

Billboard

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ROCK '99: RESURGENCE OF A RESILIENT SOUND

In U.S., Fresh Spin Is Put On Format Globally, 'No-Nonsense' Music Thrives

A Billboard staff report.

NEW YORK—In a business in which nothing breeds like success, "musical trends" can be born fast and fade faster. The powerful resurgence of rock bands in the U.S. market—a phenomenon evident at retail and radio, on the charts, and at music video outlets—does not fit the prototypical mold, however, and shows no signs of diminishing soon.

For one thing, no single breakout act has spurred a flurry of sound-alike signings; rather, a large number of bands have risen up simultaneously to stake their own claims on record shelves and radio airwaves,

with a host of newer acts being pulled in their wake.

Likewise, there is no one defining sound to be heard among the pack, only the defining rock vibe and a general feeling that it's OK to make noise again. "For the last few years, it wasn't cool to say you were in a rock band," says Butch Walker of HiFi/Elektra's Marvelous 3, whose "Freak Of The Week" is No. 34 this issue on Mainstream Rock Tracks and No. 5 on Modern Rock Tracks. "But we want 'this was a rock band' on our gravestones."

There are common threads to be seen in several of the bands, most notably a street-savvy blending of hip-hop into the rock brew—a heady recipe that a number of retailers and label executives cite as whetting appetites among younger consumers for the likes of Flip/Interscope's Limp Bizkit, at

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A Billboard international staff report.

Yoshida says.

As Yoshida and others look for new rock-oriented talent, up-and-coming rock acts such as currently unsigned three-piece Feed are setting the template for intelligent, powerful Japanese rock (Global Music Pulse, Billboard, Feb. 6) with haunting art rock full of nuances.

Less restrained is thrashabilly trio Guitar Wolf, whose crazed, over-the-top take on three-chord rock hasn't prevented it from being signed by Sony Music Entertainment's (Japan) Ki/oon label. One of the most memorable acts to appear at last summer's epochal Fuji Rock Festival in Tokyo,

(Continued on page 105)

Often masquerading as different sub-genres, no-nonsense rock continues to thrive in key markets.

Here, Billboard correspondents take a global sound-check of the music around the world.

JAPAN

Rock is very much alive these days in Japan. The indies/underground scene and the mainstream have produced a wide variety of rock-oriented acts recently, as Japanese pop expands its stylistic range away from idol pop. Harry Yoshida, label manager of Warner Music Japan's new Dream Machine imprint, says rock bands featuring female vocalists are the wave of the future on the J-pop scene.

"I aim to make the next wave of female singers, in the rock style,"



THE FLYS



EVERLAST



THE OFFSPRING



KRAVITZ



KORN

Best Buy Plans A Major Push For New Artists

BY ED CHRISTMAN

NEW YORK—Best Buy, one of the top chains at promoting developing artists, is further trying to distinguish itself in that area with its ambitious, multimillion-dollar Find 'Em First campaign.

The project will kick off with a massive national press advertising campaign Sunday (28), to be

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Blue Note's
Cassandra Wilson
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European Biz Is
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Grammy Nods Likely To Carry Retail Rewards

BY CHRIS MORRIS

LOS ANGELES—A little learning can be a dangerous thing, but a lot of "Miseducation" should be wonderful, according to retailers celebrating Lauryn Hill's big Grammy Awards win.

In one of the coronations of

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HILL

Behind The Scenes News,
Photos, And More In
Expanded Grammy Coverage
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HEATSEKERS

RCA's Sara Evans Takes Her 'Place' At The Top

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EMINEM: THE BEST WAY TO 'RESPOND'

If you seek to play a leadership role in making money by exploiting the world's misery, the music industry remains an easy place to start. Witness the "The Slim Shady LP" (Aftermath/Interscope/Universal) by Eminem (aka Marshall Mathers), a debut album whose main themes include drugging, raping, and murdering women.

Eminem's record reached stores Feb. 23, the same day people in the Los Angeles area were learning of a rash of crimes akin to those in which Eminem was gleefully exulting, including the rape and stabbing murder of a 13-year-old Pomona, Calif., cheerleader/choirgirl in her own bedroom and the accosting and attempted kidnapping of an 11-year-old girl bicycling in North Hollywood that police suspect could be linked to the recent rape of a 12-year-old girl in a local city park bathroom. Pomona investigators were analyzing fingerprint records and lists of convicted sex offenders living in the area. Meanwhile, in North Hollywood, Los Angeles Police Capt. Richard Wahler said, "We're encouraging parents to be extra-vigilant at this time. Don't let your children, especially your daughters, out of sight."

An example of the sort of horror that's possible if parents fail to heed such a warning is dramatized on the "Guilty Conscience" track of "The Slim Shady LP" in which Eminem's malevolent 21-year-old "Stan" persona engages in a jocular dialogue with producer Dr. Dre, who portrays his rather ambivalent "conscience." When Stan confides he wants to surreptitiously drug and rape a girl he's picked up at a rave party, the Dre/conscience character counters by saying, "This girl's only 15 years old/You shouldn't take advantage of her/It's not fair."

"Yo, look at her bush," answers Eminem/Stan sardonically. "Has it got hair?/Fuck this bitch right here/On the spot bare/Till she passes out/And she forgot how she got here." In these and other "Guilty Conscience" scenes, the halfhearted Dre character is always overruled. In a final vignette, a construction worker named Grady, played by Eminem, decides to kill his unfaithful wife and her lover. "Maybe he's right," Dre/conscience mulls, but he cautions: "Think about the baby before you get crazy."

"OK," says Eminem/Grady, "thought about that. Still want to stab her, grab her by the throat, get her daughter, and kidnap her!" Then Eminem breaks character to confront Dre in his real-life role as an ex-N.W.A member with his own history of aggression. "Aw, fuck, what am I saying?" Dre concedes. "Shoot 'em both!"

Grady does, and this homicidal construction-worker type remains at the thematic center of "The Slim Shady LP," being depicted on the album cover lolling on a boardwalk at the beach with his infant daughter as the torso of his dead wife dangles from his car trunk. The rest of his saga unfolds in " '97 Bonnie And Clyde," a parody of Will Smith's "Just The Two Of Us"; the song reveals the murderer as an abusive husband, long frustrated by restraining orders, who gets away with his deed by dumping his wife's body in the sea. All the while he lies to his daughter, adding with an incestuous coo, "Nobody in this world is gonna keep you from me/I love you."

Such "Slim Shady LP" cuts got raves in the Los Angeles Times, the same paper that reported the aforementioned L.A. County sex crimes. Its critic gushed that "in Eminem's bizarre stories... he isn't afraid to say anything; his lyrics are so clever that he makes murder

sound as if it's a funny act he may indulge in simply to pass the time."

Meanwhile, on the opposite coast, a Boston Globe critic found still more merit in Eminem's misogynistic album because he's a white rapper sponsored by a veteran black hip-hop producer. "Let's ignore for a moment the same-old, same-old of Eminem diatribes against women and gays—hey, white folks have always been as adept at hateful rhetoric as black folks," the critic asserted. "But more important, and worth noting before the inevitable controversy swamps everything else, is his embrace by the rap community." Thus, questioning hate is a tiresome bore; communal careerism justifies anything.

"What moral poverty from some of these reviewers! When I read that Globe review, I was speechless," says Kate Cloud, 10-year executive director for Respond Inc., a 25-year-old Boston-area agency providing counsel, emergency shelter, a 24-hour hot line (617-623-5900) and community outreach for women and children who are targets of domestic violence. "So what is the message? That women are to be used and abused, and that makes you, the abuser, powerful and popular?"

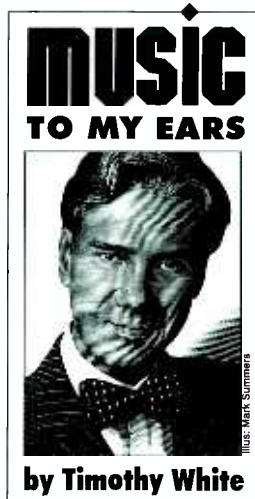
Watching MTV recently during a promotion for Eminem just prior to the showing of his "My Name Is" video, Cloud noted that "one of the things this guy Eminem said before the video started was, 'Slim Shady is what comes out when you're mad.' Which I thought was really interesting. What is he mad at?"

Well, Eminem opens his "Name" track by saying, "Hi kids! Do you like violence? . . . Want to copy me and do exactly like I did?"—which includes accosting teachers, assaulting women, sexually humiliating his mother, dreaming of slitting his dad's throat, and bragging, "I'll fuck anything that walks."

"One of the messages that the battered-women's movement has been trying to get out since its inception," says Cloud, "is that domestic violence or intimate-partner violence or violence against women is not just a problem against individual people; it's a social problem. The Department of Justice estimates 960,000 incidents of violence against a current or former spouse or partner in 1998, with one out of

four women reporting being abused by a husband or boyfriend at some point in their lives. And this goes across all races. But those are reported incidents, and everyone knows that most of them are not reported. Another study, done in '98 [by the Commonwealth Fund], estimates 3.9 million women abused annually by live-in partners. Studies show that most men who abuse women are not sociopathic but rather so-called normal men with normal psychological profiles. But, as with racism, when you want to do violence to someone, you first demean or dehumanize. So it's significant when you see a certain social message going out, and this guy is being heavily promoted by some aspect of the music industry as if he's a hero."

