the bands, and then we start looking for the [label] money. It is a sponsorship . . . We've called it everything from an ad to a sponsorship to a track on a CD. Basically, we're just trying to recoup our costs, and the labels understand that . . . it's a value-added."

The current issue of You Are Here is available at 15 member outlets of the Coalition of Independent Music Stores. "The deal, for them to get it for free for their customers, is that they have to do a buy-in price and positioning," says Levin.

"The whole idea is to take it Coalition-wide—and then some," he adds. "I spoke with the Newbury [Comics] people [in Boston], and I want to see it in there—a separate print run with their logo on it, in those stores, and I want to continue to grow it."

The magazine's most entertaining continuing feature offers

"The name came from a snarky newscaster who said, 'Ha ha ha, what's he gonna call it now, Criminal Records?'"

- ERIC LEVIN -



Eric Levin is the owner of Atlanta's alternative rock and comics store Criminal Records.

reviews of the album tracks "written" by characters from Cartoon Network's loopy show "Cartoon Planet." (Cartoon Network director of programming Mike Lazzo, a Criminal customer, suggested the feature.) The comments of Space Ghost's evil, acerbic mantis sidekick Zorak in the fourth issue struck a few nerves.

"[Zorak] didn't like anything, and that was the joke," Levin says with a chuckle. "Here's a cartoon space villain who doesn't like your

record. Of course, all the bands loved it, and all the managers hated it. I got so much fuckin' shit. I could have killed the project there, because everybody got the finger. I was just like, 'Look, if you're going to get upset about a cartoon space villain, fuck you. Don't call me back.'

"There is a strange line between these guys paying us and editorial content, but it is what it is. I'm not running The New York Times."

Billboard® DIRECTORIES

The Definitive Source for Industry Information

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

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

RECORD RETAILING DIRECTORY: The essential tool for those who service or sell products to the retail music community. Detailed information on thousands of independent and chainstore operations across the USA. \$175

INTERNATIONAL TAPE/DISC DIRECTORY: The exclusive source for information in the manufacturing area of the music and video business. Lists over 4000 professional services and suppliers. \$75

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

INTERNATIONAL LATIN MUSIC BUYER'S GUIDE: The most accurate reference source available on the Latin music marketplace. Business-to-business contacts in 19 countries. \$85

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

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

Billboard Directories are also available online.

For rates call Andrea Irish at 212-536-5223. For information on getting a directory on diskette or mailing labels call Mike Fouratt at 212-536-5017

www.billboard.com

BDZZ3028

EXECUTIVE TURNTABLE

HOME VIDEO. Allen Golden is named head of sales and marketing for Palm Pictures Home Video Entertainment in New York. He will retain his current position as head of visual distribution for Ryko Distribution Partners.

Arnie Kezsbom is promoted to senior VP of finance/CFO for Recoton Corp. in Lake Mary, Fla. He was VP of financial planning.

The Harvey Entertainment Co. in Los Angeles appoints Ronald B. Cushey executive VP/CFO. He was executive VP/CFO of LIVE Entertainment Inc.

TO OUR READERS

Declarations of Independents will return next week.

The "word" is out about

Baker & Taylor Entertainment

We are pleased with Baker & Taylor and feel as though they have a great deal to offer. A large inventory, helpful and knowledgeable reps and terrific service make the company complete.

Deanna Bepalko, **United Video & Music** - W. Milford, NJ

Baker & Taylor has excellent pricing, outstanding fill rates and your sales staff is friendly and knowledgeable.

John Martindale, **Tunes** - Holbrook, MA

Baker & Taylor is very good at filling my special orders, especially the hard-to-find stuff.

Debbie Bradford, **Picture Show** - Vernon, TX

I'm dealing with Baker & Taylor, it makes my Mondays better! My sales rep is very personable and knowledgeable and their vast selection helps make my special ordering simple and profitable.

Fred Phillips, **Recycled Sounds** - Clinton, IA

Find out for yourself why we're America's fastest-growing one-stop!



BAKER & TAYLOR
Information and Entertainment Services

1-800/775-3300

e-mail: audio@btent.com



SOUTHWEST WHOLESAL

WEEKLY PRICE BLOWOUT!

702, 702	Cassette	6.29	CD	10.59
DOKKEN, Erase The Slate		6.39		10.59
HEAVY D, Heavy		6.29		10.59
LIMP BIZKIT, Significant Other		6.89		10.59
MASE, Double Up		6.89		11.19
MOBB DEEP, Murda Muzik		6.39		10.59
WILD WILD WEST, Soundtrack		6.79		11.19

Prices good week of **June 14th-18th**

NEW ACCOUNTS CALL:
800-275-4799

UNSURPASSED SERVICE!
COMPUTERIZED CATALOG
INTERNET FULFILLMENT
WEEKLY MAILER

GREAT IMPORT SELECTION
EXCELLENT FILLS
OVER 170,000 SELECTIONS
POSTERS & PROMOS

SOUTHWEST WHOLESAL
records & tapes

6775 Bingle Road Houston, Texas 77092 1-800-275-4799 713/460-4300 Fax: 713/460-1480	11132 Winners Circle #208 Los Alamitos, CA 90720 1-888-423-7611 562/493-2603 Fax: 888/807-4072 www.neosoft.com/~sww	558 Hialeah Drive Hialeah, Florida 33010 1-800-503-4716 305/882-1951 Fax: 305/882-2744
---	--	--

Trans World Lands A Joan Jett Exclusive; Stores Pull Godsmack

SPOTLIGHT: Joan Jett dares to tread where Cheap Trick recently faltered. It seems that since mid-April, Trans World Entertainment Corp. has been carrying an exclusive on a new Joan Jett & the Blackhearts album called "Fetish." The album, which is labeled as a limited edition, carries a \$10.99 price in the chain's stores. The album is going into general distribution, through the Island Def Jam Group, on Tuesday (8).

Naturally, some retailers are miffed that Trans World has been getting an advantage over them. Indeed, Trans World itself was in a similar state of mind when Cheap Trick gave an exclusive to Amazon.com for its "Music For Hangovers" album.

How did this latest situation come about? Unclear.

Kenny Laguna, Joan Jett's manager, was out of the country, so no answer is forthcoming from him. Island Def Jam executives decline to comment, and Trans World needn't comment. They were just being aggressive, and bless them for that.

But sources say Laguna apparently had a new Jett track, "Fetish," and built an album around a sex theme, using old Jett tunes and cover songs. He wasn't planning to make the album available for general release and is said to have gone straight to Trans

World and cut the deal.

The "Fetish" track started to get some airplay, and that prompted Island Def Jam, which doesn't profit one iota from the Trans World exclusive, to initiate discussions about making the album available for general release. I don't know who thought of this, but the album version coming out

Tuesday contains an extra track, which is a pretty good idea if you are trying to mollify some annoyed merchants.

MORE SPOTLIGHT: Kevin Clarke, a resident of Mentor, Ohio, has apparently campaigned successfully to get a Godsmack album pulled from the shelves of Wal-Mart and Kmart.

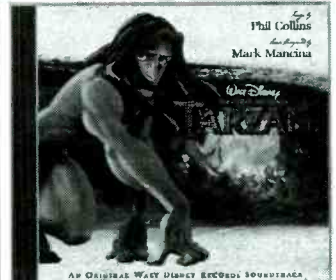
Clarke complains that the album, which has been out for nine months, contains profanity and satanic references, according to press reports. A Universal Music spokesman didn't return phone calls for comment, but at press time sources say that executives at the Universal Records label were discussing whether they should sticker the album, issue a clean version, or just let the album stand as it is now.

Clarke says he is not on a crusade. "I just want Universal to act responsibly, as many record labels do, and put a sticker on the album. If they do this, we can all call it a day and go home."



WALT DISNEY PICTURES PRESENTS
TARZAN

A Musical Experience That Will "Be in the Heart" of Every Consumer



- Songs by Phil Collins
- Bonus track featuring 'N Sync
- Score by Mark Mancina

Includes the #1 AC single
"You'll Be in My Heart"
by Phil Collins

Film Opens **June 18, 1999**
Swing into merchandising action today!

Share the music of Disney at our website:
www.disney.com/DisneyRecords

Part of **GO** Network

WALT DISNEY RECORDS

©Disney

To Be Truly National, We Must Be LOCAL.

YOUR STORE →

← **YOUR LOCAL aec SALES OFFICE**

AEC has 16 SALES OFFICES Devoted to Independent Retail

CO One Stop, Bethel CT • Bassin Distributors, Coral Springs, FL • Abbey Road, LA • Atlanta • Philadelphia • Los Angeles/3 Offices • Sacramento • Omaha • San Diego • Dallas • Portland • Chicago • Milwaukee • Denver

- Deepest selection of CD's, cassettes, VHS and DVD.
- Internet real-time ordering with **WebAmi**.
- New store specialists.
- Sales-driven marketing with **Speed** weekly.
- **www.aent.com** — Online information designed to support your business.
- **www.allmusic.com** — **AVC** Voted Yahoo's "Best music reference sight," offers artist/song-title look-up.

aec
ONE STOP GROUP

THE ONLY LOCAL NATIONAL ONE STOP!



Abbey Road



New Accounts: 800-635-9082
Fax: 954-340-7641

INTERNET'S IMPACT ON RETAIL EXAMINED AT ICSC CONVENTION

(Continued from page 47)

But Leavitt warned that the sales-tax inequity "will get out of hand and that E-commerce could reshape the economy, affecting 32,000 U.S. tax-collecting institutions," referring to local, state, and federal governments.

To illustrate his point, he said he recently made a \$44.50 purchase "while visiting California from a New York-based Web site with

'Discount Web site prices are undermining consumer trust in traditional stores'

— JOSEPH NORTH JR. —

shipping from New Jersey, and I consumed it in Utah—four states that did not collect sales tax."

The following day, a large audience at a panel heard moderator Stephen Finn of accounting firm Ernst & Young say that 1998 E-commerce totaling \$10 billion amounted to \$700 million in lost sales tax and that online business is expected to grow to \$100 billion in 2003, which would mean a tax loss of \$7 billion.

Leavitt said he has purchased goods from Amazon.com and compared prices with a locally based store that has a Web site. "[Utah state] law states if a retailer has a physical presence in a state, it must collect sales tax on its Web sites, too. Amazon was cheaper because of ignoring sales tax."

"Discount Web site prices are undermining consumer trust in traditional stores," charged Joseph North Jr. of Honolulu's Retail Strategies. "Now people are saying, 'If the Web site can sell this cheap, we have been gouged and exploited all these years.'"

Scott Thomas of Scott Thomas Construction in Williamsburg, Va., said the Internet was seriously challenging home entertainment brick-and-mortar retail. "Records, videos, books, they're becoming commodities. That's the effect of the Internet. But you won't buy an expensive suit from a Web site. Record stores, video stores, bookstores—as we already see with Barnes & Noble—have to become more experiential. You have to offer people an experience."

Thomas also noted that merchants have to "be more interactive." He said that his wife, a college professor, "will go out of her way to visit a Barnes & Noble for the Starbucks, and she usually ends up buying a book, record, or something."

Robert D. Lakeman, VP of marketing at Scott Thomas Construction, cited Virgin Megastore as a merchant that provides shoppers with an experience. He is not surprised that Virgin Megastore founder Richard Branson is one of 10 individuals singled out in a recommended new book, "Radical Marketing". Said Lakeman, "Richard Branson is in there because he breaks all the rules; he makes his own rules."

Nathan Freeman, principal of Figueroa Media Group, a Los Angeles firm involved in land-use development, was an advocate of

"partnering" as the new strategy for home entertainment retailing. "We're seeing more and more of the Starbucks and Barnes & Noble[-type] partnering. We just did a [deal with] Chevron and McDonald's." Another example of the trend, he said, is "what Tower and the Good Guys! are doing with WOW! right here in Las Vegas."

Kerry Klarfeld, president of Klarfeld Real Estate in St. Louis, said that record stores in particular attract the younger, active demographic for the shopping centers his firm builds. He said he was at the convention scouting for deals with music chains.

Shawn Nourafshan of L.A.'s Reliable Properties, said he was impressed with Latin music mer-

chant Ritmo Latino and Warehouse Entertainment's Tu Musica as retailers that recognize the importance of ethnic targeting.

One of the more crowded and lively seminars was "Ethnic Marketing," at which panelists criticized the often-stereotypical thinking about the inner city. Moderator Curtis Fralin, VP of L.A.-based CB Richard Ellis, said that he has seen the purchasing power of inner-city consumers increase 73% in the past 10 years.

The Internet buzz was heard in almost all seminars. During one on small retailing centers, Edward Paster, CEO of Paster Enterprises, said he realized what music merchants face when his young son called him to inquire about CD-

ROM drives because he wanted to download MP3 files to make his own CDs.

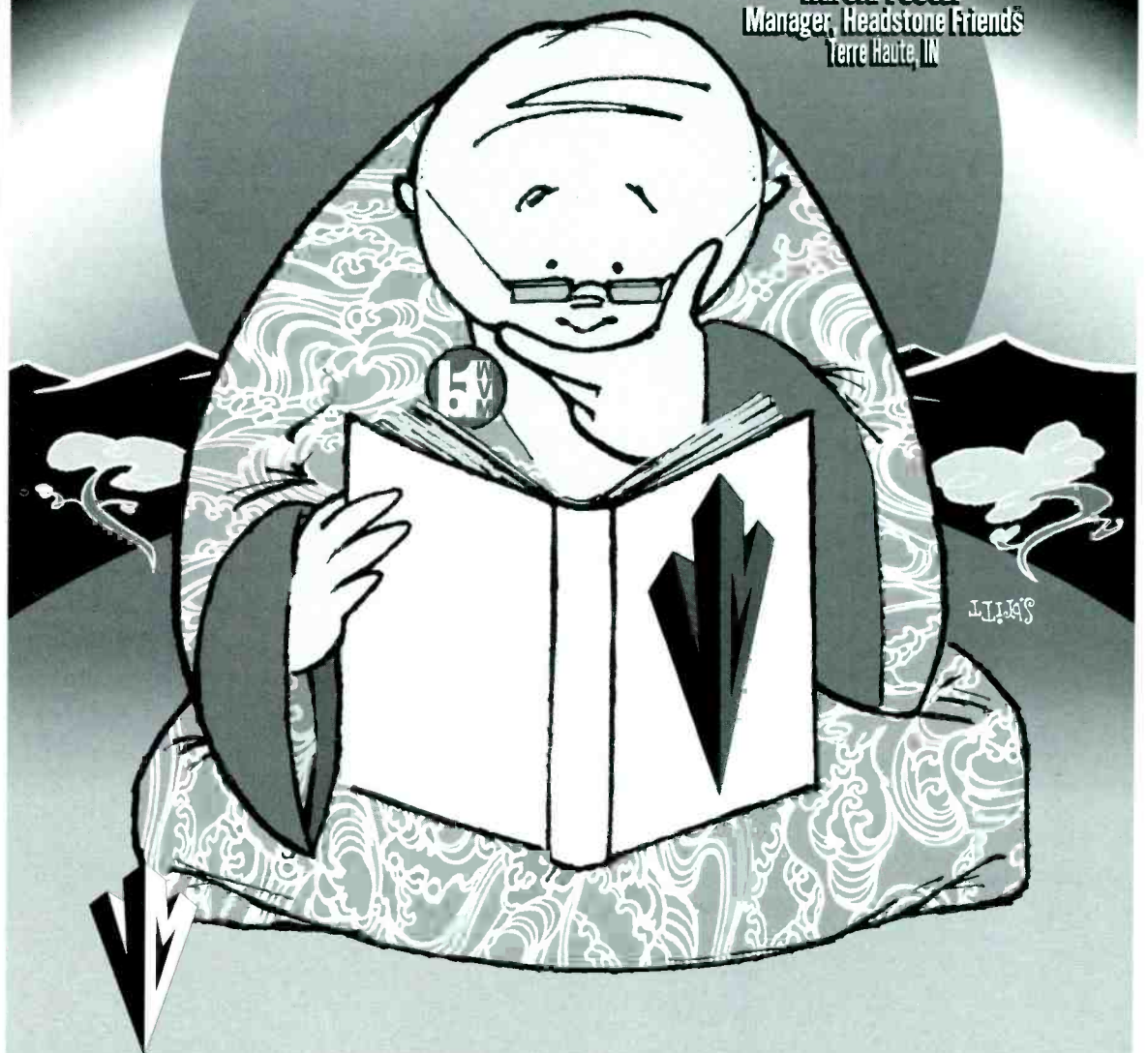
On the positive side of online commerce, a study quoted by Michael McCarty, senior VP/director of marketing research at the Indianapolis-based Simon Property Group, said that 51% of online purchases were made by people living in markets of 50,000 and fewer people. This could provide retailers with Web sites opportunities to expand their territory without building stores.

McCarty pointed out that in 1985, the "barbarian at the gate" was Wal-Mart, but now it's the Internet. Any retailer who survived Wal-Mart will survive the Internet."

Be Informed.

“ Sometimes our customers have limited information on music they wish to order. Valley's knowledge and information source almost always nail the request. This always impresses our customers and makes us look good. Great fills and sale prices make us One with Valley Media. ”

Harold Foster
Manager, Headstone Friends
Terre Haute, IN



SOUND CHECK!

Create Your Own Full Color Custom Promotional Cards
To Announce New Artists, Indie Labels & Record Releases
• Promote New Bands, Show Dates & Special Appearances
• Great For Recording & Sound Studios • Perfect For
Direct Mail, Signature Cards, Announcements
& More! • Just Send Us Your
Photo, Copy, Payment
& Completed Order
Form — We Do
The Rest!

Full Color
Promo Cards

\$95
500 copies

Call Now For
More Information &
A Free Sample Kit!

Modern Postcard™
1-800-959-8365

www.modernpostcard.com

VALLEY MEDIA, INC.
direct 530.661.5478 toll free 800.845.8444
www.valsat.com

AMERICA'S LEADING DISTRIBUTOR OF
AUDIO, VIDEO, DVD AND GAMES

MTV Networks, MuchMusic Expanding Web Content Beyond Cross-Promotions

WEB STRATEGIES OF MUSIC NETS: Traditional music TV powerhouses MTV and MuchMusic are making moves to preserve and expand their established brands in the Internet space. While online traffic for both programmers benefits from cross-promotions on cable and satellite, there's no guarantee that on-air muscle will ultimately translate to the Internet in the face of aggressive new Web-specific music entrants, such as MP3.com (see chart).

To stay competitive, MTV is aiming to build a completely new site

'The Internet is allowing us to widen our reach to include all kinds of music'

- FRED SEIBERT -

that expands its online presence by moving beyond the preconceptions of the MTV brand, which has typically skewed to younger music consumers.

A beta version of the site, developed under the working title "The Buggles Project," will debut by mid-June. At the center of the project is a newly revised and re-branded Imagine Radio, which was purchased last year by MTV Networks parent company Viacom. Current rock, pop, and R&B offerings will be expanded to include music formats not generally associated with MTV, such as blues, reggae, Christian, and classical.

"TV is truly a limited-bandwidth business," says Fred Seibert, president of the newly formed MTV Networks Online. "We are not allowed to do all the things that we want to in

this space because it is just not economically viable. The Internet is allowing us to widen our reach to include all kinds of music. For example, MTV.com includes a lot of electronica, which we don't cover as much on TV... We have to use the Internet to extend our reach and brand beyond what TV can offer."

MTV's new Internet music service is "just the beginning" of the newly formed service, says Seibert.

The music video giant is also diversifying its online image by tapping into the established brand presence of its newly acquired TCI Digital online music properties SonicNet, Streamland, and Addicted to Noise (Billboard, May 29).

MTV Networks Online plans to continue to build these brands, rather than fold them into the well-established MTV banner, according to Seibert.

The technology arm of MTV Networks, which is expected to spin off into its own company in the coming months, will continue to build and diversify its highly trafficked MTV Online and VH1 Online sites with new content offerings, according to Seibert. Both sites are continuing to shift further away from a purely promotional presence to original content.

"Up until now, all of our companies have been operated as promotional vehicles to draw attention to what is going on at our TV networks," he says. "But that is changing."

Canadian music video giant MuchMusic is also adjusting to the changing demands of music consumers via its Web site. CityInteractive, which develops the MuchMusic.com site, has seen a significant growth in streaming media and downloadable content over the past year, according to CityInteractive GM Josh Raphaelson.

"We are looking at a lot of new



portal and affiliate possibilities," says Raphaelson, who aims to tap into consumer demand for MuchMusic's extensive archive of music and interview content.

For example, the site is teaming with Woodstock.com for a co-branded Web site that will contain archived and live streaming performances from the forthcoming Woodstock Music & Arts Festival, to be held July 23-25 in Rome, N.Y. Among the acts expected to be fea-



tured are Aerosmith, the Dave Matthews Band, Metallica, Sheryl Crow, and Alanis Morissette.

The company is also anxious to explore the promotional use of digitally downloadable music.

"[Digitally distributed music] is incredibly efficient and opens new possibilities for us in artist, label, and consumer relationships," says Raphaelson.

MuchMusic.com is tapping into the existing label relationships of the MuchMusic TV network to further promote music via the Net.

The company has seen "a sizable increase in the amount of support we get from the labels," says Raphaelson. "Just in the last year, we've become known as a strong 'viral' marketing agent for new releases and breaking bands. The labels see spikes in their Web traffic and trace the audience back to MuchMusic.com."

RIFFAGE.COM DEBUTS: Former Diamond Multimedia executive Ken Wirt has founded the new digital download venture Riffage.com. The company aims to establish a leading consumer portal to downloadable music via MP3 and other technologies.

Riffage.com will sell downloadable music, physical CDs, and artist merchandise on the site, which debuts Monday (7). The company is aiming to lure musicians to the site by giving them 85% of proceeds from each sale of their music and merchandise.

Riffage.com competes with several established music sites that already offer digital download sales, including MP3.com, Emusic, and Tunes.com. However, unlike these sites, Riffage.com will rely heavily on the use of personalization technologies that suggest new artists to Web users based on their previous music choices, according to Wirt, who is CEO of the Palo Alto, Calif.-based company.

Rather than rely on a traditional fulfillment company (such as Valley

or Alliance), Riffage.com is turning to a new fulfillment center run by the Navajo Nations. The unconventional fulfillment center is based on a Navajo Indian reservation in Leupp, Ariz.

Riffage.com will be promoted in bundled software contained in the packaging of new Diamond Rio portable music devices.

EMUSIC GETS ROSENBLATT: Former Geffen Records chief Eddie Rosenblatt has joined the board of directors for Emusic.com, the company formerly known as Goodnoise. In related news, Emusic has signed a licensing agreement with the King Biscuit Entertainment Group. More than 60 full albums will be released for digital download as part of the deal, including releases from America, Bachman Turner Overdrive, David Crosby, Iggy Pop, and Kansas.

ZIP DISK MUSIC FORMAT DEBUTS: In one of the stranger new-media music developments, the online label Atomic Pop will make the new Public Enemy album, "There's A Poison Goin' On," available on an Iomega Zip disk for \$16.98. The format, which has primarily been used as a large-capacity storage medium, is used by approximately 23 million computer users.

In addition to the album, the music video of the single "Do You Wanna Go Our Way???" is included. The disk will be sold on the label's Web site, as well as at brick-and-mortar stores.

ARTISTDIRECT GETS \$15 MILLION: Internet music company ARTISTdirect has secured \$15 million in private funding from Chase Capital, Bowman Capital, Cassandra Capital, Constellation Ventures, and Flatiron Partners.

The funds will be used to build

branding and further expand the company, according to Marc Geiger, president of ARTISTdirect, which runs official Web sites for the Rolling Stones, the Beastie Boys, Beck, Tom Petty, and the Backstreet Boys.

Geiger declines to comment on when the Encino, Calif.-based company plans to file for an initial public offering, which sources say is due later this year.

IN OTHER NEWS: The digital satellite service DMX has entered an agreement with Internet portal

New albums from the Red Hot Chili Peppers and Def Leppard are being streamed in their entirety on the Internet

Lycos to provide music programming for the newly launched Webcast service Lycos Radio Network. The service, which is owned by TCI Digital, will Webcast 30 channels of music programming in the multi-year deal... Former MTV Networks senior VP of programming enterprises Matt Farber has joined new Internet broadcast company I-Cast as executive VP/GM. I-Cast is funded by CMGI, which has also funded Lycos and GeoCities... New albums from the Red Hot Chili Peppers (Warner Bros.) and Def Leppard (Island/Def Jam) are being streamed in their entirety on the Internet as of June 4. The promotions, accessible at www.redhotchilipeppers.com, www.defleppard.com, and www.realguide.com, preceded the albums' official Monday (7) release.

TRAFFIC TICKER: Top Music Info Sites

Unique Visitors (in 000s)

TOTAL VISITORS		VISITORS AGE 21-34	
1. MTV.com	1,685	1. MP3.com	531
2. MP3.com	1,200	2. MTV.com	528
3. JamTV Corp.*	1,163	3. JamTV Corp.*	458
4. UBL.com	1,065	4. UBL.com	395
5. Launch	789	5. Launch	282
6. SonicNet Music Services	535	6. Imusic.com	243
7. Imusic.com	515	7. SonicNet Music Services	233
8. Country.com	458	8. Pollstar.com	215
9. Pollstar.com	453	9. Country.com	138
10. Billboard.com	247	10. Billboard.com	120

AT-HOME VISITORS		AT-WORK VISITORS	
1. MTV.com	1,458	1. MP3.com	370
2. MP3.com	914	2. UBL.com	302
3. JamTV Corp.*	892	3. JamTV Corp.*	299
4. UBL.com	805	4. Launch	272
5. Launch	541	5. MTV.com	247
6. SonicNet Music Services	432	6. Pollstar.com	166
7. Country.com	374	7. Imusic.com	149
8. Imusic.com	366	8. SonicNet Music Services	104
9. Pollstar.com	324	9. Country.com	84
10. Billboard.com	206	10. Billboard.com	63

* Includes Rollingstone.com and Tunes.com

Source: Media Metrix, March 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.

Billboard

JUNE 12, 1999

Top Internet Album Sales™

COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	MILLENNIUM JIVE 41672	BACKSTREET BOYS
2	1	3	RICKY MARTIN C2 69891*/COLUMBIA	RICKY MARTIN
3	4	2	BEACH HOUSE ON THE MOON MARGARITAVILLE 524660/ISLAND	JIMMY BUFFETT
4	3	4	STAR WARS EPISODE I: THE PHANTOM MENACE SONY CLASSICAL 61816	SOUNDTRACK
5	NEW		THE AMAZING JECKEL BROTHERS ISLAND 524661	INSANE CLOWN POSSE
6	NEW		...BABY ONE MORE TIME JIVE 41651	BRITNEY SPEARS
7	7	5	COME ON OVER MERCURY (NASHVILLE) 536003	SHANIA TWAIN
8	NEW		JORDAN KNIGHT INTERSCOPE 90322	JORDAN KNIGHT
9	5	5	BURY THE HATCHET ISLAND 524611	THE CRANBERRIES
10	RE-ENTRY		FANMAIL LAFACE 26055*/ARISTA	TLC

● 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 Heatseekers titles. © 1999, Billboard/BPI Communications and SoundScan, Inc.

DISC REPLICATION



THE BILLBOARD SPOTLIGHT

transitioning to the promised LAND

CDs Provided Infrastructure For DVD Manufacturing, But A Multi-Format World Means Complications

BY DAN DALEY

In the beginning there was... Well, there was light, of sorts. But it was expensive and cumbersome. The early days of CD manufacturing, which began commercially in 1982, were characterized by huge—and hugely expensive—machinery and specialized environments. Batch-based manufacturing operations were housed in massive clean rooms, and the initial investment in a single manufacturing line for the compact disc was upwards of \$7 million. Within a decade, however, the industry had transitioned to in-line manufacturing, with monoline-type systems that essentially contained their own mini-clean rooms to counter contamination of the polycarbonate raw material as it transitioned from tiny pellets into disc, and which now routinely cost less than \$1 million.

As the technology changed, so did the operation of the machinery. What was once a NASA-like exercise populated by scientists in white lab coats is now an almost fully automated process, with a single operator

Consumers will have to be educated as to the tremendous differences between CD and DVD, an issue complicated by the physical similarity between the two, and they will have to find their way through the thicket of formats that DVD brings with it.

running four lines simultaneously. Overall, the evolution of the CD-manufacturing process is a classic example of a typical technology metamorphosis from specialized product to commodity.

That experience should, then, outline the future course of DVD. And to a degree, it will. However, DVD presents a much more challenging scenario for several reasons.

NOT AS EASY AS IT LOOKS

First, it has many faces, with five subvariants of the basic premise (DVD-5, 10, 9, 14 and 18), plus DVD-Audio and Divx, a variant that uses a specialized locking feature on the content that can be unlocked—and thus played—via modem commands to a specialized player upon payment by the viewer, and Sony's forthcoming Super Audio CD (SACD). Secondly, DVD will have to continue to evolve in a very different economic environment than did the CD. Consumers will have to be educated as to the tremendous differences between CD and DVD, an issue complicated by the physical similarity between the two, and they will have to find their way through the thicket of formats that DVD brings with it. The concept of the disc is there, a link through time and space. But the similarities end there.

"The CD experience of the last 15 years definitely provides an infrastructure for the manufacturing of DVDs and is critical in helping the manufacturing community make the transition to DVD," agrees Bill Mueller, VP of operations at Warner Advanced Media Operations (WAMO). "And that experience in molding and sputtering means a lot. But the differences between the two are just as dramatic."

The biggest difference between CD and DVD is in critical tolerances. DVD's massively larger storage capacities—between 4.7 GB for DVD-5 and up to 17.1 GB for DVD-18 versus 650 MB for the CD—means that DVD's pit size (the small indentations that create the 0-1/on-off basis for

Continued on page 56

disc Replication

Living In A Multi-Format World

Advent Of DVD's Various Subformats Is Just A Precursor To Even More

BY DAN DALEY

If the political and technical jockeying that preceded the arrival of DVD into the consumer marketplace two years ago can be viewed as foreplay, then the courtship period proved to be a fecund one. DVD—which most consumers are still somewhat baffled by, despite the 4 million-plus players and 35 million discs already sold—is not an only child; there are three basic types that are already available for video and ROM applications: DVD-5 (single-sided, single-density; 4.7 GB capacity), DVD-10 (double-sided, single-density; 9.4 GB capacity) and DVD-9 (a single-sided, double-density disc; 8.5 GB capacity). On the horizon are even larger versions of the double-sided, double-density approach: DVD-14

(double-sided with one dual and one single layer; 13.2 GB capacity) and DVD-18 (double-sided/dual-layer; 17.1 GB capacity).

The field becomes even more complex when the most recent entries are taken into account. The DVD-Audio specification was finalized earlier this year with agreements among the dozen-plus patent participants and interested content owners on technical and copyright details. And Sony has announced that its Super Audio CD (SACD), which uses Sony's proprietary 1-bit Direct Stream Digital (DSD) technology, should be in production by the end-of-year selling season.

Ironically, the rapid proliferation of Internet-based audio distribution—most notably MP3—



Brian Wilson, Allied Digital



David Rubenstein, Cinram

has potentially made some of the new audio-disc formats moot before consumers get a chance to vote in the marketplace. (And the

rapidity with which members of the electronics, content and delivery domains came to basic format agreements contrasted sharply with DVD's extended and often acrimonious gestation period and underscored how consumer consensus can galvanize consensus in the media industry.)

WAG THE DOG

DVD video formats have already started showing legs in the marketplace. The DVD-5 subformat accounts for the vast majority of them, estimated at nearly 78%, according to statistics released by Nimbus International; DVD-10 ac-

though they actually broker the discs through other manufacturers.)

The most sophisticated of the DVD video formats are still in beta stages, such as the DVD-14 and -18 pilot lines in operation at Warner Advanced Media Operations, and similar lines for Sony's SACD format in Japan. There are no production-level line operations for SACD or for DVD-Audio at the moment, though several record releases, such as Sara K.'s "No Cover" release on Chesky Records, and a number of music-video compilations have used DVD video formats to capture the multichannel aspect that promises to be a central selling feature for dedicated DVD Audio discs.

COSTS AND FORMATS

The main issues surrounding DVD manufacturing at this stage center around costs and formats, and most manufacturers are reluctant to discuss either in any depth. Reflecting the general attitude is David Rubenstein, president of Cinram U.S. Holdings, who comments, "DVD is capital-intensive, expensive to get into and expensive to produce. It's profitable now. Will it remain profitable? You hope it will. But we take the

RIAA DECLARES WAR ON PIRATES

Replicators Are Part Of Battle Plan

BY STEVE TRAIMAN

Illegal manufacturing of copyrighted audio, video and multimedia CDs and newer DVDs costs the music, movie and game industries uncountable millions of dollars a year. Positive steps are now in place to help rectify this significant drain on legitimate sales, with the first results very promising.

"As the result of distributing our 'Anti-Piracy Good Business Practices For CD Mastering And Manufacturing Plants' guidelines last June, we've had numerous tips from CD replicators regarding suspect orders," says Steven D'Onofrio, executive VP and director of anti-piracy for the Recording Industry Assn. of America (RIAA).

"That information prevented close to 1.5 million CDs, with a retail value of \$15 million to \$20 million, from being manufactured and distributed last year," D'Onofrio adds. Additionally, he notes that evidence collected over three years by the RIAA

led to settlements of more than \$20 million in 1998 alone from U.S. CD replicators and their customers, emphasizing the significance of the situation. "This is the largest amount of settle-

ments in any one year in RIAA history since the anti-piracy statutes became law in 1972," he says.

D'Onofrio has very positive views of the new initiative of the International Recording Media Assn. (IRMA) for the industry's first anti-piracy certification/compliance program. "The IRMA program has the potential to be an effective tool for CD plants to proactively curtail piracy," he says. "Ken Geil, recently promoted to VP, has been our representative on the IRMA Anti-Piracy Task Force since its inception last fall, and we're very appreciative of that opportunity."

Frank Creighton, who is succeeding D'Onofrio as director of anti-piracy, will oversee future RIAA involvement with IRMA. "We look forward to

Continued on page 58



What this sudden cornucopia of formats has done is turned the pivotal disc-manufacturing sector from a group of technological pioneers into a hypersensitive collection constantly scanning for barometers about the media market.

counts for another 15%; DVD-9, the most difficult of the three to manufacture, makes up the balance, though various companies report differing levels of success in consistently producing that version.

What this sudden cornucopia of formats has done is turned the pivotal disc-manufacturing sector from a group of technological pioneers into a hypersensitive collection constantly scanning for barometers about the media market. The number of replicators that have entered the DVD market is substantial. They include companies related to patent participants, such as Sony's SDM division and JVC's Disc America; large independent replicators, including Cinram, Nimbus and Americ Disc; and several start-up operations, such as Optical Disc Media, which are basing their revenues on the format. (Inflating that list are several companies representing themselves as DVD suppliers,

attitude that we're a media company. If it's on a shiny, round disc, we'll produce it."

Not all media companies evince a particular urgency to enter the DVD arena. Some are holding back, waiting for two inevitabilities to come to pass: decisions made by the consumer market as to which formats will actually sell in quantity, and for prices of DVD-manufacturing equipment to come down and its operation to become more consistently reliable, as was the case with the CD over time.

That's what Brian Wilson, executive VP of sales and marketing at Allied Digital, says the company is doing regarding DVD—and has done with other technologies, including CD, a realm which the company entered only several years ago. "Our m.o. has always been to lag entry into any new medium, to wait for the technology to mature and the equipment

Continued on page 62

• THE HIGH-TECH COMPANY WITH A HUMAN TOUCH • THE HIGH-TECH COMPANY WITH A HUMAN TOUCH •

DVD

READY WHEN YOU ARE

Authoring • Mastering • Replication • Packaging

Complete DVD solutions from MPO-Americ

MPO-Americ is one of the largest independent CD/DVD manufacturers in the world. With 7 manufacturing facilities, 4 distribution centers and a network of sales offices across 3 continents, MPO-Americ offers customers a decisive competitive advantage in a global market.

Our expertise goes beyond replication. We offer a full range of value-added services to satisfy every customer need.

Whatever your DVD project, let us take care of it for you.

MPO AMERIC
Your global disc solution



MPO

France (33) 01 41 10 51 51 • U.K. (44) 1 81 600 39 00
Ireland (353) 1 822 1363 • Barcelona (34) 93 633 38 00
Madrid (34) 91 643 12 38 • Germany (49) 221 92 16 700
Thailand (662) 651 9151



AMERIC

AMERIC DISC

California 1-888-545-7350 • Florida 1-800-364-0759
Minnesota 1-800-903-1770 • Canada 1-800-263-0419
Canada (Sales) 1-888-666-6096

• THE HIGH-TECH COMPANY WITH A HUMAN TOUCH • THE HIGH-TECH COMPANY WITH A HUMAN TOUCH •

www.mpo.fr • www.americdisc.com

www.americanradiohistory.com

disc Replication

TRANSITIONING

Continued from page 53

digital encoding) and their density must be exponentially smaller and tighter. That is compounded by the need, in the case of DVD-10, -9, -14 and -18, to bond two discs together. The CD has a specified thickness of 1.2 millimeters; so does the DVD disc, but, in versions involving bonded discs, each of the two component layers are 0.6 millimeters thick. In real terms, it's the difference between building a Boeing 737 and making a kit model of it.

One illustration of the differ-

ences and the practical result is in yield, which is how replicators measure useful output of their manufacturing operations. CD manufacturing is now well above a 95% yield ratio, which means that more than nine out of 10 discs that go in one end of a manufacturing line come out usable. At this stage in DVD's evolution, however, Mueller estimates that DVD-5 and DVD-10 discs are achieving 90% yields; DVD-9 yields are around 80%—"if they're honest about it," says Mueller.

That comment underscores both the technical and the economic components of DVD as a product. Bonding two 0.6-mm discs together is a new discipline in disc manufacturing, and, as such, it requires costly new technology and new techniques. As with any new technology, there is a trial-and-error phase, and that, too, is expensive. Since the concept of the optical disc is already established, replicators entering the DVD arena must become competitive much more quickly. Compared to DVD, ramping up for CDs 15 years ago was a

leisurely cruise. Thus, replicators are asserting competency in more sophisticated versions of DVD sometimes before that competency is reached on a measurably consistent basis.

That's understandable, however; Mueller points out that, in WAMO's experience, half the titles it has authored for DVD video in DVD-5, -10 and -9 are using 90% of the available space on those discs, meaning that content developers are already pushing toward the edges of the DVD capacity envelope, using DVD's large capacity not only for more information but also for features such as wider screen aspect ratios and multichannel audio.

"That's after only two years," says Mueller. "That's what's propelling us toward the larger and even more complex forms of DVD so quickly. And competency in formats like DVD-14 and -18 isn't going to be easy." WAMO, which pioneered the DVD-9 production regimen, is itself still in the pilot-line stages of DVD-14 and -18

Continued on page 58

European Union Unites AGAINST Counterfeiting

Will Soon Be Easier To Trace And Punish Pirates In The Single Market

BY JEFF CLARK-MEADS

LONDON—A message to CD replicators in Europe: Big Brother may not be watching you, but the European Commission certainly knows where you live.

The Commission is pursuing a new and focused interest in CD manufacturing and mastering in the European Union as part of a proposed clampdown on piracy.

If its initiatives shape up as planned, legitimate plants that are tempted by the quick profits of unlicensed overruns will face a much greater risk of getting caught. In addition, the career

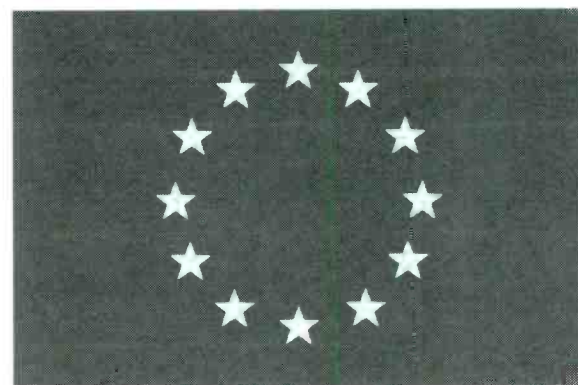
formats. The founding members of the IODRA are EMI and Discronics, based in the U.K.; Cinram International of Canada; MPO in France; Advanced Optical Disc from the Netherlands and, from the U.S., Nimbus CD International, Allied Digital and Sanyo-Verbatim. The nascent group has not yet spoken out on the European Commission's Green Paper.

INDUSTRIES UNANIMOUS

The European Commission held a forum in Munich in March

Fit a Keeper?

... try the Choice!
IMPAC group



Legitimate plants that are tempted by the quick profits of unlicensed overruns will face a much greater risk of getting caught, and the career pirates are going to find the long arm of the law reaching across national borders.

pirates are going to find the long arm of the law reaching across national borders.

The Commission has formally set out its proposals for tackling piracy for the first time in a discussion document, a Green Paper titled "Combating Counterfeiting And Piracy In The Single Market." By the single market, the Commission means the 15-nation European Union.

Major disc manufacturers, meanwhile, joined together in May to form the International Optical Disc Replicators Assn. (IODRA), based in Geneva, Switzerland. One of the goals of the new organization, under chairman Guy Mariotti, will be to ensure that pressing plants for DVDs and CDs are properly licensed to produce those

to test opinion on the document. What it found was a unanimity that spanned the music industry, the movie business, computer-software companies and, indeed, anybody with a commercial interest in optical discs.

At the core of those industries' desires is a ready means of identifying where discs are made and who owns—and is responsible for—the plant that made them.

Finding where discs are pressed is already an established practice in audio CDs through the Source Identification (SID) code. This code, embedded digitally in each disc, carries the pressing source's unique code.

A new development now under discussion by the Commission is

Continued on page 60



Look closely.

**It's how the
best DVDs in the
business begin.**

Part of the original DVD consortium, Warner Advanced Media Operations (WAMO) pioneered and perfected the technologies, standards, and guidelines the whole industry now follows. Today WAMO replicates more DVDs than any other company. We do it faster, too. And whether it's the master or the millionth copy, the quality doesn't vary.

Why put your movies, music videos or ROMs in anyone else's hands?

**For more information, call Frank LoVerme,
Vice President-DVD Sales**

Phone: 818-543-6600

Fax: 818-638-0267

- Compression
- Authoring
- Menu Design
- Mastering
- Replication
- Printing and Packaging
- Fulfillment
- Distribution

**The
Biggest
Player
in DVD.**

wamo

A DIVISION OF **wea** MFG.

A TIME WARNER COMPANY

disc Replication

TRANSITIONING
Continued from page 56

production, with regular manufacturing slated to begin at mid-year. CD manufacturing has encountered significant pricing pressures in recent years as the CD has evolved into a commodity. That's

another legacy that the format will confer upon the DVD format. Replicators are already reporting price pressures on DVD-5 and -10 discs, and the pressure on DVD-9, a far more complex format to manufacture, won't be far behind. That scenario will be compounded now that Philips has announced that it will more rigidly enforce royalty collection on patents critical to DVD, most notably its MPEG data-compression scheme. Other patent holders are expected to follow suit. Thus, it's impossible to discuss the technological aspects of DVD without acknowledging the economic ones, as well.



The CD provides a foundation on both counts for DVD. But all optical-disc formats have to face a future that includes other, non-disc, formats. MP3 has established itself quickly in the nascent virtual-audio marketplace, and other flash-memory products are poised to leap off drawing boards in the near future. But DVD's familiarity and its high storage capabilities assure it a strong immediate and near-term future. And, as with the CD, new manufacturing systems and techniques will likely quickly enhance its process efficiencies and economies. As the blessing says, "May you live in interesting times." ■

RIAA'S FIGHT AGAINST PIRACY
Continued from page 54

continuing our relationship with IRMA once the program is put into place," Creighton says. Geil, responsible for day-to-day RIAA anti-piracy investigations, will continue as the IRMA Task Force representative, now reporting to Creighton.

ALL CONCERNED

Tracing the origins of the IRMA Task Force, executive VP Charles Van Horn notes that an initial meeting last October attracted 30 recording-media industry repre-



sentatives, including the RIAA and the Motion Picture Assn. of America (MPAA).

"We recognize that replicators were fully aware of the legal implications and potential monetary losses that could come as a result of pressing pirated disks," he emphasizes. "But today's solutions, in the form of RIAA's anti-piracy good business practices, might not fully address the realities of doing business in our fast-moving global marketplace.

"In our advocacy role for the industry, IRMA took the lead in providing a forum for discussion

"The IRMA compliance and certification program is being drafted along ISO 9000 lines because it must be both definable and repeatable. You have to know what you're doing, why you're doing it and why you have to keep it going."

—Scott Bartlett
Sony Disc Manufacturing and IRMA

of the 'best practices' related to the problem, so that customers and competitors could legally come together for a constructive exchange of ideas and information. This led to the formation of a 17-member Task Force, chaired by Scott Bartlett of Sony Disc Manufacturing and new IRMA board chairman."

The working group has the mission of drafting an industry compliance program to be certified through implementation of an education and auditing procedure, with details to be outlined at a special open forum at REPLItech North America in San Francisco. Howard Schwartz was hired as IRMA's first anti-piracy director, with sound credentials. The former CBS and Sony Disc Manufacturing executive guided the ISO 9000 certification program for four

Anything you can *Imagine...*

SONY®



We can capture.
Capture the Possibilities™
with Sony Digital Authoring Services

audio & video compression • encoding & formatting
audio mastering • graphic interface design
project planning • authoring/navigation

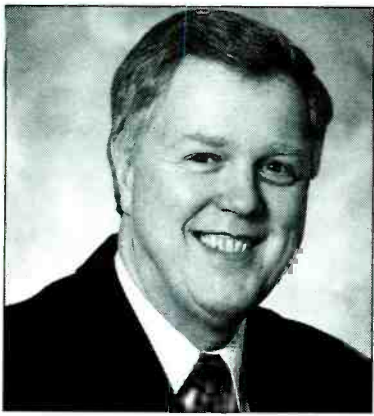
CD • DVD • Broadcast • Web

Full service disc replication and distribution
available through Sony Disc Manufacturing



Digital Authoring
SERVICES

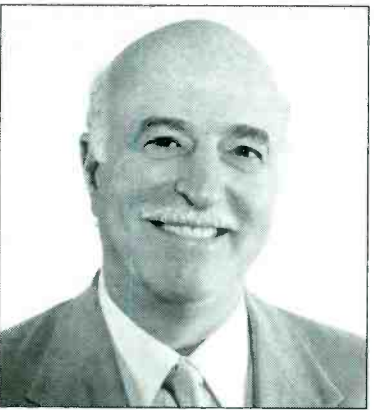
For more information call us at 1-800-358-7316 or visit our web site at <http://sdm.sony.com/das>



Charles Van Horn, IRMA



Steven D'Onofrio, RIAA



Morris Ballen, DiscMakers

Sony plants in the U.S.

"We were very lucky to get Howard to IRMA," Bartlett notes. "The IRMA compliance and certification program is being drafted along ISO 9000 lines because it must be both definable and repeatable. You have to know what you're doing, why you're doing it and why you have to keep it going."

"All of our replication members recognize the importance of a recording-media specification for the anti-piracy program that IRMA is tailoring for its members' needs. Sony Disc Manufacturing is a big supporter of both the RIAA and MPAA, as a replicator for Sony Music, Columbia TriStar Home Video and Sony Computer Entertainment [PlayStation] and substantial third-party business. It's important that we all know who our clients are and, equally important, who our clients' clients are!"

Schwartz reported in late April that the specification draft was on track for the REPLItch announcement. The following are key elements of the program:

- the need for procedures that have industry-specific guidelines for optical-media plants regarding anti-piracy
- a timetable for the plant to receive the IRMA Certificate of Compliance, estimated at six months

Continued on page 63

Even A Cookie-Cutter Approach Requires A Special Touch — People.



Sure, when you're replicating CDs you want them all exactly the same. EMI Music Distribution Customer Fulfillment Operations has all the technology to assure you of accuracy and consistent quality.

But whether you're cutting out cookies or replicating compact discs, it's still the personal touch that makes a difference. Our concerned, responsive customer service assures you get what you ordered, on time, and that you're satisfied. We get you answers and smile a lot, even on the phone. The same attention to detail and

quality control we're known for in manufacturing goes into order processing, tracking, and shipping.

You see, we're committed not only to competitively-priced product excellence but service excellence as well. And we think our customer service wins, hands down. When you want the real difference in CD replication, call us — often.

- Mastering
- Six-color screen printing
- High resolution offset printing
- Custom packaging
- Specialized shipping capabilities

EMI Music
DISTRIBUTION
CUSTOMER FULFILLMENT OPERATIONS

PRODUCING A WORLD OF DIFFERENCE

1 Capitol Way • Jacksonville, IL 62650 • 888-616-0600

Optical Discs - CD-Audio, CD-ROM, Enhanced CD • Music/Audio Cassettes

disc Replication

EUROPEAN UNION UNITES
Continued from page 36

the introduction of a central register of all CD and optical-disc plants in the EU. This register would carry details of each facility, including who owns and/or operates it.

When cross-referenced with the SID code, the proposed new register would indicate not only where each disc was pressed but would also give a location for the owners of that plant and who is legally responsible for its proper administration. This, then, would create an unbroken chain of evidence from an unlicensed disc seized, for instance, in a raid in Spain to the home of the owner of a CD plant in Finland.

As a part of the register, the Green Paper proposes, all optical-disc plants would be licensed. As

The new register would create an unbroken chain of evidence from an unlicensed disc seized, for instance, in a raid in Spain to the home of the owner of a CD plant in Finland.

things now stand, to obtain a license, plants would simply have to give basic details—address of facility and of owners and such. It will be for officials and politicians to decide if they want to extend that to include more rigorous testing of legitimacy before granting a license.

The Commission's attitude will be awaited with interest. While the EU has piracy hotspots on its doorstep—Bulgaria in particular—the International Federation of the Phonographic Industry (IFPI) notes that most pirate CDs sold in the European Union are, in fact, manufactured in the European Union. These discs, the IFPI contends, come from otherwise legitimate plants eager to bolster their profit margins or who are simply lax over how many discs are pressed.

PROOF ENOUGH

The Green Paper will also make it easier not just to identify transgressors of copyright law but also to put them before the courts. As the document now stands, it greatly reduces the burden on record companies to prove that they own the copyrights affected by pirated material. In the past, such proof

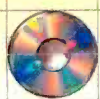
Some lead.
Others follow.

Sometimes.

nimbus

cd international, inc.

A TECHNOLOR Company



www.nimbuscd.com

Where digital products come together.™

DVD-Video • DVD-ROM • DVD-Audio • CD-ROM • CD-Audio

Ever notice how some companies build their entire business around staying ahead of the pack? That's Nimbus CD International—a world leader and innovator in DVD and CD manufacturing. And now, as a Technicolor company, we can take your operations to the next level by offering complete supply chain management for all your optical disc projects.

We're ready to streamline your production by offering one of the industry's largest disc manufacturing capacities—plus the widest array of integrated service capabilities. From technical support and component procurement to end-user fulfillment and direct-to-retail distribution, Nimbus is a one-stop resource for complete project management.

So, if you're looking for the right manufacturer, choose one that can take you places. Choose Nimbus CD International.

Call Toll Free: 1-877-GET DISC

has often been a legal minefield. Important cases have been put under threat because of the legal niceties of demonstrating that any given record company is the rightful owner of any given copyright. Under the Green Paper's provisions, the courts will be allowed to make "reasonable assumptions" over copyright ownership and will not necessarily need to be mired in the small print of sub-licensing deals.

As a final blow against the illicit trade, the Green Paper proposes to raise the penalties for piracy across the EU. However, this is an area that may encounter political resistance.

Representatives of many national governments were present at the Munich meeting, and politicians and civil servants accepted what they heard of the practicalities of the Green Paper without raising objections.

They also remained silent on the issue of raised penalties, but, privately, politicians do not feel warmly disposed to this. The reason is that they regard the practical matters as part of the mechanics of the single market, a concept all EU member states are committed to. But, telling countries what penalties they should apply may seem like interference in their internal, domestic affairs.

It remains to be seen at the end of the Green Paper's progress through the EU's political arena whether this measure will remain in the final draft. How the Green Paper will eventually look when it appears in law will not be revealed until after its presentation to the new European Parliament following June's elections. However, one thing it is sure to contain is a provision for greater cross-border cooperation among law enforcement agencies.

Audio piracy has generally been a low priority for police forces and customs authorities faced with more traditional problems. The Green Paper intends to raise awareness of the issue and to make sure pirates do not simply vanish over national borders. In its current draft, the Paper provides a greater role for the Commission in ensuring that the international piracy trade provokes a suitably international response.

CENTRAL RESPONSE

Such an initiative would be warmly welcomed. IFPI director of operations Mike Edwards comments, "Right now, if pirate discs are made in Germany, distributed in Holland and sold in England, what happens? The authorities in each country do a little bit—if we're lucky. What we need is a more central response."

That central response may not be long in coming. Politically, the Green Paper is the first step on the road to a new law. But, before it emerges as a new directive, it has to pass through the EU political machine, then through the 15-member state national governments—a process that can take years.

But, the Commission has indicated that it is conscious of the need to act swiftly. It holds many powers and has much scope to act, meaning that any number of the Green Paper's provisions may appear as law at any moment. ■



**Full Service
CD, DVD 9, 10 & 5
Pre-Mastering &
Manufacturing**



We Do It All.

Call: 800-309-DISC

Motion Picture Film Laboratory - Digital Video Post - Foreign Language Services - Authoring - MPEG & AC3 Encoding
Graphic Design - DVD/CD Manufacturing

1000 N. Highland Ave. Hollywood, CA 90038 PH: 323-860-1300 FAX: 323-466-7128 info@crestnational.com www.crestnational.com

disc Replication

MULTI-FORMAT WORLD
Continued from page 54

*Hear the beat of the drums, walk through the Vienna Woods, drift in pure ecstasy, remember the old times, appreciate the velvety voice, feel the fragrance of the countryside, smile, cry, vibrate... Listen to the pure sound of High Technology...
Listen to MICROSERVICE*

*Microservice,
Building Emotions*

to become more reliable, efficient and affordable," he explains. "Then we can use our existing customer base to create the critical mass needed to drive our own entry into that technology." Wilson expects Allied to make "critical decisions regarding DVD within the next three months."

"Many replicators are waiting on the sidelines at the moment," observes Bill Mueller, VP of operations at WAMO. "Just like in CD manufacturing, you started out with huge metallizers working off-line in batch processing, which was expensive. Now you have in-line systems that are more efficient and less expensive to buy and run. Based on that experience, there is some understandable hesitancy on the part of replicators to go out and buy equipment that they think will soon become obsolete. And should they buy equipment for only certain formats, like DVD-9,

"Our m.o. has always been to wait for the technology to mature and the equipment to become more reliable, efficient and affordable."

—Brian Wilson
Allied Digital

or should they invest in equipment that will make the more complicated formats, like DVD-14? These are the questions they're dealing with, and the answers are going to be determined, to a large extent, by how consumer markets react to these formats."

The development of DVD manufacturing will evolve along lines similar to those in other high-tech industries: there are the early adopters, who take the risks inherent in the high costs of early investment in new technologies and reap the rewards of a higher return earlier in the game before markets become crowded with competition, which drives unit prices down (if they choose the right formats); and there are the late arrivals, who benefit from operational refinements and lower costs of later generations of that technology but who come to a table already filled with experienced competitors and a truncated price structure. Because, for all the amazing content that DVD formats afford the entertainment and data-storage industries, it still comes down to how well you can pack bits and bytes onto a piece of shiny, round real estate. ■

MICROSERVICE[®]
Worldwide Model in CD Replication

Tel: 55 (011) 858-1433

Fax: 55 (011) 858-0794

e-mail: microservicemkt@originet.com.br

- documentation in the form of plant procedures that will satisfy all program guidelines
- implementation of procedures in the plant
- certification/auditing by a team of IRMA auditors, with ongoing surveillance every six months.

Allied Digital Technologies is a major independent replicator, and executive VP, sales and marketing, Brian Wilson says, "Most of our customers are RIAA members, and we have every interest in protecting their copyrights. The RIAA has become increasingly aggressive in prosecuting infringers, so

"We have a really positive compliance and certification program for even a small replicator to implement. We'll be able to structure the program so that our entire staff becomes an anti-piracy staff."

—Morris Ballen
DiscMakers

avoiding any unnecessary risk has become an issue of paramount importance for every optical-media plant.

"The thrust of the IRMA anti-piracy compliance/certification program will be the industry-wide implementation of an ISO-like protocol, designed to ensure that bogus product does not escape detection," he continues. "Replicators like Allied, who are committed to the Task Force, will be able to sign new business and process new purchase orders with the confidence that every party's best interests are being adequately safeguarded."

Speaking as a small replicator that began pressing vinyl LPs in 1958, Morris Ballen, chairman of DiscMakers, notes, "All duplicators are concerned about piracy, and we've always been very sensitive to the fact that every [music] pirate is looking for a place to score. We're committed to the Task Force and feel very good that we have a really positive compliance and certification program for even a small replicator to implement. We'll be able to structure the program so that our entire staff becomes an anti-piracy staff."

As an important footnote, RIAA's D'Onofrio notes that Florida's recent optical-disc identification legislation was modified to meet the needs of IRMA members after these were explained by Van Horn. "RIAA will be working on similar modifications related to New York legislation, and we anticipate many cooperative efforts related to anti-piracy in the future." ■

"HERE'S ONE I MADE EARLIER!"



Miguel Xavier – General Manager, European Production

DiscTronics was the first UK company to install DVD equipment in 1997. Since then, we have invested in DVD pre-mastering and manufacturing equipment and are now experts in this field.

As a result, we now offer a total solution for:

- DVD video authoring, pre-mastering and replication
- DVD ROM pre-mastering and replication
- DVD 5, DVD 10 and DVD 9 glass mastering and replication
- Packaging and fulfilment

Miguel Xavier says "DiscTronics insists on offering the best service to our customers. We provide information and advice to our customers where and when they need it. This is particularly important for new technologies such as DVD where even the most experienced are still learning. For newcomers DVD can be particularly daunting". We also provide information on DVD's and CD's on the internet. Access our web site on www.dvd-video.co.uk or www.disctronics.co.uk or Email us on dvd@disctronics.co.uk

DISCTRONICS UK

Southwater Business Park
Worthing Road
Southwater
West Sussex
RH13 7YT
T: +44 (0) 1403 739600
F: +44 (0) 1403 733786
www.disctronics.co.uk
email: sales@disctronics.co.uk
Contact: Sue Mackie or Roger Twynham

DISCTRONICS FRANCE

77-79 Ave - Pierre Brosolette
93160 Noisy-le-Grand
Paris
France
T: +33 (0) 1 43 03 14 67
F: +33 (0) 1 43 03 62 00
Contact: Frederic Venant

DISCTRONICS ITALY

Via G. Rossini, 4
20067 Tribiano (MI) Italy
T: +39 (02) 906211
F: +39 (02) 90630564
Contact: Sue Mackie
or Roger Twynham

DISCTRONICS USA

2800 Summit Avenue
P.O. Box 869080
Plano
Texas
T: +1 972 881 8800
F: +1 972 881 8500
e-mail: sales@discusa.com
Contact: Andrew DaFuzzo



DISCTRONICS In A Different League

disc Replication

REPLItech bigger and better

Annual Confab Keeps Up With The Growing Industry

BY STEVE TRAIMAN

The largest amount of exhibit space, the biggest attendance and an open forum on the world's first anti-piracy certification/compliance program for optical-media manufacturers highlight the eighth REPLItech North America, June 8-10 at the Moscone Center in San Francisco.

"The show's growth reflects the replication industry's growth," says Sheila Alper, VP, trade shows, for sponsor Knowledge Industry Publications Inc. "The first event, in 1992, had 62 exhibitors using 13,000 square feet of space and drew about 1,200 attendees. This

year, more than 255 companies will occupy 10 times that space—close to 130,000 square feet—and pre-registration indicates attendance of 7,000, up slightly from last year's 6,800 registrants."

This year's event has more than two dozen new exhibitors, with the growth coming from new companies entering such niche areas as packaging, copy protection, microscopes, CD-R, inspection equipment, data storage and raw materials.

Exhibitors in the new "Innovations In Storage" pavilion are expected to display the newest

technologies and development ideas for higher-density rewritable formats and more portable solutions for storage-capacity needs. Included are Eastman Kodak, Hitachi, Toolex International (ODME), Philips Electronics, Multi Media Master's & Machinery and Opti.Me.S. Sponsored by the Optical Storage Technology Assn., the Pavilion will feature such high-tech products as DVD-RAM drives, a new blue-laser-based mastering platform for new high-density recordable DVD formats, SSV for flash cards and replication systems for CD-RW and DVD-R.



ment N.A.; Brian Wilson, Allied Digital Technologies; and Howard Schwartz, IRMA anti-piracy director.

New this year are free sessions each day, one hour prior to the Exhibit Hall opening. Scheduled are a New Product Preview (8), a fast-paced introductory session featuring new launches in the hall; Industry Status Report (9), current trends and forecasts for the recording media industry, with an update on the international tape and disc markets; and Data Storage Forum (10), a market assessment, including a discussion of the compatibility progress between media and drive manufacturers in relation to both pre-recorded and rewritable formats.

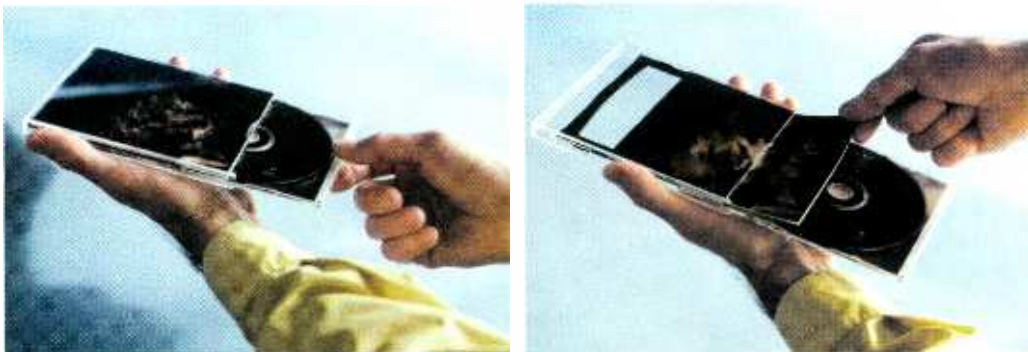
A special session at 9 a.m. on closing day will be an open forum on draft specifications for the world's first anti-piracy certification/compliance program for optical-media manufacturers, created and sponsored by the International Recording Media Assn. "Piracy Affects Your Business" will feature a presentation by Charles Van Horn, IRMA executive VP. Moderated by Tom O'Reilly, Tape/Disc Business, the panel includes Steven D'Onofrio, Recording Industry Assn. of America; Ken Jacobsen, Motion Picture Assn. of America; Scott Bartlett, Sony Disc Manufacturing and IRMA Anti-Piracy Task Force chairman; Morris Ballen, Disc Makers; Dom DallaVerde, Warner Advanced Media Operations; Bob Freedman, Crest National; Dave Rubenstein, Cinram Holdings; Lou Vaccarelli, BMG Entertain-

The three-day Conference Program held each morning allows ample time for attendees to also take in exhibits. This year's program includes concentration areas of Technical Specifications, Business Strategies and Data Storage. A hard-hitting opening discussion will feature replicators and content holders debating recent market developments.

Alper points to a key survey taken last year at the three REPLItech events in the U.S., Europe and Asia for the continued success. "Over 94% of respondents ranked it as No. 1 in importance as their research source for product information," she reports. "Some 85% would not place an order without seeing the equipment in operation, with REPLItech the best place for that to happen." ■



Introducing the new standard in CD packaging



opens and closes like a *drawer*

Pull Pack® is an easy-to-open CD box that makes it a pleasure to get to your disc. Even people who have used jewel boxes for years still have trouble opening them. Pull Pack is so obvious and intuitive that it's easy the very first time.

FEATURES:

Easy-to-open package. Our drawer-like system has turned opening the CD package into a pleasant experience.

Tougher package. We've eliminated the flimsy, breakable tabs.

Effortless CD removal. There's no need to bend your CDs to remove them— we've designed-out the gripping hub.

Simpler booklet removal. The Pull Pack actually extends a shelf to hand you the booklet. Then, simply slide it back onto its shelf when you're done.



...opens easily each and every time.

Compact Disc Packaging Corp., a subsidiary of International Smart Sourcing, Inc.

320 Broad Hollow Road, Farmingdale, NY 11735
516.293.0750 or FAX 516.752.1971 or Email: CDP@I-P-T.com

AP & Musician's Services

We do it all for you...

Major label quality:

- CD Duplication
- Websites
- Photography
- Media Kits
- Posters
- Graphic Design
- 100% Satisfaction Guaranteed
- Visa/MC Accepted

Call for a free
brochure/pricing today.

1.888.343.9359

Home Video

MERCHANTS & MARKETING

Best-Selling Nonfiction Makes Vids

BY ANNE SHERBER

NEW YORK—If theatrical film successes that become video successes, such as "The Lion King" and "Star Wars," are on one end of the sell-through spectrum, tapes based on nonfiction books are on the other. It's not quite as big, but the books-to-video business has attracted name players like Warner Home Video.

Certainly the interest is there if vendors can overcome the roadblocks that always deter nontheatrical titles. Video can plug into the *Zeitgeist* that has fueled book sales since the mid-1980s.

The last 10 years have seen the enormous growth of the nonfiction blockbuster. Biographies and autobiographies have become an integral part of a celebrity-obsessed culture. Self-help titles have exploded. Shocking true-crime narratives feed a hunger for prurient content. And, in the past year, giant coffee-table histories of the century are rolling off the presses.

Translating readers into watchers has its compensations—and hitches. Warner, through its distribution arrangement with PBS Home Video, has just released its second cassette based on the best sellers of pop-economist Suze Orman. Dan Capone, director of marketing for family entertainment and special interest, says after the book's popularity is established, there are still factors that must be considered.

First, if the author is hosting, he or she has to be recognizable and popular enough to attract the attention of the video-buying consumer. It's also helpful, says Capone, if the author looks good on camera and knows the medium. Orman, who has become a familiar face to television viewers from her appearances on talk show and morning new programs, qualifies.

Capone would not comment on precise sales figures for "The 9 Steps To Financial Freedom With Suze Orman," which was released late last year, and did not yet have results for "Suze Orman: The Courage To Be Rich," released May 4. However, pre-release projections for both are in the "six figures," he says, and Warner is "very happy" with sales of "9 Steps."

Timing is also important. The closer vendors can come to the book's publication, the easier it is to ride the coat-tails of the print publicity efforts. Capone says it's possible for retailers to enjoy the best of both worlds: Consumer interest generated at the release date and evergreen sales.

"The first Suze Orman streeted right after her new book, so consumer awareness of the book and the video was at its peak," he notes. "But even eight months after the book release

you can still be generating steady catalog sales."

However, coordination can be a sometime thing, ranging from a close working relationship to virtually no ties binding book and video provider. When New Video decided to release "The Greatest Generation," the cassette of NBC news anchor Tom Brokaw's examination of the men who fought in World War II, president Steve Savage says, there was a high degree of cooperation.

New Video, the publisher, and NBC shared key advertising concepts and cover art and were even able to take advantage of different retail channels. The books got into video stores, and the tapes found shelf space in bookstores.

Additionally, Savage says, New Video's experience as a video distributor, which is often the final stop in the creative journey, gave him an advantage. "We're an ancillary medium," he notes. "We've always been able to pick up where other creators left off."

But according to John Lorenz, VP of Acorn Media, coordination is difficult and often of little significance. "There are lots of small issues, everything from different lead times to differences about titles," he says. For instance, when Acorn decided to release a British television production of a Graham Hancock book, "Heaven's Mirror," the company actually changed the title.

"In Great Britain, Hancock is far better known than he is here, and they were able to take advantage of that connection," Lorenz notes. "We and the Discovery Channel [which aired the program here] felt 'Quest For The Lost Civilization' would be more interesting to American viewers. We don't go into a video release with the idea that the book or the author is the prime selling point."

ABC Video's "The Century: America's Time," based on Peter Jennings' overview of the 20th century, was also up in the air. Sources indicate a lack of coordination, perhaps because the effort was spread over numerous items. "The Century" has taken the form of a book; an audiotape; two TV shows, on ABC and the History Channel; and the History Channel video.

Buena Vista Home Video, which distributes ABC Video, declined to comment.

TV does provide invaluable exposure. According to Lorenz, television swings more weight than best-seller status does. Lorenz notes that viewers are much closer to video audiences than either are to readers.

Savage likens TV to browsing in a bookstore: "You've got to understand that unlike a book that you can open

up and read a few pages, video is more of an unknown quantity. Television exposure gives the consumer a level of comfort. They know what they are getting."

Chicago-based Homevision, a leading publisher of nonfiction video, fills the bill with several TV-savvy titles, including "The Buried Mirror," based on the work by Carlos Fuentes; "The Story Of English"; and "The Prize: The Epic Quest For Oil, Money, And Power."

Another advantage to retailers, according to Savage, is that these releases aren't sensitive to street dates. He even anticipates additional demand for "The Greatest Generation," which will benefit from a paperback accompanied by a second wave of marketing.



'Theory' Of Giving. New Line Home Video, Blockbuster Video, and "The Theory Of Flight" star Helena Bonham Carter celebrate the video release of the film, by presenting the ALS Assn. with a generous donation at the chain's West Hollywood location. The Fine Line feature, which portrays a young woman suffering from amyotrophic lateral sclerosis, was released May 25. Shown, from left, are Mike Havlicek, president of the ALS Assn.; Sarah Olson-Graves, senior VP of New Line; Carter; and Jeff Scott, Blockbuster's sales manager, Southwest zone.

Universal Pictures Video U.K. Prepares To Dominate British Sell-Through Scene

This week's column was prepared by guest columnist Sam Andrews, a London correspondent.

UP, UP, AND UPUK: The only way is UPUK. Now that Europe's first attempt at a major is starred and striped under the banner of Universal Pictures International, PolyGram Filmed Entertainment executives in London have re-emerged under a new acronym—UPUK, or Universal Pictures U.K.

Newly named chairman David Kosse concedes it's a "mouthful" but says dryly, "It is better than the alternative, Universal Films U.K."

The video arm may be even more of a tongue twister. Universal Pictures Video U.K., or UPVUK, is set to become a major video sell-through force in Britain. The addition of the Universal catalog is likely to give the company a 20% market share, and that's in spite of giving up its ITC Films slate to Carlton and a large part of the PolyGram catalog back to MGM.

Always bullish, even during the uncertain months just past, key execs such as sales director Colin Lomax pointed to the fact that PolyGram Video enjoyed its best year ever last year with titles such as "Spice World" and revealed plans to exploit the Universal TV catalog in Britain for the first time.

Lomax, who will head up the new UPVUK label when it launches in the fall, says TV product such as "Battlestar Gallactica," "Murder, She Wrote," "Columbo," "The Virginian," "Kojak," "Buck Rogers," "Ironside," "Xena," "Quantum Leap," and "Miami Vice" have huge potential on video and DVD.

The U.K. will be used to test the television titles, and if successful, the product will be rolled out in other territories, Lomax says.

In fact, there is a whole new emphasis on catalog product at UPVUK.

Managing director Eddie Cunningham says the new catalog marketing division will refocus the highly successful 4Front catalog division, from the old PolyGram days, across all of UPVUK.

He's concerned, though, that current catalog price-gouging strategies are devaluing the market. "I think we need to be very careful that we don't kill off the

market by getting into a downward-spiraling cycle of price cutting and crazy deals," he says.

UPVUK's special-interest video subsidiary VVL is also expanding. Co-managing director Johnny Fewings reveals that the company—best-known for comedy and Irish dance titles—is returning to the feature film market for the first time since 1993. The unit has handled "Elizabeth" and the upcoming "Notting Hill" from production company Working Title, plus Castle Rock product, and is currently shooting "Guest House Paradiso" at the legendary Ealing Studios. The film stars former "Young Ones" and "Blackadder" stalwarts Ade Edmondson and Rik Mayall, who are reprising their characters from cult Brit TV comedy "Bottom."

VCI/KINGFISHER UNITE: While it would

appear that UPVUK is set to dominate the British sell-through video scene, there are signs of confidence elsewhere in the home-grown sector.

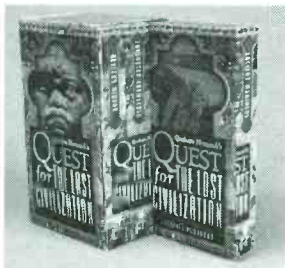
VCI, a U.K. independent that was struggling until it was acquired by retail giant Kingfisher, is beginning to display its newfound corporate muscle. VCI executives say it plans to raise its market share from 7% to 10% in the U.K. this year.

Although unlikely to match a Hollywood major for years to come, VCI is scoring some noteworthy hits. Its gay TV series "Queer As Folk" is climbing the charts and will probably be its most satisfying hit of the year.

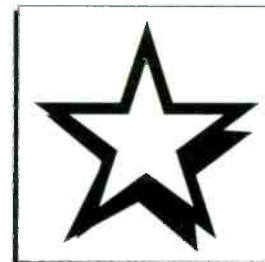
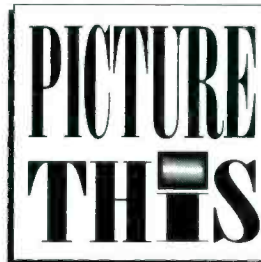
Kingfisher itself is also changing the face of its retail operations with the expansion of its Wal-Mart-style Big W stores. It also plans to buy a supermarket chain in Asia.

The moves will make Kingfisher one of the world's largest retail groups, with particular strengths in both software and hardware sales. In fact, its first foray into DVD hardware brought the price of players crashing to all-time lows. Thanks to Kingfisher, it's hard to see anyone in Britain getting away with base players priced at more than 200 pounds (\$320).

The company owns consumer electronics stores Comet (U.K.), Darty (France), and Electric City (Singapore).



Acorn Media's "Quest For A Lost Civilization" is among the book-to-video releases taking advantage of the demand for nonfiction entertainment.