As far as keeping it real, there is no heinous crime an artist could contrive that humanity hasn't already eclipsed. Indeed, to champion the objectification of human beings as mere exploitable sex props leads us back to the worst crime against humanity in history—slavery. So, rather than buying "The Slim Shady LP," why not call 800-694-5354 and get the two-CD "Respond" album (Signature Sounds), a lovely, life-affirming 27-track charity anthology of folk music by New England's top female artists? It seeks to help raise funds to stop the violence against and abuse of our nation's women.



by Timothy White

LETTERS

TAKING ISSUE WITH BPA BEEFS

To the so-called Black Promoters Assn. ("Black Promoters' Suit Supported With Protest," Billboard, Feb. 20): Last year you were beefing that you were locked out of prime African-American acts; this year you have the same problem again, beefing that you cannot promote "white acts." Can we expect the same problem via your inability to promote Latin, Asian, and American Indian acts? If you would just realize that you have enormous energy and talent but lack the knowledge of diversification, you wouldn't let "one monkey stop your show."

Theatrical agencies are employment agents that try to get the best jobs for their clients. Understand that there is a fine line between racism and favoritism. Get over it! Start a recruitment drive to start a black-

owned theatrical agency. Don't try to reinvent something; instead, use the knowledge you've gained through trial and error to try to *invent* something whose time has come.

Here's a list of acts that black promoters can promote, when available, for touring: Santana, Bonnie Raitt, Gloria Estefan. Also, Johnnie Taylor, Bobby Womack, Wilson Pickett, and Bobby Byrd. The last four are on the House of Soul tour, produced by my company, that we will sell in your market!

Sparkie Martin
 Sparkie Martin Entertainment
 New York

EARS, TEARS, TROUBLE & HUMAN SPIRIT

I was almost moved to tears when I read Timothy White's Music to My Ears column "Music And The Human Scorecard" in the

Dec. 26, 1998, issue of Billboard. It's an ideal to live by, and in this industry it should be standard reading. As an instrumental guitar musician, I've just started a small label primarily geared toward guitar players, and your column will be framed on our office wall. Billboard, you're an inspiration.

Steve Vai
 New York

Timothy White's column "Trouble In Music, Trouble In Mind '99" (Music to My Ears, Billboard, Feb. 6) was nothing short of astounding. Few other music writers are brave enough to seriously approach social commentary in their work, much less sound the horn for others to do so. Thank you.

David Philips
 Los Angeles

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

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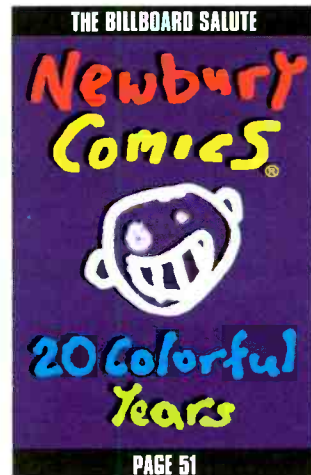


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GUEST COMMENTARY

Biz's Dangerous Overspending Is Driven By Fear

BY MIKE MENA

For a business full of executives with huge egos and renegade self-images, the record industry has its share of conservative decision-makers who are frightened of making changes necessary to save the business.

As mergers and downsizing continue to be the modus operandi and quarterly performances are emphasized, both artists and label staffers are being stricken with the syndrome known as "this better hit or else."

This has resulted in compromised product and a musical staleness that indicates things will only get worse before they get better.

This is not a debate of art vs. commerce: A business is supposed to make money, and hits are certainly better than

misses. A company is in business to create interest in a product, market it effectively, and reap the benefit of that effort with a successful sales campaign.

I have no problem with that. I have

'We are afraid that if we don't say yes to every demand of the businesses that support us, they will ruin us'

Mike Mena, a former VP of A&R at the EMI Records Group, is president of Combustion Records, a Los Angeles-based indie label.

earned a paycheck from the music industry for the duration of my career. It's the way we have conducted our business that I have a problem with.

Quite simply, we've been spending money foolishly. If you spend \$2 million promoting and marketing a record, then merely going platinum with it isn't enough. Easy to understand. So why are we disregarding that fact? Fear.

Costly promotions like flying a band on tour from Providence, R.I., to Seattle make little sense. Yet if a radio station asks for it, we oblige. Don't blame radio. We're the ones who say yes.

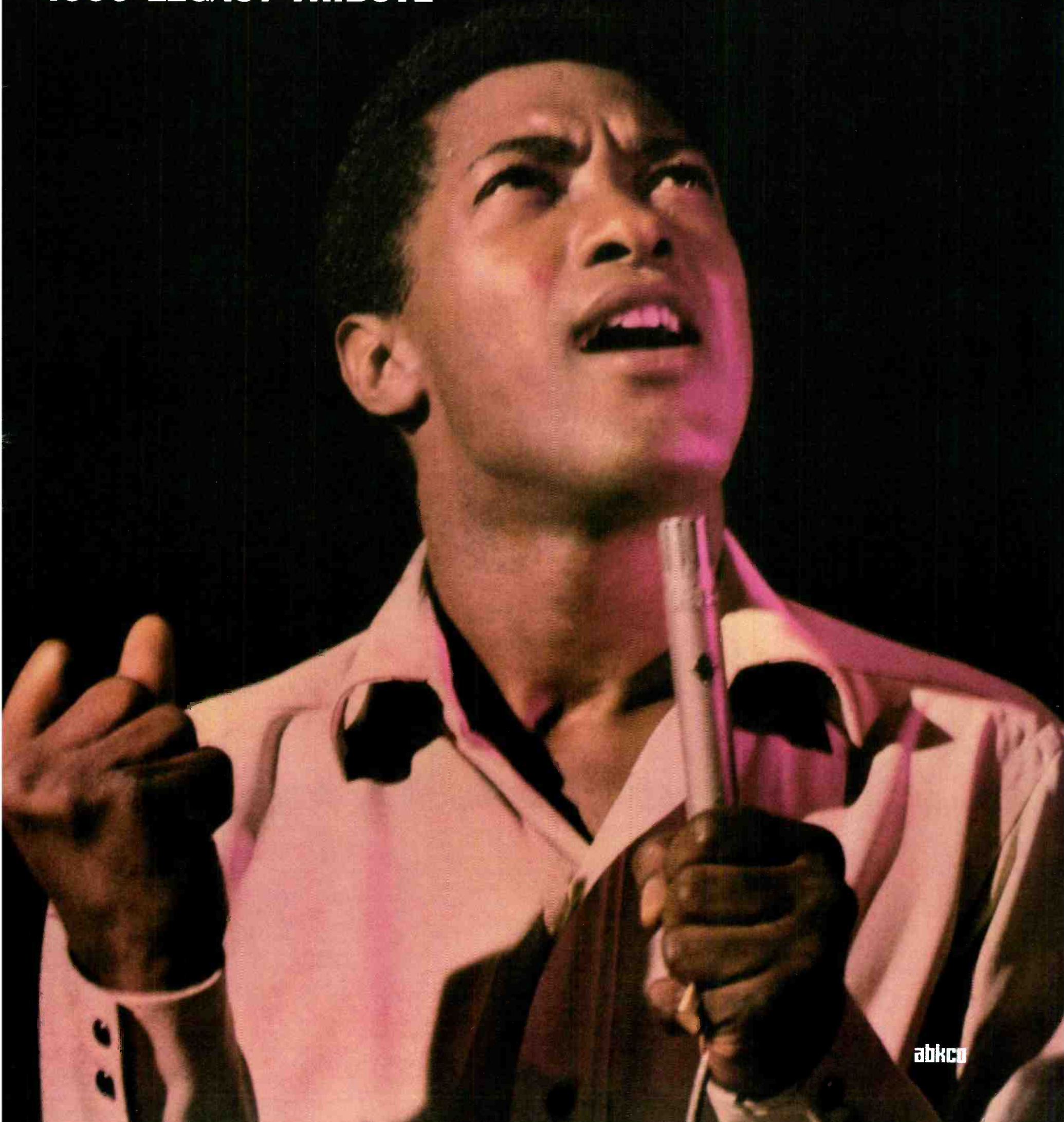
Why? We are afraid that if we don't say yes to every demand of the businesses that support us, they will ruin us. If we don't say yes to radio stations, they'll stop taking our calls and stop playing our records. If we don't spend a certain amount of money on co-op, stores won't support us.

(Continued on page 23)

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.

SAM COOKE

Rhythm & Blues Foundation
1999 LEGACY TRIBUTE



abkco

Single Force Urged To Fight Euro Piracy

BY JEFF CLARK-MEADS

LONDON—Senior European officials are considering a new, coherent, multinational response to piracy within the European Union.