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	6	A BUG'S LIFE	Walt Disney Home Video Buena Vista Home Entertainment 15653	Dave Foley Kevin Spacey	1998	G	26.99
2	2	4	YOU'VE GOT MAIL	Warner Home Video 16954	Tom Hanks Meg Ryan	1998	PG	22.96
3	3	4	BABE: PIG IN THE CITY	Universal Studios Home Video 83607	James Cromwell Magda Szubanski	1998	G	22.98
4	4	20	TAE-BO WORKOUT	Tae-Bo Retail Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
5	5	4	BACKSTREET BOYS: HOMECOMING-LIVE IN ORLANDO	Jive/Zomba Video 41675-3	Backstreet Boys	1999	NR	19.98
6	8	65	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
7	7	9	THE RUGRATS MOVIE	Nickelodeon Video Paramount Home Video 33399	Animated	1998	G	26.95
8	6	4	MARIAH CAREY: AROUND THE WORLD	Columbia Music Video Sony Music Video 50184	Mariah Carey	1999	NR	19.98
9	9	3	PLAYBOY: 1999 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0842	Heather Kozar	1999	NR	19.98
10	10	13	EVER AFTER: A CINDERELLA STORY	FoxVideo 0392	Drew Barrymore Anjelica Huston	1998	PG-13	19.98
11	20	10	POKEMON: THE MYSTERY OF MOUNT MOON	Viz Video Pioneer Entertainment 0002D	Animated	1999	NR	14.98
12	11	8	FAMILY VALUES TOUR '98 ▲	Epic Music Video Sony Music Video 50188	Various Artists	1999	NR	19.95
13	13	3	PLAYBOY'S HOT CITY GIRLS	Playboy Home Video Universal Music Video Dist. PBV0843	Various Artists	1999	NR	19.98
14	18	17	MULAN	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated	1998	G	26.99
15	15	4	SOUTH PARK 3 PACK: VOLUME 3	Rhino Home Video Warner Home Video 36685	Animated	1999	NR	39.98
16	19	2	GEORGE MICHAEL: LADIES & GENTLEMEN	Columbia Music Video Sony Music Video 50183	George Michael	1999	NR	19.98
17	12	6	PLAYBOY'S TALES OF EROTIC FANTASIES	Playboy Home Video Universal Music Video Dist. PBV0841	Various Artists	1999	NR	19.98
18	NEW ▶		RADIOHEAD: MEETING PEOPLE IS EASY	Capitol Video 77860	Radiohead	1999	NR	19.95
19	17	9	MIGHTY JOE YOUNG	Walt Disney Home Video Buena Vista Home Entertainment 12746	Bill Paxton Charlize Theron	1998	PG	24.99
20	23	2	TAXI DRIVER: COLLECTOR'S EDITION	Columbia TriStar Home Video 03480	Robert De Niro	1976	R	19.95
21	21	28	'N THE MIX WITH 'N SYNC ▲⁵	BMG Video 65000	'N Sync	1998	NR	19.95
22	14	93	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Entertainment 15797	Animated	1961	G	26.99
23	NEW ▶		DEEP IMPACT	Paramount Home Video 330827	Morgan Freeman Robert Duvall	1998	PG-13	14.95
24	30	16	ANTZ	Dreamworks Home Entertainment Universal Studios Home Video 83668	Woody Allen Sharon Stone	1998	PG	26.99
25	22	11	APHEX TWIN: WINDOWlicker	Sire Records Warner Home Video 35005	Aphex Twin	1999	NR	3.99
26	28	10	JIMI HENDRIX: LIVE AT THE FILLMORE EAST	MCA Music Video Universal Music Video Dist. 11931	Jimi Hendrix	1999	NR	14.98
27	24	4	THE BLACK HOLE: ANNIVERSARY EDITION	Anchor Bay Entertainment SV10703	Maximilian Schell Robert Forster	1979	PG	14.98
28	26	4	THE X-FILES: 3-PACK	FoxVideo 0007830	David Duchovny Gillian Anderson	1999	NR	39.98
29	16	4	PENTHOUSE: SULTRY SENSATIONS	Penthouse Video WarnerVision Entertainment 57037	Various Artists	1999	NR	19.98
30	29	4	THE AVENGERS '65 BOX SET 1	A&E Home Video New Video Group 117249	Patrick Macnee Diana Rigg	1965	NR	29.95
31	27	3	THE AVENGERS '65 BOX SET 2	A&E Home Video New Video Group 117250	Patrick Macnee Diana Rigg	1965	NR	29.95
32	RE-ENTRY		FUGAZI: INSTRUMENT	Dischord 17980	Fugazi	1999	NR	24.95
33	31	21	CADDYSHACK: SPECIAL EDITION	Warner Home Video 17215	Chevy Chase Rodney Dangerfield	1980	R	19.98
34	25	25	THE WEDDING SINGER	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore	1997	PG-13	14.98
35	34	2	TELETUBBIES FAVORITE THINGS	PBS Home Video Warner Home Video B3884	The Teletubbies	1999	NR	14.95
36	37	9	THE BIG LEBOWSKI	PolyGram Video 4400565393	Jeff Bridges John Goodman	1997	R	19.95
37	NEW ▶		SHANIA TWAIN: LIVE	PolyGram Video 45059935	Shania Twain	1999	NR	19.95
38	33	4	PENTHOUSE: 30 PETS IN 60 MINUTES	Penthouse Video WarnerVision Entertainment 57036	Various Artists	1999	NR	19.98
39	39	23	SOUTH PARK: 3-PACK VOLUME 2	Rhino Home Video Warner Home Video 36562	Animated	1998	NR	39.98
40	32	6	PENTHOUSE: PET OF THE YEAR & FRIENDS	Penthouse Video WarnerVision Entertainment 57035	Various Artists	1999	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

2 Studios Link For Arnold Flix

I'LL BE BACK: Arnold Schwarzenegger is such a huge superstar that it takes two studios to promote his catalog of video hits.

In another joint studio promotion, Artisan Entertainment and 20th Century Fox Home Entertainment will release "The Schwarzenegger Collection," consisting of eight of his films.

Last month Warner Home Video, Columbia TriStar Home Video, and MGM Home Entertainment announced a joint re-promotion featuring the films of the late director Stanley Kubrick (Shelf Talk, Billboard, May 8).

Artisan titles in the Arnold collection are "The Terminator," "Terminator 2: Judgment Day," "Red Heat," and "The Running Man." Fox titles in the collection are "True Lies," "Commando," and "Predator."

The collection is set for VHS and DVD release Aug. 31, at \$14.98 each on either format.

A five-title VHS-only gift pack

contains "The Terminator," "Terminator 2," "Total Recall," "True Lies," and "Predator." Retail price will be \$64.98.

The four-title DVD pack will sell for \$94.98 and contains "Total Recall," "Running Man," "Commando," and "Predator."

SHELF TALK



by Eileen Fitzpatrick

"Terminator 2" will be the collector's edition that contains nine minutes of addition footage. It was released on both DVD and VHS a year ago.

Each title in the collection will be repackaged with a new look sporting a Schwarzenegger foil banner, and consumers who purchase any two titles can mail in for a \$5 rebate.

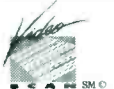
Artisan president of sales and distribution Jeff Fink says the joint promotion has been a goal since Fox began pick, pack, and ship services for the company a few years ago.

"We've always wanted to do something together," he says, "and this one is going to be big."

(Continued on next page)

Top DVD Sales™

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



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	NEW ▶		TRUE LIES (R) (29.98)	FoxVideo 21105	Arnold Schwarzenegger Jamie Lee Curtis
2	NEW ▶		WHAT DREAMS MAY COME (R) (34.95)	PolyGram Video 440058275	Robin Williams Cuba Gooding, Jr.
3	1	3	STAR TREK: INSURRECTION (PG) (29.99)	Paramount Home Video 335887	Patrick Stewart Jonathan Frakes
4	NEW ▶		ELIZABETH (R) (34.95)	PolyGram Video 440058273	Cate Blanchett Geoffrey Rush
5	2	4	YOU'VE GOT MAIL (PG) (24.98)	Warner Home Video 16954	Tom Hanks Meg Ryan
6	3	6	A BUG'S LIFE (G) (34.99)	Walt Disney Home Video/Buena Vista Home Entertainment 10018	Dave Foley Kevin Spacey
7	NEW ▶		DAYS OF THUNDER (PG-13) (29.99)	Paramount Home Video 32123	Tom Cruise Robert Duvall
8	8	6	THE SIEGE (R) (34.98)	FoxVideo 4111053	Denzel Washington Annette Bening
9	15	21	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley
10	10	13	RUSH HOUR (PG-13) (24.98)	New Line Home Video/Warner Home Video N4717	Jackie Chan Chris Rock
11	5	4	THE X-FILES (PG-13) (34.98)	FoxVideo 21039	David Duchovny Gillian Anderson
12	9	5	STEPMOM (PG-13) (29.99)	Columbia TriStar Home Video 02852	Julia Roberts Susan Sarandon
13	11	8	MEET JOE BLACK (PG-13) (26.98)	Universal Studios Home Video 20531	Brad Pitt Anthony Hopkins
14	4	2	KINGPIN (R) (24.98)	MGM/UA Home Video/Warner Home Video 906275	Woody Harrelson Bill Murray
15	12	14	RONIN (R) (24.98)	MGM/UA Home Video/Warner Home Video 67439	Robert De Niro
16	14	11	THE WATERBOY (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10016	Adam Sandler
17	16	23	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
18	6	2	VERY BAD THINGS (R) (29.95)	PolyGram Video 440058277	Christian Slater Cameron Diaz
19	7	2	HOLY MAN (PG) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 16536	Eddie Murphy Jeff Goldblum
20	NEW ▶		VIRTUOSITY (R) (29.99)	Paramount Home Video 33144	Denzel Washington

© 1999, Billboard/BPI Communications and VideoScan, Inc.

Buena Vista To Roll Out Promotions For End-Of-'99 Releases

DISNEWS: Buena Vista Home Entertainment's slate of third- and fourth-quarter releases includes direct-to-video titles from franchise staples "Beauty And The Beast" and "Hercules," as well as rereleases of classics "Alice In Wonderland" and "The Great Mouse Detective" and the live-action "My Favorite Martian."

Two holiday promotions, one aimed at preschoolers, and a vast array of rebates, mail-in bonus items, sweepstakes, and other promotional elements highlight the company's rest-of-the-year plans.

July will see the reissue of "Alice In Wonderland" and "Robin Hood" under Disney's Masterpiece Collection banner. Each is priced at \$22.99, and a July 18 newspaper insert will contain a \$5 coupon good for instant savings at the cash register when consumers purchase either video.

With the purchase of three videos in the Masterpiece Collection, consumers can receive a free Disney Castle Playhouse. Consumers pay only the \$5.99 shipping charges.

Retailers can display the castle when they order a 160-unit pre-pack display.

August will see a quartet of releases featuring some familiar characters. First up are the animated features "Madeline: Lost In Paris," priced at \$24.99, and "The Great Mouse Detective," priced at \$26.99. Both will be in stores Aug. 3.

When consumers buy "Madeline" along with "Madeline" CD-ROMs from the Learning Company, they can mail in for a free "Madeline" software program.

Those who purchase "Madeline" plus any other eligible video, including "A Bug's Life," "Mulan," and "Kiki's Delivery Service," can send away for a free "Madeline" stationery desk set. Shipping charges are \$1.83. The set includes a heart-shaped frame, two pencils, address book, and notepad.

A \$3 coupon in "The Great Mouse Detective" is good for instant savings on purchase of "Madeline: Lost In Paris" and "A Bug's Life."

Aug. 17 is the release date for direct-to-video animated features "Hercules: Zero To Hero" and "Beauty And The Beast: Tales Of Friendship," both \$19.99. Pre-book date is July 6. Consumers can collect on a \$3



by Moira McCormick

mail-in rebate when both titles are purchased. Both feature celebrity voices from their original films, including Tate Donovan and James Woods from "Hercules" and Paige O'Hara, Robby Benson, David Ogden Stiers, and Jerry Orbach from "Beauty And The Beast."

The live-action feature "My Favorite Martian," starring Christopher Lloyd, Jeff Daniels, Elizabeth Hurley, and Daryl Hannah, lands in stores Sept. 28 (pre-book on Aug. 17), priced at \$22.99. It comes with a \$5 mail-in rebate offer, good for purchase of "Martian" plus either "A Bug's Life," "Mulan," or "Mighty Joe Young."

To support the releases, Disney is launching a multimillion-dollar ad campaign via TV, print, radio, and the Internet. Print advertising includes a Thanksgiving insert in Parade magazine reaching 32 million households. A new "My Favorite Martian" music video will air on the Disney Channel program "Feet Beat."

November is the launch of Disney's "Home For The Holidays" promotion, which includes "Holiday Toons For Preschoolers," available Nov. 2.

Holiday titles include "Mickey's Once Upon A Christmas," "Winnie The Pooh Seasons Of Giving," and "I'll Be Home For Christmas," each \$22.99.

Disney's "Holiday Toons For Preschoolers" includes "Sing Along Songs: Very Merry Christmas Songs," "Walt Disney Christmas," "101 Dalmatians' Christmas," and "Spot's Magic Christmas," also available Nov. 2. Mixed pre-packs in 24-, 48-, and 96-count units are available. Consumers can receive a \$3 mail-in

rebate when they buy any two of these videos.

Consumers can enter Disney's Home for the Holidays Family Reunion sweepstakes for a chance to carry home the grand prize: a trip for four to anywhere in the continental U.S. Second and third prizes include free family portraits, \$250 worth of AT&T calling cards, and giant-sized Winnie-the-Pooh plush toys. Entry forms are available inside the videos or via DisneyVideos.com.

Consumers will also be alerted to the contest via General Mills' Lucky Charms and Cheerios cereals, which will carry promotional information on (Continued on page 71)

Billboard

JUNE 12, 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	YOU'VE GOT MAIL (PG)	Warner Home Video 16954	Tom Hanks Meg Ryan
2	1	4	STEPMOM (PG-13)	Columbia TriStar Home Video 02700	Julia Roberts Susan Sarandon
3	3	5	THE SIEGE (R)	FoxVideo 0173	Denzel Washington Annette Bening
4	4	4	ELIZABETH (R)	PolyGram Video 440058273	Cate Blanchett Geoffrey Rush
5	6	7	AMERICAN HISTORY X (R)	New Line Home Video Warner Home Video N4739	Edward Norton Edward Furlong
6	5	2	STAR TREK: INSURRECTION (PG)	Paramount Home Video 35883	Patrick Stewart Jonathan Frakes
7	7	5	A BUG'S LIFE (G)	Walt Disney Home Video Buena Vista Home Entertainment 15653	Dave Foley Kevin Spacey
8	9	7	MEET JOE BLACK (PG-13)	Universal Studios Home Video 83377	Brad Pitt Anthony Hopkins
9	8	9	PLEASANTVILLE (PG-13)	New Line Home Video Warner Home Video N4728	Tobey Maguire Reese Witherspoon
10	11	4	HAPPINESS (NR)	Trimark Home Video 6999	Jane Adams Philip Seymour Hoffman
11	10	4	AT FIRST SIGHT (PG-13)	MGM/UA Home Video Warner Home Video 907181	Vai Killmer Mira Sorvino
12	15	13	RONIN (R)	MGM/UA Home Video Warner Home Video M907439	Robert De Niro
13	14	10	BULWORTH (R)	FoxVideo 0511	Warren Beatty Halle Berry
14	12	10	WATERBOY (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 159703	Adam Sandler
15	NEW ▶		HOLY MAN (PG)	Touchstone Home Video Buena Vista Home Entertainment 1356803	Eddie Murphy Jeff Goldblum
16	16	4	A NIGHT AT THE ROXBURY (PG-13)	Paramount Home Video 335943	Will Ferrell Chris Kattan
17	13	3	BABE: PIG IN THE CITY (G)	Universal Studios Home Video 83607	James Cromwell Magda Szubanski
18	NEW ▶		VERY BAD THINGS (R)	PolyGram Video 440058277	Christian Slater Cameron Diaz
19	17	4	SIMON BIRCH (PG)	Hollywood Pictures Home Video Buena Vista Home Entertainment 1596203	Ashley Judd Oliver Platt
20	NEW ▶		VELEVET GOLDMINE (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1598303	Ewan McGregor

◆ 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 12, 1999

Top Kid Video					
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
◀ No. 1 ▶					
1	1	17	MULAN Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99
2	2	9	THE RUGRATS MOVIE Nickelodeon Video/Paramount Home Video 33399	1998	26.95
3	3	151	101 DALMATIANS Walt Disney Home Video/Buena Vista Home Entertainment 15797	1961	26.99
4	5	29	LION KING II: SIMBA'S PRIDE Walt Disney Home Video/Buena Vista Home Entertainment 8804	1998	26.99
5	6	182	LADY AND THE TRAMP Walt Disney Home Video/Buena Vista Home Entertainment 582	1955	26.99
6	4	15	TELETUBBIES: NURSERY RHYMES PBS Home Video/Warner Home Video B3750	1999	14.95
7	7	9	POKEMON: THE MYSTERY OF MOUNT MOON Viz Video/Pioneer Entertainment 0002D	1999	14.98
8	9	39	TELETUBBIES: DANCE WITH THE TELETUBBIES PBS Home Video/Warner Home Video B3748	1998	14.95
9	10	11	BARNEY: WHAT A WORLD WE SHARE Barney Home Video/The Lyons Group	1999	14.95
10	13	25	BLUE'S CLUES: BLUE'S BIRTHDAY Nickelodeon Video/Paramount Home Video 838873	1998	9.95
11	19	3	SCOOBY DOO'S GREATEST MYSTERIES Cartoon Network Video/Warner Home Video H3867	1999	14.95
12	8	13	MARY-KATE & ASHLEY: YOU'RE INVITED TO A COSTUME PARTY Dualstar Video/WarnerVision Entertainment 454305	1999	12.95
13	12	13	MARY-KATE & ASHLEY: YOU'RE INVITED TO A MALL PARTY Dualstar Video/WarnerVision Entertainment 454304	1999	12.95
14	16	51	THE RESCUERS Walt Disney Home Video/Buena Vista Home Entertainment 9459	1977	26.99
15	18	29	MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video/Warner Home Video 36519	1998	19.96
16	14	39	TELETUBBIES: HERE COME THE TELETUBBIES PBS Home Video/Warner Home Video B3747	1998	14.95
17	11	25	POKEMON: I CHOOSE YOU, PICKACHU Viz Video/Pioneer Entertainment 0001D	1998	14.98
18	NEW ▶		TELETUBBIES FAVORITE THINGS PBS Home Video/Warner Home Video B3884	1999	14.95
19	15	5	THE BEST OF THE SIMPSONS: VOL. 4 FoxVideo 0296	1999	24.98
20	17	57	ANASTASIA FoxVideo	1997	26.98
21	RE-ENTRY		KIKI'S DELIVERY SERVICE Buena Vista Home Entertainment	1998	19.99
22	21	19	BLUE'S CLUES: ABC'S AND 123'S Nickelodeon Video/Paramount Home Video 835743	1998	9.95
23	24	187	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99
24	20	3	CATDOG: TOGETHER FOREVER Paramount Home Video 83580	1998	12.95
25	25	9	CATDOG VS. THE GREASERS Paramount Home Video 83581	1998	12.95

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

**Get more reach. More impact.
More results.**

Now, you can reach 200,000 key music business decision makers across the country and around the world by telling them about your product and service in the industry's leading news magazine.

All Major Credit Cards Accepted

Billboard Classified

RATES & INFORMATION

- SERVICE & RESOURCES: \$160 per inch/per week, 4 weeks minimum
- MUSIC INDUSTRY HELP WANTED: \$160 per inch/per week
- RADIO HELP WANTED: \$95 per inch/per week
- BOX REPLY SERVICE: \$30

Classified ads are commissionable when an agency represents an outside client.

Call Billboard Classified Today!

Tracy Walker 1-800-390-1489

twalker@billboard.com

FAX ALL ADS TO: 212-536-8864

DEADLINE: FRIDAY AT 3:30PM EASTERN

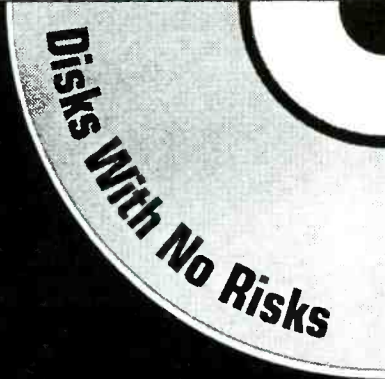
DUPLICATION/REPLICATION

EuropaDisk

Manufacturing and Printing Under One Roof!

Compact Disc Manufacturing

- 12" & 7" Vinyl Records (colors available!)
- Cassettes in Retail-Ready Packages
- Graphics Design & Rush Printing
- Our Super-Hot Pre-Mastering Studio



NEW On-Demand Digital Printing - Fastest print delivery in the industry!

Why deal with brokers when you can work direct with our factory and save?

EUROPADISK, LTD.

(800) 455-8555

Major credit cards accepted.

<http://www.europadisk.com>

DUPLICATION/REPLICATION

CD Replication

1000 CD's \$1170.00

MIRROR IMAGE
REPLICATION SERVICES

- 1-3 color print
- 4 color insert
- traycard
- jewel case
- shrinkwrap

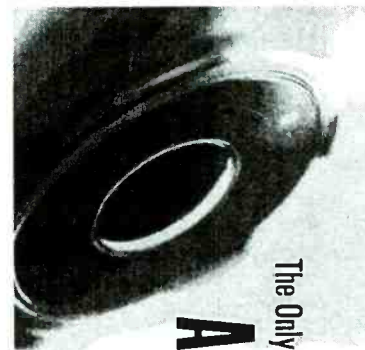
Division of UAV Corp.

Video Duplication and Digital Audio Cassettes also available

DESIGN • FILM • CUSTOMER SUPPLIES
PRINTING & FULFILLMENT CDR Master/Film

**Bulk CD's \$0.65 • CDR Copies \$2.25
and up • Blank CDR .88**

www.uavco.com **1-800-486-6782** call today Fax: **1-800-486-6782**



The Only Number You Need For Manufacturing.

A TO Z MUSIC SERVICES, INC.

CD • CD ROM • CASSETTE • DESIGN • PRINTING • PACKAGING

1.888.670.0260

611 Broadway, Suite 221 New York, NY 10012
www.atozmusic.com info@atozmusic.com

MIDWEST

TAPE & DISC

MANUFACTURING • GRAPHIC DESIGN • PRINTING

HIGHEST QUALITY

COMPLETE DESIGNED PACKAGES

LOWEST PRICES

CD BOOKLET & J-CARD PRINTING

Call for a custom quote.

1-800-989-4487

www.midwestdisc.com

CDs
Quality Copies As
Fast As 24 Hours

- CD Replication
- CDR One-Offs
- Mastering
- Packaging & Printing

PRINCETON
DISC 800-426-0247
www.princetondisc.com

replication by
disc rsb

- CD duplication
- mastering
- cassettes on digital bin
- printing

1 800 361-8153
www.rsbdisc.com

46 PRODUCTIONS

25 CDRs - \$100/50 CDRs - \$175
100 CDRs - \$250/200 CDRs - \$425
\$5.00 OFF WITH THIS AD

From CD or CDR master. Includes CDR jewel box w/text printing on CD label. Add \$19 for other digital master, \$33 for analog master. Orders must be prepaid. Shipping not included.

Tel (800) 850-5423 Email: info@46p.com
Visit our Web Page at <http://www.46p.com>

AMERICAN PRO DIGITAL

**Full Service
Makes The Difference**

CD REPLICATION
1-800-APD-DISC (273-3472)
FAX: (315) 769-0342

WEB Site:
<http://www.apd-disc.com>

E-Mail:
info@apd-disc.com

ALSHIRE
CUSTOM SERVICE

1000 FOR .98 EACH

ASSEMBLED IN JEWEL CASE, SHRINKWRAPPED.
YOU SUPPLY PRINT, LABEL FILM, MASTER.

Call Now!
(800) 423-2936
FAX (818) 569-3718
sales@alshire.com
1015 W. Isabel St.
Burbank, CA 91506

ESP We Anticipate Your Every Need

CD REPLICATION
Cassette Duplication
Graphic Design & Printing
Digital Editing & Mastering

1-800-527-9225
(716) 691-7631 • Fax (716) 691-7732

COMPLETE PACKAGES, READY-TO-GO!

- CD-Audio & CD-ROM Replication
- Pre-Mastering / Short-Run CD-R
- Vinyl Pressing • Cassette Duplication
- Design/Film/Printing

MaxDisk

Call for free catalogue/custom quote!
1-800-681-0708
<http://www.maxdisk.com>

TALK WITH A
HUMAN BEING
ABOUT
CD REPLICATION

OASIS
CD & CASSETTE
DUPLICATION

(888) 296-2747 • info@oasiscd.com
www.oasiscd.com

- ISO-9002-Certified Replication
- Free Radio Promotion & Distribution

1000 CD's
as low as
\$799.00*

Mastering from DAT Included

DELUXE CD PACKAGES
500 CD'S w/4 panel color..\$1095
1000 CD's w/4 panel color..\$1495
CD Rom & Cassette services available

Full graphic service as low as \$285

CD LABS
The sound of music.

(818) 505-9581..(800) 4 CD LABS
www.cd-labs.com
Serving the Industry since 1957

1000 Bulk CD's \$690.00
500 Bulk CD's \$425.00

3 Color Disc

From your Master & Films

CD SONIC
1-888-CD SONIC (237-6642)
cdsonicrom@aol.com

IF IT'S THE MOVERS AND SHAKERS
OF THE MUSIC INDUSTRY YOU
WANT TO REACH
FAX BILLBOARD CLASSIFIED
212-536-8864

For Billboard Classified Advertising Call Tracy Walker at 212-536-5058

DUPLICATION/REPLICATION

THIRD WAVE MEDIASM
 WORLD CLASS QUALITY CD & DVD REPLICATION

OVER \$500 of Extras
 Free with every retail ready package

- Free Web page w/sound sample
- Free Barcode
- Free third color on CD
- Free clear tray
- Free Design Kit

Call today for a FREE catalog
(800) WAVE CD-1
www.thirdwavemedia.com

300 CD PACKAGE: \$975

1000 CD PACKAGE: \$1499
reorder: 51349

INCLUDES:
 • ORIGINATION • 1 COLOR 1-PAGE BOOKLET AND TRAY CARD • 1-COLOR CD LABEL • JEWEL BOX & SHRINK WRAP • QUICK TURNAROUND
from your print-ready film (in Rainbo's specs)

INCLUDES:
 ORIGINATION • 4-PAGE BOOKLET with 4-COLOR COVER, 1-COLOR BACK and 4-COLOR TRAY CARD • CD LABEL FILM & 2-COLOR LABEL IMPRINTING • JEWEL BOX & SHRINK WRAP • QUICK TURNAROUND
from your print-ready film (in Rainbo's specs)

Rainbo Records and Cassettes
 1738 Berkeley St. • Santa Monica, CA 90404 • (310) 829-3476 •
 Fax: (310) 828-8765 • www.rainborecords.com • info@rainborecords.com

discmasters.com

overnite cd solutions

100 bulk cds \$198 **CALL: 765-864-0628**
full color packaging available

COMPACT DISCS • 75¢ EACH

IT'S A BETTER DEAL! "ADD IT UP"

1,000 CDs	750.00
1,000 Jewel/Wrap	300.00
1,000 2-Pg Book/Tray	240.00
	\$ 1,290.00

From your CD-Ready Master & Print-Ready Film

Complete CD & Cassette Packages!

CALL FOR QUOTE
Digital Mastering Systems • Digital Audio Duplication • Computer Graphics

NATIONAL TAPE/DISC
1-800-874-4174
 1110-48th Avenue North • Nashville, TN 37209

MEDIAWORKS[®]
 INTERNATIONAL, INC.
 1029 Elm Hill Pike
 Nashville, TN 37210
 PHONE: (615) 327-9114 FAX: (615) 327-3438
www.mediaworksint.com

- Fast Turnaround
- Competitive Pricing
- Dependable Service

Compact Discs • CD ROM
 CD • CD Enhanced
 Digital Bin Cassette Duplication
 Video & Vinyl

Complete Packages Including:
 Graphic Design • Printing • Duplication
 Packaging • Shrink Wrap

1-800-211-4689

CD & CASSETTE MANUFACTURING

Serving the country with over 25 years of experience. The Southwest's premiere full-service manufacturing facility!

PRINTING • GRAPHIC DESIGN • BLANK CASSETTES
DIGITAL MASTERING & EDITING • ONE-OFF CD-RS
RETAIL READY PACKAGES! CALL FOR FREE CATALOG!

CRYSTAL CLEAR SOUND
1-800-880-0073
mc/visa accepted www.crystalclearsound.com

(212) 252-9300
 Feel the POWER of Excellence

DIGITAL FORCE[®]

TOTAL CD, CD-ROM, DVD, & CASSETTE PRODUCTION

www.digitalforce.com
 149 MADISON AVENUE NY, NY 10016

REACH FOR THE STARS!
 MOVING? RELOCATING?

BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD MAGAZINE.

Looking for the perfect job? BILLBOARD CLASSIFIED

DUPLICATION/REPLICATION

1,000 bulk CDs: \$670 2-colors on disc	1,000 retail-ready CDs: \$1,400 package includes ALL FILMS, 4-panel 4/1 booklet, standard jewels & more
---	--

IMPLOSION PUBLISHING INC.
1-888-323-5431
Call for price list & free samples!

We also print postcards, posters, 7-inch covers and lots more — all at low prices!
Graphic design available!

BEST QUALITY-LOWEST PRICES!
Warner Media - CDs: \$.54 ea.

Creative Sound
(800) 323-PACK
<http://csoundcorp.com>

MASTERING

DRT Mastering
the Analog Specialist

Fat, Slammin' Radio-ready sound For You.
800-884-2576
www.drtmastering.com

CD STORAGE CABINETS

CD Holders CD Racks

CD HOLDINGS

An online source for CD Storage
 Visit us at www.cdholdings.com

BUSINESS OPPORTUNITIES

CONCERT VENUE FACILITY

Live music venue, nightclub for sale!
 Established reputation, excellent location, solid clientele. National, regional & local acts showcased. 900-1000 capacity. Priced to sell. Turnkey operation.
CALL: (804) 971-6140

COMPUTER/SOFTWARE

RecordTrak

Inventory Management For Record Stores
800-942-3008
Fax 203-269-3930 Voice 203-265-3440

Musiscare

Complete POS/Inventory Control for ALL your record and video store needs!
 w/ Spanish availability built-in!
888-222-4767 (toll free)
 Fax (919) 828-4485
 e-mail: SALES@IDCSOFT.COM
WWW.IDCSOFT.COM

The Computer and POS Solution for the Music & Video Industry

young SYSTEMS
(888)658-7100
 •Chains •Independents •One-Stops
www.youngsystems.com

WANTED TO BUY

TURN IT UP!

WE BUY CDS!
 OPEN or SEALED • ANY QUANTITY • ANY GENRE
TOLL-FREE: (877) TURNITUP
 e-mail: info@turnitup.com

"WE ARE CASH BUYERS OF UNWANTED LP's, CASSETTES OR CD's."
 "No quantity is too large or small. We pay the freight. Call:
(609) 890-6000

MUSIC MEMORABILIA WANTED

Posters, record awards, promo tchotchkes like shirts, pens, press releases etc. Dealer prices paid. Call Sam:
(773) 296-2248 or
 e-mail: sam433@mcs.com

TOP \$ PAID

For: Cd's, Lp's, Cassettes, Video, DVD.
 Call (201) 567-4614
 Fax 201-567-4288
 Nights 973-942-5216

Going Out of Business?
 Dropping Your Used Product?
 Selling your Collection?

CASH for CDs-DVDs-Videos Laserdiscs-Software-Audio Books

Scott Henderson, 520-881-1744, x110
 e-mail: scotth@bookmans.com

STORE SUPPLIES

FACTORY DIRECT PRICES

- Jewelbox Browsers
- Island Merchandisers
- Video Display Racks
- Security Systems
- Custom Counters
- Category Signs
- DVD & Laser Displays

2 Year "Unconditional Guarantee" on all JD Products and Services.

- Free In-Store planning service
- Se Habla Español
- Ships from Baltimore or Los Angeles

For a Free Color Catalog Call (800) 433-3543
 Fax Us at (310) 937-2070 or E-mail: JDStore@ix.netcom.com

REPAIR CDS AND DVDS IN MINUTES!

- Resurfaces & Polishes 2 Discs At Once
- Quick & Inexpensive- 20¢-30¢ Per Disc
- Works On All CD And DVD Formats
- Engineering Simplicity
- Double-Headed For Greater Efficiency
- Purchase & Repair Scratched Discs For Big Rental & Sales Profits

Only \$999.00

The Edge Disc Repair Machine
 Makes You Money • Saves You Money

For a Free Catalog Call 1-800-999-0786
SPECIALTY STORE SERVICES

STORE SUPPLIES

DIVIDER CARDS

BUY DIRECT FROM MANUFACTURER
 ALL SIZES AVAILABLE
 A-1 BEST PRODUCTS
1(800) 359-5038

PROFESSIONAL SERVICES

Are You Ready to Create a **RUCKUS[®]**

Unique Advertising Design & Marketing
 Specializing in Music/Entertainment
203-531-5388

REACH OVER 200,000 RESPONSIVE READERS EVERY WEEK IN BILLBOARD CLASSIFIED TODAY!!
1-800-390-1489 FAX: 212-536-8864

DISPLAY UNITS

400 CD BOOKLETS in 2 SQ. FT.!
actual CD's kept in jewel boxes behind the counter.

Full line of counter, wall and floor displays



Browser
DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
401 West Superior • Chicago, IL 60610
Phone: 312-822/0822 • Tollfree: 800-822/4410

Write or call for FREE sample!

Patents 4813534 & 489879

LISTENING STATIONS



Low Cost 10 Play CD Listening Station

Call for more information: (510) 770-9991

- Plays 10 CDs
- All tracks
- Rugged case and player
- Change CDs anytime
- Pushbutton operation
- Speaker or headphones
- High quality sound
- Studio quality headphones
- Automatic programming
- Low cost!!

Vostech Corp. Fremont, CA FAX (510) 770-9992

MUSIC DISTRIBUTORS

Your best Brazilian source. We have the largest selection, the lowest prices and the best and fastest turnaround. As wholesalers, we keep huge stocks of present and past hits from all the Major/Indie labels. With our quality of customized service you will feel as if you were here yourself doing your own purchases!

We will be visiting Midem Latin - come and talk to us between 6/21 & 6/25. Call us at (201) 417-9238 and set up an appointment with Henry & Tadeu. We will have incredible offers and the best deals for you!!



SUPREMO Distribuidora de Discos e Gravações Ltda.
Export Department
Rua do Seminario, 199 - Conj. 81
CEP 01034-040
Sao Paulo - SP - Brazil
Fax: +5511-229-6089 or Call: +5511-3326-0342
email: supremoexport@sti.com.br

MUSIC MERCHANDISE


THE D.J. AND MUSIC SOURCE SINCE 1975 WWW.rockandsoul.com

ROCK AND SOUL

462 7th Ave., New York, N.Y. 10018 (212) 695-3953/ Fax (212) 564-5358

MUSIC DEPT.: D.J.'s HEAVEN - THE LARGEST SELECTION OF 12" VINYL LP's, CD's and CASSETTES • DISCOUNT PRICES!
PRO D.J. DEPT.: MIXERS • AMPS • SAMPLERS • TURNTABLES • CARTRIDGES
EQ's • DRUM MACHINES • SPEAKERS • CASES • MULTI-TRACKS

THE WORLD'S LARGEST SELECTION of "Vintage & Oldies" titles on CD at the lowest prices. FREE catalog!
Wholesale only. Contact Chaz.



GOTHAM DISTRIBUTION CORP.
1-800-4-GOTHAM • FAX: (610) 649-0315
2324 Haverford Road • Ardmore, PA 19003

BUY DIRECT AND SAVE!
While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890-6000.
Fax (609) 890-0247 or write
Scorpio Music, Inc.
P.O. Box A Trenton, N.J. 08691-0020

GO WITH A WINNER !!!
CALL BILLBOARD CLASSIFIED
1-800-390-1489 OR CALL 212-536-5058

PUBLICITY PHOTOS

PUBLICITY PRINTS

35 years producing high quality lithographs



FREE Catalog & Samples

B&W
8x10's
500 - \$80
1000 - \$108
B&W
POSTCARDS
500 - \$65.00

other sizes & Color available
Prices include Typesetting & Freight in Continental U.S.

ABC PICTURES
1867 E. Florida St., Suite BB
Springfield, MO 65803
(417) 869-3456 Fax (417) 869-9185
www.abcpictures.com

PUBLICATIONS

In the Studio?

FREE Guide to Master Tape Preparation Saves You Time and Money!

1-800-468-9353
www.discmakers.com
info@discmakers.com

DISC MAKERS

TALENT

MUSICIANS WANTED

Musician/Band (Brooklyn, NY) 12 members for performance on July 3, 10, 24, August 7, 14, 21, 28, September 4, 1999. To play reggae, soul and calypso music bass guitar, lead rhythm guitar, piano, drums, trumpet, saxophone and vocal. Travel and expenses \$215.00 per performance, per performer 8-12p. 1 yr exp reqd. Must know the latest reggae, soul and calypso music and guyanese folk music and perform in reggae style. Should have extensive experience performing as a group.
CALL 718-276-5182

SONGWRITER NEEDED

Female songwriter wanted to collaborate with lyricist on a unique soundtrack. Distribution channel already in place. Must be very creative & flexible, easy to work with, able to write rock, country, reggae, etc. The more versatile the better.
SEND resume & demo (tape preferred) to:
Daydream Productions, P.O. Box 20230,
Hot Springs, AR 71903.

FOR SALE

WORLD FAMOUS RECORDING STUDIO FOR SALE

Celebrity Owned. 2 Studios/Offices. Great/Convenient L.A. location. Currently operating/good income. Owner moved to East Coast.
Serious Inquiries only!
CALL MARK: 323-660-5976

E-mail your Classified Advertising to Tracy Walker at
twalker@billboard.com

FOR SALE

FOR SALE

State of The Art Recording Studio, 2 rooms. Nashville, Music Row.
Call Dane Bryant @
Lura Bainbridge Real Estate:
615-783-0082.

FOR LEASE

AUDIO/VIDEO STUDIOS FOR LEASE

Available 13,500 sq ft studios in Montclair, NJ divided into four audio/video studios. 15 minutes from Newark Airport. Long or short term rental or lease.
CALL Mr Mirza:
973-744-5137 or 973-746-3355

HELP WANTED



MEDIA BUYER

Tommy Boy Music seeks media buyer for major, independent entertainment company. Responsible for buying, planning, scheduling, and evaluating media for all projects. Handle all advertising placements (print, tv, outdoors, etc). Experience with cross promotions a plus. Excellent verbal and written communication skills a must. Minimum two years experience preferred. Excellent benefits including a 401k, gym, massage.

FAX resume with cover letter and salary requirements to: Walter Bernard, Tommy Boy Music, 212-388-8413 or email: walter.bernard@tommyboy.com

A & R ASSISTANT

Tommy Boy Music seeks an experienced assistant to work with our A&R/Artist Relations department. Responsibilities include heavy phone work, travel arrangements, expenses. Must be able to coordinate several diverse projects at once. Must be highly organized, have excellent written and verbal communication skills and must have the ability to interact with artists and management. This is an excellent opportunity for the right candidate. Experience a must. Benefits include 401k, gym and massage.

FAX resume with cover letter and salary requirements to John Pauling, Tommy Boy Music, 212-388-8413 or email to: john.pauling@tommyboy.com

MARKETING

Christian products & music company is currently seeking a marketing professional w/ experience in the areas of rock, alternative, & modern rock music genres. The perfect candidate will have 3 to 5 years record marketing experience & knowledge of the buying habits of teens & college students based on work experience. Must be a self starter with tremendous drive to help grow a small niche market.

If you're the one, SEND resume with salary requirements to:
Rock Marketing Position
Attn: VP Marketing
10209 S.E. Division St
Portland, OR, 97266.

A&R DIRECTOR

Audiogalaxy.com, small Austin web music company w/ millions of viewers seeks highly motivated individual w/ extensive knowledge of music industry and A&R experience.
SEND resume in plain text (ASCII) to: job@audiogalaxy.com

SALES, MUSIC LICENSING BMG SPECIAL PRODUCTS

BMG Entertainment, a leader in the recorded music industry, seeks a highly motivated New York based individual to pursue synchronization licensing opportunities.

The ideal candidate will aggressively market and license select BMG repertoire to east coast based advertising agencies, production houses, and movie studios for use in commercials, television shows and movies. Other responsibilities will include acting as liaison with the BMG family of labels and their A&R departments, working with Corporate Marketing leveraging their projects with possible licensing opportunities, and coordinating with and supporting the Vice President, Licensing. Position will report to EVP, BMG Special Products.

We require a college degree and a successful 5-year track record in this market. Other requirements include the ability to work independently, knowledge of music, excellent sales ability and a strong knowledge of computers.

We offer competitive compensation, annual bonus and comprehensive benefits. Mail your resume to: BMG Entertainment, Attn: HR Dept, 1540 Broadway, 38th floor, New York, NY 10036. FAX: (212) 930-4862. No resume will be considered without salary history and requirements. Only those whose background are of immediate interest will be contacted. EOE.

BMG Entertainment

EXECUTIVE DIRECTOR

Recording industry company seeks applicants for the position of Executive Director of its Philadelphia office. Responsibilities include planning and producing educational and social events, recruiting members and sponsorship acquisition. Candidates should have significant experience and solid connections in the music industry, demonstrated leadership capability and skills in nonprofit management. Preferred qualifications include a BA or BS, clear fiscal management experience and strong communication skills. Competitive compensation package.

Send resume with cover letter to:
**ED Search, 3402 Pico Blvd,
Santa Monica, CA 90405
FAX: 310-392-9262.**

VP FINANCE

Expanding, niche label affiliated with west coast major seeks a detail oriented, organized VP Finance. Must have background in corporate financial reporting, systems development, budgets and forecasts. Good interpersonal skills. CPA preferred.

SEND resume & salary requirements to:
**Joe Rakauskas, C.O.O.,
Higher Octave,
23852 Pacific Coast Highway,
Suite 2C, Malibu, CA 90265.
FAX: 310-589-5125**

TELEMARKETING SPECIALIST - BILLBOARD MAGAZINE

For the Circulation Dept. Responsible for generating new subscriptions by outbound telemarketing. Resourceful prospecting for new list to call on and development of new business. Salary plus commission. The ideal candidate should have previous telemarketing experience with excellent phone manners and the ability to close the sale. A proven track record is desired. E.O.E.

Please FAX resume to: 212-536-5283.

HELP WANTED**DIRECTOR OF PROMOTIONS**

Wanted for rapidly growing Rap/Hip-Hop label. Position requires a minimum of 5 years experience in both Urban and Cross-over radio, and in working w/independents, regional & locals. Personal relationships w/PD's a plus.

FAX resumes to: 212-358-7962

ART DIRECTOR

Christian products and music company is currently filling a new position for an Art Director. The ideal candidate will have experience in coordinating and overseeing artist photo shoots, working with graphic designers to develop music and video covers/packaging, tremendous negotiating skills, and the ability to get along with all personality types. Graphic design skills are not required but are a plus.

Send resume w/ salary requirements to: Art Director, Attn: VP Marketing, 10209 S.E. Division St, Portland, OR, 97266.

ASST TO PRODUCT ACQUISITION

On-line music retailer looking for assistant with database management, contract admin, liaison with agents, general department admin experience. Skills: Internet, PC, Access. Hectic environment.

FAX resume & salary requirements to Product Acquisition: 212-627-0509

MARKETING DIRECTOR

Edel America Records seeks Marketing Director. Candidate must have prior record company experience.

Please FAX resume to: 212-664-8391

BILLBOARD MUSIC GROUP IS LOOKING FOR:

• **Assistant Editor** - for the New Media department, which includes Billboard Bulletin, Billboard Online and other Internet related projects. Responsibilities range from clerical duties to copy editing and some reporting. Prefer journalism or related degree, 2-3 years professional journalism experience, interest in Web publishing and knowledge of music business. HTML and Quark experience a plus. Copy-editing skills are foremost and will be tested. Knowledge of Spanish also extremely helpful.

SEND resume with salary history to: Department KS, Billboard Music Group, 1515 Broadway, NYC, NY 10036.

• **Copy Polisher** - Billboard Editorial needs a STRONG COPY POLISHER with headline writing skills wanted for FT copy editor position. No beginners please; minimum 3 years copydesk experience. Knowledge of music business a plus; familiarity with Mac, Quark Copydesk helpful. Journalism or English major preferred.

SEND resume with cover letter & salary history to: BPI Communications, Dept. JAN, 1515 Broadway, NYC, NY 10036.

No phone calls please.
Equal Opportunity Employer.

Update

LIFELINES

MARRIAGES

Monique Ledoux to Eric Lowenhar, April 24 in Dix Hills, N.Y. Bride is a professional flutist. Groom is national sales and marketing manager for Denon Records/Savoy Jazz.

Rockell to John Lee III, May 15 in Egg Harbor, N.J. Bride is a recording artist for Robins Entertainment. Groom is CEO of Dica's Rock Management.

DEATHS

E. William Tucker, 38, in a suspected suicide, May 14 in Chicago. Tucker was an accomplished guitarist, songwriter, producer, and remixer who had worked with Ministry, Foetus, Chris Connelly, Revolting Cocks, Ween, Pigface, My Life With The Thrill Kill Kult, KMFDM, 16 Volt, and many other acts. Growing up in New Jersey, Tucker formed Regressive Aid with future Rollins Band members Andrew Weiss and Sim Cain. He gave guitar lessons in the area, most notably to Mickey Melchiondo, aka Dean Ween, of Ween. He was scheduled to tour with Ministry for its upcoming album, "The Dark Side Of The Spoon."

Rob Gretton, 45, of a heart attack, May 15 in Manchester, England. Gretton was longtime manager of Joy Division and New Order and was key in developing the '80s Manchester scene. After the suicide of Joy Division lead singer Ian Curtis in

May 1980, Gretton helped guide surviving members Bernard Sumner, Peter Hook, Stephen Morris, and newcomer Gillian Gilbert into mainstream success as New Order. The group's 1983 disco hit "Blue Monday" is the biggest-selling 12-inch record of all time in the U.K. Gretton is survived by his partner, Lesley, and two children, Benedict and Laura.

Jean Eavis, 60, of cancer, May 16 in England. Eavis was the co-founder of the Glastonbury Festival. The show, first staged in 1970, has grown into one of the leading outdoor events in Britain.



Kudos For The Eubanks. Kevin and Robin Eubanks were presented with a proclamation from the city of Philadelphia at the 1999 Mellon Jazz Festival press conference in Philadelphia. Shown, from left, are William J. Stallkamp, chairman/CEO of Mellon PSFS; Robin Eubanks; George Wein, president of Festival Productions; and Dan Melnick, producer of Festival Productions.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036.

JUNE

June 6, **GutterBall '99**, benefiting T.J. Martell/Neil Bogart Memorial Fund, Sports Center Bowl, Studio City, Calif. 310-247-2980.

June 6, **Sixth Annual Music & Entertainment Industry Tennis Open**, benefiting T.J. Martell/Neil Bogart Memorial Fund, Tennis L.A., Los Angeles. 310-247-2980.

June 8, **An E-Commerce Primer: Doing Business On The Web Workshop**, sponsored by Cali-

fornia 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, aimpony@aol.com.

June 10, **Annual Silent Auction**, benefiting T.J. Martell/Neil Bogart Memorial Fund, Century Plaza Hotel, Century City, Calif. 310-247-2980.

June 10, **15th Annual Golf Classic**, benefiting T.J. Martell/Neil Bogart Memorial Fund, Calabasas Country Club, Calabasas, Calif. 310-247-2980.

June 10, **The National Music Council Annual Leadership In Music Symposium And American Eagle Awards Luncheon**, Supper Club, New York. 973-655-7974.

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, **City Of Hope Ninth Annual Softball Challenge**, Greer Stadium, Nashville. 615-255-9600.

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 15, **1999 Los Angeles Chapter Of The Recording Academy Membership Awards And Luncheon**, Beverly Hills Hotel, Beverly Hills, Calif. 310-392-3777, ext. 326.

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 Black-

Hawk, 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 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.

GOOD WORKS

TIME OF THEIR LIFE: Janet Jackson, Time Warner chairman/CEO **Gerald Levin**, and Gucci designer **Tom Ford** were honored at the Commitment to Life benefit May 27 at the Universal Amphitheater in Los Angeles, which raised more \$2 million for AIDS Project Los Angeles. **Nathan Lane** hosted the show, and 98°, **All-4-One**, **Taylor Dayne**, **Don Was**, **Edwin McCain**, and **Ziggy Marley** performed. Event chairs included **Ron Burkle**, **Bob Daly**, **Carole Bayer Sager**, **Fred Rosen**, **Terry Semel**, **Jeffrey Katzenberg**, and **David Geffen**. Contact: **Brooke Primero** at 310-274-7800.

LET'S GET PHYSICAL: Good Sports '99, three days of competition to raise money for the T.J. Martell/Neil Bogart Memorial Fund, kicks off Sunday (6) at Tennis L.A. with the sixth annual Music & Entertainment Industry Tennis Open. The 15th annual Golf Classic, hosted by **Michael Bolton**, follows Thursday (10) at the Calabasas Country Club in Calabasas, Calif. GutterBall '99 will be held June 19 at Studio City's Sports Center Bowl. A silent auction will be held in conjunction with the events Thursday (10) at the Century Plaza Hotel in Century City, Calif. Contact: **Susan Reynolds** at 213-639-3950.

CHILD'S PLAY

(Continued from page 67)

their boxes.

A holiday greenery promotion offers consumers \$5 in mail-in savings with the purchase of any two of the holidays videos, along with any Christmas greenery, such as a tree or wreath. With the purchase of one title and the greenery, consumers get \$3 back.

Consumers who buy "Mickey's Once Upon A Christmas" receive a \$3 coupon good for immediate rebate when purchasing "The Great Mouse Detective." "Winnie The Pooh Seasons Of Giving" will be packed with a Family Fun Holiday Decorating Kit. Both videos are eligible for points on a consumer bonus program.

PURE GOLDEN: Golden Books Family Entertainment Home Video & Audio is launching a massive marketing campaign to support its upcoming videos based on classic Golden Books characters Poky Little Puppy, Scuffy the Tugboat, and Saggy Baggy Elephant (Billboard, July 17, 1998).

"Poky And Friends," a three-video collection featuring the trio of long-beloved personages, streets July 27. Each 30-minute tape is priced at \$9.98.

Airline discount certificates

and video package inserts offering savings at Pizza Hut are some of the marketing elements.

A sweepstakes offering an all-expenses-paid trip to New York for four, via Continental Airlines, and additional prizes will be promoted via a sticker affixed to each video cover.

The centerpiece, though, is Golden Books' "Big Little Golden Books Read In," to be held Sept. 25 in New York. TV personality **Deborah Norville** will host the event, and New York Mayor **Rudy Giuliani** will declare Sept. 25 the official Big Little Golden Books Read In Day.

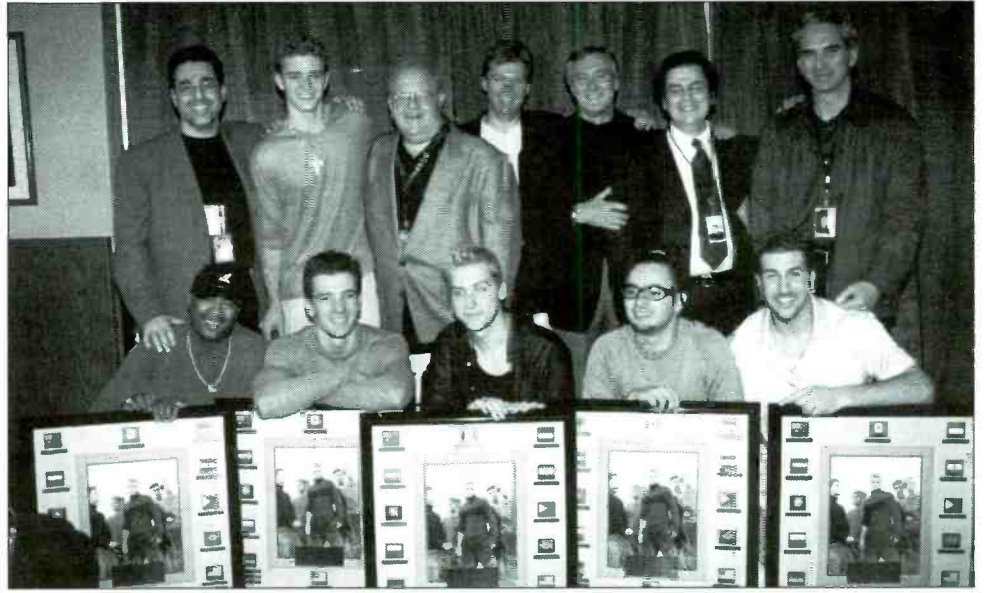
The event will attempt to set a world record for the largest number of children reading on a single day and will be held at the United States Tennis Assn.'s National Tennis Center, which holds 10,000. Golden will give away copies of "The Poky Little Puppy" books to kids attending the event. Other regional events across the country will be held. Those who don't live near one of the regional sites can participate online via GoldenBooks.com.

Assistance in preparing this column was provided by **Kim Cox**.

Newsmakers



Living The Diamond Life. Jive Recording group the Backstreet Boys recently received the Diamond Award from the Recording Industry Assn. of America for their self-titled debut album, which has sold 10 million copies. The group is currently on tour to support its sophomore set, "Millennium." Shown in the first row, from left, are Michael Green, artist management; Denise George, VP of pop promotion for Jive; group members A.J. McLean, Nick Carter, Howie Dorough, Brian Littrell, and Kevin Richardson; and Sonia Muckle, VP of publicity for Jive. Shown in the back row, from left, are Jeff Fenster, former senior VP of A&R for Jive; Barry Weiss, president of Jive; Janet Kleinbaum, VP of artist marketing for Jive; and Jeff Kwatinetz, artist management.



'N Sync Reflects On 6 Million Sold. The members of 'N Sync are presented, during a recent stop on their nationwide tour, with plaques commemorating 6 million copies sold of their self-titled debut set. Shown in the front row, from left, are Johnny Wright, president of Wright Entertainment Group, and group members JC Chasez, Lance Bass, Chris Kirkpatrick, and Joey Fatone. Shown in the back row, from left, are Dave Novik, senior VP of international A&R for RCA Records; group member Justin Timberlake; Lou Pearlman, president of Transcontinental Records; Jan Bolz, managing director of BMG Ariola Munich; Bob Jamieson, president of RCA Records; Vince Degiorgio, director of international A&R for RCA Records; and Jack Rovner, executive VP/GM of RCA Records.



Universal Support. Executives at Universal Records celebrate their agreement with Radio One's Cathy Hughes to distribute NAS Entertainment. Welcoming Hughes to the Universal family, from left, are Doug Morris, chairman/CEO of Universal Music Group; Hughes; Jean Riggins, executive VP/GM of Universal Records; and Mel Lewinter, chairman of Universal/Motown Records Group.



Joel Hits The Target. Billy Joel receives an outstanding artist award from Target Center in honor of the seven sold-out concerts he has performed at the Target Center since 1990. Shown, from left, are Felix Cavaliere, lead singer for '60s band the Rascals; Dana Warg, executive director of Target Center; and Joel.



Full Of Payne. Capitol recording artist Kendall Payne poses with label executives after performing for her new label family. Shown, from left, are Roy Lott, president/CEO of Capitol Records; Payne; and Perry Watts-Russell, senior VP of A&R at Capitol Records.



Making Music With The Marleys. Producer Don Was lends his talents to Ziggy Marley & the Melody Makers at a recent recording session. Shown, from left, are Stephen Marley, Don Was, and Ziggy Marley.



Alice In Rhino Land. Alice Cooper relaxes at Rhino's world headquarters after spending the day signing posters and boxed sets for radio and retail promotional giveaways. Rhino will soon release "The Life And Crimes Of Alice Cooper," a four-CD career retrospective. Shown in the front row, from left, are Richard Fooks, president of Rhino Records; Cooper; Toby Mamis, Cooper's manager; and Harold Bronson, managing director of Rhino Records. Shown in the middle row, from left, are Brian Nelson, Cooper's personal manager; Emily Cagan, product manager at Rhino; David McLees, VP of A&R at Rhino; Malia Doss, VP of legal and business affairs at Rhino; Bill Inglot, sound producer of "The Life And Crimes Of Alice Cooper"; and Garson Fooks, senior VP of marketing at Rhino. Pictured in the back row is Hugh Brown, creative director at Rhino.



Meredith Brooks Deconstructs. Meredith Brooks poses with producers in the studio during a recording session for her upcoming album, "Deconstruction." Shown, from left, are producer David Darling, Brooks, and mixer Chris Lord-Alge.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



Menace To Society. KLEC-FM (Lick 96.5) Little Rock, Ark., took a moment out of its morning show for a chat about the universe with "Star Wars" icon Darth Vader. He is flanked by PD Corey Deitz on the left and on-air a.m. partner Jay Hamilton on the right. Vader—also known as afternoon guy Trent Tyler—was promoting an opening-day ticket giveaway promotion for "The Phantom Menace" at the station.

Alliance Brings U.S. Digital Radio System A Step Forward

Equipment manufacturers Kenwood Corp. and Broadcast Electronics have aligned with digital audio broadcasting (DAB) proponent USA Digital Radio (USADR) in an effort to further the cause of a working digital radio system for U.S. broadcasters.

The joint technology and marketing agreement with Tokyo-based Kenwood will align the companies to develop, test, and promote in-band, on-channel (IBOC) DAB receivers for consumers, including developing coordinated strategies for the market launch of IBOC technology and associated Kenwood products.

Columbia, Md.-based Broadcast Electronics will forge a similar effort with USA Digital Radio for IBOC

DAB transmission equipment, along with strategies for the market launch of IBOC and associated Broadcast Electronics products.

These latest alliances accompany previous links with a number of other electronic equipment manufacturers and designers, including Natuel Ltd., Xetron Corp., BittWare Research Systems, and QEI Corp.

USADR filed a Petition for Rulemaking with the Federal Communications Commission last October to implement DAB in the U.S. using the company's burgeoning technology. Owners of USADR include ABC, CBS, AMFM, Clear Channel Communications, Emmis, and Heftel Broadcasting.

CHUCK TAYLOR



Play The Single Or An Album Cut?

R&B Radio, Labels Don't Always See Eye To Eye On Issue

This story was prepared by Dana Hall, managing editor of R&B Airplay Monitor.

NEW YORK—For more than 30 years, R&B radio has looked to album cuts to augment the singles that labels push to the front.

But in the days before Broadcast Data Systems-monitored airplay, album cuts rarely made the charts, meaning that many of the format's classics, from Teddy Pendergrass' "When Somebody Loves You Back" to Luther Vandross' "A House Is Not A Home" to Al Green's "For The Good Times," were stealth hits, widely played but never reported.

Now, R&B Power Playlist pages in Billboard sister publication Airplay Monitor show R&B radio across the country playing album cuts by Dru Hill, Lauryn Hill, TLC, Mase, Deborah Cox, Nas, and others.

While PDs contend that labels should be happy to have support for their projects overall, rather than trying to get them to conform to a timetable that means nothing to listeners, labels say that such airplay could ultimately have a negative effect on an entire project, not just one single.

That issue led to a heated panel exchange at the recent Impact SuperSummit convention in Miami between Jive senior VP of R&B promotion Larry Khan and co-moderator/WGCI-FM Chicago operations manager Elroy Smith. In response to radio panelists' contention that label reps should know more about radio programming, Khan suggested that radio should understand how much labels spend on marketing a single and why radio's decision to overlook those plans plays havoc with a label's artist-development strategy.

But Smith repeatedly stated that radio stations were beholden only to listeners. Then there was Def Jam

VP of promotion Johnnie Walker, who noted that many of the stations spinning Dru Hill's "Beauty" or "The Love We Had" hadn't even tried to play current single "You Are Everything." How could they know that song wasn't a hit if they hadn't even offered it to listeners? asked Walker.

THE PRICE THEY PAY

As Khan later told Billboard/Monitor, "Labels invest a significant amount of money to launch a single: producing a video, possibly a remix, [purchasing] time buys in trade publications—which can cost upwards of \$50,000—and then there is the whole radio thrust with promotions, giveaways, and station visits. It's not

'In radio today, we have a lot more people to answer to, and we can't take chances or do favors as in the past'

—TOM CALOCOCCI—

uncommon to spend half a million dollars to launch a single, not to mention the \$300,000-\$400,000 we might spend on a video. We want as many elements [as possible] to hit consumers at one time. It's a waste of time and money when radio plays something else.

"Marketing is about timing," continued Khan. "You want all your guns firing at the same time, and that's what you have with a single thrust. What's disturbing is when it's not about a PD choosing between a bad single and a good album cut but simply a PD flexing their muscles to prove they can do whatever they

want to do. Often we might have to deal with a PD who simply wants to play A&R director and be able to say, 'I broke this record.'

But radio sees it differently. WJHM (102 Jamz) Orlando, Fla., PD Russ Allen said, "The problem is that there are only a handful of real hits out at any given time. The rest are songs we hope are hits or songs that sound nice. So, at 102 Jamz, we're always scanning the full-lengths and soundtracks, because we have to."

WERQ (92Q) Baltimore operations manager Tom Calococci said, "Some labels will deliberately put out a mediocre first single on a project. It seems to me they are trying to accomplish some other goal, which should not affect my radio station."

"R. Kelly is a good example of this," Calococci continued. "'Home Alone' was a great track for the clubs but didn't work for radio. I believe Jive released it [as a single] to prove that [R. Kelly] isn't just a balladeer. But why should my station suffer because they're trying to change his image?"

"In radio today, we have a lot more people to answer to, and we can't take chances or do favors as one might have done in the past," added Calococci. "I understand they have a marketing plan that they have to consider, but just as there are scenarios where it's not in their best interest to support us—as when they cannot give us an artist that we are not playing enough—there are scenarios where we cannot support them in their goals."

Allen said, "Some labels—the ones that get it—are simply happy for the airplay, because ultimately it does expose their artist to the audience and can drive album sales."

Khan responded, "If a station is playing an album cut, that might help the overall sales of a project, but

(Continued on next page)

BILLBOARD'S 1999 RECORD RETAILING DIRECTORY

The essential tool for those who service or sell products to the record retailing community. Everything you need to know about retail with over 7,000 updated listings of independent and chain record stores, chain headquarters, and audiobook retailers.

Jam-packed with listings:

- store names and addresses ■ phone and fax numbers ■ e-mail addresses
- chain store planners and buyers ■ store genre or music specialization
- chain headquarter and staff listing ■ store listings by state



YES! Please send me Billboard's 1999 Record Retailing Directory. I am enclosing \$175 per copy plus \$6 shipping and handling (\$14 for international orders) NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC please add applicable sales tax.

of copies _____ Check enclosed for \$ _____

Charge \$ _____ to my: American Express MasterCard Visa

Card # _____ Exp. Date _____

Signature (required) _____

Cardholder (please print) _____

Name _____

Company _____

Address _____

City, State, Zip _____ E-mail _____

Please note: Orders are payable in U.S. funds drawn on a U.S. bank only. All sales final. BDRD3169

Mail coupon to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

For fastest service call 1-800-344-7119. Outside the U.S. call 732-363-4156. Or fax your order to 732-363-0338. To advertise in the Directory call Jeff Serrette 212-536-5174. Now available on diskette and mailing labels, for rates call Andrea Irish at (212) 536-5223

www.billboard.com

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	8	YOU'LL BE IN MY HEART WALT DISNEY SOUNDTRACK CUT/HOLLYWOOD †	PHIL COLLINS 3 weeks at No. 1
2	2	4	12	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
3	3	2	24	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA 65685* †	'N SYNC
4	5	5	16	BELIEVE WARNER BROS. 17119 †	CHER
5	4	3	30	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
6	10	18	5	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
7	6	7	20	ANGEL OF MINE ARISTA 13590 †	MONICA
8	12	17	6	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
9	7	6	40	FROM THIS MOMENT ON MERCURY 466450 †	SHANIA TWAIN
10	8	9	9	THAT DON'T IMPRESS ME MUCH MERCURY 172118 †	SHANIA TWAIN
11	9	8	74	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
12	14	14	11	LET ME LET GO WARNER BROS. ALBUM CUT †	FAITH HILL
13	11	10	18	ALL I HAVE TO GIVE JIVE 42562 †	BACKSTREET BOYS
14	13	12	22	WRITTEN IN THE STARS CURB/ROCKET 566918/ISLAND †	ELTON JOHN & LEANN RIMES
15	16	13	70	YOU'RE STILL THE ONE MERCURY 568452 †	SHANIA TWAIN
16	19	22	6	THE HARDEST THING UNIVERSAL ALBUM CUT †	98 DEGREES
17	15	11	34	I'M YOUR ANGEL JIVE 42557 †	R. KELLY & CELINE DION
18	18	20	38	I'LL BE ATLANTIC 84191 †	EDWIN MCCAIN
19	17	15	20	I STILL BELIEVE COLUMBIA 79093 †	MARIAH CAREY
20	20	21	22	LOVE OF MY LIFE WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. MICHAEL W. SMITH
21	22	19	22	FAITH OF THE HEART UNIVERSAL 56244	ROD STEWART
22	21	16	19	FOREVER MORE (I'LL BE THE ONE) GTSP ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
23	24	23	5	I'M NOT RUNNING ANYMORE COLUMBIA ALBUM CUT †	JOHN MELLENCAMP
24	26	29	3	DESTINY WINDHAM HILL ALBUM CUT	JIM BRICKMAN
HOT SHOT DEBUT					
25	NEW	1	1	A STEP TOO FAR ROCKET/ISLAND ALBUM CUT/MERCURY	ELTON JOHN, HEATHER HEADLEY & SHERIE SCOTT

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	25	EVERY MORNING LAVA 84462/ATLANTIC †	SUGAR RAY 10 weeks at No. 1
2	4	4	8	LIVIN' LA VIDA LOCA C2 79124 †	RICKY MARTIN
3	2	2	32	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
4	3	3	37	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
5	5	5	35	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC †	MATCHBOX 20
6	6	12	11	THAT DON'T IMPRESS ME MUCH MERCURY 172118 †	SHANIA TWAIN
7	7	6	46	SAVE TONIGHT WORK ALBUM CUT/ERG †	EAGLE-EYE CHERRY
8	8	7	16	ANYTHING BUT DOWN A&M ALBUM CUT/INTERSCOPE †	SHERYL CROW
9	9	9	17	WHAT IT'S LIKE TOMMY BOY ALBUM CUT †	EVERLAST
10	10	8	28	FLY AWAY VIRGIN ALBUM CUT †	LENNY KRAVITZ
11	14	18	5	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
12	11	11	20	BELIEVE WARNER BROS. 17119 †	CHER
13	17	21	4	ALL STAR INTERSCOPE ALBUM CUT	SMASH MOUTH
14	12	10	34	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
15	16	17	10	LIFE IS SWEET ELEKTRA ALBUM CUT/EEG	NATALIE MERCHANT
16	13	13	12	DOWN SO LONG ATLANTIC ALBUM CUT †	JEWEL
17	15	14	19	RUN HOLLYWOOD SOUNDTRACK CUT/ATLANTIC †	COLLECTIVE SOUL
18	18	16	39	LULLABY SMG ALBUM CUT/COLUMBIA †	SHAWN MULLINS
19	19	15	41	JUMPER ELEKTRA 64058/EEG †	THIRD EYE BLIND
20	20	20	11	PRaise YOU SKIN/ASTRALWERKS 66254*/VIRGIN †	FATBOY SLIM
21	25	24	6	SHE'S SO HIGH COLUMBIA ALBUM CUT	TAL BACHMAN
22	24	23	10	I'M NOT RUNNING ANYMORE COLUMBIA ALBUM CUT †	JOHN MELLENCAMP
23	21	19	15	SPECIAL ALMO SOUNDS ALBUM CUT/INTERSCOPE †	GARBAGE
24	23	26	9	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
25	22	22	7	MILLENNIUM CAPITOL ALBUM CUT †	ROBBIE WILLIAMS

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. □ 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. Answer awarded to songs which attain 400 adult contemporary detections or 900 adult top 40 detections for the first time. † Videoclip available. © 1999, Billboard/SPI Communications.

Radio

PROGRAMMING

SINGLE OR ALBUM CUT?

(Continued from preceding page)

aren't we supposed to determine how we sell our albums? It's like me saying to a PD, 'Your afternoon guy is good, but he should really be in nights.' How dare I tell you how to market your product?"

Even so, "sometimes a label makes a blatant mistake in choosing a single. [In those cases] they have no one to blame but themselves," Khan admitted. "But often we find that's not the case. Usually, it's only a small handful of stations that choose to play the album cut and not the single, and I can't see how everyone else can be so wrong."

REACHING THE GOAL

Not every promotion person believes that airplay on multiple cuts damages the single. While numerous tracks from "The Miseducation Of Lauryn Hill" were embraced by radio, Columbia VP of promotion Cynthia Johnson-Harris said that recent airplay for Hill's "Nothing Really Matters" "didn't hurt the single 'Ex-factor' at all. I don't know if we would have had more spins on the single if radio wasn't playing the other cut, but in the end it did not hurt us in reaching our goal to be No. 1."

Johnson-Harris stresses that artists like Hill are the rarity and that when you're dealing with breaking artists, radio will get better results when it supports the single vs. an album cut. "It takes more than just radio to make a song happen," she said. "It takes multiple impressions to get consumers' attention. For a single to be truly successful, you need airplay, video play, in-store promotion, street marketing, and club play simultaneously to bring awareness to the consumer."

"And for radio, supporting the single means you have all those other impressions in the market, to help build familiarity," Johnson-Harris continued. "We've had some PDs choose to play an album cut instead of the single, and it doesn't work, even though it might have been a better song in their mind. There's no visual for people to relate to, no video, no sales to research, and very little national play to compare yours to."

Mark Boyd, Virgin Records VP of promotion for black music, agrees. "It's all about the marketing behind the single. When you put out a commercial single, you have all the artwork in the stores, BET and MTV play, as well as artist support. And you have a national picture to look at."

Boyd added that the goal for labels to achieve unified airplay on a single isn't just about playing the chart game. "Obviously, having success on the charts is part of marketing a single to radio," he said. "The better it does on the charts, the more support we can get from radio overall. But when a small handful of stations is playing another cut, it affects more than just the charts."

"There might be one or two stations that have enough influence in the format overall who choose to play an alternate cut, thus creating doubt with other programmers. That could

newsletter...

CHANCELLOR BACKS OUT OF OUTDOOR ADS. Chancellor Media has sold its outdoor advertising business to Lama Advertising Co. for \$1.6 billion in stock and cash. The move comes less than nine months after Chancellor invested \$930 million to acquire Whiteco outdoor advertising, putting the radio group among the top five billboard advertisers. The company is now shedding a number of its non-radio properties in an effort to increase its value on Wall Street. The deal comes on the heels of Infinity Broadcasting's \$8.3 billion purchase of Outdoor Systems.

WESTWOOD ONE BUYS METRO NETWORKS. Radio network Westwood One has purchased traffic reporting service Metro Networks for \$900 million in Westwood stock. The company says the acquisition will increase its local presence and help it expose content in new markets.

SENATORS AIM TO STREAMLINE TELECOM MERGER REVIEWS. During a May 26 Senate hearing, three high-level Republicans aimed to streamline Federal Communications Commission (FCC) procedures. The Telecom Merger Review Act mandates that if either the Department of Justice (DOJ) or the Federal Trade Commission (FTC) has reviewed a proposed merger and found no need to intervene, the FCC must remain uninvolved. If the FCC does get involved, it would have only 60 days to complete the review. Sens. John McCain, R-Ariz., Orrin Hatch, R-Utah, and John Ashcroft, R-Mo., complained that the FCC typically re-reviews proposed mergers even after DOJ or FTC approval, adding months to the process and millions of dollars in costs.

CD RADIO SAYS IT HAS REOPENED DISCUSSIONS with General Motors on building cars with CD Radio receivers six weeks after it broke off talks, when it said a deal between GM and competitor XM Satellite Radio was imminent. But an XM representative says that despite this new development, the two companies are still talking. CD Radio holds its annual shareholders' meeting June 22, and a deal with the car company could ease shareholders' fears over a 25% share-price drop in recent weeks.

damage an entire project."

Still, programmers say all would be better if labels would look to radio when choosing singles in the first place.

"If a large number of stations across the country are on a specific LP cut, that should alert the labels and make them consider that song as the next single," said Allen. "But one of my biggest frustrations is when the label doesn't give radio the cut we want to play, that we are playing, and that's working for us. I'm sure they have their reasons, or maybe it's an artist's decision. But if they come

'It's like me saying to a PD, "Your afternoon guy is good, but he should really be in nights"'

- LARRY KHAN -

with the song later on, they'll have to come with a remix."

And even that doesn't assure a renewed life for a song when the label is ready to pursue it. Said Calococi, "As far as supporting a record down the road after we've played it as an album cut, all I have to say is, music burns out. It's the summer-run syndrome. If you watch 'ER' once, how many times do you want to see the same episode again? Maybe once; after that, you turn the channel. It's the same with music."

Virgin's Boyd noted that labels

might not be able to respond to radio's request for a single. "It might be because the song is a duet, and the guest artist's label has not given single rights, or it might have to do with a writer or producer issue. In those cases, if radio continues to play the album cut and we can't release it, we have to move on. We can't wait for radio to be through with it to put out our next single. We have to keep the momentum going or we lose the project altogether."

IT'S IN RADIO'S HANDS

Khan admitted that "ultimately, radio controls our destiny more than we can control theirs. If no one at radio wants to play one of our records, then I have to give up on that project eventually. Whereas if I don't want to give one radio station an R. Kelly record, they have the option of just playing something else or going out and buying it to play. But in cases where we can help radio, as in promotions and so forth, we do try to help. We just want the same support in return."

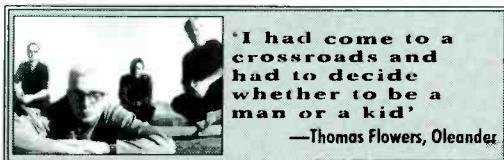
Calococi speaks for many programmers when he says, "Labels should not expect programmers to compromise their stations just to fit into their larger marketing plan on one single. We should be aware of their goals and even understand why they do what they do, but that doesn't mean we change what we have to do to be successful."

"I try to have good relationships with the labels and support them when I can. But that doesn't include doing anything that is not in the station's best interest as well."

An oleander is a poisonous shrub that entices victims with fragrant white, red, and pink flowers. For Thomas Flowers, the singer of the Sacramento, Calif., rock act named after the plant, it could also be a symbol for his rock'n'roll experience—very attractive, but potentially bad for your health.

"Being in a band lends itself to being reckless and childish. In fact, everyone encourages you to act like that," the 31-year-old says. "No one will kick the chick out of your bed, take the straw out of your nose, or tell you, 'You can't fly a plane,' even though you've never taken lessons, as long as you keep delivering hits. I took advantage of '80s decadence and lived like a star even though I wasn't one. That decade is one big blur."

"Why I'm Here," this issue's No. 31, was written at a low point in Flowers' life, when he realized things had to change. "Actually, the whole album is word-for-word applicable to what I was



going through then, what I felt, or what people said to me. I had become very vacant. I lacked maturity and made foolish mistakes. All the people who were important to me couldn't stand to be

around me. I had come to the crossroads and had to decide whether to be a man or a kid. The songs became advice to myself. They remind me of where I've been and why I don't want to go back."