If they proceed as record companies would like, the process of finding and prosecuting illegal operators within the EU will be greatly simplified—and the punishments for transgressors will be more of a deterrent.

Leading figures from the European Commission are conducting hearings Tuesday-Wednesday (2-3) in Munich to hear submissions on the Green Paper titled "Combating Counterfeiting And Piracy In The Single Market." The document was released for discussion at the end of last year. Representatives from the EU member governments will also be present in Munich to hear the submissions.

One of the organizations making its case is the International Federation of the Phonographic Industry (IFPI), which hopes the document will eventually become law in its present form. Director of operations Mike Edwards says the Green Paper could lead to

vital new pan-European protections against piracy. However, it remains to be seen if national governments in the individual EU member states will be prepared to accept a commission dictate in this area of legislation.

Edwards says a pan-European solution is vital, because, according to IFPI estimates, 100 million pirate CDs were made within the EU's borders last year. In addition, he says, 90% of all discs seized by IFPI and its allies within the union are made in the EU or in the three "accession states"—Poland, Hungary, and the Czech Republic—which are now waiting for membership. Of the Green Paper, Edwards says, "It gives us the biggest opportunity we have ever had to focus the minds of the authorities on the problem of piracy."

(Continued on page 103)

Trans World On Roll

4th Qtr. Fuels Co.'s Top Showing

BY ED CHRISTMAN

NEW YORK—Trans World Entertainment is looking to have a "great year" after turning in a record performance in its fiscal year ended Jan. 30 (*BillboardBulletin*, Feb. 25), says John Sullivan, senior VP/CFO for the Albany, N.Y.-based chain.

During the 12-month period, the company rode an explosive fourth quarter to its record performance, with net income for the year totaling \$42.1 million, or \$1.25 per share on a diluted basis, on sales of \$698 million.

The net income and earnings for the fourth quarter more than doubled the amounts generated in the same time period in fiscal 1997, when those

amounts were \$20.6 million, or 66 cents per share. Sales in that time frame were \$267.8 million, an 11% increase over the \$242 million the company garnered in the corresponding period the previous fiscal year. Net income was \$32.5 million, or 95 cents per share, an increase of almost 42% over the previous year's earnings of \$21.3 million, or 67 cents per share.

"We had a great year last year, and we're looking forward to another great year in 1999," Sullivan says. "Last year, we were profitable in every quarter, and we will do that again this year."

In looking at the annual numbers, net income included the reversal of a \$4.6 million restructuring charge and an impaired-asset write-off of \$1.7 million. Excluding those items, net income was \$40.3 million.

For the year, earnings before interest, taxes, depreciation, and amortization were \$85.8 million, an increase of about 58% over the \$54.2 million posted in fiscal 1997. Gross profit increased to 37.8%, up from 36.7% in its fiscal 1997 year, while selling, general, and administrative expenses dropped to 25.5%, down from 27.2%.

"We continue to leverage our expenses against sales," says Sullivan.

Moreover, fiscal 1998 represents the first year since about 1990 that the chain turned in a profit in every quarter of the year. In the early 1990s, as the CD, which carries a smaller gross margin than cassettes or vinyl, became a larger portion of the business, record-store chains began posting losses in the first quarter of the year. And when the price wars started in 1994, the chains were reduced to showing profits, if they were lucky, only in the fourth quarter.

Another area that showed improvement is shareholders' equity, which grew from \$123 million at the end of fiscal 1997 to \$211.4 million at the end of the just-completed fiscal year.

For the year, comparable-store sales increased 8%, while the fourth quarter increase was 6%.

Trans World numbers were released after the end of trading on Feb. 22. That day, Trans World's stock price closed at \$11.68, up from the previous day's close of \$11.



MTVN Plans Ambitious New Music Web Site

BY BRETT ATWOOD

LOS ANGELES—The emerging medium of Internet-delivered radio could get a significant push into the mainstream as MTV Networks prepares to unveil a new radio service based on technology from its newly acquired radio Webcast company Imagine Radio (*BillboardBulletin*, Feb. 22).

The service will include hundreds of pre-programmed and personalized radio stations and eventually will be joined by video Webcasts of MTV Networks' six recently launched multiplex music channels. Among the first Webcast radio stations due to debut is VH1 at Work, an online radio station that will feature music played on the cable music channel.

The Webcast projects are part of a broad plan by parent company Viacom Inc. to expand its Internet-related businesses through the creation of a new Internet division. The New York-based division is being headed by Matt Farber, MTV/VH1 senior VP of program enterprises. It will also have a satellite office in San Mateo, Calif.

The planned Webcast music services will be a key part of a new high-profile music destination site, due to debut in June under a yet-to-be-announced brand name.

The site, developed under the working title "The Buggles Project," will include MTV and VH1-branded content, music news, music auctions, chat functions, and E-commerce. The site will contain links to all major record company sites and to official artist sites,

(Continued on page 23)



DVD Aims For Inroads Into Int'l Mkts.

BY SAM ANDREWS and EILEEN FITZPATRICK

LONDON—The slow introduction of DVD to international territories has prompted Universal Studios Home

Video to ink a short-term distribution deal with Columbia TriStar Home Video to sell and market its DVD product

outside of North America beginning in April.

The move is intended to accelerate the rollout of DVD titles in potentially lucrative international markets

(Continued on page 109)



Uni Canada Pacts With Disney Label

BY LARRY LeBLANC

TORONTO—Under a new licensing agreement, Universal Music Group (Canada) will market and distribute Walt Disney Records in Canada, effective Monday (1).

The Canadian licensing agreement was prompted by the ongoing restructuring of Walt Disney Records in the U.S. by parent Buena Vista Music Group. Previously, Walt Disney Records was assigned to the Walt Disney Co.'s consumer-product group in Canada, headed by VP/manag-

(Continued on page 112)

Sony Unveils Own Digital-Distrib Technology

BY BRETT ATWOOD

LOS ANGELES—The race to establish an industry standard for the digital delivery of music has heated up considerably, following the Feb. 25 announcement that Sony Corp. has developed its own proprietary digital music distribution technology, known as SuperMagicGate.

The entertainment company planned to propose the technology to the Recording Industry Assn. of America's new Secure Digital Music Initiative organization, which held its first meeting Feb. 26 here.

SuperMagicGate aims to protect copyrighted music content as it is digitally delivered via the Internet.

It includes proprietary copyright management, electronic distribution, and content protection technologies. The server-based system will compete with similar offerings from IBM, a2b, Liquid Audio, and Intertrust.

(Sony, along with the four other major music companies, is also participating in a test of IBM's system for the sale of music digitally, the so-called Madison Project.)

Sony plans to license use of the technology to other music companies, according to a company spokesman.

SuperMagicGate is an extension of MagicGate, a broader content-protection solution technology that consists of an embedded microchip

in consumer playback devices. The MagicGate chip allows playback of protected content only on compliant hardware and software devices.

In addition, Sony has announced OpenMG, a technology that uses a combined hardware and software solution to encrypt digital music stored on a computer hard disc or other storage device.

All of these technologies will be implemented into Sony's proprietary recording media device, known as Memory Stick, as well as other computer products.

No consumer availability date has been determined for the technologies, according to the spokesman.

UNIVERSAL NEWS

Universal In Oz Restructures To Respond To Retail

BY CHRISTIE ELIEZER

SYDNEY—Universal Music's new structure in Australia, announced Feb. 23, peels away two layers of management, at a cost of 47 jobs. The idea, according to managing director Paul



Krige, is for the merged company to maintain the "maverick indie" attitude that Universal Music established in the territory under Krige before the merger with PolyGram.

With a staff of 38 and much gung-ho enthusiasm, Krige had in four

(Continued on page 103)

Universal Music Latino Appoints Sánchez President

BY JOHN LANNERT

Citing a need to secure the services of a veteran executive who is both "creative and practical," Universal Music Latin America chairman Manolo Díaz has named Carlos Sánchez president of Universal Music Latino (*BillboardBulletin*, Feb. 22). Sánchez, 36, formerly was managing director of PolyGram Venezuela.

Sánchez's appointment takes effect Monday (1). He will be based in Miami, reporting to Díaz. Of Cuban parentage, the Venezuela-reared Sánchez spent the first 15 years of his career holding a variety of industry positions with Rodven Records, a Venezuelan indie acquired by PolyGram in 1995.