Currently, he relives those reality checks nightly while touring with Candlebox. His career is on the right path, but increasing popularity makes it hard to deal with personal demons. "Being away from home isn't the best recovery scenario. I have regained some of the lost friendships, but the one that was most important [his marriage] still needs work. But I'm looking into phone-in therapy and taking it day by day. And success offers flexibility. I don't dream of rock anymore. I dream about affording a wonderful life and family."

Billboard®

JUNE 12, 1999

Billboard®

JUNE 12, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
No. 1					
1	1	3	12	LIT UP BUCKCHERRY	BUCKCHERRY DREAMWORKS †
2	3	2	26	ONE MY OWN PRISON	CREED WIND-UP
3	4	5	17	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
4	2	1	21	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
AIRPOWER					
5	18	—	2	PROMISES EUPHORIA	DEF LEPPARD MERCURY †
6	6	6	12	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
7	8	12	4	AMERICAN WOMAN 5	LENNY KRAVITZ MAVERICK/VIRGIN †
8	7	8	20	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
9	10	9	34	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
AIRPOWER					
10	30	—	2	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
11	9	7	21	WHISKEY IN THE JAR GARAGE INC.	METALLICA ELEKTRA/VEG †
12	5	4	14	MAS TEQUILA RED VOODOO	SAMMY HAGAR MCA †
13	11	10	17	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
14	15	28	3	LAST KISS NO BOUNDARIES	PEARL JAM EPIC
15	12	11	13	FLY LOUDMOUTH	LOUDMOUTH HOLLYWOOD
16	13	13	10	ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
AIRPOWER					
17	NEW ▶	1		GET BORN AGAIN NOTHING SAFE - THE BEST OF THE BOX	ALICE IN CHAINS COLUMBIA
18	19	17	11	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
19	14	14	30	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
20	16	16	8	UPSIDE DOWN SAME OLD LIFE	POUND ISLAND/MERCURY
21	21	30	4	CARS OBSOLETE	FEAR FACTORY ROADRUNNER
22	20	19	8	ROOM AT THE TOP ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. †
23	25	27	6	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
24	24	26	11	JUST GO DYSFUNCTION	STAIN'D FLIP/ELEKTRA/VEG †
25	27	33	6	MEET VIRGINIA TRAIN	TRAIN AWARE/COLUMBIA †
26	22	18	12	ALL THAT YOU ARE (X3) THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS †
27	28	34	5	JESUS OR A GUN SUNBURN	FUEL 550 MUSIC/ERG †
28	23	20	21	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE †
29	36	38	3	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA †
30	26	25	11	TEMPLE OF YOUR DREAMS POWERTRIP	MONSTER MAGNET A&M/INTERSCOPE
31	31	36	4	VALENTINE EYEWITNESS	SHADES APART UNIVERSAL
32	40	—	2	DIE, DIE MY DARLING GARAGE INC.	METALLICA ELEKTRA/VEG †
33	32	37	6	TIME TO BURN TIME TO BURN	JAKE ANDREWS JERICHO/SIRE
34	NEW ▶	1		HAMMER OF LOVE THE ORIGINAL BAD COMPANY ANTHOLOGY	BAD COMPANY ELEKTRA/VEG †
35	NEW ▶	1		THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA
36	NEW ▶	1		GO FASTER BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA
37	33	23	14	HEY HEY THE ORIGINAL BAD COMPANY ANTHOLOGY	BAD COMPANY ELEKTRA/VEG †
38	29	24	9	I DON'T TRUST NOBODY HALF A BOY/HALF A MAN	GEORGE THOROGOOD AND THE DESTROYERS CMC INTERNATIONAL
39	38	31	18	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA †
40	37	29	14	FREE GIRL NOW ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
No. 1					
1	1	1	18	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
2	3	4	7	LAST KISS NO BOUNDARIES	PEARL JAM EPIC
3	2	3	6	ALL STAR ASTRALOUNGE	SMASH MOUTH INTERSCOPE †
4	12	—	2	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
5	5	9	6	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA †
6	4	2	20	PRAISE YOU YOU'VE COME A LONG WAY, BABY	FATBOY SLIM SKINT/ASTRALWERKS/VIRGIN †
7	8	7	11	ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
8	6	5	15	BETTER DAYS (AND THE BOTTOM DROPS OUT) MOBILE ESTATES	CITIZEN KING WARNER BROS. †
9	9	10	17	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
10	10	8	25	ONE MY OWN PRISON	CREED WIND-UP
11	7	6	8	FALLS APART 14:59	SUGAR RAY LAVA/ATLANTIC
12	13	13	21	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
13	15	14	9	AWFUL CELEBRITY SKIN	HOLE DGC/INTERSCOPE
14	11	11	14	NEW GO SOUNDTRACK	NO DOUBT WORK/ERG †
15	16	15	9	BATTLE FLAG HOW TO OPERATE WITH A BLOWN MIND	LO FIDELITY ALLSTARS SKINT/SUB POP/COLUMBIA †
16	18	23	3	AMERICAN WOMAN 5	LENNY KRAVITZ MAVERICK/VIRGIN †
17	14	12	28	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE †
18	20	21	10	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
19	17	17	8	ARMY THE UNAUTHORIZED BIOGRAPHY OF REINHOLD MESSNER	BEN FOLDS FIVE 550 MUSIC/ERG †
20	22	22	10	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
21	24	31	3	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA
22	19	16	20	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA †
23	25	28	6	OPEN ROAD SONG EVE 6	EVE 6 RCA
24	23	27	7	WHEN I GROW UP VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
25	NEW ▶	1		GET BORN AGAIN NOTHING SAFE - THE BEST OF THE BOX	ALICE IN CHAINS COLUMBIA
26	27	30	5	JESUS OR A GUN SUNBURN	FUEL 550 MUSIC/ERG †
27	26	24	15	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
28	NEW ▶	1		NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
29	21	20	8	BOMBSHELL HELLO VERTIGO	PAPA VEGAS RCA
30	31	35	3	THE NEGOTIATION LIMERICK FILE HELLO NASTY	BEASTIE BOYS GRAND ROYAL/CAPITOL
31	34	38	3	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
32	28	29	6	DON'T THINK TWICE CHEATING AT SOLITAIRE	MIKE NESS TIME BOMB
33	32	33	4	ALL THAT YOU ARE (X3) THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS †
34	37	39	3	STEAL MY SUNSHINE YOU CAN'T STOP THE BUM RUSH	LEN WORK/ERG †
35	35	—	2	MEET VIRGINIA TRAIN	TRAIN AWARE/COLUMBIA †
36	36	—	4	LIT UP BUCKCHERRY	BUCKCHERRY DREAMWORKS †
37	NEW ▶	1		YEAH, WHATEVER HALFWAY DOWN THE SKY	SPLENDER C2
38	40	—	2	CARS OBSOLETE	FEAR FACTORY ROADRUNNER
39	38	36	4	GET SET IMAGINATE	TAXIRIDE SIRE †
40	NEW ▶	1		LET FOREVER BE SURRENDER	THE CHEMICAL BROTHERS ASTRALWERKS

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 George Porgy / Eric Benét Featuring Faith Evans
- ⑧ Who's Been Sleeping / Swing Out Sister
- ⑨ Nights Over Egypt / Incognito
- ⑩ The Animal Song / Savage Garden
- ⑪ Believe / Misia
- ⑫ Get Involved / Raphael Saadiq And Q-Tip
- ⑬ Back Together Again / Maxi Priest & Elisha La'Verne
- 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, Zebra
- ㉞ You Don't Know Me / Armand Van Helden
- ㉟ Flying Saucer / United Future Organization
- ㊱ Fortunate / Maxwell
- ㊲ Hanabananara / 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 / Bootsie Collins
- ㊼ Pretty Fly (For A White Guy) / Offspring
- ㊽ Sitting Down Here / Lena Marlin
- ㊾ First Love / Hikaru Utada
- ㊿ Inspired / Satoshi Tomiie 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>

Natalie Merchant Hones Her Song Craft In The Telling

THESE ARE DAYS: With her current album, "Ophelia," a kinder, gentler Natalie Merchant decided to try a different tack to incite change in her listeners.

"I've always been outraged by so many aspects of life and society and wanted to point to things and say, 'Look at this, we need to change this,'" says the former lead singer of 10,000 Maniacs. "But I came to the same conclusion that a lot of people do as they get older: People need to change within first, with their hearts before their minds. Now, instead of wanting to change people, I just want to move them."

Since the release of her second solo album on Elektra in May '98, Merchant has moved more than a million people to buy the project—9,000 alone in just the past month, according to her label—and ignited the airwaves with debut single "Kind And Generous," which hit No. 18 on Hot 100 Airplay and No. 3 on adult top 40 radio, according to Airplay Monitor. That song was basically a hearty "hey, thanks" to her fans and followers for their support during her first solo album, "Tigerlily," released in 1995.

Equally good-natured is her latest single, the moody and poetic "Life Is Sweet," a song about recognizing the good fortune that comes from living life to its fullest.

"Our time here is fleeting; it's ephemeral," Merchant says. "It's good to recognize a deeper appreciation for being here. That's all that song is supposed to do." At adult top 40 radio, it is now No. 15, with strong major-market airplay in New York, Chicago, Boston, and San Francisco.

And all the while, the "earth mother," as one programmer describes her, has remained unaffected, understated, and as organic as a rice cake.

"She's the only quadruple-platinum artist I know who's riding the New York subway," says Greg Thompson, senior VP of promotion at Elektra. "Her appeal is a sense of honesty and positive energy. I think that Natalie truly reaches into the hearts and souls of people. She's a great storyteller, and that's what makes an artist out of people, instead of just a singer who has hit singles."

"I think she's all about the lyrics," offers Greg Carpenter, music director of hot AC WMMX (Mix 106.5) Baltimore. "There's good music to back her up, but it really comes down to the message she hopes to get across. I think people identify with what she's saying, and she brings out a lot of passion in them."

"Life is very complicated and daunting, and I want to speak to young Americans and say that I understand but that you must preserve your spirit and protect yourselves," Merchant says. "Life should be more than growing up to acquire things. People have to develop their minds. I especially feel for ostracized teenagers who think there's something wrong with them because they stray from the mainstream—because they feel things."

All of the programmers queried about Merchant agreed that the wisdom-flavored messages she brings to their audiences have made her a core artist for the hot AC and adult top 40 formats. Says Jaime Kartak, music director of WTMX

Chicago, "We own her. Natalie Merchant totally personifies the sound of this station. When people hear her, they know they're listening to the Mix."



by Chuck Taylor

And they do hear Merchant. Besides the two hits from "Ophelia," WTMX has in its active gold library her other solo singles "Carnival," "Wonder," and "Jealousy" and 10,000 Maniacs' "Candy Everybody Wants," "Trouble Me," "These Are Days," and "Wonder." (It recently retired the Maniacs' adult top 40/hot AC staple "Because The Night.")

"I feel like I've really experienced Lilith, and it was great. But I think we'd be repeating ourselves if we did it again," says Merchant. "That show was very validating, with artists like [Lilith founder] Sarah McLachlan and her friends coming up with a good idea and seeing it through in a collective style. It's not an idea that was hatched in a corporate boardroom. It was powerful."

In fact, Merchant saw fit to contribute her live Lilith version of Elvis Presley's "In The Ghetto" on "Lilith Fair Volume 2," released May 18 on Arista. Perhaps it seems a curious choice.

"I like finding popular songs throughout the years that aren't about the most current subjects, to cast light on darker areas," Merchant says. "I felt like Elvis recording such a socially conscious song was such an anomaly—it made it all the more compelling—but because the combination was so bizarre, I'm sure he meant it when he said it."

She adds, "Songs are like languages that die if you don't revive them quickly."

That conscientious focus on such still-relevant subject matter is one of the things that radio agrees sets Merchant apart from the pack at her core stations.

"She's a little different from our other artists," says KPLZ's Keating. "They're more pop in their appeal than Natalie. I think her songs are a little more on the esoteric side, where they come across as less hook-driven than emotionally driven, because of her attention to lyrics."

"Because the tempo is slow on the songs on ["Ophelia"], it takes a little longer for people to embrace her," says Tony Mascaro, music director of WPLJ New York. "Her songs are not as hooky as some of the uptempo stuff, and with those songs people look more for the message, but I think we've gotten into a time now where people are just as

much into the lyrics of a song as into the music, particularly with females."

For me, it's even more important than people buying my album. I like to find other ways to reach the audience. That's why I don't think I could put an album out and not tour."

And that's an understatement. In characteristic style, Merchant has toured nearly nonstop since "Ophelia" was released. She wraps up her current run June 8, 9, 11, 12, and 13 with a five-night gig at New York's Neil Simon Theatre.

The performances will provide material for her third solo album, a live set. "We're really excited about that, because her live show is at its pinnacle now. She is in the zone," says Elektra's Thompson. "It's unbelievable how strong she is right now."

Before this round of touring, Merchant spent last summer on the road with the Lilith Fair, performing at 57 of the exhaustive tour's 62 dates. This year, she intends to sit out Lilith.

"I feel like I've really experienced Lilith, and it was great. But I think we'd be repeating ourselves if we did it again," says Merchant. "That show was very validating, with artists like [Lilith founder] Sarah McLachlan and her friends coming up with a good idea and seeing it through in a collective style. It's not an idea that was hatched in a corporate boardroom. It was powerful."

In fact, Merchant saw fit to contribute her live Lilith version of Elvis Presley's "In The Ghetto" on "Lilith Fair Volume 2," released May 18 on Arista. Perhaps it seems a curious choice.

"I like finding popular songs throughout the years that aren't about the most current subjects, to cast light on darker areas," Merchant says. "I felt like Elvis recording such a socially conscious song was such an anomaly—it made it all the more compelling—but because the combination was so bizarre, I'm sure he meant it when he said it."

She adds, "Songs are like languages that die if you don't revive them quickly."

That conscientious focus on such still-relevant subject matter is one of the things that radio agrees sets Merchant apart from the pack at her core stations.

"She's a little different from our other artists," says KPLZ's Keating. "They're more pop in their appeal than Natalie. I think her songs are a little more on the esoteric side, where they come across as less hook-driven than emotionally driven, because of her attention to lyrics."

"Because the tempo is slow on the songs on ["Ophelia"], it takes a little longer for people to embrace her," says Tony Mascaro, music director of WPLJ New York. "Her songs are not as hooky as some of the uptempo stuff, and with those songs people look more for the message, but I think we've gotten into a time now where people are just as

much into the lyrics of a song as into the music, particularly with females."

"I just think music is powerful," says Merchant. "It opens people up in ways that nothing else can. When

you sing, you tell people who you are. I really appreciate that people are finding things to think about in my songs. I want to be looked at as a good songwriter and as a pretty all right singer."

Billboard®

JUNE 12, 1999

Top 40 Tracks™

T. WK	L. WK	2 WKS	WKS ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	10	NO. 1 LIVIN' LA VIDA LOCA 5 weeks at No. 1	RICKY MARTIN
2	2	2	16	NO SCRUBS LAFACE/ARISTA	TLC
3	3	3	16	KISS ME SQUINT/COLUMBIA	SIXPENCE NONE THE RICHER
4	5	5	8	I WANT IT THAT WAY JIVE	BACKSTREET BOYS
5	4	4	21	EVERY MORNING LAVA/ATLANTIC	SUGAR RAY
6	6	9	9	THAT DON'T IMPRESS ME MUCH MERCURY	SHANIA TWAIN
7	7	6	20	SLIDE WARNER BROS.	GOO GOO DOLLS
8	8	8	13	WHAT IT'S LIKE TOMMY BOY	EVERLAST
9	9	7	12	THE HARDEST THING UNIVERSAL	98 DEGREES
10	10	15	4	WILD WILD WEST COLUMBIA	WILL SMITH FEAT. DRU HILL & KOOL MOE DEE
11	11	10	14	HEARTBREAK HOTEL ARISTA	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
12	19	30	3	ALL STAR INTERSCOPE	SMASH MOUTH
13	12	12	26	BACK 2 GOOD LAVA/ATLANTIC	MATCHBOX 20
14	18	21	5	SOMETIMES JIVE	BRITNEY SPEARS
15	15	13	29	...BABY ONE MORE TIME JIVE	BRITNEY SPEARS
16	14	14	18	FLY AWAY VIRGIN	LENNY KRAVITZ
17	13	11	23	BELIEVE WARNER BROS.	CHER
18	23	23	4	IF YOU HAD MY LOVE WORK/ERG	JENNIFER LOPEZ
19	16	18	6	ALMOST DOESN'T COUNT ATLANTIC	BRANDY
20	17	16	20	SAVE TONIGHT WORK/ERG	EAGLE-EYE CHERRY
21	28	31	3	I WILL REMEMBER YOU (LIVE) ARISTA	SARAH MCLACHLAN
22	20	22	10	SWEET LADY RCA	TYRESE
23	22	19	26	CAN I GET A... DEF JAM/MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) & JA
24	27	36	3	IT'S NOT RIGHT BUT IT'S OKAY ARISTA	WHITNEY HOUSTON
25	26	27	5	GIVE IT TO YOU INTERSCOPE	JORDAN KNIGHT
26	25	24	6	ANYWHERE BAD BOY/ARISTA	112 FEATURING LIL'Z
27	21	17	23	ANGEL OF MINE ARISTA	MONICA
28	NEW	1	1	BEAUTIFUL STRANGER MAVERICK/WARNER BROS.	MADONNA
29	24	20	11	ANYTHING BUT DOWN A&M/INTERSCOPE	SHERYL CROW
30	31	34	3	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH/IZ	BLESSID UNION OF SOULS
31	30	29	3	MILLENNIUM CAPITOL	ROBBIE WILLIAMS
32	NEW	1	1	TELL ME IT'S REAL MCA	K-CI & JOJO
33	33	28	6	PRAISE YOU SKINT/ASTRALWORKS/VIRGIN	FATBOY SLIM
34	29	25	9	I DRIVE MYSELF CRAZY RCA	'N SYNC
35	35	32	16	WE LIKE TO PARTY! GROOVILICIOUS/STRICTLY RHYTHM	VENGABOYS
36	38	—	2	WHERE MY GIRLS AT? MOTOWN	702
37	NEW	1	1	SHE'S SO HIGH COLUMBIA	TAL BACHMAN
38	NEW	1	1	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS.	CITIZEN KING
39	NEW	1	1	OUT OF MY HEAD HOLLYWOOD	FASTBALL
40	34	—	2	STRONG ENOUGH WARNER BROS.	CHER

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 detections. 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 Ja Rule, Holla Holla
- 2 702, Where My Girls At
- 3 Chante Moore, Chante's Got A Man
- 4 Rahzel, All I Know
- 5 Case, Happily Ever After
- 6 R. Kelly, Did You Ever Think
- 7 B.G., Cash Money Is An Army
- 8 Missy "Misdemeanor" Elliott, She's A Bitch
- 9 The Roots, The Next Movement
- 10 T.W.D.Y., Players Holiday
- 11 Maxwell, Fortune
- 12 Will Smith, Wild Wild West
- 13 Blaque, 808
- 14 Deborah Cox, It's Over Now
- 15 Faith Evans, Never Gonna Let You Go
- 16 Foxy Brown Feat. Total, I Can't
- 17 Eminem, Guilty Conscience
- 18 Donell Jones, Shorly
- 19 Dave Hollister, Baby Mama Drama
- 20 Sway & King Tech, The Anthem
- 21 Tyrese, Lately
- 22 Olu, Baby Can't Leave It Alone
- 23 Dru Hill, You Are Everything
- 24 Whitney Houston, It's Not Right But It's Okay
- 25 TLC, No Scrubs
- 26 Eve & Nokie, What Ya Want
- 27 Jay-Z, Jigga What
- 28 Mobb Deep, Quiet Storm
- 29 Nas Feat. Puff Daddy, Hate Me Now
- 30 Link, I Don't Wanna See

NEW ONS

- 3rd Store, Party Tonight
 GZA, Breaker Breaker
 Tanto Metro & Devonte, Everyone Else Falls In Love
 1 Life 2 Live, Can't Nobody
 Chantay Savage, Corner Around
 Snoop Dogg, G Bedtime Stories



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Shania Twain, Man! I Feel Like A Woman!
- 2 Andy Griggs, You Won't Ever Be Lonely
- 3 Clay Walker, She's Always Right
- 4 Alan Jackson, Little Man
- 5 Lila McCann, With You
- 6 George Strait, Write This Down
- 7 Joe Diffie, A Night To Remember
- 8 Alabama, God Must Have Spent A Little More...*
- 9 The Wilkinsons, Boy Oh Boy
- 10 Montgomery Gentry, Hillbilly Shoes
- 11 Sammy Kershaw & Lorie Morgan, Maybe Not Tonight
- 12 Steve Wariner, Two Teardrops
- 13 Martina McBride, Whatever You Say
- 14 Tim McGraw, Please Remember Me
- 15 Faith Hill, The Secret Of Life*
- 16 Claudia Church, Home In My Heart
- 17 The Rankin Family, Moving On
- 18 Brooks & Dunn, South Of Santa Fe*
- 19 The Warren Brothers, She Wants To Rock*
- 20 Paul Brandt, That's The Truth*
- 21 John Michael Montgomery, Hello L.O.V.E.
- 22 Mary Chapin Carpenter, Almost Home*
- 23 Lonestar, Amazed*
- 24 Terri Clark, Everytime I Cry
- 25 Dwight Yoakam, Crazy Little Thing Called*
- 26 Sherrie Austin, Never Been Kissed*
- 27 Mark Wills, She's In Love*
- 28 Collin Raye, Anyone Else
- 29 Chris LeDoux, Life Is A Highway
- 30 Trisha Yearwood, I'll Still Love You More
- 31 Deana Carter, Angels Working Overtime*
- 32 Shane Minor, Slave To The Habit
- 33 Shedaisir, Little Good-Byes
- 34 Jessica Andrews, I Will Be There For You
- 35 Chad Brock, Lightning Does The Work
- 36 Kenny Chesney, How Forever Feels
- 37 Brad Paisley, Who Needs Pictures
- 38 Chely Wright, Single White Female
- 39 South Sixty Five, No Easy Goodbye
- 40 Kenny Rogers, The Greatest
- 41 Trio, After The Gold Rush
- 42 Bill Engvall, Hollywood Indian Guides
- 43 Chalee Tennison, Someone Else's Turn To Cry
- 44 David Ball, Watching My Baby Not Coming
- 45 Redmon & Vale, If I Had A Nickel
- 46 Ricochet, Seven Bridges Road
- 47 Billy Ray Cyrus, Give My Heart To You
- 48 Sawyer Brown, Drive Me Wild
- 49 Vince Gill & Patty Loveless, My Kind Of...
- 50 Sara Evans, Fool, I'm A Woman

* Indicates Hot Shots

NEW ONS

- Julie Reeves, Trouble Is A Woman
 Shania Twain, You've Got A Way



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Ricky Martin, Livin' La Vida Loca
- 2 Will Smith, Wild Wild West
- 3 Jennifer Lopez, If You Had My Love
- 4 TLC, No Scrubs
- 5 Backstreet Boys, I Want It That Way
- 6 Britney Spears, Sometimes
- 7 Busta Rhymes Feat. Janet, What's It Gonna Be?!
- 8 Kid Rock, Bawitdaba
- 9 Brandy, Almost Doesn't Count
- 10 Madonna, Beautiful Stranger
- 11 Limp Bizkit, Nookie**
- 12 The Offspring, Why Don't You Get A Job?
- 13 Jay-Z, Jigga What
- 14 Lit, My Own Worst Enemy
- 15 702, Where My Girls At
- 16 Nas Feat. Puff Daddy, Hate Me Now
- 17 DMX, Slippin'
- 18 Robbie Williams, Millennium
- 19 Buckcherry, Lit Up
- 20 Ja Rule, Holla Holla
- 21 Blink 182, What's My Age Again?
- 22 'N Sync, I Drive Myself Crazy
- 23 Tyrese, Lately
- 24 Godsmack, Whatever
- 25 Goo Goo Dolls, Black Balloon
- 26 Whitney Houston, It's Not Right But It's Okay
- 27 Geri Halliwell, Look At Me
- 28 112 Feat. Lil'Z, Anywhere
- 29 Enrique Iglesias, Bailamos
- 30 Missy "Misdemeanor" Elliott, She's A Bitch
- 31 Jamiroquai, Canned Heat
- 32 Rob Zombie, Living Dead Girl
- 33 Lenny Kravitz, Fly Away
- 34 Len, Steal My Sunshine
- 35 2Pac, Changes
- 36 Blaque, 808
- 37 Everlast, Ends
- 38 Citizen King, Better Days
- 39 Jewel, Down So Long
- 40 Rahzel, All I Know
- 41 Smash Mouth, All Star
- 42 Sugar Ray, Someday
- 43 Jesse Camp, See You Around
- 44 R. Kelly, Did You Ever Think
- 45 Freestylers, Here We Go
- 46 Sugar Ray, Every Morning
- 47 Maxwell, Fortunat
- 48 Jordan Knight, Give It To You
- 49 Lenny Kravitz, American Woman
- 50 Sheryl Crow, Anything But Down

** Indicates MTV Exclusive

NEW ONS

- Red Hot Chili Peppers, Scar Tissue
 Orgy, Stitches
 Joey McIntyre, I Love You Came Too Late
 Hole, Awful
 Case, Happily Ever After
 Silverchair, Ana's Song (Open Fire)
 Freestylers, Here We Go



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Ricky Martin, Livin' La Vida Loca
- 2 Lenny Kravitz, Fly Away
- 3 Everlast, What It's Like
- 4 Sugar Ray, Every Morning
- 5 TLC, No Scrubs
- 6 Sixpence None The Richer, Kiss Me
- 7 Madonna, Beautiful Stranger
- 8 Shania Twain, That Don't Impress Me Much
- 9 Sarah McLachlan, I Will Remember You
- 10 Jennifer Lopez, If You Had My Love
- 11 Cher, Strong Enough
- 12 Sheryl Crow, Anything But Down
- 13 Jewel, Down So Long
- 15 Brandy, Almost Doesn't Count
- 16 Alanis Morissette, Uninvited
- 17 John Mellencamp, I'm Not Running Anymore
- 18 Whitney Houston, It's Not Right But It's Okay
- 19 Tom Petty & The Heartbreakers, Room At The Top
- 20 John Williams, Duel Of The Fates
- 21 Robbie Williams, Millennium
- 22 Natalie Merchant, Life Is Sweet
- 23 Dave Matthews & Tim Reynolds, Crush
- 24 Tom Petty & The Heartbreakers, Free Girl
- 25 Shania Twain, You've Got A Way
- 26 Garbage, Special
- 27 Tai Bachman, She's So High
- 28 Fatboy Slim, Praise You
- 29 Blondie, Nothing Is Real But The Girl
- 30 Geri Halliwell, Look At Me
- 31 Matchbox 20, Back 2 Good
- 32 Jewel, Hands
- 33 Jamiroquai, Canned Heat
- 34 Barenaked Ladies, One Week
- 35 Third Eye Blind, Jumper
- 36 Aerosmith, I Don't Want To Miss A Thing
- 37 Eagle Eye Cherry, Save Tonight
- 38 Natalie Imbruglia, Torn
- 39 Sugar Ray, Fly
- 40 Goo Goo Dolls, Slide
- 41 Green Day, Time Of Your Life
- 42 Sheryl Crow, My Favorite Mistake
- 43 Ricky Martin, The Cup Of Life
- 44 Jamiroquai, Virtual Insanity
- 45 Shania Twain, You're Still The One
- 46 Whitney Houston, Heartbreak Hotel
- 47 Madonna, Vogue
- 48 Garth Brooks, The Thunder Rolls
- 49 Lenny Kravitz, It Ain't Over 'Til It's Over
- 50 Lenny Kravitz, Are You Gonna Go My Way

NEW ONS

- Red Hot Chili Peppers, Scar Tissue
 Backstreet Boys, I Want It That Way
 Phil Collins, You'll Be In My Heart
 Will Smith, Wild Wild West
 Def Leppard, Promises
 Hole, Awful
 Dido, Here With Me
 Edwin McCain, I Could Not Ask For More
 Enrique Iglesias, Bailamos

Music Video PROGRAMMING

College TV Network Names Grant President; MTV Awards At The Met

NEW CTN PRESIDENT: College Television Network (CTN) is undergoing a new era of leadership with the appointment of **Martin Grant** as president (*BillboardBulletin*, May 27). Grant was previously Channel One president of sales, marketing, and international ventures. He will be based out of CTN's New York headquarters and reports to CTN chairman/CEO **Jason Elkin**. Grant will also be on CTN's board of directors.

CTN vice chairman **Peter Kauff** says of Grant's appointment, "His primary responsibilities will be ad sales and corporate development. We're looking into various programs to offer more marketing and CTN sponsorship initiatives. We're hoping to partner with the music industry more often in these areas."

According to CTN, the network is available on more than 900 U.S. college campuses, reaching nearly 1.5 million people. More than 60% of CTN's programming consists of music videos. CTN is on closed-circuit TV on college campuses, but the network recently entered the

'99 event, which will feature underground projects of music video directors. The event will be held July 29 in Los Angeles at a location to be announced. Entries cannot exceed more than 15 minutes each and must be on three-quarter-inch or VHS tape. The deadline is June 18. Submissions, which should include an official entry form, should be sent to the MVPA, 1533 N. Commonwealth Ave., Los Angeles, Calif. 90027.

An additional MVPA Director's Cuts '99 event will be held sometime in September in New York. For more information, visit the MVPA's Web site at www.mvpa.com.

Matt Farber has resigned from his position as MTV/VH1 senior VP of programming enterprises and MTV2 GM (*BillboardBulletin*, May 24). Farber heads to the new Internet broadcasting company I-Cast, where he will be executive VP/GM as of June 14.



by Carla Hay

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on Bridgeport, Conn.-based R&B/hip-hop program "2-Zero-3 Music Clique," which has been on the air since 1995.

TV affiliates: Cablevision of Southern Connecticut.

Program length: 30 minutes.
 Time slot: 7:30 p.m. Mondays.
 Key staffers: **David Watson**, executive producer; **Faateete Watson**, producer; **Marquis**, host.
 Web site: www.203mc.com.

Following are the top five videos for the episode that aired May 31:

1. **Nas Featuring Puff Daddy**, "Hate Me Now" (Columbia).
2. **Mobb Deep**, "Quiet Storm" (Loud/RCA).
3. **R. Kelly**, "Did You Ever Think" (Jive).
4. **Faith Evans**, "Never Gonna Let You Go" (Bad Boy/Arista).
5. **Missy Elliott**, "She's A Bitch" (The Gold Mind/EastWest/Elektra).

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 12, 1999.



Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

BOX TOPS

- Eminem, Guilty Conscience
 Backstreet Boys, I Want It That Way
 Will Smith, Wild Wild West
 Whitney Houston, It's Not Right But It's Okay
 JT Money, Who Dat
 Rahzel, All I Know
 Deborah Cox, It's Over Now
 TLC, No Scrubs
 Britney Spears, Sometimes
 Mase, Get Ready
 Five, Slam Dunk (Live)
 112 Feat. Lil'Z, Anywhere
 Eve & Nokie, What Ya Want

NEW

- B*Witched, Rollercoaster
 Billy Crawford, Mary Lopez
 Edwin McCain, I Could Not Ask For More
 Fuel, Jesus Or A Gun
 Genuwine, So Anxious
 Grenique, Should I
 Goo Goo Dolls, Black Balloon
 GZA, Breaker Breaker
 Inspectah Deck, Word On The Street
 Jesse Powell, Bout It, Bout It
 Lenny Kravitz, American Woman
 Live Luciano F/TQ, For All My Hustlers
 Lords Of The Underground, Blow Your Mind
 MC Eight, Hood Still Got Me Under
 Medina Green, Crossdown Beef
 Monica, Street Symphony
 N'Dea Davenport, Under The Red Moon
 Orgy, Stitches
 Shania Twain, You've Got A Way
 Silverchair, Ana's Song
 Tai Bachman, She's So High
 Tatyana Ali, Everytime
 Tevin Campbell, For Your Love
 Tru, Tru Homies
 Vitamin C, Smile



Continuous programming
 1515 Broadway
 New York, NY 10036

NEW

- Sarah McLachlan, Possession
 Sugar Ray, Someday
 Robbie Williams, South Of The Border
 Rilo Kiley, The Frug
 Chevelle, Mia
 Dido, Here With Me
 Shooter, Life's A Bitch
 Hole, Awful
 Dropkick Murphy's, Ten Years Of Service
 Def Leppard, Promises
 Orgy, Stitches
 Underworld, Jumbo



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- 2 Rude, Thinkin' About You (new)
- Lenny Kravitz, American Woman (new)
- The Tea Party, Heaven Coming Down (new)
- Esthero, That Girl (new)
- Limp Bizkit, Nookie (new)
- Mary Zilba, See You Again (new)
- Silverchair, Ana's Song (Open Fire) (new)
- Blaque Ivory, 808 (new)
- Goo Goo Dolls, Black Balloon (new)
- Smash Mouth, All Star
- Ricky Martin, Livin' La Vida Loca
- TLC, No Scrubs
- Sixpence None The Richer, Kiss Me
- The Cranberries, Promises
- Backstreet Boys, I Want It That Way
- Britney Spears, Sometimes
- Edwin, Trippin'
- Prozzak, Sucks To Be You
- Robbie Williams, Millennium
- Madonna, Beautiful Stranger



Continuous programming
 Hawley Crescent
 London NW18TT

- Madonna, Beautiful Stranger
 Backstreet Boys, I Want It That Way
 TLC, No Scrubs
 The Offspring, Why Don't You Get A Job
 Basement Jaxx, Red Alert
 Lene Marlin, Unforgivable Sinner
 Jamiroquai, Canned Heat
 TQ, Bye Bye Baby
 2Pac, Changes
 New Radicals, Get What You Give
 Phats & Smalls, Turn Around
 Texas, In Our Lifetime
 Robyn, Electric
 The Roots Feat. Erykah Badu, You Got Me
 The Cranberries, Promises
 Ricky Martin, Livin' La Vida Loca
 Whitney Houston, My Love Is Your Love
 Britney Spears, Sometimes
 Shania Twain, That Don't Impress Me Much
 Stereophonics, Pick A Part That's New



24 hours daily
 32 E 57th Street
 New York, NY 10022

NEW

- Ben Folds Five, Army
 Geri Halliwell, Look At Me
 Jamiroquai, Canned Heat
 Jennifer Lopez, If You Had My Love
 Missy "Misdemeanor" Elliott, She's A Bitch
 Ricky Martin, Livin' La Vida Loca
 Robbie Williams, Millennium (Live Version)
 Train, Meet Virginia
 Dangerman, Let's Make A Deal
 Faith Hill, The Secret Of Life
 Goo Goo Dolls, Dizzy
 N'Dea Davenport, Underneath The Red Moon
 R.E.M., At My Most Beautiful
 The Cardigans, Erase/Rewind
 Shania Twain, You've Got A Way



Three hours weekly
 216 W Ohio
 Chicago, IL 60610

- Blink 182, What's My Age Again
 The Cardigans, Erase/Rewind
 Train, Meet Virginia
 Shootyz Groove, L-Train
 Finger 11, Above
 System Of A Down, Sugar
 Len, Steal My Sunshine
 Freestylers, Here We Go Again
 Chevelle, Mia
 Simon Says, Slider
 Jimmy Eat World, Lucky Denver Mint
 Rilo Kiley, The Frug
 Boom Boom Satellites, Push Eject



1/2-hour weekly
 46 Gifford St
 Brockton, MA 02401

- Freestylers, Here We Go
 Buck Cherry, Lit Up
 Ben Folds Five, Army
 Fun Lovin' Criminals, Big Night Out
 32nd Coming, Vintage Eyes
 Everlast, Ends
 The Offspring, Why Don't You Get A Job?
 Blink 182, What's My Age Again
 Shootyz Groove, L-Train
 Chevelle, Mia
 Finger 11, Above
 Train, Meet Virginia

PRODUCTION NOTES

LOS ANGELES

Paul Andresen directed B*Witched's video for "Roller Coaster" and Pocketsize's "Walk-in" clip.
Tonic's clip for "You Wanted More" was directed by **Niels Alpert**.

OTHER CITIES

Faith Hill's video for "The Secret Of Life" was directed by **Steven**

Goldmann in Jacksonville, Fla.

Austin, Texas, was the location for the following videos: **Shane McAnally's** "Say Anything," directed by **Chris Rogers**; **Monte Warden's** "It's Only Love," directed by **James Froeschie** and **Tony Martin**; and the **Peter Zavadil**-directed clips "Watching My Baby Not Coming Back" from **David Ball** and "Hollywood Indian Guides" from **Bill Engvall**.

YOUNG ACTS SHAKE UP U.K. MUSIC INDUSTRY

(Continued from page 1)

faced with is younger and younger artists with quite extraordinary talent."

The trend back toward teenage acts in the pop world arguably began in the U.K., first with acts like Spice Girls, All Saints, and Boyzone that were actively marketed at the supposedly "lost" youth demographic. Now the process has gone one stage further, with teens becoming the creators of the music.



SHALIT

Labels here are continuing to sign young acts, and their average age is getting younger. Epic U.K. is developing the R&B/pop crossover duo Marvin & Tamara—who are 12 and 13—while London Records is touting the Sugar Babes, a multi-racial female trio whose members are 13 and 14.

EMI/Chrysalis has snapped up 21st Century Girls, while 14-year-old Susan Hedges has caught attention on the indie circuit for her rootsy debut album, "Myron Angel," on the Scottish label Goldrush.

Both the sophistication of the music and strength of their career ambitions are shattering preconceptions about child stars being unwilling puppets of pushy parents or of cynical pop Svengalis.