(Continued on page 103)

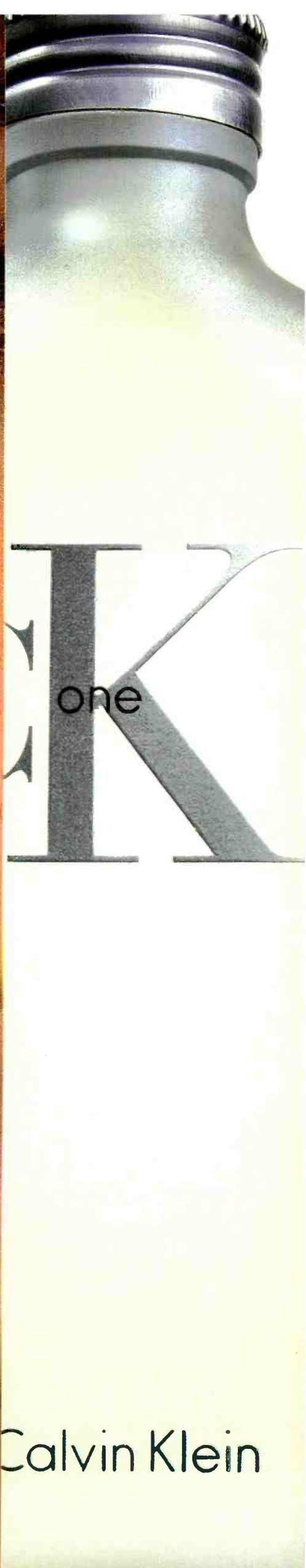
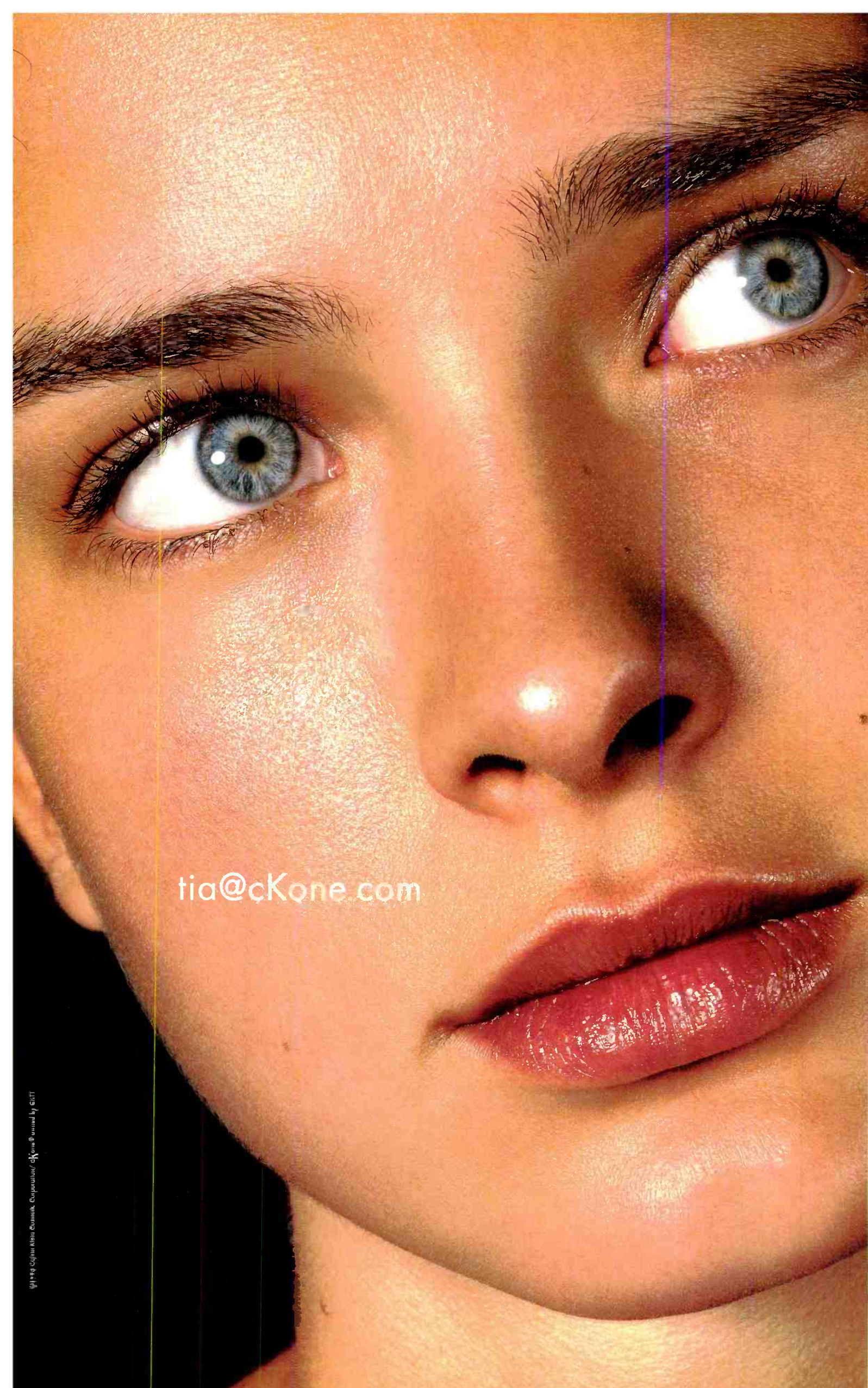
UMG's Def Jam Buy Appears Imminent

LOS ANGELES—The Universal Music Group (UMG) is in advanced negotiations to acquire the remaining 40% of Def Jam that it doesn't already own, according to sources close to the deal. The purchase price is said to be close to \$100 million.

Universal's Def Jam stake had been held by PolyGram, which Universal parent Seagram acquired in December for \$10.4 billion. At the time, Universal executives announced their intention to acquire the remainder of Def Jam, and talks with founder Russell Simmons are believed to have been ongoing since.

Sources indicate that if the deal is consummated, UMG's Island/Mercury Music Group will change its moniker to Island Def Jam, and Mercury will remain a part of the label group.

A Universal spokesman declined comment.



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TVT Makes Securitization Deal

BY IRV LICHTMAN

NEW YORK—Securitization of assets can keep a successful independent label independent as it seeks to expand its creative roster and its organizational structure.

That's the view taken by Steve Gottlieb, president and founder of 14-year-old New York-based TVT Records, which has obtained a loan of more than \$23 million through Charles Koppelman's CAK Universal Credit Corp. (*Billboard Bulletin*, Feb. 23).

For CAK UCC, formed a year ago by the high-profile music executive, the pact marks the company's first publicly acknowledged music industry securitization deal, although it had been previously reported to be near a funding arrangement with SESAC, the privately owned performance right group (*Billboard*, Feb. 20).

"There is no instance where an independent company has been able to raise capital in this fashion," says Gottlieb. TVT's roster of multi-genre pop offerings, sold via its own independent distribution system, has grown from its beginnings with a successful eight-volume series of TV jingles known as "TV's Greatest Hits."

"History says that independent labels, even when most successful, will affiliate with a major because of

a need for capital," Gottlieb continues. "I'm very excited about being able to undertake the kind of support and long-range attention for artists that is associated with select priority acts without sacrificing the advantages of a small label."

TVT's annual sales are reported at \$40 million.

"By acquiring catalog," says Gottlieb, "we can leverage our own distribution operation, which we've had for the past 10 years. It's one of the things that has

made us so successful. We control our agenda on the street. We'll be able to develop projects over a longer period of time. We'll also be using the funding to develop other A&R sources and separate labels with a separate A&R vision."

Structurally, Gottlieb adds, the label hopes to add high-caliber executives that are now available as a result of the industry's mergers and consolidation, particularly the recent implementation of Universal Music's purchase of PolyGram. Gottlieb says he wants to add more personnel to existing field offices.

Gottlieb adds that the company began to investigate funding opportu-

nities more than a year ago. "It's like taking a mortgage on your house," he says. "Refinancing is available at historic low rates. It's a smart time to raise this kind of capital. Lots of cash translates to a lot of opportunity."

While Gottlieb won't reveal the interest rate, he says that it's a fixed rate rather than a floating one. He says that he doesn't expect interest rates to go lower and that he is protected from what he believes will be rising rates.

As for CAK UCC, Koppelman acknowledges that his company, in association with Prudential, has made an "indie label securitization deal in the last year, a couple of songwriter deals, and some licensing-related asset deals that border on the music business."

Koppelman notes, however, that it is up to the borrower to choose to publicly declare its securitization arrangements or not. "We're not a label, and we treat our business like a bank," he says. "It's been TVT's press release, not ours. This is a transaction the borrower wants to talk about."

"The TVT deal is unique," he adds. "It's the first time that recording masters have been used in this manner. It takes a company with our expertise to value them. Steve is a

(Continued on page 106)



Online Dist. Orchard Gives New Acts Access

BY BRETT ATWOOD

LOS ANGELES—A new online global distribution opportunity is sprouting for the independent music community. Music distribution company the Orchard is offering labels and artists worldwide nonexclusive distribution through the leading consumer online stores and is also enabling participating acts to get access to traditional retail outlets through Woodland, Calif.-based distributor Valley Media.

All releases distributed through the New York-based service receive a World Wide Web page on the Orchard's site (www.theorchard.com), which features album artwork, artist photos, and brief text on each act.

If the viewer wants to buy the CD, he or she is then linked to an E-commerce music site, such as Amazon.com, CDnow, or Music Boulevard, from which a disc can be purchased. Additionally, the Orchard arranges to have its product listed in the participating retail sites' catalogs.

Moreover, brick-and-mortar stores that utilize Valley Media will

have the Orchard's titles available for special-order purchase in their stores.

"We're a new model for distribution," says the Orchard president Scott Cohen. "This provides many truly independent labels and artists access to retail opportunities that they might not otherwise have."

The company charges a 30% distribution fee to participating acts and labels. Also, it charges a one-time \$40 fee per release. Additional Web site features, such as sound samples and tour-date information, can be added for an extra fee.

This amount is higher than the traditional distribution fee, which generally ranges from 15% to 25%.

However, the Orchard principals say the main distribution routes aren't available to many of its participating acts.

"This is for new artists who are just signed or [for artists] who might be in a transitional stage of their career," says the Orchard's CEO, Richard Gottehrer, a music-industry veteran who is known as both a producer of many classic

(Continued on page 106)

France's Victoires Awards Give Boost To Niche Genres

BY REMI BOUTON

PARIS—The niche genres of rap and rai music stand to gain the most from this year's Victoires de la Musique, according to French music-industry executives.

The awards ceremony, held Feb. 20 at the Olympia venue here (*Billboard Bulletin*, Feb. 23), had a strong emphasis on live music, with 21 performances. Seven of those were of home-grown rap or rai, the form of music established in France from its home in former French colony Algeria.

The show rewarded Barclay/Universal male rock/pop singer Alain Bashung with three awards and the soundtrack for the musical comedy "Notre Dame De Paris" (Pomme/Sony Music) with two

awards, although labels say the increased sales from this exposure will not be as strong as for developing acts.

Public TV channel France 2 and radio network RFM both broadcast the three-hour ceremony.

Last year, the bill boasted key French stars to help with the continuing rehabilitation of the show after its crisis in the mid-'90s. But 1999 proved to be a year of openness to many styles. This year, the Olympia witnessed performances from well-known rai acts, from Khaled to best newcomer winner Faudel, and a special duet with Cheb Mami and French/Algerian elder statesman of the scene Enrico Macias.

(Continued on page 103)

Belle & Sebastian Brit Win Questioned

BY MARK SOLOMONS

LONDON—The left-field winners of the award for best newcomer in the 1999 Brit Awards might be returning their trophy.

Scottish rock eight-piece Belle & Sebastian, whose triumph Feb. 16 at the annual U.K. awards surprised many in the music industry as well as the media (*Billboard*, Feb. 27), should not have qualified as nominees for the category, it has emerged (*Billboard Bulletin*, Feb. 25).

Under rules set by awards organizer the British Phonographic Industry (BPI), acts are not eligible to be nominated for the newcomer category "if they have had top 75 single or album success prior to the eligibility period," in this case, before Aug. 11, 1997.

Belle & Sebastian charted at No. 59 on the "official" Chart Information Network singles chart on May

24, 1997, with an EP, "Dog On Wheels," and again on Aug. 9 with "Lazy Line Painter Jane," at No. 41.

"Maybe we shouldn't have got the nomination," Mark Jones, managing director of the band's label, Jeepster, tells *Billboard*. "We've never been told the rules; we just got told that the band had been nominated. We'll quite happily give the award back without losing any sleep over it."

The BPI did not comment. Unlike most Brit Awards that are voted by an industry academy, the best newcomer is voted on by the public.

A spokesman for BBC Radio 1, whose listeners voted in the category by phone and E-mail, says that "nominations for the category... were supplied to Radio 1 by the Brits, which we then invited our listeners to vote for. I think the reaction to Belle & Sebastian's win shows that most people would

describe them as new music."

Despite their modest recognition in the U.K., Belle & Sebastian are licensed to EMI worldwide outside the U.K. and were among the artists signed to Tom Zutaut's now-defunct EMI label, the Enclave.

The band's album "The Boy With The Arab Strap" sold 65,000 copies domestically in the days following the awards, according to Jeepster, with a further 20,000 shipped to retail that weekend.

Producer and BPI council member Pete Waterman, whose protégés Steps lost to Belle & Sebastian by 71 votes, has asked BPI chairman Rob Dickins to set up an independent investigation into how the nominations were drawn up and how the vote was conducted.

Published reports have claimed that a large percentage of the votes for Belle & Sebastian came from two U.K. university campuses.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Alexandra Beeman is promoted to VP of marketing at SMV/Sony Wonder in New York. She was senior director of marketing.

Troy Marshall is appointed national director of lifestyle promotion/marketing and Stuart Radford is named associate director of music video at MCA Records in Universal City, Calif. They were, respectively, West Coast/Southwest regional promotion manager and music video department assistant.

Elektra Entertainment Group in New York names Eric Parler associate director of rap promotions. He



BEEMAN



MARSHALL



RADFORD



PARLER



DAKAR



ANDREWS



MASON



SWARTZ

was manager of rap promotions.

Risk Records in Hollywood names Yigal Dakar GM. He was director of radio/artist development at Interscope Records.

Rhino Records in Los Angeles

names Yvette Andrews manager of recruitment and compensation. She was human resources supervisor at 20th Century Fox.

PUBLISHERS. Sony/ATV Tree in

Nashville promotes Maria Mason to royalty manager and Lee Swartz to manager of the tape catalog. They were, respectively, senior royalty analyst and assistant manager of the tape catalog.

RELATED FIELDS. ARTISTdirect in Encino, Calif., names Marlene Tsuchii agent for international personal appearances. She was a booking agent at Triad Artists/William Morris Agency.

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Editorial coverage includes an interview with Abba's founders, Bjorn Ulvaeus and Benny Andersson, who discuss Abba's history, hits and influences. Also included is how Eurovision jump-started Abba's career and a chart of the group's top 20 international hits.

Contact:
Ian Remmer 44.171.323.6686

ISSUE DATE: APR 3
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ISSUE DATE: APR 10
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VITAL REISSUES

Billboard's annual Vital Reissues spotlight reports on the most prominent trend in the reissue market- how record companies are creatively mining gold from back catalog. Coverage also includes a look at what's on tap for reissues this spring. Don't let this vital issue pass you by.

ISSUE DATE: APR 17
AD CLOSE: MAR 23

Diana Blackwell
323.525.2304

UPCOMING SPECIALS

LATIN MUSIC 6 PACK II - Issue Date: Apr. 24 • Ad Close: Mar. 30

CONTEMPORARY CHRISTIAN - Issue Date: Apr. 24 • Ad Close: Mar. 30

SELLING POWER OF SONG - Issue Date: May 8 • Ad Close: Apr. 13

HAWAII - Issue Date: May 8 • Ad Close: Apr. 15

RED DISTRIBUTION 20TH ANNIV. - Issue Date: May 15 • Ad Close: Apr. 20

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

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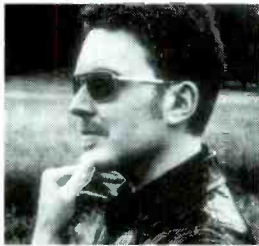
Artists & Music

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

Buzz Builds For Sylvian's Long-Awaited 'Bees' On Virgin

BY BRADLEY BAMBARGER

Avant-pop auteur David Sylvian's first solo set in a dozen years travels the same poetic paths as his previous work, and in that way, it is manna for his steadfast fan base. Yet "Dead Bees On A Cake," due March 30 from Virgin, is also Sylvian's least hermetic album, as it is informed by family life, travel, and the far-flung artistic collaborations he has forged over the past decade.



SYLVIAN

Building on past partnerships with composer/keyboardist Ryuichi Sakamoto and Can experimentalist Holger Czukay, Sylvian ushered in the '90s by reuniting with members of his former band—early-'80s new-romantic pioneers Japan—for the under-the-radar Virgin classic "Rain Tree Crow." In the mid-'90s, Sylvian teamed with King Crimson guitarist Robert Fripp; the pair yielded the very electric Virgin

(Continued on page 113)

Wilson Finds Miles Of Inspiration Singer/Songwriter Explores Davis' Style On Blue Note's 'Traveling'

BY BILL HOLLAND

With the March 23 U.S. release of Cassandra Wilson's new album on Blue Note, "Traveling For Miles," the award-winning singer/songwriter debuts in another role: producer.

"Traveling For Miles," Wilson's homage to the late jazz giant Miles Davis, is not exactly a tribute album but rather a set inspired by Davis' lyrical, pared-to-essentials approach to music. The album is an outgrowth of a series of Wilson concerts commissioned by Jazz at Lincoln Center in November 1997 to honor the artist.

Rather than tackling the project the easy way—producing tracks that were imitative templates of well-known Davis tunes and arrangements—Wilson chose the more risky path of entirely remolding Davis



WILSON

wrote some new songs for the 12-cut project, which features a guest appearance by Afropop star Angelique Kidjo.

Fans of Wilson will hear songs



similar in style to the roots/folk/pop efforts on her earlier albums for the label, as well as several others that explore the rhythmic territory of straight-ahead jazz. The resulting mosaic required a production balancing act.