"I've wanted to be famous since I was 4 years old," says Victoria Hogg, signed to London Records U.K. under the name Victoria. "And to get fame, I will cross every bridge to get to it."

When her second single, "Crazy," comes out here July 19, she will have reached 16 and will turn to a full-time musical career.

Victoria maintains that she pressured her father into finding her a way to bring her songs to a wider public. "I said to him, 'What are you going to do about it?'"

Her dad eventually secured her a recording session in Sheffield, and she was signed on the strength of the seven songs she recorded.

All the members of the Epic U.K. quartet B*Witched are now well above the age of majority, yet their

quest for fame started several years ago before they came of age.

"When we were 16, we worked full time to pay for the recording studio," says B*Witched's Keavy Lynch. "Until we got a management deal, we were used to doing all the work."

Adds member Lindsay Armaou, "We'd done all the groundwork before the management deal. The determination and drive was already there."



BILLIE

Co-manager Tommy Jay Smith of International Management agrees. "It's damned hard work, but they were aware of the situation before they got into it."

Sylvia Young, director of the Sylvia Young Theatre School in London, agrees that "nowadays children are pulling their parents behind them."

Among those who have attended the school are Billie; Spice Girl Emma Bunton; All Saints' Melanie Blatt, Natalie Appleton, and Nicky Appleton; and Scott Robinson from the RCA U.K. act Five.

Billie, now 16, had done modeling and acting before being signed to Virgin U.K.'s pop label Innocent a year and a half ago by Hugh Goldsmith, its current managing director.

"Sylvia has given her a fantastic grounding and readied her for the entertainment business," says Goldsmith about Billie. "She was able to hit the ground running."

CRUCIAL BALANCING ACT

Many execs and managers say that keeping the artists within realistic expectations is one of the constant themes in working with minors.

"We have to balance Billie's ambition to work hard and sell records with the need for relaxation and normality and the need to be near family and have your feet on the ground," says Goldsmith.

Billie says that she is "delighted" with her success and that she didn't expect it to happen so quickly. In addition, she says she doesn't think

she has to narrow her sights. "I don't feel limited," she says. "There's loads more I want to achieve."

The teen trio Cleopatra was signed to WEA in 1996, but its members had been working with Manchester-based L.E.T. Management since 1992, when they won a talent competition. The company's Tony Lovell says that mediating between what those around the group want and what the act is capable of is central to managing an act whose members are now 15, 17, and 18.

"Record companies have become aware that Cleopatra are young kids and are not machines," he says. "You have to recognize that that they need their rest periods; they need to eat and drink."

LEGAL LIMITATIONS

Lovell's comments hint at the wealth of practical challenges that come with working with child stars.

The law—most recently updated in the Children (Protection at Work) Regulations of 1998—limits the number of hours that children can work to two hours on school days and Sundays. They may not work at all before age 13, and after that age they can't work before 7 a.m. or after 7 p.m. At age 16, they can leave school and work full time. However, full adulthood in the U.K. comes only at age 18.

The restrictions on under-16 artists don't sit easily with the normally nonstop promotional schedules expected of adult artists—or even the business of recording, where time in studios isn't priced to respect the constraints of the school day.

When an underage artist leaves the country, the person responsible for him or her must seek a license from the magistrate; this makes the guardian legally responsible.

Says Church's manager, Jonathan Shalit of Shalit Entertainment, "What I'm governed by, more than the legal requirements, is education and welfare. You have to go beyond what the law says."

Church normally travels with a singing instructor, a tutor, and her mother, Maria, as a chaperone.

Most young artists credit their families as a source of support and inspiration. While relatives can often provide both, family ties add to the already-complex situation that labels face when dealing with minors.

Says Sony's Burger, "There's a naïveté about these artists because... there's normally a parent attached to the artist. Typically, neither has much experience of the business, so there's that extra layer with the parent playing the role of chaperone."

But what do parents think of their children venturing into the seemingly murky world of the music business? Brendan Lynch has seen three of his children go into the pop business: first his son Shane, who is in Boyzone, then his daughters Edele and Keavy, who are in B*Witched.

"Your concerns are the usual parental concerns," says Lynch. "The rock'n'roll business doesn't have a particularly good press."

Lynch says his kids' stardom has left the family "devastated. We don't see each other much anymore."

While the focus and drive may be there for some young stars, as one observer notes, younger artists "have

less experience to draw on in terms of knock-backs."

Signing teenage acts can also lay the industry open to the blanket criticism of exploiting children for commercial ends, an argument that constantly surfaces in the press.

With so many potential risks and accusations, one might ask whether it's worth signing such young acts. Sony's Burger says talent, rather than age, is the deciding factor.



GOLDSMITH

"We're not actively out there scouting for underage talent," he says. "We are out there looking for talent in whatever form it may appear."

Innocent's Goldsmith, while enjoying his work with Billie, says on reflection, "Going forward, if I can avoid having another artist who is under 16, then I would."

Cleopatra manager Lovell also says that many people in the record business aren't necessarily prepared to deal with younger, less seasoned executives around. "They have learned, but they are not necessarily better set up," he says. "For example, they did not know that [underage acts] had to have a license to leave the country."

A perennial specter hanging over the business is that of young artists from previous eras who claim that they were either robbed financially or deprived of their childhood. No U.K. government body exists specifically to deal with the concerns of underage acts.

James Fisher, general secretary of the International Managers Forum (IMF), says the IMF has seen several inquiries concerning children this year, "whereas we had years go by without anyone thinking about this."

A representative of the National

Society for the Prevention of Cruelty to Children said only that the organization wished to see industry guidelines adhered to. The British Phonographic Industry says it has no formal code concerning minors.

The moral, financial, and physical well-being of musical children, as well as their personal development, comes down to parents, managers, and labels.

On the financial side, most managers say that trusts have been established for their acts. This opens up another potential difficulty. Legally, contracts signed by a minor aren't valid unless they're for the benefit of the minor, but lawyers say that it's almost unheard of for a minor to be released from an agreement on the grounds that it was signed while he or she was a minor.

Since the last upsurge of pop in the late '80s, there has been a sea change in the major-label business, with managers coming into the business from outside of the music field.

There's also some comfort in the fact that many of those accepted by their peers to be "doing it right" are family men and, in the words of one, "wouldn't ask the artist to do anything you wouldn't want your daughter to do."

Most of the teen stars of today have a variety of skills and could eventually turn their hand to other areas of the entertainment business, say those looking after them.

Ultimately, though, their future rests with them and how they deal with fame and its aftermath. As Church's manager Shalit says, "We can prepare [Charlotte] to make sure she gets her money and education. As to how she copes with that, it's about her."

catch us when we're really tired and worn out."

The band members agree that many people in the business patronize them for being both young and female.

"The other day we were at a practice," says 14-year-old guitarist Kate Turley, "and I couldn't get the amp to work. And the bloke said, 'Have you plugged it in?'"

The band's ambition is to stay the course, says drummer Mim Mohammad. "We're a unit, and that's how we're staying."

Mobile phones, clothes, and food are among the extravagances that all the girls are enjoying on their marathon stint. Says singer Leanne Garner, 16, "We'll just have had dinner, but we'll order more just because we feel like it."

An album release is being planned for September. **DOMINIC PRIDE**



VICTORIA

The U.K.'s Young Hitmakers

The current generation of young stars is reviving a tradition of teen and preteen acts on the British charts. Here are some of the younger faces, under age 14, who have graced the U.K. top 40 since it began:

1. Little Jimmy Osmond: 9 years, 7 months (November 1972; "Long Haired Lover From Liverpool")
2. Lena Zavaroni: 10 years, 3 months (February 1974; "Ma He's Making Eyes At Me")
3. St. Winifred's School Choir: ages 9-15 (December 1980; "There's No One Quite Like Grandma")
4. Obernkirchen Children's Choir: ages 9-15 (January 1954; "The Happy Wanderer")
5. Claire & Friends: 10 years

(June 1986; "It's 'Orrible Being In Love [When You're 8½]")

6. Neil Reid: 11 years, 6 months (January 1972; "Mother Of Mine")

7. Musical Youth: ages 11-16 (September 1982; "Pass The Dutchie")

8. Hanson: ages 12-16 (July 1997; "MMMBo")

9. Jimmy Boyd: 13 years, 5 months (May 1953; "Tell Me A Story")

10. Michael Jackson: 13 years, 6 months (February 1972; "Got To Be There")*

*Michael Jackson was 11 years, 6 months old when he first hit as a part of the Jackson 5 in January 1970, with "I Want You Back" in January 1970.

JO RICE

19 Records' 21st Century Girls

LONDON—Almost 200 interviews later, the members of 21st Century Girls say they're still enjoying promoting their single "21st Century Girls," which came out May 31 here.

Discovered by Ian Allen of Creative Management, the band has been developed by 19 Records, the imprint started by Simon Fuller at 19 Management, the company that helmed Spice Girls to global stardom.

EMI/Chrysalis has signed the group for the world outside North America, where Atlantic Records has the four girls from Dudley, in England's Midlands region.

The band's music takes up where acts such as Shampoo left off: Noisy teenage rebellion and having fun are recurring themes.

It's still fun, says bassist Fiona Garner, 15. "But sometimes people



21ST CENTURY GIRLS

newsline...

ENTERTAINMENT INDUSTRY VETERAN Michael Ovitz and the Yucaipa Cos. have taken an undetermined equity stake in GameSpy Industries, maker of Webcast directory service MP3Spy. Yucaipa new-media executive Richard Wolpert will join the board of directors for GameSpy, which holds an exclusive agreement with MP3 company Nullsoft to use its SHOUTcast technology in MP3Spy. Industry observers say that MP3Spy may soon find a new mainstream audience, since Nullsoft's technology will soon reach a larger audience through new parent company America Online (see story, page 6). Yucaipa recently teamed with Ovitz to form the E-commerce venture CheckOut.com. **BRETT ATWOOD**

CAPITOL RECORDS executive VP Liz Heller is leaving the company. Heller, who pioneered development of the label's new-media department, declined comment... Virgin Records senior director of multimedia Tom Dolan has left to join Los Angeles-based multimedia company Fullerece Productions as creative director. **BRETT ATWOOD**

MUNICH-BASED ECM Records will be distributed in the U.S. by Universal by late this summer, following the label's recent separation from BMG Classics. Prior to the BMG deal, ECM was distributed by PolyGram in the U.S., and it has long been racked by PolyGram/Universal in France, Germany, and Japan. The deal should lead to a more regular U.S. release schedule of jazz and classical titles, in tune with the label's European schedule. **BRADLEY BAMBARGER**

ECM

MP3 TECHNOLOGY company PlayMedia Systems has settled its copyright-infringement lawsuit with Nullsoft, maker of the MP3 player WinAmp, for an undisclosed sum. PlayMedia had claimed WinAmp contained unlicensed proprietary technology. As part of the settlement, Nullsoft has paid a licensing fee for past and future use of PlayMedia technology. The settlement came one day after America Online agreed to fully acquire Nullsoft. PlayMedia has also settled its dispute with the online site MP3.com, which had distributed copies of WinAmp on its site. MP3.com and PlayMedia have agreed to enter into a new business relationship. Details were not available at press time. **BRETT ATWOOD**

RONDOR MUSIC International, the parent of publisher Almo Music and Irving Music, has sued A&M Records and PolyGram N.V., claiming breach of contract. In the suit, filed June 1 in California Superior Court in Los Angeles, Rondor claims it granted A&M nonexclusive rights to reproduce its compositions under a license agreement signed in January 1990 and amended in May 1993. The action alleges that A&M breached the agreement by underpaying royalties, failing to keep accurate records of the manufacturing and distribution of albums containing Rondor's compositions, and not allowing Rondor access to the label's books and records. The suit, which claims damages in excess of \$1 million, seeks an accounting of royalties owed by A&M. A Universal Music spokesman says the company does not comment on pending litigation. **CHRIS MORRIS**

BUOYED BY strong sales of domestic product, Toshiba-EMI in Japan saw its overall sales for the year to March 31 rise 7.3% to 76.6 billion yen (\$643.5 million). The label, which in the previous year recorded a 15.3% sales decline, ended an 18-month hitless stretch thanks to big-selling local acts such as 16-year-old Hikaru Utada, rocker Ringo Shena, the rock band Kuroyume, the pop trio Dreams Come True, and singer/songwriter Yumi Matsutoya. Sales of domestic repertoire rose 35.3% over the previous year to 41.8 billion yen (\$350.9 million), while international product sales fell 10.2% to 23.3 billion yen (\$196.2 million). Toshiba-EMI does not release profit figures. Since becoming president in June 1997, Masaaki Saito has emphasized the need to develop new domestic talent and rationalize the label's operations in a recession-plagued economy. In the last two years, Toshiba-EMI has trimmed its staff from 1,230 to some 1,000 through attrition and early retirements. **STEVE McCLURE**

GERMAN INDIE GROUP edel music AG closed the first quarter of its fiscal year with a profit for the period for the first time. Net income was \$440,000, compared with a loss of \$60,000 in the same period last year. Revenues were up 15% in the first three months of the year, compared with the same period in 1998, for a total of \$37.5 million. These figures do not include revenues from a new joint venture with Disney, which was signed in December 1998. **WOLFGANG SPAHR**

FOUR EUROPEAN rights groups, with support from world copyright society CISAC and publisher trade group BIEM, have invited U.S. publishers to presentation breakfasts to discuss copyright security in the digital age. The events will be held June 18 at New York's St. Moritz Hotel and June 22 at the Wyndham Miami Beach Resort. Following an introduction by CISAC secretary general Eric Baptiste and BIEM secretary general Ronal Mooij, the European societies' views will be expressed by Jean-Loup Tourner, SACEM/SDRM CEO, and Andy Heath, member of the Mechanical Copyright Protection Society-Performing Right Society's board. Rights groups GEMA and BUMA/STEMRA will also participate. **IRV LICHTMAN**

Gov't Appointee To Oversee Italy's SIAE

BY MARK DEZZANI

MILAN—The Italian government is set to appoint a commissioner to oversee the administration of Italy's authors' rights society SIAE in a bid to speed up reforms at the troubled state-owned corporation. Provision for the appointment of a commissioner with wide-ranging administrative powers is included in the SIAE's statutes when it is faced with insolvency.

Under the anticipated government decree, which at press time was due for imminent ratification, SIAE president Luciano Villeveille Bideri and his board of governors would be forced to step down and release all administrative powers to the government-appointed commissioner.

Mauro Masi, a state bureaucrat who reports to the government on copyright issues, was expected to be nominated as the commissioner.

This is the second time in six years that the Italian government has placed the stewardship of SIAE under a commissioner, and it takes place against a long-running power struggle between member authors and publishers, as well as between members seeking greater reforms and those who feel that reforms implemented in June 1995 are adequate.

The SIAE was previously placed under the administration of a government-appointed commissioner in 1993, which resulted in the 1995 reforms granting greater representation and voting rights to the SIAE's 50,000 associate members.

Previously, only SIAE's 1,500 fully fledged members were permitted to vote in elections for its president and administrative board. The composition of the board was also changed under the reforms to include four associate members, alongside five full members.

SIAE's latest insolvency problems have been provoked by the failure of its board to agree on a restructuring plan to anticipate a significant loss of revenues when the so-called show-business tax on ticket sales and gambling taxes on horse races are abolished at the end of the year to conform with European Union norms.

SIAE's wide network of agents around the country have been responsible for the collection of these taxes, for which the SIAE earns commissions worth 56.81 million euros (\$54.63 million) for the tax on show-business tickets and 28.4 million euros (\$27.31 million) on the betting taxes. Global revenues collected by the SIAE are reported to be some 1.033 billion euros (\$933.19 million), of which authors' royalties collected account for approximately 464.8 million euros (\$446.93 million).

Tony Verona, managing director of the Ala Bianca independent record label and publishing group and a member of the SIAE's music committee, says that although the loss of revenues had been known for several years, SIAE's executive board has so far failed to make provisions for these losses in its budget for next year.

"The present crisis has been provoked by a standoff between the government and the SIAE president Bideri and his board," Verona says. "The SIAE says that as a public corporation it cannot make large-scale

staff redundancies and that the government has promised that new activities would be granted to the SIAE to compensate for its revenue losses, but that these have not materialized. The executive board's position is that SIAE's accounts are balanced until the end of this year, but losses previewed for 2000 are due to the government failing to fulfill their promises.

"However, in return the government had been seeking more sweeping reforms to modernize the SIAE, and they felt that these were not making sufficient progress," he adds.

Federico Monti Arduini, managing director of Milan-based independent publisher Café Concerto and president of EMA, Italy's major publishers' association, says that he welcomes the latest developments at the SIAE. He is a member of the organization's foreign technical committee.

"It is what I would call a soft regime that has been imposed on the SIAE by the government," he says.

GERSH, SILVA OUTLINE PLANS FOR DEN

(Continued from page 8)

after Gersh left his post as president of Capitol Records and Silva departed from Gold Mountain Management. After talking to a number of major labels, Wall Street investors, and Los Angeles power broker Michael Ovitz about forming partnerships, they linked with DEN.

"Gas is its own management company, and it's going to continue to be what it is and grow in its own way," says Gersh. "That's something that John and I and the DEN people are going to be involved in going forward, and we see our connection to retail, promoters, and MTV as a real benefit to everything



SILVA



GERSH

we're doing."

Among the acts managed by Gas Entertainment are the Beastie Boys, Foo Fighters, Beck, Rancid, and Sonic Youth.

Gersh and Silva say that DEN does not own Gas Entertainment nor is it an investor in the company. "They're investors in me and John," says Gersh.

DEN Music Group has yet to sign any artists, although Gersh says there are "three or four" they have been wooing over a period of time. Among them, Gersh says, is "a giant artist who's come to us and asked if we'd be interested in putting out a record while they decide what they want to do in the future, because they aren't going to stay with a major label. They asked, 'Would you make a short-term deal where we get our master back?'"

"The SIAE's director general, Francesco Chirichigno, will remain in place, as will all of its assemblies and commissions. In that respect, the SIAE will be able to continue functioning. However I do now expect that the main priority of the new commissioner will be to speed up reforms that EMA, along with the other publishers' associations in Italy, has been proposing."

The publishing associations EMA, UNEMI, ANEM, and EIA have been proposing that the SIAE be split into two entities. One would be a private entity to manage and divide authors' rights that would be owned by its members, while SIAE's revenue-collection network would remain state-owned and be merged with the government-run ENPALS and INPS tax-collection bodies.

SIAE's Chirichigno was appointed last year with a mandate to restructure the SIAE. He was unavailable for comment at press time.

And we said, 'Sure.'

Although Gersh declines to name the act, one strong possibility is Foo Fighters. The group exercised the option in its Capitol contract to leave the label should Gersh depart.

Gersh and Silva pledge that acts signed to DEN Music Group will be equal partners with the label. "We're going to completely reinvent the model by which we sign artists," says Gersh. "At the very least, what we're going to do is be 50-50 partners with all the artists. There are no royalty rates. We're going to pay artists from dollar one gross. We're going to make short-term deals.

"Maybe there will be advances,

maybe there won't, but at the very least, the artist will co-own everything we own," he says. "We're concerned with long-term distribution of their digital rights. That is where we're headed."

DEN will also offer downloads of music from artists appearing on its shows, as other labels allow. And for artists signed to DEN Music, the downloads will most likely be free.

The goal of the DEN Music Group isn't just to sell records, but to build a recognizable name.

"We are here as a team of people to help build DEN," says Gersh. "We are branding DEN. We want to have hit records, we want there to be a lot of people interested in it, but we're not judging our success by the number an album reaches on the chart. We're going to be judging it by how DEN grows."

RETAIL EXECs SAY STORES WILL SURVIVE, BUT IN A DIFFERENT FORM

(Continued from page 1)

dominate the marketplace in five years' time, we will see a greater mixture of offerings as to where the music will be available."

In addition to traditional stores and online merchants selling physical product, the introduction of digital distribution will cause many hybrid forms of retail to come into being, he says.

But whatever the format, Henry Droz, president of Universal Music and Video Distribution, says, "People still want to continue to go into the store and see an array of product, touch it, and turn it over."

Although industry leaders foresee many changes in the next millennium, the main ingredient in their crystal-ball gazing focuses on a store that no longer physically carries deep inventory but instead relies on digital downloads to satisfy the most obscure customer taste.

In that environment, they envision electronic kiosks within stores for the downloading of music, which would free up valuable inventory space that could be devoted to high-margin products that appeal to consumers who like to shop in stores.

Ian Duffell, president of Santa Monica, Calif.-based New Media Network—a new company that says it has designed a new record-store retailing concept for the next millennium—says, "Music retail will be around for many years to come, but it will be a different model. Stores will be far more efficient."

Duffell, who previously headed up the U.S. Megastore operations of Virgin Entertainment, says the days will soon be over for the "inefficient model of stocking vast amounts of inventory with low turnover."

John Marmaduke, president of Amarillo, Texas-based Hastings Entertainment, agrees with Duffell. Marmaduke, whose company builds multimedia stores averaging about 22,000 square feet, says he is not too worried about that possibility. The future "will see more space spent on customers and less space spent on physical merchandise."

INTERACTIVE KIOSKS

Marmaduke says that space may be used for a number of interactive kiosks, which will allow customers, through a touch screen, "to audition, search, profile, customize, and order physically unavailable product and burn it."

Los Angeles-based Virgin Entertainment is going through a "technological ramp-up now," says Anthony Deen, VP of retail design development at the chain. He says the chain is preparing for online music downloads to the store, whereby whole albums can be purchased. Also, the chain will offer custom-CD fulfillment.

He points out that the downloading to the store will allow the majors to sell music that is traditionally not well-represented in retail outlets.

Like other traditional merchants, Virgin recently launched its E-commerce site, and while it currently is shipping physical product to the customer, Deen says he expects to incorporate digital downloading into its online arsenal as well.

In addition to the changes in the physical store, merchants say they

will marry their brick-and-mortar offerings with their own Web sites to market them in competition with the pure online merchants.

"Five years from now there will be more of a convergence" between brick-and-mortar and online retail, says Tony Alvarez, president of Torrance, Calif.-based Wherehouse Entertainment. "They won't be two ships passing in the night. Time will make it clear what the consumer appetite for the Net is, and that will make it clear to retailers how much they will have to take part in it."

SHOPPING AS ENTERTAINMENT

Mike Dreese, president of Allston, Mass.-based Newbury Comics, says of the future, "The shopping-as-entertainment theme is the only thing that matters. The customer craves a pure pop-culture experience, a 'wow!' experience."

Merchants say they realize they will have to make shopping more of an experience. But whatever the world of tomorrow brings, they say that Internet components shouldn't underestimate the cultural value of the brick-and-mortar store.

"There is a value and service that brick-and-mortar [stores] offer to society, which we have to maintain and emphasize so there is a good reason to get in the car and drive" to a traditional store, says Virgin's Deen.

"Ambiance, in my opinion, will be a key success factor," states Pete Jones, president of BMG Distribution and BMG Affiliated Labels. "Stores will need to be not only entertainment software sources but also entertaining experiences. The space reclaimed by adopting virtual inventory should be turned into stages, sofas, viewing environments, and listening booths, much less listening posts. Attracting consumers will depend much more on their enjoying the store in the fullest sense of the words."

At Newbury, Dreese says, the plan is to operate stores that "offer a lot of other types of merchandise than CDs." The chain already does this—selling large quantities of Doc Martens shoes, for instance—but it will add even more nontraditional items. "We think the model is a 7,000- to 10,000-square-foot store with music [in] about 75% of the space."

NEW PRODUCT LINES

The big chains know that diversifying product lines is crucial, too.

"Look at Musicland," says Marcia Appel, senior VP of corporate advertising and communications for that Minnetonka, Minn.-based chain. "Music is about 50% of sales. It was 90% 10 years ago. There's already a lot of product diversification. I think it will continue."

David Lang, president of South Plainfield, N.J.-based Compact Disc World, echoes that belief. His stores, for instance, have been selling candy

MILLENNIUM SERIES

With this issue, *Billboard* kicks off a new series, "Beyond 2000: 21st Century Business," which will examine the music and home entertainment industries on the eve of the millennium. Focusing this week on 21st-century retail, forthcoming installments will look at topics including the labels of the future, home video's prospects, and the artists' contract process in the age of the Internet.

Billboard also inaugurates this week an occasional millennium feature, "Future Focus" (see page 6), offering capsule commentaries on the entertainment business as it heads toward 2000.



for a few years. "Wherever there's a lifestyle statement to be made, we look at those items. Music sales are declining as a percentage of sales. We're looking for more add-ons. We're competing with Wal-Mart and Target selling hundreds of thousands of things other than music."

One merchant points out that one of the advantages brick-and-mortar merchants have over online retailers is that in many stores, customers can listen to entire albums, although the sampling selection is generally

limited. Online retailers may offer tens of thousands of albums to listen to, but each generally has only four or five tracks that can be sampled, and each sample is limited to 30 seconds, in accordance with the majors' rules.

MASS MERCHANTS AND MALLS

One trend Compact Disc World's Lang sees continuing is "the dominance of the mass merchants and the electronic stores" in selling music. "Music's not the No. 1 reason you visit these stores. They're price-driven. My main competition is not so much music retailers but Wal-Mart, Target, Best Buy, and Circuit City."

Although the mass merchant and the electronics store may survive as important sellers of music, other retail models may suffer, some say.

Jim Caparro, chairman of the Island Def Jam Group, says "effective retailers will be in step" with the coming changes. "Those that do not will find the next phase of Darwinian evolution affecting them."

Newbury's Dreese believes that music "superstores as we know them—very deep catalog—are dead. Alternative delivery mechanisms will cannibalize at least half of what they're doing." He sees fewer than a dozen large superstores continuing in top markets "as legacy warehouses for customers who prefer buying by traditional methodology."

New Media Network's Duffell agrees, saying there is "a good argument that says big stores will be dead in the water because they will have a lot of excess space. Now is the time to get into other business for that space."

Meanwhile, Dreese says, "I think the neighborhood or community strip center is gone as well. The old model—the 3,000- to 4,000-square-foot Strawberries—is gone. Competition will not allow stocking the top 500 titles."

However, Hastings' Marmaduke sees the re-emergence of smaller neighborhood stores: "Enhanced inventory management will allow music merchants to customize stores for smaller marketplaces and neighborhoods." He also predicts there will be more genre-based stores.

Dreese is not bullish about mall music stores either but recognizes their importance in the overall mall environment. Music pricing offered by retailers like Best Buy, Wal-Mart, and the Internet merchants "will cause the enclosed-mall people to suffer." But, he adds, music stores are "desperately needed by malls," which face a possible overall decline in retail sales in coming years because of E-commerce and thus need merchants that can provide some entertainment value.

George Sutton, analyst with Dain Rauscher Wessels, believes mall

retailers are likely to thrive even with a boom in online sales.

"The reality is that major mall-based retail sales are impulse-driven," he says. He points out that teenagers, who still make up a large percentage of music-buying consumers, purchase much of their music in malls—"they go there to hang out"—and pay cash for their purchases. Online purchasing requires credit cards, to which many teens do not have access.

Moreover, the big retail chains like Trans World and Musicland have Web sites either up and running or about to launch and can take advantage of their marketing muscle, their distribution systems, and their relationships with record companies to build viable online businesses to compete with the Amazon.coms.

If competition intensifies and certain retail models fall out of favor with consumers, retail consolidation is likely to continue, although opinion is mixed on the matter.

"We've had so many consolidations recently—Spec's, Strawberries, Blockbuster, Camelot—I think we're now beyond that," says Universal's Droz. "The health of retail is much better than it was five or six years ago."

But Litwak, whose company, Trans World, has been behind much of the consolidation in recent years, believes it will continue "over the next few years." However, he doesn't think that is the death knell for the independent store. "We'll always see a need for the mom-and-pop. To what degree I can't tell you."

PRICING MODELS

As for CD pricing, one record company executive, who commented on condition of anonymity, says, "I think pricing will increase. There are pressures that have to be addressed. There's no question we'll see new levels above \$17.98 pricing."

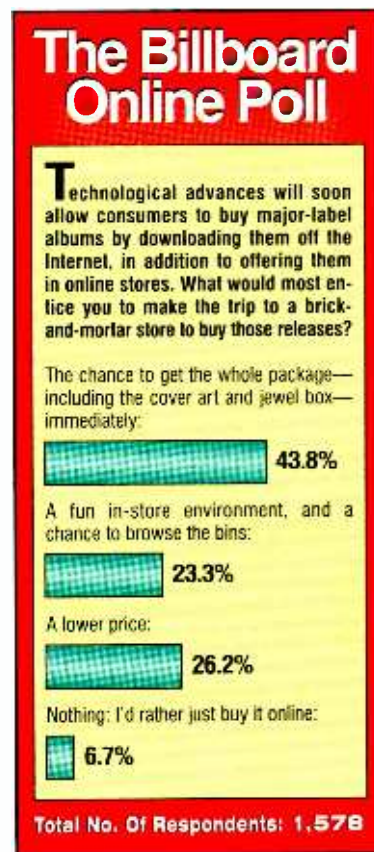
Of course, no one can predict what the pricing models of the future will be, with digital downloading just in its infancy. And a whole new configuration, DVD Audio, is on the horizon.

Hastings' Marmaduke says he foresees DVD Audio eventually supplanting the CD. New Media Network's Duffell says that the CD has peaked, but he doesn't see it being replaced by one format. "There will be a major diversification of formats," says Duffell. "You will be able to get music on flash memory, Mini-Disc, MP3, or CD."

But before that happens, DVD Audio presents "a terrific challenge" to retail, says Lang. "It offers a tremendous advantage to bricks-and-mortar [outlets]. It's much more difficult to download DVD Audio than CDs. It behooves retailers to encourage DVD Audio."

At any rate, the new media do not seem to frighten most brick-and-mortar retailers.

Musicland's Appel says, "[Technology] is going to be a big advantage for the industry. Retailers will embrace technology and use it as a means for communicating with customers, giving them options on how they get product. It'll add real energy to retail."



INTERNATIONAL RETAILERS: ADJUSTMENTS, NOT PANIC, WARRANTED IN FACE OF 21ST-CENTURY CHALLENGES

(Continued from page 1)

abolished, there could be a rush to discount prices, followed fairly quickly by stabilization of prices, based on the experience of other markets where a fixed-price system has been scrapped.

• Australia is still grappling with the fallout of the decision to allow parallel imports. Non-music discount businesses entered the market in the decision's wake, cashing in on the availability of cheaper CDs from Asia, while department stores expanded their music range. Independent stores have lost share, while such major chains as Sanity and HMV continue to expand.

Most retailers are confident that these hurdles—big and small, long- and short-term—can be cleared and that the music merchants' core business, the sale of physical product at brick-and-mortar stores, will continue at a healthy pace well into the first decade of the 21st century.

"Forecasters . . . say that online may account for 5% to 15% of retail in the next five to 10 years," says Brian McLaughlin, managing director of HMV Europe and chairman of trade body the British Assn. of Record Dealers. "So where is the other 85% of that business going to be done? I presume it will be done through the record stores."

ONLINE AS A BOON?

McLaughlin is among those who see the emergence of online retailing as a positive development for music merchants, although he has major concerns about how the record industry is handling the medium and about the pace of development.

"It's all anyone wants to talk about at the moment," he says. "The biggest concern is that nobody quite knows where it's going to end up—and that's a message coming across from some of the senior players in the record industry."

Uwe Imhof is CEO of aktiv Musik Marketing (aMM), an umbrella company consisting of more than 220 independent German music merchants. Members of aMM can take advantage of centralized buying. Imhof agrees that the Internet and its use for the trade is the dominant topic among retailers.

The way forward, he suggests, will be for retailers to take their unique knowledge with them online: "We shall make use of the expertise we have to offer on the Internet as well," Imhof says.

Retailers' confidence about their abilities to tackle the challenge of online business is based on a platform of strength constructed in the post-recession period of strong sales growth earlier this decade.

According to HMV Japan president Paul Dezelsky, "In the early '90s, we all enjoyed strong market growth. In '96-'97, the market 'plateaued' and didn't start growing again until last year, when we enjoyed small growth."

LESSONS LEARNED

As a result, he says, "a lot of retailers have become inward-thinking—looking at their format and how they change and adapt to new circumstances. Some have done that well; others, not so well."

McLaughlin agrees that the retail sector's proven ability to meet chal-

lenges will not fail it, even as the nature of those challenges changes.

"We've overcome the recession, which was a major challenge—I don't think anyone had seen minus-like-for-like sales growth such as we saw during that time," he says. "But we responded to that, and we understand that the customer is different now—and that in itself has been a major challenge."

According to Dezelsky, retailers need to "add value, make stores more entertaining, give people a reason to get off their butts and get on the subway and go to the store. We're not pessimistic about that, because we think there is still going to be a big market for people who want to go to stores to buy music and find out about trends in a more social setting."

Dezelsky says merchants should not ignore their existing strengths when seeking to give consumers added reasons to visit stores.

"There are," he says, "two ways record stores can improve in this aspect. One is by using technology in better and different ways, and the other is good old-fashioned customer service. That's something that stores can offer, and computers can't."

IN-STORE ENVIRONMENT KEY

"The record shop is now more of a destination store, more of a magnet for fun and excitement," McLaughlin says. "It's not just a question of shoving records in a browser and hoping people will just fall in the door: We've got to work very hard to provide a more entertaining and vibrant atmosphere. That may involve technology being part of that, with online facilities available to people in the store."

"Online retail is a current buzzword," says Charles Caldas, CEO of key Australian independent label Shock Records. "But shopping is still a social activity, and malls continue to expand in Australia. Retail's largest challenge is to create places which are exciting, social, community meeting places."

Daniel Agostinelli, CEO of Sanity in Australia, believes that the store of the future will offer a wider array of products. "Our stores will be lifestyle-driven," he says. "We'll be stocking everything from sunglasses to mobile phones."

Sanity launches its online retail operation in August, but Agostinelli doubts it will account for more than 5% of its business.

Jeff Harrison, chairman of trade body the Australian Music Retail Assn. and owner of independent retail outlet Gaslight Records, says, "If record stores end up as no more than CD vending machines, why not diversify to include chewing gum or travel packages to music festivals abroad?"

HMV Japan marketing director David Terrill sees increasing competition from other goods and services, such as video games, for young people's disposable income.

However, Terrill is among those who does not see branching out into other product lines as the key to prosperity for music retailers.

"Absolutely not," he declares. "Specialist retailing needs to be specialized. The minute we start to go into other areas, our customers will no longer regard us as specialist music retailers."



McLAUGHLIN

'It's not a question of shoving records in a browser and hoping people will just fall in the door: We've got to work very hard'



SALTER

'I don't think online retailing is as much of a threat to the traditional retailers in the short term as they think it is. It's not that cannibalistic'



DEZELSKY

'Demographic trends [with the proportion of teens/youth in decline] in the next five years are going to create a challenge for all of us'



TERRILL

'The minute we start to go into other areas, our customers will no longer regard us as specialist music retailers'

Dezelsky predicts a coming concentration among retailers, with fewer but bigger players. The three formats of stores best-placed to survive in the longer term, he suggests, are as follows:

- big stores with a wide range of product;
- specialist genre stores;
- and stores in a convenient location that cater to local requirements.

And while technology earns most of the headlines, the greatest problem ahead, according to Dezelsky, could

actually come from "the demographic trends [with the proportion of teens/youth in decline] in the next five years, which are going to create a challenge for all of us. We're dealing to some extent with a different target market. But kids are always going to be our core target market. What we have to do is not alienate other groups and persuade them to spend money on music."

LABEL AS COMPETITOR

Despite optimism about the strengths traditional dealers can bring to the online environment, and their ability to continue to compete as brick-and-mortar players, an area of serious concern—and uncertainty—is the imminent arrival of record companies as online retailers and the possible built-in advantage their position as copyright owners could give them.

"One of the things that concerns me most is where the record companies sit," McLaughlin says. "I don't think that the record companies anywhere in the world have handled this particularly well. We recognize that behind the scenes they're working to try and get themselves a share of the Internet business. That is totally transparent now, even though most of them actually deny it . . . As far as I'm concerned, good luck to them."

"Most of the traditional retailers—HMV, Tower, Virgin—and some of the new players, such as Amazon and CDnow, are going to be much better than anything the record companies can put together," McLaughlin adds. "They don't have experience in dealing with this business. They've never had any experience in dealing with the customer."

"What would concern me is—as the copyright owners, what are they going to do with this newfound retail arm? Am I going to be treated fairly? Is there going to be a level playing field when this product is released? Is it going to be released to me the same day as it's released to their own retail customers?"

McLaughlin also emphasizes the nature of E-commerce development as a moving target, particularly with the emergence of digital TV and expanding cable networks.

"This thing is not necessarily going to end up online," he says. "A number of us—not just record retailers but other retailers in Britain—believe E-commerce is going to end up through the TV."

WHO'S ONLINE?

As with other major markets, there's increasing online activity in Japan. Tower Records Japan has an online mail-order service; HMV Japan is planning to set up such a service this fall, while CDnow Japan is already up and running.

Tower Records Far East managing director Keith Cahoon points out, however, that one major obstacle to online commerce in Japan is the country's relatively low credit-card usage rate compared with the U.S., for example. Per capita, says Cahoon, such usage is about 20% of that in the U.S.

At leading Japanese independent label group Avex, chairman Tom Yoda describes the current and immediate future situation as "a transition period for the Japanese record distribu-

tion system. There are lots of newcomers jumping onto the [retail] bandwagon. It's going to be very competitive."

BMG Japan president Hidehiko Tashiro says Japanese labels have to make more of an effort to communicate directly with retailers and consumers.

In the U.K., HMV will have its new Web site fully up and running in September, and most major music retailers are already well-advanced with online plans aiming to counter the threat from E-commerce.