(Continued on page 16)

favorites, adding lyrics to compositions both from his straight-ahead acoustic-band albums as well as his electric fusion-funk albums. She also

Mary Lee's Corvette Revs Up With Wild Pitch Set

BY JIM BESSMAN

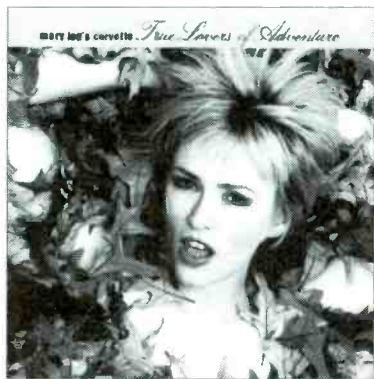
NEW YORK—Fast becoming one of New York's worst-kept secrets, Mary Lee's Corvette, whose self-titled 1997 album delighted critics, is already gaining greater grass-roots support as the release of its new pop-oriented rock album nears.

The March 23 street date of "True Lovers Of Adventure" is benefiting from a carefully planned promotional strategy laid out well in advance by Wild Pitch Records. The New York indie, distributed by Distribution North America, snagged Mary Lee Kortés and her Corvette after the press accolades that greeted the group's initial disc, "Mary Lee's Corvette."

That album followed on the heels of Kortés' songwriting success, most notably with Amy Grant's hit "Everywhere I Go." One Blue's single "Save Me," and the Pointer Sis-

ters' "He Turned Me Out."

"Others have done my stuff, but most of my songs aren't coverable," says Kortés. She's now self-published through Magda Lane Music



(ASCAP) but was previously with MCA Music, which hooked her up with Corvette guitarist Stephen But-

ler, who is also her chief songwriting collaborator.

The other Corvette members, depending on outside commitments, include John Mellencamp guitarist

Andy York, who also plays tamboura and sings; Joe Chiofalo on accordion, piano, mellotron, and church organ; cellist Sibel Firat;

bassist Brad Albetta; and drummer Graham Hawthorne.

"People come in and ride along and then have to get out and stop a while and do something else," Kortés says of her loose-knit but distinctly cohesive Corvette. "So it's sort of a traveling musical event."

Kortés chose her band's name after getting a contest mailing notifying

(Continued on page 112)



DiCroce's Flyboy Launches His 'Brand New Fool' Set

BY DEBORAH EVANS PRICE

NASHVILLE—Taking destiny into one's own hands and starting a label can be a risky proposition, but singer/songwriter Chris DiCroce is one of the creative few meeting the challenge and succeeding with his new Flyboy label.

Five songs from his March 2 release, "Brand New Fool," will be in an upcoming film, and the disc has been picked up by Redeye Distribution, Miles of Music, CDnow, and Best Buy.

"I get a lot of CDs in my posi-

tion every week, and I try to listen to as many as I can," says Kip Puia, Best Buy's mid-Atlantic regional media marketing manager. "When I find something, especially from a

new artist that I think has some real talent and commitment and deserves to get heard, I'm happy to help. That's the fun in this business."

Puia's enthusiasm is spreading. Best Buy's Boston rep Dave Hamula has also picked up the CD for his region. So "Brand New Fool" will ini-

(Continued on page 96)



DICROCE



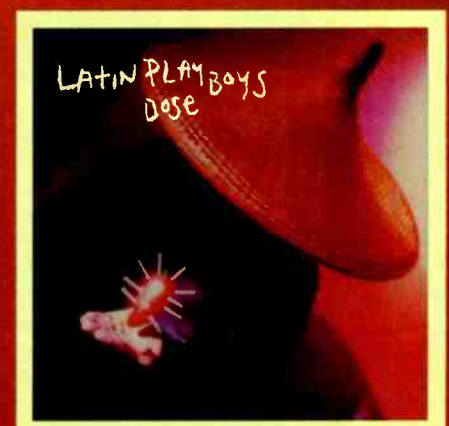
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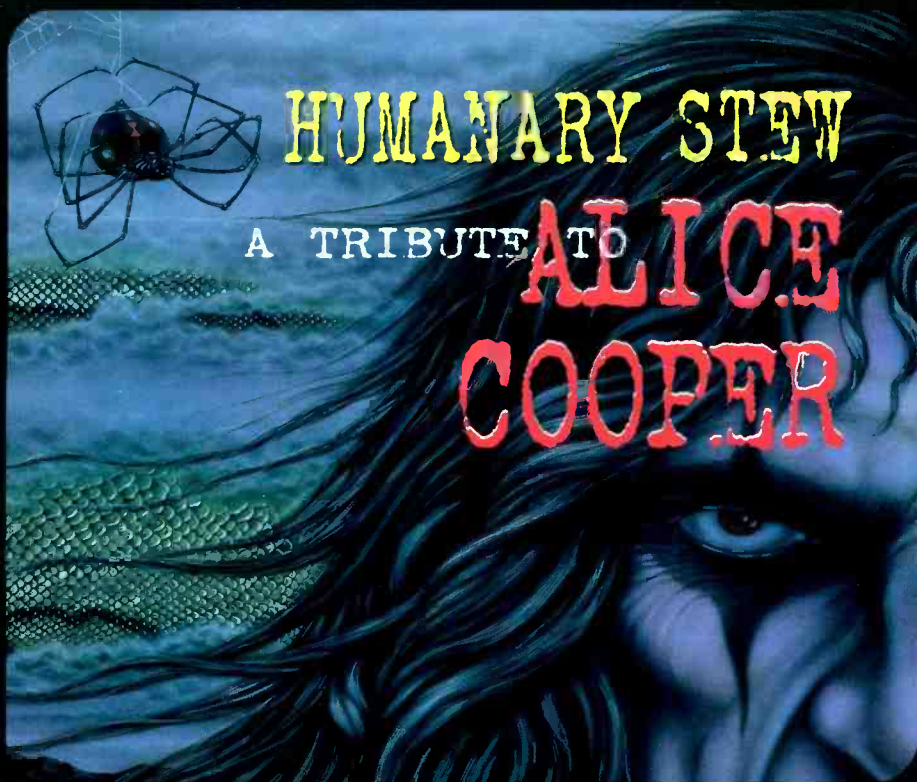
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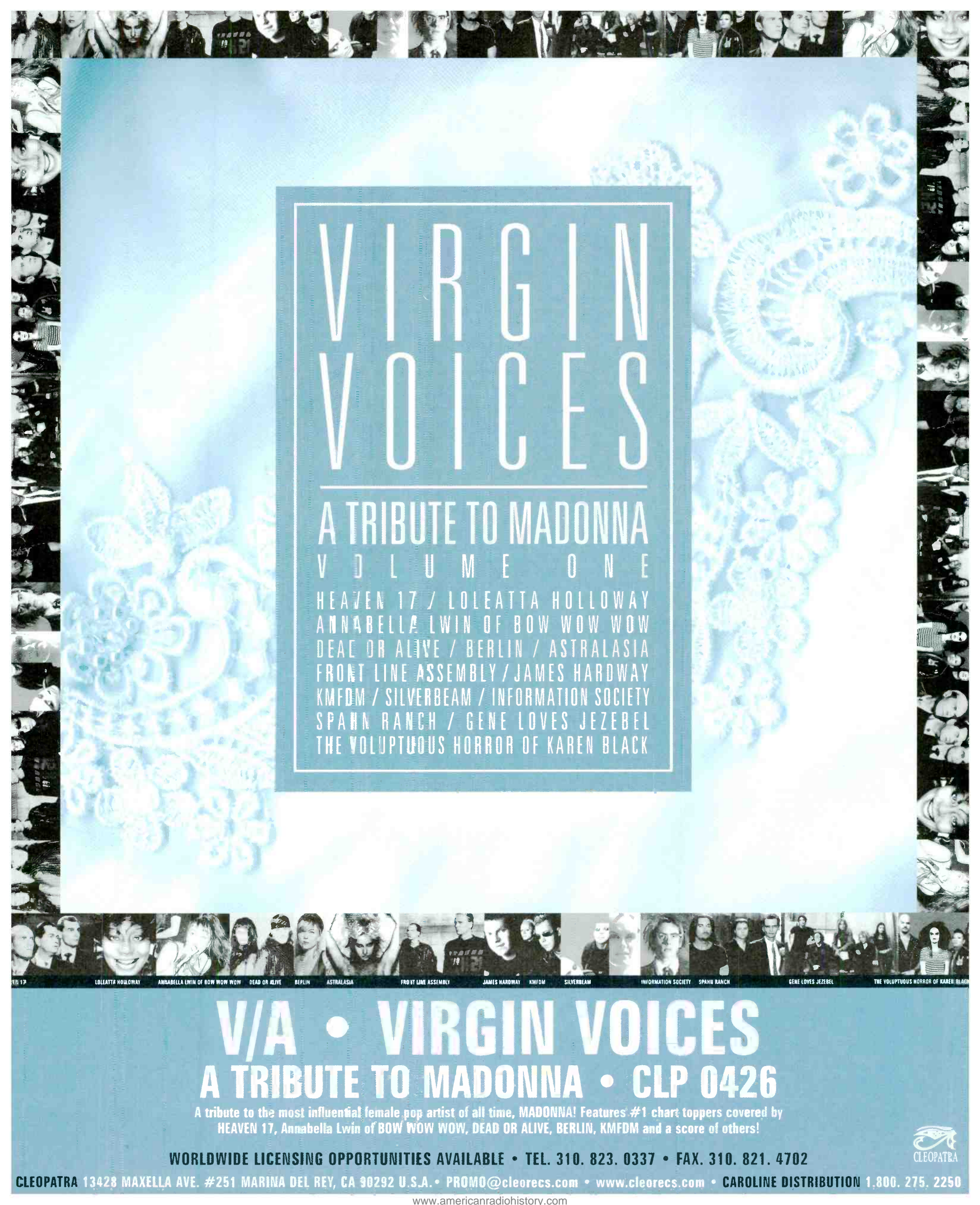
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Giant's Owsley Ready To Go Pop

Artist's Debut Album Shows Preference For Melodic Rock

BY JIM BESSMAN

NEW YORK—If his name sounds like a '60s flashback, Owsley's music definitely recalls a time when pop music was more melodic.

But as it turns out, the artist, whose self-titled debut album comes out March 23 on Giant, says there is a connection between himself and the legendary psychedelics-era underground chemist of the same name.



OWSLEY

"We all come from a place called the Owse river in England," says Owsley, who lives in Anniston, Ala., and whose first name is Will. "People who live by the river are called Owsleys. Even the Owsley of acid fame's first name is Augustus Owsley Stanley. He must be distant-related, because that's where the name comes from. But I'm not a big [Grateful] Dead fan."

Rather, this Owsley is more into Paul McCartney and the poppy San Francisco group Jellyfish, along with rock guitarists like Jimi Hendrix and

Jeff Beck, though he "had to do some musical prostitution," he says, in order to fund his album. Successfully selling himself, he played in Amy Grant's band on her 1995 House of Love tour, a gig that helped him buy the gear to build a home studio.

Grant had heard a recording cut by the Owsley-fronted, Geffen-signed band the Semantics, with whom Ben Folds Five has frequently performed. But the album was released only in Japan, notes Owsley, "because pop/rock was more popular there, and grunge was big here."

Owsley's preference for pop/rock comes out of his musical upbringing. His father was a drum major for the famed Million Dollar Marching Band at the University of Alabama; his mother was a singer and a vocal coach; his sister was a classically trained pianist; and his brother was a rock guitarist. Influenced by the likes of Kiss, McCartney, and Todd Rundgren, he played the snare drum under his dad's direction in his high school marching band and also played guitar in a local jazz and top

40 cover band.

After high school, Owsley played all over the Southeast. Then in 1989, performer Judson Spence saw him playing in an Alabama nightclub and asked him to play guitar in his band for a world tour. The Grant tour followed. Then, producer Robert John "Mutt" Lange was told by a mutual friend that Owsley sang like Lange ("Which is disputable, because he's an awesome singer," says Owsley). Lange approached Owsley to accompany Shania Twain as a backup

(Continued on page 20)



Stargazers. Work Group co-presidents Jeff Ayeroff and Jordan Harris congratulate singer/songwriter Morley after a recent performance at the Roxy in Los Angeles. The show was in support of Morley's Work Group release, "Sun Machine." Shown, from left, are Ayeroff, Morley, and Harris.

New Garth Music Sets Up Forthcoming Flick; Eurythmics Reunite; Great Guitarists

THEY'RE GOING TO PUT ME IN THE MOVIES: Garth Brooks' new album, a May 4 pop release that will serve as a prequel soundtrack to the forthcoming movie "The Lamb," will lead off with both a pop and country single, according to Brooks. The Don Was-produced album, which features Brooks singing as Chris Gaines, the lead character in the movie, will be titled "Garth Brooks In 'The Life Of Chris Gaines.'" A clear gutter running down the left side of the front of the CD will read "The Prelude To 'The Lamb.'" The idea, says Brooks, is that by the time the movie comes out next year, people will recognize the songs in the film as well as have a constant reminder that the movie is coming. "I hate it when you go to a movie and there's this pop star playing in front of millions, and you've never heard any of the songs before," says Brooks, who is currently attending the San Diego Padres' spring training.

The film, says Brooks, is "about a rock superstar and how his death has an effect on the world, the music business, and one fan in particular." A still-to-be-determined single from the soundtrack will go to pop radio in early April. That will be followed by "It Don't Matter To The Sun," a bittersweet love ballad that will go to country radio in late April. The pop single will be worked by Capitol Records' Los Angeles-based promotion staff, while the country single, as well as sales for the album, will be worked by the Capitol Nashville staff. According to Brooks, retailers will be asked to stock the record under Brooks' section in the stores, as well as create a header card for Chris Gaines in the pop section.

The album, which basically serves as Gaines' greatest hits, spans the movie character's musical career, including a song from his early days when he was in a band called the Fit. The booklet inside the CD tells the story of Gaines' life and also shows covers of his six previous albums.

While the album ranges musically from sugary pop to roots rock, Brooks stresses that he is not abandoning country music. "This isn't a country record, but it isn't where I'm going musically," he says. "Being a country singer isn't what the movie called for."

Brooks finds himself in the perplexing dilemma of trying to market a record for an artist who doesn't exist. "I can't perform as Chris; we don't have a movie yet to show clips from. I'm going to have to be granted a lot of favors from the TV shows we have close relationships with."

He intends to go on talk shows as himself and chat about Gaines, as well as show a music video of one of the singles—which features Brooks as Gaines. He refuses

to discuss how Gaines differs in looks from himself, adding only, "Except for my wife, everyone I've shown the pictures to of me as Gaines hasn't recognized me." For that reason, and others, he says he can't perform live as Gaines, reasoning, "You didn't see Tom Hanks do Forrest Gump in interviews . . . I'm just simply acting on a CD to set up a character that will be in a movie that should come out in a year or a year-and-a-half."

Additionally, he's in discussion with VH1 about doing a documentary, along the lines of a "Behind The Music," on Gaines. "It would cover the last 13 years of his life," says Brooks. "We'd find an 18- to 20-year-old who looks

like Chris, and we'd combine that with old, real footage of journalists [asking questions]. But in no way do we want anyone to think this is a joke. This is serious music, this is a serious artist; he just doesn't exist."

To confuse the issue further, Brooks says it's still undecided as to whether he will play Gaines in the movie. "That's up to Paramount and the producers," says Brooks, who is one of the film's producers, "and we haven't made a decision yet."

GOOD STUFF: Annie Lennox and Dave Stewart, jointly known as the Eurythmics, are reuniting to release their first album in 10 years. The album will be released on Arista in the U.S. and on RCA for the rest of the world. While no release date for the album has been set, it is expected to precede a tour that is slated to begin in November.

GUITAR-SLINGERS: Gibson Guitars held its annual awards Feb. 23 at Los Angeles' Hard Rock Cafe, with Brian Setzer taking home the lifetime achievement award. Other winners were John Fogerty, best male rock guitarist; Courtney Love, best female rock guitarist; Steve Earle, best acoustic male guitarist; Lisa Loeb, best acoustic female guitarist; Kenny Wayne Shepherd, best male blues guitarist; Melissa Etheridge, best female blues guitarist; John Scofield, best male jazz guitarist; Leni Stern, best female jazz guitarist; Steve Wariner and Randy Scruggs, best country male guitarists (tie); Deana Carter, best female country guitarist; Jim Creeggan (Barenaked Ladies), best male bassist; Melissa Auf der Maur (Hole); best female bassist; and Mike Ward (the Wallflowers), Les Paul Horizon Award—Most Promising New Guitarist.

BUT WAIT, THERE'S MORE: For coverage of this year's Grammys, please turn to the Beat Goes to the Grammys on page 100.

A Playful Attitude Marks The Return Of Maverick's Rentals

BY CARRIE BORZILLO

LOS ANGELES—Matt Sharp had the time of his life during the making of the Rentals' second album, "Seven More Minutes," slated for release April 13 on Maverick/Reprise Records. And it shows.

Kicking off with the hands-in-the-air party vibes of the first single, "Getting By," all the way through the bouncy closing track, "Jumping Around," "Seven More Minutes" is seeped in decadence and late nights out in London and Barcelona, Spain, where the former Weezer bassist wrote and recorded the project.

"I had the best experiences of my life while making this. I've had more fun, better nights out—and that's all over this record," says Sharp, who handled songwriting, vocals, production, and some bass

duties on the album. "There's girls that were dancing in some of these clubs at 5 in the morning who influenced this record as much as anyone. That's a major difference in this record; those sort of things are more honestly represented. The last record was a little deceptive, on the geeky side of things."

An optimistic and celebratory follow-up to 1995's Maverick/Reprise set "Return Of The Rentals"—which featured the modern rock hit "Friends Of P" and sold 96,000 copies, according to SoundScan—"Seven More Minutes" is unabashedly pop with

(Continued on page 19)



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WILSON FINDS MILES OF INSPIRATION

(Continued from page 11)

Wilson says she's happy with the results. "I'm surprised I'm happy," she admits. She says she was anxious about the daunting task of shaping an album herself.