Tower Records' new European Web site is currently launching; when fully operational, it will offer English-, French-, Spanish-, Italian-, and German-language versions, with access to a 600,000-title database. WHSmith is due to unveil its new Web site shortly, while Virgin Megastores is to launch its U.K. online operation in July.

Specialist online retailer Boxman launched its U.K. operation in March. Although traditional retailers are losing some chart sales to supermarkets, and online retailers are increasingly targeting catalog sales, Boxman CEO Tony Salter insists the future for brick-and-mortar is assured—for now.

"There's still a big bit in the middle," he says. "I don't think online retailing is as much of a threat to the traditional retailers in the short term as they think it is. It's not that cannibalistic. In half a generation, perhaps, when the entire population's buying habits have changed, then it'll be very different."

STILL A ROLE

Udo Lauen, commercial director of Warner Music Germany, is totally convinced that, despite the ever-increasing amount of online trading, specialist trade record shops will continue to play an important role.

"As long as an artist's development cannot be ensured solely via advertising or the Internet, the physical sale of records will need this distribution channel," he says.

Lauen acknowledges that the eventual impact of online business on retailers' profits will depend on several key factors, notably the attractiveness of the programs on the Net and whether consumers are prepared to compromise on packaging—doing without finished cover, jewel box, and original CD.

Germany's largest music retail specialist, Wom, is currently in the middle of preparations for an Internet site. However, it is "a straight Internet site, with no E-commerce facilities," according to managing director Wolfgang Orthmayr. He adds that he does not think downloadable music on the Net poses a real risk to retailers' record business or that it will gain any real market share in the next few years.

"After the first wave of 'infomania' has subsided, the customer will continue to buy his records at record stores," Orthmayr insists.

Time, of course, will tell.

This story was prepared by Tom Ferguson in London, Steve McClure in Tokyo, Wolfgang Spahr in Germany, and Christie Eliezer in Melbourne, Australia.

WB SIGNS FOUR NEW R&B DEALS

(Continued from page 1)

urban music division, Alison Ball-Gabriel.

In discussing the commitment behind the revamped black music division, Warner Bros. Records chairman/CEO Russ Thyret says, "We've aggressively sought out deals with some of the most respected producing talent in this key area. Together with Alison Ball-Gabriel, senior VP of urban music promotion and marketing Dwight Bibbs, and VP of

ing to the urban music community as much as I think it can," continues Quartararo. "I've tried to assemble a team of people who complement one another with their different skills. They all share my passion for R&B music and a vision for this company to further develop their contributions to urban music."

Says Ball-Gabriel, "You can't build a label by yourself. Every major company has production deals with dif-



QUEEN LATIFAH



LL COOL J

media relations and artist development Karen Lee, these moves underscore our continuing commitment to this obviously vital music area."

Quartararo says Warner Bros.' strategic goal was to find the "right way" to re-enter the marketplace with the "most diverse roster serving the urban consumer while being respectful of the black music community. Any good team is as good as the music; I reached out for people who are lightning rods for talent. Ironically, the original template for this was the '60s and '70s WB regime under Mo Ostin, who brought in great producers like Quincy Jones and Tommy LiPuma.

"WB hasn't really been contribut-

ferent hit producers and artists. We're building the WB black music division on that same premise.

"We're not trying to sign too many acts," Ball-Gabriel continues. "We're going to concentrate on releasing one album every two to three months, so we can focus on and break artists."

The four announced production deals, and their affiliated imprints, encompass R&B, hip-hop, rap, and pop. They are as follows:

- **Rock the Bells (RTB):** LL Cool J's imprint takes its name from one of his earlier hits. The RTB roster includes R&B male quartet AMyth, whose first single, "1, 2, 3" (from its "The World Is Ours" album), is scheduled to come out this summer;

rapper Smokeman, who also appears on AMyth's first single; and a yet-unnamed pair of female singers.

- **LL Cool J** continues both his solo recording and acting careers. He's set to begin recording an album for Def Jam this month and will also appear in three feature films this year, including Warner Bros.' upcoming "Deep Blue Sea," on whose soundtrack he'll also be featured.

Describing RTB as talent-driven rather than producer-driven, LL Cool J says, "I'm not purposely going to be trying to do any genre. We'll deal with the genres we know how to deal with, doing what we feel from the heart. This is an opportunity for me to go somewhere and be a part of something new, a building process. For a long time, there was a void at WB in terms of this kind of music."

- **GhettoWorks (GW):** This imprint is a division of Flavor Unit Entertainment, which is co-owned by Compere and Queen Latifah. While the Flavor Unit record label still exists, the company's management arm has been downsized, with Compere now managing only Latifah, LL Cool J, and OutKast.

"GhettoWorks is something Latifah and I wanted to do to give artists an opportunity to put out whatever it is they feel like doing," says Compere. "It's not so much our music but the artists' visions."

GW acts include rapper Rowdy Rahz, male vocal group Merge, female vocal group F.A.T.E., and songwriter/rock artist Janice Robinson (signed to WB under a separate deal). Compere says GhettoWorks' first project will likely be a compilation album featuring the "GW artists, a new Latifah song, and some of the other artists we're developing through our

different ventures." He adds that Latifah is currently signed to Flavor Unit and will still record on her own. Her talk show will debut in the fall through Flavor Unit Television.

Compere, with Latifah and Naughty By Nature's KayGee, is also working on an album by 17-year-old male vocalist Jaheim, who's under the Flavor Unit/Illtown banner (Illtown is part of KayGee's company).

- **Somethin' for the People**



SOMETHIN' FOR THE PEOPLE

songwriter/producer Manuel Seal Jr. calls his new imprint "a wonderful deal that will focus on R&B, hip-hop, and pop music." His background includes working with industry colleague Jermaine Dupri, as well as Whitney Houston, Deborah Cox, TLC, and Usher.

Seal wrote two songs ("Alone," "I Don't Need You") that appear on Dexter's upcoming Warner Bros. debut album (July 13). Rain Records'



SEAL

(SFTP): This imprint carries the name of the Warner Bros. act made up of members Sauce, Fuzzy, and Cat Daddy. Currently in the studio finishing its own Warner Bros. album (due this summer), the threesome is responsible for producing Eric Benét's "Georgy Porgy" single and Will Smith's "Just The Two Of Us."

Cat Daddy says the SFTP imprint will focus on R&B and hip-hop. "We have some decisions to make in the very near future [regarding artists]," he says. "But by the year 2000 we'll have something out there." Among the acts SFTP has in the making is a female spinoff of Somethin' For The People called Somethin' Sexy.

- **Rain Records:** Atlanta-based

acts include vocalist Lakeisha Wright and male quartet Touch.

In a separate move last October to boost its own hip-hop/rap roster, sister Warner Bros. label Reprise appointed Kris Parker VP of A&R. Parker, better known as Jive artist KRS-One, says the label plans to release the first project under that deal in late August: "The Temple Of Hip-Hop." The 12-song album features Parker, Grandmaster Flash, Chuck D, and Koll Herc, among others. Additional Parker signings for Reprise include Kool Moe Dee and rappers Thorel and I Born. Shootyz Groove, signed to Reprise at the time of Parker's appointment, is expected to release an album in October.

Blues Music Assn. Launches In Memphis

BY CHRIS MORRIS

MEMPHIS—The Blues Music Assn. (BMA), the recently founded, Memphis-based blues industry trade group, was publicly launched with a meeting at the Center for Southern Folklore May 28 on Beale Street here.

A second BMA function was scheduled at the Chicago Cultural Center on June 4, during the Chicago Blues Festival.

The Memphis gathering, held the day after the 1999 W.C. Handy Blues Awards (see story, page 8), was attended by approximately 140 spectators. It marked the first public presentation of the BMA's goals and programs since the nonprofit organization was founded at an October meeting in Olive Branch, Miss. (Declarations of Independents, Billboard, Nov. 20, 1998).

Founding members who spoke during the Memphis function included BMA president Bruce Iglauer, who operates Chicago-based Alligator Records; Blues Foundation executive director Howard Stovall; Sony/Legacy VP of A&R Steve Berkowitz; Brad Paul, VP of promotion at Rounder Records; Michael Frank, owner of Chicago-based Earwig Records;

Blues Revue editor/publisher Bob Vorel; Sam Veal, director of the Springing the Blues Festival in Jacksonville, Fla.; Michael Cloeren, director of the Pocono (N.Y.) Blues Festival; and artists Gaye Adegabalola of Saffire—the Uppity Blues Women and Bobby Rush.

Iglauer views the relationship between the BMA and its sister organization the Blues Foundation as analogous to that between the Country Music Assn. and the Country Music Foundation.

"The BMA is a trade association of individuals and companies whose primary business is the marketing of the blues to the public," Iglauer says. "The primary function of the Blues Foundation is charitable and educational... It is not motivated by business concerns, and the BMA is."

The BMA's mission, as stated in its literature, is "to achieve greater economic success for the blues by expanding the marketplace for blues music."

Membership is open to labels, agents, managers, songwriters and publishers, festival promoters, professional radio programmers, clubs and talent buyers, blues publications, instrument manufacturers, duplicators, retailers, publicists,

journalists and authors, and musicians. Annual dues range from \$100 for musicians and songwriters to \$3,000 for companies or individuals with gross income above \$25 million.

"In order to raise the money we need to operate and grow, we'll have to look to labels and organizations that can pay more than the minimum of \$100 a year," Iglauer says.

The BMA's immediate goals include conducting a demographic study of the blues market; founding an awareness and marketing campaign for blues music; developing a strategy for use of the Internet as a promotional tool; and creating a national retail promotional campaign in conjunction with the Handy Awards, the annual honors presented by the Blues Foundation.

A modest Handy Awards retail promotion was established prior to the May 27 ceremony this year at Pop Tunes, Manifest Discs & Tapes, and Warehouse Records/Blockbuster Music outlets in the South and Southeast.

"I'm confident that next year there will be a number of Handy Awards [retail] opportunities available exclusively to BMA members," Iglauer says.

HANDYS TOUT THE BLUES

(Continued from page 8)

Award as traditional blues female artist of the year; her tally ties her with guitarist and Billboard Century Award honoree Buddy Guy as the performer who holds the most Handy trophies.

The Handy Awards are presented annually by the Blues Foundation, the nonprofit Memphis-based organization dedicated to promoting and preserving blues music. Foundation members and subscribers to the publications Blues Access and Blues Revue vote on the awards.

Other Handy winners included:

Blues band of the year: Rod Piazza & the Mighty Flyers.

Soul/blues male artist of the year: Bobby "Blue" Bland.

Blues artist deserving wider recognition: W.C. Clark.

Blues instrumentalist—guitar: Ronnie Earl.

Blues instrumentalist—harmonica: Charlie Musselwhite.

Blues instrumentalist—keyboards: Pinetop Perkins.

Blues instrumentalist—bass: Willie Kent.

Blues instrumentalist—drums: Willie "Big Eyes" Smith.

Blues instrumentalist—other: Clarence "Gatemouth" Brown, violin.

Comeback blues album: Peter Green, "Robert Johnson Songbook" (Snapper Music).

Acoustic blues album of the year: Rory Block, "Confessions Of A Blues Singer" (Rounder Records).

Reissue album of the year (presented to the label): Ruf Records, for "Hand Me Down My Moonshine," Luther Allison.

The evening marked the return of hometown hero Rufus Thomas to the Handys ceremony. Thomas, who hosted the first Blues Awards show in 1980, stepped in as a last-minute substitute for an ailing Ruth Brown and co-hosted with blues guitarist Joe Louis Walker.

The show featured stirring live performances by Walker and guitarist Scotty Moore, Kenny Wayne Shepherd and the Double Trouble rhythm section, Bernard Allison and Deborah Coleman, Shemekia Copeland, Johnnie Bassett, Marcia Ball and Tracy Nelson, Roomful of Blues, and Piazza & the Mighty Flyers.

This year, owing to a conflicting booking at the Orpheum, the Handys ceremony moved from early May, when it coincided with the Beale Street Music Festival, to the Thursday preceding Memorial Day weekend. A new, stand-alone W.C. Handy Blues Awards Festival was mounted in 14 Beale Street music venues and drew thousands to the historic district on May 28-29.

GRAM PARSONS TRIBUTE DRAWS DEVOTEES

(Continued from page 9)

Burrito Brothers. I don't think that's going away anytime soon. Those records found a peculiar place. They influenced a ton of people. I think that's gonna stick around."

"Return Of The Grievous Angel" was co-executive-produced by Almo Sounds GM Paul Kremen and Emmylou Harris, who first rose to prominence as Parsons' vocal partner on his solo works "GP" (1973) and "Grievous Angel" (1974).

Harris—the 1999 recipient of Billboard's Century Award, the magazine's highest creative honor—duets on three tracks on the tribute album: with Sheryl Crow on "Juanita," with Beck on "Sin City," and with the Pretenders on "She."

Other participants include the Cowboy Junkies; Evan Dando and Juliana Hatfield; the Mavericks; Steve Earle and Chris Hillman (who co-founded the Burrito Brothers with Parsons); Elvis Costello; Lucinda

Williams and David Crosby; Whiskeytown; Wilco; and the Rolling Creekdrillers (an ad hoc group featuring Jim Lauderdale, Victoria Williams, ex-Jayhawks member Mark Olson, and Buddy and Julie Miller).

Some of the proceeds from "Return Of The Grievous Angel" will benefit the Vietnam Veterans of America Foundation's campaign for a land-mine-free world. The campaign provides leadership to get mines out of the ground; to provide artificial limbs, wheelchairs, and rehabilitation to mine victims; and to increase public education about the global land mine crisis.

Kremen says he was inspired to put "Return Of The Grievous Angel" together after seeing Harris perform at the Fillmore in San Francisco several years ago; during a break in the show, Wilco's then-new debut album was played in the club.

He recalls, "I thought, 'It's amazing, because she just played a bunch of Gram's songs in the first set, and he was such a massive influence—so clearly delineated in this new Wilco record. Wouldn't [a tribute] be a great idea?'"

Kremen says that after he joined

'We wanted to pick artists who have sort of carved their own niche'

— EMMYLOU HARRIS —

Almo Sounds—whose founders, Jerry Moss and Herb Alpert, had released Parsons' albums with the Burrito Brothers—he "realized that half of Gram's publishing catalog lived at the Rondor publishing affiliate that Jerry and Herb owned . . . It just made so much sense for Almo to do this project that I slowly started approaching Emmylou.

"I didn't want to do it without Emmylou," he adds. "I knew [Harris] would bring a certain weight to the project, and that would, in turn, bring the weight of some higher-caliber artists."

Harris says that when Kremen approached her, he "tried every way in the world not to use the word 'tribute,' because he knew that I felt that there's just this plethora of tributes going on. And at some point you say, 'There's probably too many of them.' But I liked Paul. I liked his energy, and I thought in the case of Gram, it wasn't so much a tribute as an intro-

duction to [him], because a lot of people don't know who he is. They've heard his name; they haven't really heard his music."

In assembling the project, Harris says, "we wanted to pick artists who have sort of carved their own niche, who, like Gram, sort of went their own way. That's one of the things we're trying to get across—he sort of colored outside the lines, so to speak."

Some of the artists were longtime Parsons fans: Costello, who performs "Sleepless Nights" on the album, first recorded a Parsons song in 1981, while Dando and Hatfield had played "\$1,000 Wedding" in their club act long before they cut it for "Return Of The Grievous Angel."

Harris herself had not volunteered to perform on the album. "I was invited," she says. "I just thought, 'I'm not gonna do a track. If anybody wants me to sing on it, fine. If they don't, that's fine.' I was just directing traffic and issuing invitations."

However, the Pretenders' Chrissie Hynde and Beck both asked Harris to duet on their numbers. Crow's plan to record with Jakob Dylan never bore fruit, but she came up with an alternate plan when she sat down with Harris in New York.

Harris recalls, "I said, 'Do you still want to do this thing for Gram?' She said, 'Yes, let's do it tomorrow. Let's you and I sing something, and let's do it tomorrow' . . . So I went in the next day. We just cut it live, and that's the second pass."

Cowboy Junkies' ethereal version of "Ooh Las Vegas," an uptempo number in its original rendition by Parsons and Harris, will be serviced to radio in late May.

HOT 100 SINGLES SPOTLIGHT



by Silvio Pietroluongo

ON THE ONE: Jennifer Lopez sashays to the top of The Billboard Hot 100 this issue with "If You Had My Love," earning the Epic Records Group imprint Work its first No. 1 single. "Love" shows strong growth at both radio and retail, as it moves 38-24 on Hot 100 Airplay with an increase of 5.6 million audience impressions and holds at No. 1 on Hot 100 Singles Sales for a second week.

A 30% increase in unit sales secures Lopez the Greatest Gainer/Sales designation for the second consecutive week. "Love" is the first song to earn back-to-back Greatest Gainer/Sales honors since Feb. 13 and Feb. 20 of this year, when Whitney Houston Featuring Faith Evans & Kelly Price turned the trick with "Heartbreak Hotel" (Arista). "Love" is the initial single from Lopez's debut album, "On The 6," which hit stores June 1.

SALES SURGE: Three songs break into the top 30 of the Hot 100, boosted by first-week sales activity.

Whitney Houston jumps up 11 spots to No. 21 with "It's Not Right But It's Okay" (Arista), as 14,000 units of the CD and vinyl maxi-singles released were scanned.

Case makes the biggest move on the chart, as "Happily Ever After" (Def Jam/Mercury) climbs 43 notches to No. 26. "Happily" is the highest-debating song on the sales chart this issue, at No. 9. It moved 29,500 units.

R. Kelly closes out the triumvirate by halving his way up the chart, 54-27, with "Did You Ever Think" (Jive). "Think" scans 18,000 units and debuts at No. 17 on Hot 100 Singles Sales.

RE-KICK FOR RICK: It was a year ago this week that teams from 32 nations were in France preparing to compete for the right to hoist the World Cup trophy over their heads. Due to the massive success of Ricky Martin's No. 1 single "Livin' La Vida Loca" (C2) and his self-titled No. 1 album, the official song from the 1998 World Cup, "The Cup Of Life" (Columbia), re-enters the Hot 100 at No. 95, as radio and retail are breathing new life into the track. "Cup" is receiving 64% of its 14 million audience impressions from the three New York-area top 40 outlets. It ranks No. 2 at WKTU, No. 12 at WHTZ, and No. 16 at WBLI Long Island.

On the retail side, "Life" drops off the Hot 100 sales chart this issue after re-entering April 3. In its original 13 weeks on the sales chart, from June to September 1998, "Cup" scanned 100,000 units. In the 10-week span of its second run, Martin added 55,000 pieces to his total.

LEO IN THE LEAD: Hot Shot Debut honors go to Blessid Union Of Souls at No. 75 with their name-dropping "Hey Leonardo (She Likes Me For Me)" (Push/V2), which narrowly bests Madonna's "Beautiful Stranger" (Maverick/Warner Bros.) for the honor. "Stranger" is from the highly anticipated Mike Myers flick "Austin Powers: The Spy Who Shagged Me," which opens Friday (11). Although I am not pitting the songs as a battle between the appeal of Mr. DiCaprio and Mr. Powers, a Claymation "Celebrity Deathmatch" battle between the two would hold a certain appeal.

VH1'S SUMMER SPOTLIGHT CAST ON DONNA SUMMER

(Continued from page 9)

coming.

"It feels good to have a label to call home," says Summer, who has recorded for Oasis, Casablanca, Geffen, Atlantic, and Mercury. "More importantly, it feels like the label I should've had all along."

"VH1 Presents Donna Summer: Live & More—Encore!" features live performances of classic Summer recordings, including "MacArthur Park," "Hot Stuff," "Bad Girls," and "No More Tears (Enough Is Enough)," all of which reached No. 1 on The Billboard Hot 100.

The live portion of "Encore!" also includes "My Life," a new song Summer wrote with Pete Waterman, Paul Berry, and Gary Miller. The track is taken from the singer's forthcoming Broadway musical, "Ordinary Girl."

Additionally, the album spotlights two new studio tracks: "Love Is The Healer," penned by the singer and Nathan DiGesare and produced by DiGesare, with additional production by the team of Chris Cox and Barry Harris (aka the remix outfit Thunderpuss 2000); and the set's first single, "I Will Go With You (Con Te Partiro)."

For "I Will Go With You," which was produced by Hex Hector and Mac Quayle, Summer reinterpreted "Time To Say Goodbye," an operatic ballad originally recorded in Italian by Andrea Bocelli and Sarah Brightman and included on Bocelli's "Romanza" album.

"I told Bruce [Sudano, Summer's husband] that I wanted to do the consummate dance recording of the century," explains the singer, who is an ardent Bocelli fan, and whose songs are published by Sweet Summer Night Music (ASCAP). "While we were talking, Andrea's version of the song was playing in the background. All of a sudden, Bruce said, 'Turn it off—that's the song.' So, since no official English lyrics exist, I decided to reinterpret it."

According to Chesnut and Ceraolo, Epic will be working hand in hand with VH1 on this project. "The network is giving us a lot of promotional time, as well as multiple airings of the concert and 'Behind The Music' episode," Ceraolo says.

VH1 VP of music talent Bruce Gillmer confirms this, adding, "By the week of June 7, we'll have a significant promo campaign going. In addition to spots promoting the two premieres, we'll offer direct sales of both the CD and home video.

"We'll also pull a performance from the concert to run as a video-clip. Of course, we'll be playing the video for 'I Will Go With You,' too."

On June 24 and July 2, she will appear on "The Rosie O'Donnell Show" and "Today," respectively.

In addition to Summer's TV exposure, Ceraolo says, clubs will play a major role in the setup and execution of the project. DJs were serviced with

a promotional 12-inch of the remixes of "I Will Go With You" on May 21.

Scheduled for commercial release July 6, "I Will Go With You" went to radio June 1, according to Ceraolo, who envisions the single making inroads initially at dance-leaning rhythm-crossover and AC stations, and then spreading to mainstream top 40/pop formats.

Rhythmic top 40 WKTU New York began playing the buoyant track May 13. "We've been getting great phone response," says Frankie Blue, the station's PD. "Donna's been a core artist for the station since day one, so people are really excited to hear something fresh and new from her."

Retailers agree. "Donna always does great for us," says Tim Devin, GM of Tower Records' Lincoln Square location in New York. "I'm looking forward to this album. I see it immediately popping into the store's top 25."

Adding to the project's visibility will be the inclusion of "MacArthur Park" on "Pride 2K," a label CD sampler to be given away at gay-pride events nationwide in June.

And on June 18, Summer—who is managed by Stan Moresse of Nashville-based Moresse-Nanas Entertainment and booked by Rob Heller of the Los Angeles-based William Morris Agency—embarks on a five-month tour.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**[®]

JUNE 12, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	—	2	BACKSTREET BOYS JIVE 41672 (11.98/17.98)	No. 1 MILLENNIUM	1
2	2	1	3	RICKY MARTIN C2 69891*/COLUMBIA (11.98 EQ/17.98)	RICKY MARTIN	1
3	3	6	20	BRITNEY SPEARS ▲ JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1
4	NEW	—	1	INSANE CLOWN POSSE ISLAND 524661 (11.98/17.98)	HOT SHOT DEBUT THE AMAZING JECKEL BROTHERS	4
5	4	3	14	TLC ▲ ³ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
6	6	5	82	SHANIA TWAIN ◆ ¹¹ MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
7	5	8	4	SOUNDTRACK ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE	3
8	NEW	—	1	SLICK RICK DEF JAM 558936*/MERCURY (10.98/16.98)	THE ART OF STORYTELLING	8
9	13	14	22	KID ROCK ● LAVA/ATLANTIC 83119/AG (10.98/16.98) HS	PACESETTER DEVIL WITHOUT A CAUSE	9
10	9	7	5	VARIOUS ARTISTS ▲ RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
11	14	9	70	DIXIE CHICKS ▲ ⁵ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	4
12	12	11	29	CHER ▲ ² WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
13	11	4	4	TIM MCGRAW CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
14	7	2	3	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	2
15	8	—	2	JIMMY BUFFETT MARGARITAVILLE 524660/ISLAND (11.98/17.98)	BEACH HOUSE ON THE MOON	8
16	16	13	62	'N SYNC ▲ ⁶ RCA 67613 (11.98/17.98)	'N SYNC	2
17	17	15	28	THE OFFSPRING ▲ ⁴ COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	2
18	15	10	8	NAS ▲ COLUMBIA 68773* (11.98 EQ/17.98)	I AM...	1
19	10	—	2	EIGHTBALL & M.J.G. SUAVE HOUSE 53251/UNIVERSAL (10.98/16.98)	IN OUR LIFETIME	10
20	45	—	2	SOUNDTRACK WALT DISNEY 60645 (11.98/17.98)	TARZAN	20
21	19	17	35	EVERLAST ▲ ² TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES	9
22	22	19	14	EMINEM ▲ ² WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
23	23	22	21	GODSMACK ● REPUBLIC 53190/UNIVERSAL (10.98/16.98) HS	GODSMACK	22
24	18	12	9	ANDREA BOCELLI ▲ POLYDOR 547222 (10.98/17.98)	SOGNO	4
25	20	16	5	SOUNDTRACK ● COLUMBIA 69853 (11.98 EQ/17.98)	SONGS FROM DAWSON'S CREEK	7
26	21	18	31	98 DEGREES ▲ MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	14
27	27	24	30	JUVENILE ▲ CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	16
28	NEW	—	1	JT MONEY TONY MERCEDES/FREEWORLD 50060*/PRIORITY (10.98/16.98)	PIMPIN ON WAX	28
29	NEW	—	1	JORDAN KNIGHT INTERSCOPE 90322 (10.98/16.98)	JORDAN KNIGHT	29
30	25	35	51	BRANDY ▲ ⁴ ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
31	NEW	—	1	CHANTE MOORE SILAS 11674/MCA (10.98/16.98)	THIS MOMENT IS MINE	31
32	28	26	11	B*WITCHED ▲ EPIC 69751 (10.98 EQ/16.98)	B*WITCHED	12
33	29	27	29	112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
34	NEW	—	1	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 50047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	34
35	26	20	9	SOUNDTRACK MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
36	24	32	94	BACKSTREET BOYS ◆ ¹⁰ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
37	31	25	40	LAURYN HILL ▲ ³ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
38	34	29	41	KORN ▲ ² IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
39	35	28	35	JAY-Z ▲ ⁶ ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
40	42	54	14	LIT RCA 67775 (10.98/16.98) HS	A PLACE IN THE SUN	40
41	33	23	11	SOUNDTRACK ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	10
42	32	30	20	TRICK DADDY ● SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM	30
43	NEW	—	1	MARY CHAPIN CARPENTER COLUMBIA (NASHVILLE) 68751/SONY (NASHVILLE) (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	43
44	39	34	98	SARAH MCLACHLAN ▲ ⁶ ARISTA 18970 (10.98/17.98)	SURFACING	2
45	38	38	6	CASE SPOILED ROTTEN/DEF JAM 538871*/MERCURY (8.98/12.98)	PERSONAL CONVERSATION	33
46	37	31	20	SUGAR RAY ▲ LAVA/ATLANTIC 83151*/AG (10.98/16.98)	14:59	17
47	40	36	23	DMX ▲ ² RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
48	41	37	87	CREED ▲ ³ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON	22
49	46	45	40	ROB ZOMBIE ▲ ² GEFENN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
50	49	48	79	WILL SMITH ▲ ⁶ COLUMBIA 68683* (11.98 EQ/17.98)	BIG WILLIE STYLE	8
51	48	44	24	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	34
52	36	21	4	VARIOUS ARTISTS DEATH ROW 51161/PRIORITY (12.98/19.98)	CHRONIC 2000 SUGE KNIGHT REPRESENTS	11
53	43	33	9	VARIOUS ARTISTS ● IMMORTAL 69904*/EPIC (11.98 EQ/16.98)	FAMILY VALUES TOUR '98	7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	47	42	28	WHITNEY HOUSTON ▲ ² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
55	30	—	2	VARIOUS ARTISTS RAWKUS 50069/PRIORITY (10.98/16.98)	RAWKUS PRESENTS SOUNDBOMBING II	30
56	52	53	24	TYRESE ▲ RCA 66901* (10.98/16.98) HS	TYRESE	17
57	44	49	7	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. 47294* (10.98/17.98)	ECHO	10
58	196	—	2	SOUNDTRACK ISLAND 546196 (11.98/17.98)	GREATEST GAINER NOTTING HILL	58
59	50	70	16	COLLECTIVE SOUL ● ATLANTIC 83162/AG (10.98/16.98)	DOSAGE	21
60	53	46	27	2PAC ▲ ⁵ AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
61	51	52	54	DMX ▲ ³ RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
62	NEW	—	1	VARIOUS ARTISTS NO LIMIT 50106*/PRIORITY (10.98/16.98)	MASTER P PRESENTS NO LIMITS WHO U WIT?	62
63	NEW	—	1	BIG MIKE RAP-A-LOT 50104*/PRIORITY (10.98/16.98)	HARD TO HIT	63
64	59	43	6	B.G. CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	9
65	55	56	41	FIVE ▲ ARISTA 19003 (10.98/16.98) HS	FIVE	27
66	58	41	13	GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	6
67	62	40	58	FAITH HILL ▲ ² WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
68	56	51	24	BUSTA RHYMES ▲ FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	12
69	65	61	11	GINUWINE 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	5
70	64	63	36	GOO GOO DOLLS ▲ ² WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
71	61	58	10	SILK ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	21
72	60	62	22	ORGY ● ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	CANDYASS	32
73	73	75	63	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
74	57	50	5	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25
75	63	68	4	ROBBIE WILLIAMS CAPITOL 97726 (10.98/16.98)	THE EGO HAS LANDED	63
76	54	39	5	THE CRANBERRIES ● ISLAND 524611 (10.98/17.98)	BURY THE HATCHET	13
77	97	93	63	LIMP BIZKIT ▲ FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	22
78	70	72	117	MATCHBOX 20 ▲ ⁶ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
79	68	60	3	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
80	76	81	19	DAVE MATTHEWS/TIM REYNOLDS ▲ BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
81	74	94	8	BUCKCHERRY DREAMWORKS 50044/INTERSCOPE (8.98/12.98) HS	BUCKCHERRY	74
82	88	91	57	DAVE MATTHEWS BAND ▲ ² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
83	77	66	28	GARTH BROOKS ◆ ¹² CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
84	78	82	13	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
85	75	78	29	R. KELLY ▲ ⁴ JIVE 61625* (19.98/24.98)	R.	2
86	79	76	55	LENNY KRAVITZ ▲ VIRGIN 45605 (10.98/16.98)		5
87	67	47	12	BAZ LUHRMANN ● CAPITOL 57636 (16.98 CD) HS	SOMETHING FOR EVERYBODY	24
88	104	134	7	LIL' TROY SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) HS	HEATSEEKER IMPACT SITTIN' FAT DOWN SOUTH	88
89	69	67	78	ANDREA BOCELLI ▲ ² PHILIPS 539207 (10.98/17.98) HS	ROMANZA	35
90	66	57	8	KRAYZIE BONE ▲ MO THUGS/RUTHLESS 1671/RELATIVITY (19.98/23.98)	THUG MENTALITY 1999	4
91	80	—	2	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
92	82	83	27	METALLICA ▲ ⁴ ELEKTRA 62299*/EEG (18.98/24.98)	GARAGE INC.	2
93	71	69	5	NAUGHTY BY NATURE ARISTA 19047* (10.98/16.98)	NINETEEN NAUGHTY NINE NATURE'S FURY	22
94	81	85	31	DRU HILL ▲ ² UNIVERSITY/ISLAND 524542/MERCURY (10.98/17.98)	ENTER THE DRU	2
95	84	71	81	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
96	89	80	21	VARIOUS ARTISTS ▲ KOCH 8803 (10.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3	10
97	86	74	61	SOUNDTRACK ▲ ⁵ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
98	83	77	28	JEWEL ▲ ³ ATLANTIC 82950*/AG (10.98/17.98)	SPIRIT	3
99	90	79	55	GARBAGE ▲ ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
100	94	88	4	VARIOUS ARTISTS RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	88
101	96	84	12	VAN MORRISON POINTBLANK 47148/VIRGIN (12.98/17.98)	BACK ON TOP	28
102	72	64	11	CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
103	100	98	8	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!	98
104	93	59	37	RICKY MARTIN ▲ SONY DISCOS 82653 (9.98 EQ/14.98)	VUELVE	40
105	95	86	46	MONICA ▲ ² ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8

○ 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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

JUNE 12, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
106	92	65	4	STEVE WARINER	TWO TEARDROPS	35
(107)	113	97	3	SOUNDTRACK	FELICITY	97
108	101	89	35	SHERYL CROW	THE GLOBE SESSIONS	5
109	91	73	5	TOM WAITS	MULE VARIATIONS	30
(110)	107	92	6	SARAH BRIGHTMAN	EDEN	65
111	99	90	28	MARIAH CAREY	# 1'S	4
112	85	55	4	ELVIS CRESPO	PINTAME	49
113	105	87	5	BEN FOLDS FIVE	THE UNAUTHORIZED BIOGRAPHY OF REINHOLD MESSNER	35
114	103	96	11	SILVERCHAIR	NEON BALLROOM	50
(115)	118	133	6	LO FIDELITY ALLSTARS	HOW TO OPERATE WITH A BLOWN MIND	115
116	106	100	12	THE CORRS	TALK ON CORNERS: SPECIAL EDITION	72
117	109	121	47	BARENAKED LADIES	STUNT	3
118	112	106	27	ELVIS CRESPO	SUAVEMENTE	106
119	116	108	15	SIXPENCE NONE THE RICHER	SIXPENCE NONE THE RICHER	89
120	111	102	12	LES NUBIANS	PRINCESSES NUBIENNES	100
121	110	103	10	SAMMY HAGAR AND THE WABORITAS	RED VODOO	22
122	102	95	10	BLACKSTREET	FINALLY	9
123	115	110	14	THE ROOTS	THINGS FALL APART	4
(124)	125	136	34	PHIL COLLINS	... HITS	18
125	114	99	104	TIM MCGRAW	EVERYWHERE	2
126	119	101	12	SELENA	ALL MY HITS TODOS MIS EXITOS	54
127	120	105	35	KIRK FRANKLIN	THE NU NATION PROJECT	7
128	121	107	12	CHER	IF I COULD TURN BACK TIME — CHER'S GREATEST HITS	57
129	117	—	2	THE JERKY BOYS	STOP STARING AT ME!	117
130	122	109	3	SHEDAISY	THE WHOLE SHEBANG	109
(131)	143	—	2	VARIOUS ARTISTS	REGGAE GOLD 1999	131
132	123	111	6	VONDA SHEPARD	BY 7:30	79
(133)	135	132	65	MADONNA	RAY OF LIGHT	2
134	126	114	35	OUTKAST	AQUEMINI	2
(135) NEW ▶	1	—	1	JOHN MICHAEL MONTGOMERY	HOME TO YOU	135
136	127	115	29	NEW RADICALS	MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
137	124	—	2	CHELY WRIGHT	SINGLE WHITE FEMALE	124
138	128	113	9	SOUNDTRACK	GO	67
139	129	116	31	VARIOUS ARTISTS	NOW	10
140	136	122	35	DEBORAH COX	ONE WISH	72
(141)	146	143	31	FAITH EVANS	KEEP THE FAITH	6
142	138	120	18	FOXY BROWN	CHYNA DOLL	1
143	131	104	44	MARK WILLS	WISH YOU WERE HERE	74
144	144	125	10	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	THE REAL DEAL: GREATEST HITS VOLUME 2	53
(145)	155	128	8	T.D. JAKES	SACRED LOVE SONGS	118
146	133	119	7	YANNI	LOVE SONGS	98
147	140	142	32	VARIOUS ARTISTS	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
148	134	118	11	VARIOUS ARTISTS	THE ALL TIME GREATEST MOVIE SONGS	82
149	130	112	15	SOUNDTRACK	YOU'VE GOT MAIL	44
150	141	131	49	SOUNDTRACK	ARMAGEDDON — THE ALBUM	1
151	132	117	19	JESSE POWELL	'BOUT IT	63

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
152	145	124	80	CELINE DION	LET'S TALK ABOUT LOVE	1
153	139	127	59	ANDREA BOCELLI	ARIA — THE OPERA ALBUM	59
154	87	—	2	VARIOUS ARTISTS	LILITH FAIR A CELEBRATION OF WOMEN IN MUSIC VOLUME 2	87
(155)	157	153	55	JOHN MELLENCAMP	THE BEST THAT I COULD DO 1978 - 1988	33
(156)	160	157	7	ANDY GRIGGS	YOU WON'T EVER BE LONELY	142
157	142	129	19	SILKK THE SHOCKER	MADE MAN	1
158	147	156	12	SHANICE	SHANICE	56
(159)	159	154	38	HOLE	CELEBRITY SKIN	9
160	150	141	29	U2	THE BEST OF 1980-1990	45
161	161	164	12	SOUNDTRACK	A NIGHT AT THE ROXBURY	95
162	152	140	24	DJ CLUE	DJ CLUE? THE PROFESSIONAL	26
(163) NEW ▶	1	—	1	C NOTE	DIFFERENT KIND OF LOVE	163
(164)	170	148	30	BEE GEES	ONE NIGHT ONLY	72
165	154	162	46	BEASTIE BOYS	HELLO NASTY	1
166	156	160	49	NATALIE MERCHANT	OPHELIA	8
167	166	152	10	LILA MCCANN	SOMETHING IN THE AIR	85
(168) NEW ▶	1	—	1	OLEANDER	FEBRUARY SON	168
(169)	178	161	14	BONEY JAMES	BODY LANGUAGE	91
(170)	176	169	51	VARIOUS ARTISTS	MONSTERS OF ROCK	112
171	151	135	14	BLONDIE	NO EXIT	18
172	149	130	8	SOUNDTRACK	10 THINGS I HATE ABOUT YOU	52
173	158	158	86	EVERCLEAR	SO MUCH FOR THE AFTERGLOW	33
(174)	184	165	52	SOUNDTRACK	HOPE FLOATS	4
175	164	139	34	CAKE	PROLONGING THE MAGIC	33
176	167	150	41	THE TEMPTATIONS	PHOENIX RISING	44
(177) NEW ▶	1	—	1	LYNYRD SKYNYRD	THE MILLENNIUM COLLECTION: THE BEST OF LYNYRD SKYNYRD	177
(178)	177	183	20	JOHN MELLENCAMP	JOHN MELLENCAMP	41
(179)	195	188	10	VARIOUS ARTISTS	BET — BEST OF PLANET GROOVE	102
(180)	194	—	84	INSANE CLOWN POSSE	THE GREAT MILENKO	63
(181)	179	184	5	ANT BANKS PRESENTS T.W.D.Y.	DERTY WERK	135
182	175	173	25	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	133
183	165	137	8	MONTGOMERY GENTRY	TATTOOS & SCARS	131
184	108	126	4	DIANA ROSS	EVERY DAY IS A NEW DAY	108
(185)	189	179	84	BROOKS & DUNN	THE GREATEST HITS COLLECTION	4
(186)	187	—	2	BLESSID UNION OF SOULS	WALKING OFF THE BUZZ	186
187	169	149	27	DJ QUIK	RHYTHM-AL-ISM	63
188	163	146	30	TOTAL	KIMA, KEISHA & PAM	39
189	173	151	16	VARIOUS ARTISTS	1999 GRAMMY NOMINEES	8
190	98	—	2	VARIOUS ARTISTS	LILITH FAIR A CELEBRATION OF WOMEN IN MUSIC VOLUME 3	98
191	185	200	4	SUSAN TEDESCHI	JUST WON'T BURN	181
192	188	180	11	BETH ORTON	CENTRAL RESERVATION	110
(193)	198	186	27	BONE THUGS-N-HARMONY	THE COLLECTION: VOLUME ONE	32
194	148	167	3	ALEJANDRO FERNANDEZ	MI VERDAD	148
195	168	144	7	CAEDMON'S CALL	40 ACRES	77
196	153	171	11	VARIOUS ARTISTS	THE ABSOLUTE HITS	75
(197) RE-ENTRY	7	—	7	FEAR FACTORY	OBSOLETE	77
198	174	145	7	SAMMY KERSHAW	MAYBE NOT TONIGHT	99
199	137	—	2	JUVENILE	BEING MYSELF (REMIXED)	137
200	199	178	24	MYSTIKAL	GHETTO FABULOUS	5

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 33 2Pac 60 98 Degrees 26	Mariah Carey 111 Mary Chapin Carpenter 43 Case 45 Cher 12, 128 Kenny Chesney 84 Charlotte Church 102 C Note 163 Collective Soul 59 Phil Collins 124 The Corrs 116 Deborah Cox 140 The Cranberries 76 Creed 48 Elvis Crespo 112, 118 Sheryl Crow 108	Fear Factory 197 Alejandro Fernandez 194 Five 65 Ben Folds Five 113 Kirk Franklin 127 Garbage 99 Ginuwine 69 Godsmack 23 Go Go Dolls 70 Andy Griggs 156 Sammy Hagar And The Waboritas 121 Jimi Hendrix 182 Faith Hill 67 Laury'n Hill 37 Madonna 133 Hole 159 Dave Hollister 34 Whitney Houston 54 Insane Clown Posse 4, 180 T.D. Jakes 145 Boney James 169 Jay-Z 39 The Jerky Boys 129 Jewel 98 JT Money 28	Juvenile 27, 199 R. Kelly 85 Sammy Kershaw 198 Kid Rock 9 Jordan Knight 29 Kom 38 Lenny Kravitz 86 Krayzie Bone 90 Li'l Troy 88 Limp Bizkit 77 Lit 40 Lo Fidelity Allstars 115 Baz Luhrmann 87 Lynyrd Skynyrd 177 Madonna 133 Ricky Martin 2, 104 matchbox 20 78 Dave Matthews Band 82 Dave Matthews/Tim Reynolds 80 Martina McBride 95 Lila McCann 167 Tim McGraw 13, 125 Sarah McLachlan 44 John Mellencamp 155, 178 Natalie Merchant 166 Jo Dee Messina 73	Metallica 92 Monica 105 John Michael Montgomery 135 Montgomery Gentry 183 Chante Moore 31 Van Morrison 101 Mystikal 200 NAS 18 Naughty By Nature 93 New Radicals 136 'N Sync 16 Les Nubians 120 The Offspring 17 Oleander 168 Orgy 72 Beth Orton 192 OutKast 134 Tom Petty And The Heartbreakers 57 Jesse Powell 151 Kenny Rogers 79 The Roots 123 Diana Ross 184 Selena 126 Shanice 158	Shedaisy 130 Vonda Shepard 132 Silk 71 Silkk The Shocker 157 Silverchair 114 Sixpence None The Richer 119 Slick Rick 8 Fatboy Slim 51 Will Smith 50 Snoop Dogg 14 SOUNDTRACK 10 Things I Hate About You 172 Armageddon — The Album 150 City Of Angels 97 Songs From Dawson's Creek 25 Felicity 107 Go 138 Hope Floats 174 Life 41 The Matrix 35 A Night At The Roxbury 161 Nothing Hill 58 Star Wars Episode I: The Phantom Menace 7 Tarzan 20 You've Got Mail 149 Britney Spears 3	George Strait 66 Sugar Ray 46 Susan Tedeschi 191 The Temptations 176 TLC 5 Total 188 Trick Daddy 42 Shania Twain 6 Ant Banks Presents T.W.D.Y. 181 Tyrese 56 U2 160 VARIOUS ARTISTS 1999 Grammy Nominees 189 The Absolute Hits 196 The All Time Greatest Movie Songs 148 BET — Best Of Planet Groove 179 Chronic 2000 Suge Knight Represents 52 Family Values Tour '98 53 Lilith Fair A Celebration Of Women In Music Volume 2 154 Lilith Fair A Celebration Of Women In Music Volume 3 190 Master P Presents No Limits Who U Wit? 62	Millennium Hip-Hop Party 100 Monsters Of Rock 170 Now 139 Rawkus Presents Soundbombing II 55 Reggae Gold 1999 131 Ruff Ryders: Ryde Or Die Vol. 1 10 World Wrestling Federation: WWF The Music Volume 3 96 Wow-1999: The Year's 30 Top Christian Artists And Songs 147 Stevie Ray Vaughan And Double Trouble 144 Vengaboys 103 Tom Waits 109 Steve Wanner 106 Robbie Williams 75 Mark Wills 143 Chey Wright 137 Yanni 146 Dwight Yoakam 91 Rob Zombie 49
------------------------------------	---	--	--	---	--	---	---

Zep Soars In May RIAA Certs

BY CHRIS MORRIS

LOS ANGELES—Led Zeppelin mined a mother lode of diamonds and precious ore in May certifications from the Recording Industry Assn. of America (RIAA).

"Led Zeppelin IV" (Swan Song, 1971) climbed to certified sales of 21 million. The set is now fourth on the list of all-time best sellers, behind Michael Jackson's "Thriller" (Epic, 1982, 25 million), the Eagles' "Their Greatest Hits 1971-1975" (Asylum, 1976, 25 million), and Pink Floyd's "The Wall" (Columbia, 1979, 23 million).

The English band's "Physical Graffiti" (Swan Song, 1975) hit diamond status, reaching certified sales of 15 million; it was last certified at 9 million in 1997. (The 15 million figure represents sales of 7.5 million for the two-album set, since the RIAA computes sales in multiples of discs.) "Led Zeppelin" (Atlantic, 1969) was certified at 8 million, while "Led Zeppelin III" (Atlantic, 1971) was certified at 6 million.

Among 1999 bestsellers, Britney Spears' "... Baby One More Time" (Jive) topped the quadruple-platinum level, while TLC's "Fanmail" (LaFace/Arista) went triple-platinum. Bone Thugs-N-Harmony's Krazyie Bone (Relativity) and pop vocal quintet Five (Arista) scored their first platinum albums in May.

Barbra Streisand brought home her 40th gold album with the 1976 Columbia set "Classical Barbra." She becomes only the second performer to be honored with 40 or more gold award plaques; Elvis Presley leads the field with 62. The Beatles trail Streisand with 39 gold album discs.

Krazyie Bone, Latino star Jose Luis Rodriguez (Sony Latin), and rock unit Sevendust (TVT) debuted in the gold album category.

Finally, Latin sensation Ricky Martin began his conquest of the English-speaking market with his first gold single, "Livin' La Vida Loca" (C2/Columbia).

A complete list of May RIAA certifications follows.

MULTI-PLATINUM ALBUMS

Led Zeppelin, "Led Zeppelin IV," Swan Song, 21 million.

Led Zeppelin, "Physical Graffiti," Swan Song, 15 million.

Led Zeppelin, "Led Zeppelin I," Atlantic, 8 million.

Led Zeppelin, "Led Zeppelin III," Atlantic, 6 million.

Barbra Streisand, "A Christmas Album," Columbia, 5 million.

Britney Spears, "... Baby One More Time," Jive, 4 million.

Spice Girls, "Spice World," Virgin, 4 million.

Enigma, "MCMXC a.D.," Charisma, 4 million.

Offspring, "Americana," Columbia, 4 million.

Various artists, soundtrack, "Armageddon," Columbia, 4 million.

Mary J. Blige, "Share My World," MCA, 3 million.

TLC, "Fanmail," LaFace/Arista, 3 million.

Crosby, Stills & Nash, "Crosby, Stills & Nash," Atlantic, 3 million.

Def Leppard, "Vault—Greatest Hits," Mercury, 2 million.

Smash mouth, "Fush Yu Mang,"



LED ZEPPELIN

Interscope, 2 million.

Dru Hill, "Enter The Dru," Island, 2 million.

Bob Dylan, "Desire," Columbia, 2 million.

Monica, "The Boy is Mine," Arista, 2 million.

PLATINUM ALBUMS

Crosby, Stills & Nash, boxed set, "Crosby, Stills & Nash," Atlantic, their third.

Crosby, Stills & Nash, "Crosby, Stills & Nash," Atlantic, their fourth.

Krazyie Bone, "Thug Mentality," Relativity, his first.

Phil Collins, "... Hits," Atlantic, his seventh.

Five, "Five," Arista, its first.

Bob Dylan, "The Freewheelin' Bob Dylan," Columbia, his 10th.

Bob Dylan, "Blonde On Blonde," Columbia, his 11th.

EMI, BMG NAB RIGHTS TO EUROVISION WINNER

(Continued from page 6)

and recorded a year later by Bad Boys Blue as "Out Of The Blue." Mariann Grammfon studio manager Lars "Dille" Diedricson, composer of the song with lyricist Gert Lengstrand, denies through his record company ever hearing Brandes' song.

The contest is broadcast live to all members of the European Broadcasting Union and is relayed the next day to Australia and Canada.



NILSSON

The triumph of "Take Me To Your Heaven" helps continue the celebration of the 25th anniversary of Sweden's first Eurovision win with Abba's "Waterloo" in 1974. This is Sweden's fourth victory.

The top three songs in the 1999 contest all took advantage of relaxation of the rules on languages. After Abba won by singing "Waterloo" in English in 1974, the rules were changed so artists had to sing in an official language of the country, a rule that allowed only the U.K., Ireland, and Malta to sing in English until this year.

This year marked Iceland's 13th time in the contest, and second-place Selma was the first Icelandic artist to sing in English. Her slice of pure pop, "All Out Of Luck," is the most successful Icelandic entry in the history of the competition. Third-place Germany achieved its showing with a

Nas, "I Am . . .," Columbia, his second.

112, "Room 112," Bad Boy/Arista, its second.

Maxwell, "Embrya," Columbia, his second.

GOLD ALBUMS

Krazyie Bone, "Thug Mentality," Relativity, his first.

Nas, "I Am . . .," Columbia, his third.

Barbra Streisand, "Classical Barbra," Columbia, her 40th.

Pantera, "Official Live," Elektra, its fifth.

Jose Luis Rodriguez, "Inolvidable," Sony Latin, his first.

Various artists, soundtrack, "Blade," TVT.

Sevendust, "Sevendust," TVT, its first.

Bob Dylan, "Another Side Of Bob Dylan," Columbia, his 25th.

Selena, "Todos Mis Exitos," EMI Latin, her sixth.

GOLD SINGLES

Ricky Martin, "Livin' La Vida Loca," C2/Columbia, his first.

Assistance in preparing this story was provided by Carrie Bell.

BETWEEN THE BULLETS™



by Geoff Mayfield

NOTHING TO SNEEZE AT: So, after their record-setting, million-plus bow, how big was **Backstreet Boys'** second week? Still pretty darn big, as the sum, in excess of 621,500 units, ranks as 1999's third-largest sales week, behind only the first-week sum and the total rung two weeks ago by **Ricky Martin** (661,000 units). The Boys' second-week sum happens to be larger than the first-week sum by such notable '90s albums as **Wu-Tang Clan's** 1997 outing "Wu-Tang Forever" (609,000 units) and **Metallica's** self-titled 1991 album (598,000 units).

Stack up all the sales weeks that we've compiled since The Billboard 200 picked up SoundScan in May 1991, and the current chart-topping sum is the 29th largest of that span. The total marks a 45% decline from last issue's 1.13 million, while runner-up Martin only has a 13% slide from his prior-week sales, still hanging tough at 399,500 units.

MAY FLOWERS: Throughout the '90s, May has not been a particularly fruitful month for the music industry. Thanks in large part to the eye-opening totals pulled in by **Backstreet Boys** and **Ricky Martin**, May 1999 is one that stores' buyers will remember fondly.

For each of May 1999's four complete weeks, industrywide album sales (including catalog titles), have stood tall, averaging in the neighborhood of 12.7 million units. It's instructive to note that the week that led up to Mother's Day, when **Tim McGraw** led the pack with 252,000 units, was the biggest of the month, with 13.2 million units, even exceeding the totals hit during the first weeks that albums by Martin (11.9 million) and the Boys (12.9 million) hit stores.

Each of this issue's top seven titles exceeds 100,000 units, compared with only three during the same of '98, when the "City Of Angels" soundtrack was No. 1 with 165,000 units. Last year, May's average weekly sales stood at 11.7 million pieces, a number that has risen each year since 1994, when May's weeks averaged at 9.5 million units.

SWINGING FROM TREES: Although SoundScan reports showed the "Tarzan" soundtrack with a 31,000-unit gain, the Greatest Gainer goes to the soundtrack to "Notting Hill," which had a gain of 16,500. We've made that adjustment because about 19,000 of those copies were actually sold during the prior week by some of the Disney Store locations but were missing from last issue's chart due to a snafu in computer-to-computer communications.

The adjustment means the album might face a challenge holding its ground on next issue's chart, but the **Phil Collins** vehicle will certainly climb to the higher limbs when the film hits screens June 18.

PEPPER: Teen sensation **Britney Spears** is the queen of the week's TV pack, as appearances on "Late Show With David Letterman" and "The Rosie O'Donnell Show" help her cement her hold on the No. 3 spot with a 12,000-unit jump, the biggest gain by any title in last issue's top 10. **Kid Rock**, who checks into the top 10 for the first time in his career (13-9, an 18.6% gain), has an increase of 14,500 units.

... **Mary Chapin Carpenter** also played an **O'Donnell/ Letterman** double-header, but her bow at No. 43 (32,000 units) is her lowest start on the big chart since 1992, the latest illustration of the pressures felt in the current Nashville climate. Her '94 album debuted at No. 10, and her last one bowed at No. 20 in '96. ... Watching **Jimmy Buffett's** hits package is one way to spot the change of seasons. When he tours each summer, "Songs You Know By Heart" returns to the top 10 of Top Pop Catalog Albums. However, it appears a stop on the "Today" show helped the title to a 28% gain, marking only the second time it has been No. 1 in the 407 weeks it has spent on the catalog list. ... A label executive friend once paraphrased an old **Bill Clinton** campaign slogan, saying, "It's the music, stupid." I'm pleasantly reminded of that phrase from time to time, as I was when I discovered **Pachyderm's Indigenous** during the recent Assn. for Independent Music Convention. This brothers-and-sister quartet of American Indians has carved out a territory that lies somewhere between **Cream** and **Stevie Ray Vaughan**, with even enough chops to tread the sacred ground of **Jimi Hendrix's** "Voodoo Chile." Its "Things We Do" is bubbling under the Heatseekers chart, but even more impressive, this indie act's lead track, "Now That You're Gone," was able to scale as high as No. 22 on Billboard's Mainstream Rock Tracks and No. 9 on Heritage Rock Tracks in sister magazine Rock Airplay Monitor without the resources of a major label. Perhaps **Indigenous'** early inroads shows that music can still matter in the age of big-business radio. ... Seems like I'm always losing my favorite copy editor, that behind-the-scenes breed who make guys like me seem smarter than we are by scrubbing away grammar glitches and misspellings before our words reach your eyes and helping us insert that occasional post-deadline insight. The latest to abandon me is **Elizabeth "Beth" Renaud**, who has checked out after five years on our masthead. I wish this avid cyclist a smooth ride.

MERCURY'S RICHEY NOT COUNTRY-BOUND

(Continued from page 1)

ident] told me to find a producer anyway and gave me the freedom to make the record I wanted to make, whether it was country or not."

Richey decided on British producer Hugh Padgham (XTC, the Police, Sting) for her third album, "Glimmer," which comes out Aug. 3. The release will be worked out of Mercury Nashville, though it was recorded in New York and London and is not targeted to country music consumers.

Richey also found herself a new manager, Frank Callari (Lucinda Williams) last fall. "Kim has an extremely experienced manager in place this time, and the plan is for all of us to get together to pool our knowledge in breaking her," says Mercury Records Nashville senior VP of sales, marketing, and promotion John Grady. "She's not the first challenging artist for either Mercury or Frank but a world-class songwriter who deserves to be heard."

Terry Currier, owner of two Music Millennium stores in the Richey stronghold of Portland, Ore., sums up the difficulty in marketing an artist like Richey: "The problem is she's caught in the middle of everything. She's not straight-ahead country or straight-ahead anything else. But this record's really, really great, and she's such a wonderful person. We've had her for three in-stores, and one time a local TV station followed her over here in its skycopter and broadcast it live."

Currier says that Richey may well be in a stronger market position now, having survived the PolyGram/Universal merger changes and releasing a new album while bigger-name roster artists hold back and wait.

Richey's self-titled first album was

released in 1995. The follow-up, "Bitter Sweet," was released in 1997. But Richey's initial success came as a songwriter providing country hits for the likes of Rodney Foster ("Nobody Wins") and Trisha Yearwood ("Believe Me Baby [I Lied]").

"Writing songs for other people is restricting, and if you're in Nashville writing for country [artists], every-

'We challenged her to choose her musical direction'

- JOHN GRADY -

one wants something uptempo positive, which doesn't appeal to me that much," says Richey. "The songs from [my] first album tried to strike a balance between that and the kind of stuff I'm more happy with. I wrote the second album more for me but staying within the country or alternative-country zone, which broadened it up a little bit. But I wrote a lot of this record not only for me but without thinking where it would fit. And I didn't care if it fit anywhere."

Richey's choice of producer con-

DIGITAL DOWNLOAD

(Continued from page 6)

In this climate, most major retailers with online sites have so far shied away from offering any kind of downloadable material. For example, the Musicland Group, which is in the process of revamping its Web site, won't include a download feature.

"It's going to be part of our future, online and in stores," says a company spokeswoman, "but there are a lot of issues to be worked out, and it won't be part of our E-commerce site at the start."

Legal, free downloads of tracks from well-known artists—such as tracks from Sarah McLachlan and Public Enemy secured by Amazon—continue to be prevalent on the Internet for promotional opportunities on a limited-time basis.

Other major retailers with online sites, including Virgin Megastore and Wherehouse, also don't offer digital downloads for sale.

FUTURE PREP

In spite of the fact that purchasing downloads isn't yet a popular option, those online retailers who are participating say they offer the feature to prepare for the future.

"There's no reason not to have it," says National Record Mart marketing manager Angie Walker. "Companies are contacting us with the content, and much of the music available for downloads is rare tracks that aren't available in stores." Like Tower, National Record Mart offers downloadable singles for 99 cents.

Tower's Farrace agrees. "It's exciting technology, and we don't want to get blindsided."

CDuctive's Ryan admits that the download market doesn't appeal to everyone... yet.

"As more reputable material becomes available," he says, "people will pay for it."

firmed her new songwriting attitude. "There are great people here, but I was getting bored by everything in Nashville and wanted to go outside," says the Bluewater Music Corp. (BMI) writer, who wrote or co-wrote all 14 "Glimmer" tracks.

"I wanted to work with Hugh because I was a big XTC fan. Even at my country gigs we'd cover 'Love On A Farm Boy's Wages.' And I also thought [the Police's] 'Synchronicity' was a brilliant record."

Richey and Padgham assembled a band made up of "Bitter Sweet" drummer Sean Pelton, Sting guitarist Dominick Miller, guitarist Waddy Wachtel, bassist Zev Katz, and keyboardist Doug Petty. "I don't think people will hear the record and go 'Who's that?' if they heard me before, but it's a different production," says Richey.

The lyrics reflect stressful personal and business situations, Richey notes, declining to detail further "so that others can get things from them to relate in their own lives."

Richey received a lift during the

writing process when she was invited to attend Miles Copeland's songwriting camp in France, where she co-wrote "Can't Lose Them All" with attendees Paul Thorn and Maia Sharp and "I Will Be The Strength In You" with Dave Bassett and Sam Brown. (She later co-wrote "Good At Secrets" with new pal Sharp.)

'Writing songs for other people is restricting'

- KIM RICHEY -

"I met all these great people I'd never have come across otherwise," says Richey, who also collaborated stateside with Randy Scruggs, Tim Krekel, ex-Green On Red member Chuck Prophet, the Gathering Field's Bill Deasy, and frequent writing partner Tom Littlefield.

First single "Come Around" will be featured in the soundtrack to

Kevin Costner's upcoming baseball movie, "For The Love Of The Game." The single ships Tuesday (8) to triple-A, hot AC, and top 40 stations.

"We're going back to all the markets that we conquered for Kim Richey on her previous albums," says Grady, citing Seattle; Boston; Denver; Charlotte, N.C.; Portland, Ore.; Philadelphia; Washington, D.C.; and Detroit.

At modern AC/top 40 station KALC Denver, PD Jim Lawson is anxious for "anything" from Richey. "I've asked Mercury to hurry and get me a copy of the album, because ['Bitter Sweet's'] 'I Know' was a huge record for us and is a staple recurrent," he says.

"Glimmer" will be "extremely press-driven," says Grady, "because everybody in the press loves Kim, and face it, that's what drove Lucinda Williams' project last year." While the album is a Nashville release, its publicity will be handled by the label's PR staffs in Nashville and New York.

Under Mercury Nashville's auspices, the Monterey Peninsula-booked Richey is set to play as many radio-sponsored concert events as possible.

"We challenged her to go out and choose her musical direction and producer, and she's made a masterpiece," says Grady. "The third time's a charm, as far as we're concerned, and now it's up to us to look at ourselves in the mirror and say we got it in front of people."

RIAA TO COOPERATE WITH U.S. PROBE

(Continued from page 3)

Media Act, which was introduced by Sen. Sam Brownback, R-Kan., and Sen. Joseph Lieberman, D-Conn., and was included in the Senate's giant juvenile-justice bill. The bill was passed by the Senate May 20 and is now awaiting action in the House (Billboard, June 5).

Also included in the Senate bill is a provision introduced by Sen. Barbara Boxer, D-Calif., calling for an investigation of the gun companies' marketing practices. Following news of Clinton's order of an

entertainment industry probe, Sen. Boxer released copies of a letter that she wrote to the president saying that singling out the entertainment industry was unfair.

"For some reason," she wrote, "you directed your study only toward the entertainment industry and did not include the gun industry. This omission is disturbing to me and all those who do not want to scapegoat one industry but want a comprehensive analysis of the causes of youth violence."

VICTOIRES' FUTURE IN DOUBT

(Continued from page 8)

scheduled for mid-February 2000. According to Victoires GM Enrico Della Rosa, the withdrawal of SNEP "could pose problems for the organization of the event." SNEP GM Hervé Rony concedes, "There has always been tension with SNAM, but this was the spark that ignited a crisis."

MAJORITY VOTE

According to Rony, the SNEP decision was voted through by its board with a large majority, despite earlier attempts at mediation by indie labels' body UPFI. UPFI GM Jérôme Roger says, "UPFI understands but regrets this decision."

He admits that "the Victoires are now in pretty bad shape" and that "it is quite difficult to go on" without SNEP, which provided the bulk of the artists and significant financial support. UPFI is adopting a wait-and-see stance, says Roger, but would favor a revamp of the Victoires' statutes and structures.

"The situation is in a deadlock," admits Eric de Bondy, who represents French authors' rights society SACEM on the Victoires board. "But we now have until June 18 to find an agreement." However, an added complication

arose May 18, when French collecting society SSCP announced it was also withdrawing from the organizing body.

NOT THE FIRST

This is not the first crisis to affect the Victoires. In 1996, the best newcomer award was given to female artist Stephend, signed to a company operated by Denys Limon, who was involved in the production of the show. Victoires founder Claude Flèouter was forced to quit following a row over this but subsequently sued the Victoires. A tribunal in January 1998 ordered the Victoires to pay Flèouter damages of 3 million francs (\$485,000).

Posters



NOW AVAILABLE IN COMPACT DISC
300 just \$99

When You Make CDs with Disc Makers!

Full color, glossy, 11" x 17" posters are the ideal way to promote gigs, record releases, or store appearances. Make CDs with Disc Makers, and you can get 300 full color posters for just \$99!

FREE catalog!
1-800-468-9353

DISC MAKERS
www.discmakers.com • info@discmakers.com

This Week's Billboard ONLINE
<http://www.billboard.com>

Exclusive Album Reviews

Bertine
"Morbid Latenight Show"
(Nettwerk)

Todd Terry
"Resolutions"
(Astralwerks)

Various Artists
"Austin Powers: The Spy Who Shagged Me"
(Maverick)

News Updates Twice Daily
Hot Product Previews Every Monday

A new **Billboard Challenge** begins every Thursday. This week's winner is Nikolaus Mitsarakis of Wuppertal, Germany.

News contact: Julie Taraska
jtarsaka@billboard.com

■ BPI COMMUNICATIONS INC. • Chairman: Gerald S. Hobbs • President & CEO: John B. Babcock Jr.
Executive Vice Presidents: Mark Dacey, Robert J. Dowling, Howard Lander • Senior Vice Presidents:
Georgina Challis, Paul Curran, Ann Haire, Rosalee Lovett, Craig Reiss • Vice President: Glenn Heffernan • Chairman Emeritus: W.D. Littleford

© Copyright 1999 by BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January. One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$289.00. Continental Europe 225 pounds. Billboard, Tower House, Sovereign Park, market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P.O. Box 1346, Ann Arbor, Mich. 48106. For Group Subscription information call 212-536-5261. For Subscription information call 1-800-745-8922 (Outside U.S.: 740-382-3322). For any other information call 212-764-7300. Canada Post Corp. International Publications Mail Agreement #0921920. Vol. 111 Issue 24. Printed in the U.S.A.

Whitburn Charts Course For Fans' Summer Reading

More essential reading has arrived for music fans. "Joel Whitburn's 1998 Billboard Music Yearbook" and "Joel Whitburn presents Billboard Top 10 Album Charts 1963-1998" are now available. The former chronicles the entire story of each hit as it made its way up the charts. The Yearbook is the only resource with complete chart data for every 1998 hit. The 11 complete music sections include Pop Annual; The Billboard Hot 100; Bubbling Under Hot 100; Hot Country Singles and Tracks; Hot R&B Singles; Adult Contemporary; Mainstream Rock Tracks; Modern Rock Tracks; The Billboard 200 (Albums); Top Country Albums; and Top R&B Albums. Other sections include the No. 1 hits of 11 other charts, 1998's Best-



Selling Records, Top Videocassettes, Top Movies, Entertainment Obituaries, and Song Title Section.

The "Top 10 Album Charts 1963-1998" contains a collection of more than 1,800 individual Top 10 charts from Billboard's weekly album listings. Following the album charts, the book is divided into sections including The Artists, an alphabetical listing, by artist, of every Top 10 album listed in the chart section; Notable No. 1s, which documents the slowest and fastest movers to the top and the biggest falls; Top 50 Albums; and Top Album Artists.

Copies can be ordered by calling 800-827-9810. The "Top 10 Album Charts" costs \$39.95 and "1998 Music Yearbook" costs \$34.95 (add \$6 for shipping and handling).

'99 Tape/Disc Directory Debuts

Billboard's 1999 International Tape/Disc Directory is on sale now. This exclusive source for information in the manufacturing area of the music and video business lists over 4,000 professional services and suppliers. Copies can be obtained for \$75, plus \$6 for shipping (add \$14 for



international orders). To order, call 800-344-7119 (For international, call 732-363-4156) or mail a check to Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701. Billboard Directories are also available on diskette or mailing labels. For rates, call Mike Fouratt at 212-536-5017.

PERSONNEL DIRECTIONS

Natasha Emmons has been named Amusement Business' West Coast reporter. In addition to covering the Western U.S., she is responsible for the Asia Pacific market, and parts of Mexico and Western Canada. Prior to joining AB, Emmons was the managing editor



of Legal Assistant Today magazine. She also has covered small business, finance, and government as a reporter for wire services and magazines. Emmons received her B.A. in English with a minor in journalism from the State University of New York at Albany.

Register now for the Billboard Dance Music Summit. Early Bird rate ends June 11.

Billboard Dance Music Summit
Sheraton Colony Square • Atlanta • July 14-16, 1999
Billboard/Airplay Monitor Radio Seminar & Awards
Fontainebleau Hilton • Miami Beach • October 7-9, 1999
Billboard Music Video Conference & Awards
Loews Santa Monica Beach Hotel • Santa Monica • November 10-12, 1999
For more information, contact Michele Jacangelo Quigley at 212-536-5002

Visit our Web site at <http://www.billboard.com>
Contact Sam Bell at 212-536-1402/1-800-449-1402.
E-mail: sbell@billboard.com

Actress Lopez Out Of Sight On Hot 100

THERE HAVE BEEN PLENTY of artists who have reached No. 1 on The Billboard Hot 100 who have tried their hand at acting, but fewer actors who have dabbled in singing. The former category includes people like Diana Ross, Elvis Presley, Will Smith, Bette Midler, Michael Damian, Cher, Dolly Parton, Madonna, Whitney Houston, and Barbra Streisand. Counted in the latter category would be names like Shelley Fabares, Lorne Greene, Vicki Lawrence, Ricky Nelson, Tab Hunter, and the newest addition to the list, Jennifer Lopez.

The actress who starred in films like "Selena," "U-Turn," and "Out Of Sight" is sitting atop the Hot 100 with her debut single, "If You Had My Love." The last two artists whose primary focus was on acting before going into a recording studio were Vanessa Williams ("Save The Best For Last" in 1992) and Martika ("Toy Soldiers" in 1989).

Williams, who first came into public view when she was crowned Miss America (and later deposed), appeared in the film "The Pick-Up Artist" in 1987, a year before she made her chart debut with "The Right Stuff." Martika landed a role in the movie version of the musical "Annie" when she was 12 and was involved in a performance company in Los Angeles for three years, which led to her being cast in the TV series "Kids, Incorporated."

As "If You Had My Love" is the successor to Ricky Martin's "Livin' La Vida Loca," Lopez is the first Latin artist to follow another Latin artist into the No. 1 spot since Gloria Estefan's "Coming Out

Of The Dark" replaced Timmy T's "One More Try" in March 1991. This also marks the first time two No. 1 titles in a row have been distributed by Sony since Will Smith's "Gettin' Jiggy Wit It" followed Celine Dion's "My Heart Will Go On" in March 1998. And Lopez is the first artist to go to No. 1 with a debut single since Britney Spears topped the list just four months ago with "... Baby One More Time."

One year ago this week, Brandy & Monica were in pole position with "The Boy Is Mine," which marked the first No. 1 hit for the artists, as well as producer Rodney Jerkins. Four months ago, Jerkins collected his second No. 1 hit with Monica's "Angel Of Mine." Now, in the short space of

a year, Jerkins earns his third No. 1 with "If You Had My Love," which he also co-wrote. Jerkins is having a good week on the Hot 100, as another song he produced and co-wrote, Whitney Houston's "It's Not Right But It's Okay," vaults 32-21.

Two final thoughts on the new No. 1 song: It's the first Hot 100 chart-topper for the Work label, and it puts the chart pinnacle back in female hands. With 1999 almost half over, the only male artist to ascend to No. 1 this calendar year is Martin.

THE POWERS OF LOVE: Madonna enters the Hot 100 at No. 78 with "Beautiful Stranger" (Maverick/Warner Bros.), her first soundtrack single to chart since "Don't Cry For Me Argentina" from "Evita" peaked at No. 8 in March 1997. "Stranger" is from the much-anticipated sequel "Austin Powers: The Spy Who Shagged Me."



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 5/30/99

YEAR-TO-DATE OVERALL UNIT SALES

	1998	1999
TOTAL	300,668,000	300,653,000 (UP 0.004%)
ALBUMS	248,631,000	263,952,000 (UP 6.2%)
SINGLES	52,037,000	36,701,000 (DN 29.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1998	1999
CD	198,432,000	221,140,000 (UP 11.4%)
CASSETTE	49,602,000	42,182,000 (DN 15%)
OTHER	597,000	630,000 (UP 5.5%)

OVERALL UNIT SALES THIS WEEK

14,419,000

LAST WEEK

14,471,000

CHANGE

DOWN 0.4%

THIS WEEK 1998

13,492,000

CHANGE

UP 6.9%

ALBUM SALES THIS WEEK

12,822,000

LAST WEEK

12,918,000

CHANGE

DOWN 0.7%

THIS WEEK 1998

11,151,000

CHANGE

UP 15%

SINGLES SALES THIS WEEK

1,597,000

LAST WEEK

1,553,000

CHANGE

UP 2.8%

THIS WEEK 1998

2,341,000

CHANGE

DOWN 31.8%

DISTRIBUTORS' MARKET SHARE (5/3/99 - 5/30/99)

	UMVD	SONY	INDIES	WEA	BMG	EMD
TOTAL ALBUMS	24.5%	17.6%	16.4%	16.1%	15.5%	10%
CURRENT ALBUMS	23.9%	19.1%	15.2%	14%	18.8%	9%
TOTAL SINGLES	24.7%	31.1%	8.6%	13.1%	12.2%	10.3%

ROUNDED FIGURES

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



Announcing "NEW THIS WEEK"

Customize a page for your artist on billboard.com and reach **MILLIONS OF CONSUMERS!!!**

MEMBER SERVICES
Current Issue And Archives
Membership Details
Member Login

Charts
Week Ending May 22, 1999
The Billboard 200 Albums
The Billboard Hot 100
Top Internet Album Sales
All The Charts

Billboard ONLINE

DAILY MUSIC NEWS
updated twice daily
Last Update: May 14, 1999, 4:00 p.m. EDT

Ruffhouse To Play No. More
Ruffhouse Records, the independent hip-hop label that was home to the Pogues, Lauryn Hill, KRS One, and Cypress Hill, is shutting its doors after 13 years of operation. Read The Full Story.

Breaking News...
Kid Rock: "I'm Not Dead"
America: "The Way We Live"
The Notorious B.I.G.: "The Black Album"
Eminem: "The Black Album"
Eminem: "The Black Album"
Eminem: "The Black Album"

The Voting Booth
This week's poll: *Should we allow...?*

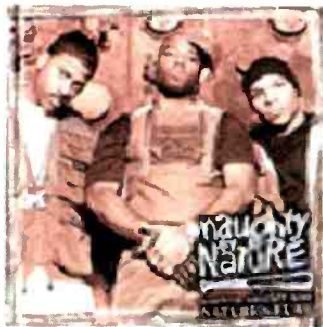
Artist Of The Day
Limp Bizkit introduces "Significant Other," their third album.
View more news from your past at ThisDayInMusic.com.
Get complete daily in your industry news with Billboard.com.

See Ricky Martin Perform "Livin' On A Prayer" Live
Watch the Latin Music Awards on TV

ADVERTISEMENT

Billboard

new this week



Naughty By Nature

nineteen n a u g h t y n i n e NATURE'S FURY
Selection #: 07822-19082-2

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-illtown 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.F.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/aristaweb/NaughtyByNature>
<http://www.naughtybynature.com>

Tour/TV

July 10th 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 & Krazy 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)

Large icon on home page links to "NEW THIS WEEK"

Insert images of your choice

Track listings or liner notes

Write your own album review

More cool artist information

Link to your label site, retail, sound & video clips

List touring and appearance information

With over 100,000,000 annual page views, Billboard.com is your link to music fans worldwide.

212-536-5004 • www.billboard.com



RED HOT CHILI PEPPERS CALIFORNICATION
THE NEW ALBUM JUNE 8

FEATURING THE NEW SINGLE "SCAR TISSUE" PRODUCED BY RICK RUBIN ENGINEERED AND MIXED BY JIM SCOTT MANAGEMENT: Q PRIME INC.
WWW.REDHOTCHILIPEPPERS.NET WWW.REDHOTCHILIPEPPERS.COM ©1999 WARNER BROS. RECORDS INC.