"I wasn't too confident in what I had to do, but I knew I had to do it," she says.

Wilson says she tried first to enlist Craig Street, the producer of her first two critically acclaimed albums for the label, but his schedule was full. So she took on the job, with trepidation.

Although her producer's role is new, Wilson is on firm footing as an artist. In addition to topping several magazines' jazz polls, Wilson won a Grammy Award in 1997 for best vocal jazz performance for her second album for the label, "New Moon Daughter." She was nominated for the same award in 1995 for her breakthrough Blue Note debut, "Blue Light 'Til Dawn."

The albums, with their ineffable mix of her glorious contralto voice, dreamlike grooves, slide-resonator roots guitar, and other nontraditional jazz instruments, won her a fol-

lowing beyond core jazz listeners. Her new set will only add to the momentum of her expanding listener base, according to industry supporters.

"It's been building and building, and her press has been unbelievable, so we're very excited," says Saul Shapiro, Blue Note sales and marketing VP. "Cassandra can offer something special to non-jazz audiences. So we're taking a couple of different angles on it, taking it to triple-A and smooth jazz stations, college, pop, even some urban outlets and alternative radio."

RADIO, RETAIL ARE READY

Bruce Wong, PD of triple-A WXPB Philadelphia, says, "I think it's a natural progression from her last album. I think this one will turn a lot of new people onto her."

Rita Houston, music director at noncommercial triple-A WFUV New York, describes the new album as "beautiful," adding, "Cassandra is one of those artists that cross over from jazz and work for us."

Retail buyers share the enthusi-

asm. "It'll be a high-profile record for us," says Steve Diesel, senior music buyer at the Minneapolis-based Best Buy chain.

"We're very excited," says Chris Osborne, jazz buyer at Tower Records' Lincoln Center store in New York. "There's a lot of interest, and we're huge supporters, and so the orders on it are very good, and there'll be full endcap [feature displays] and listening stations for the album."

Borders is also giving the set an extra push. "I'm really behind this record," says Jessica Sendra, jazz buyer at Borders' headquarters in Ann Arbor, Mich. "We're putting this in the 'gratis' program we have where it gets pricing and positioning out of the box—we don't charge the vendor for that." She adds that Wilson's set is "one of the few jazz releases" to get into the program.

MIX OF STYLES

For the album, Wilson wrote lyrics for five pieces of music recorded by Davis during the last half of his 50-year career—"Run The Voodoo Down" and "Blue And Green" (retitled "Sky And Sea"), both Davis compositions; the Davis/Victor Feldman classic "Seven Steps To Heaven" (retitled "Seven Steps"); Wayne Shorter's "ESP" (retitled "Never Broken"), and Marcus Miller's "Tutu" (retitled "Resurrection Blues").

She sings two standards also associated with classic Miles albums—the Churchill/Morey evergreen "Someday My Prince Will Come," which Davis recorded in 1961, and his recasting of Cyndi Lauper's 1984 hit "Time After Time."

Additionally, Wilson wrote four tunes of her own for the album—

"Traveling Miles," "When The Sun Goes Down," "Piper," and the song Blue Note has picked as the first single, "Right Here, Right Now."

Several of these could pass muster as Miles-influenced, but others don't—at least not on an obvious level. Wilson says she wanted it that way; she didn't want the album to seem too pat.

"That's why I included them," she says, laughing, "because they don't have anything to do with anything, you know?" She says she "felt compelled to throw a wrench in the works" to add an element of mystery.

"But I think there's some connection," she adds, "some underlying thing, though. And that's why I listen to it, like, 'Why is this tune here?'"

Wilson adds that it's much easier to bridge stylistic gaps by working with musicians who don't worry about artificial boundaries. "You can do both if you do it right, and I really have a great cast of characters," she says. "I have to give it up to the people who are on this record—they're the kind of musicians who 'get it.'"

The musicians on "Traveling Miles" include names familiar from previous Wilson albums, such as longtime collaborator bassist Lonnie Plaxico and guitarists Marvin Sewell and Kevin Breit. Guest instrumentalists include Steve Coleman on alto sax, bassist Dave Holland (who worked with Davis), vibraphonist/pianist Stefon Harris, violinist Regina Carter, pianist Rodney Kendrick, and guitarist Pat Metheny, among others.

Wilson says she had a chance to meet Miles—although she only got close. "I opened for him in '89 at JVC Festival in Chicago," she says. "I was

backstage, and I saw him down the hall . . . and just stood there looking at him. I was too afraid to go up to him."

Wilson says Davis' musical approach and sound, his musing lyricism, the tone of aching longing, the occasional crackling bravado in his playing, his deft sense of rhythm and time, and, most of all, his grounding in the blues have all imbued her own quite distinct approach to the music.

INTERNATIONAL APPEAL

The appearance on the album by Kidjo—who duets with Wilson during the reprise of the CD opener, Davis' "Run The Voodoo Down"—enhances the international attractiveness of the album, which will be released March 22 in France, Germany, and the U.K., according to Felix Cromey, Blue Note's senior director of international.

Kidjo leads off the track's vocal with a refrain in Yoruba, and Wilson answers. Then both sing long-note harmonizations in difficult next-door intervals musicians call "seconds."

"It was tough, singing that section, but I love that weird intervallic stuff," says Wilson, who previously guested on Kidjo's Grammy-nominated album "Oremi" on Island Records.

"We're pals," adds Wilson. "We first met three or four years ago at the Montreux Jazz Festival. She comes to New York a lot. She's just amazing."

Wilson has just returned from a week of press interviews in the U.K., and Blue Note is planning follow-up visits to France and Germany. Wilson also did an interview CD that is being distributed to EMI markets around the world.

"We're getting strong orders from every market," Cromey says. "I'm looking forward to the next phase," he adds, referring to a two-month tour throughout the U.K. and Europe planned for the fall.

The album was released in Japan on Wednesday (3) with an added track—Davis' composition "Franc-ing" with lyrics by Wilson. Wilson was in Japan in November for a series of press interviews.

A U.S. tour supporting the album begins March 31 and runs through May 14. The tour will take Wilson to 24 cities. In addition to the normal jazz-performer stops on both coasts, she'll perform in cities like Burlington, Vt., and Hanover, N.H. She'll also tour throughout the South, including stops in Greenville, S.C., and Knoxville, Tenn.

Wilson says she'll carry a six-piece band on the tour—two guitars, bass, drums, and percussion, plus a pianist who'll double on vibes.

"Right now, I'm thinking over how to take it into the live form," she says, "to create structures, what to do, so that down the line, when we're, like, three nights into it, we can keep it real and challenging."

With all this on tap, Wilson says, she hasn't thought about future projects yet. "I take things one thing at a time," she says. "It helps me to focus, to really focus."

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550's Scott Keeps Above Genre Categories 'Without Vertigo'

BY CHARLES KAREL BOULEY II

In the tightly categorized pop music world, it is refreshing to encounter an artist who not only defies genre identification but revels in the fact that he can't be filed away under any particular musical heading.

On "Without Vertigo" (550 Music), slated for release April 20, Glen Scott delivers a 13-track debut that stands to garner fans spanning the pop, modern rock, AC, and top 40 genres.

"I didn't stay focused on a particular sound or style," says Scott. "What I stayed focused on was my self-expression as a musician and songwriter. The album is so eclectic in sound, so diverse in styles because it was about genuine, open expression of one's self. Whatever felt good, we recorded. We didn't get hung up on technicalities. 'Without Vertigo' is a prime example, a symbol of just being free."

That freedom of expression was instilled early on in Scott. As with so many great artists, Scott's first real taste of music came from the church. He was born in London to Jamaican parents, and when his father took

over the ministry of a church, Scott soon became musically involved.

"Church exposed me to a lot of emotion and self-expression through music, dancing, preaching at least three times a week," Scott reflects. "After a while you become part of that. It wasn't so much a transition from the church to nonsecular music. I just evolved, really. My upbringing is fundamental to who I am as a person right now and who I am as a musician and songwriter. It is still there with me; I've just grown."

Scott began singing outside the church at age 12 with a band whose members were twice his age. He began paying his dues, and by the age of 19 Scott was an accomplished singer, songwriter, and musician. His band even toured with Dave Stewart of Eurythmics fame. When it came time to get serious about a solo project, Scott and manager Michael Dixon knew it was time to buckle down.

"They were selling the property where I was renting, so I had to leave the flat. I had two months' worth of rent in my

account, and instead of finding a new place, I used the money to record tracks for the album. It was sink or swim. What is life if you don't take risks? I would hate to be 65 and look back and wonder, 'What would have happened if...'"

The bet paid off, leading Scott to 550 Music. The resulting "Without Vertigo" is exactly what Scott wanted, a showcase for all of his talents.

Dave Gottlieb, VP of marketing for 550, welcomes the marketing challenge a diverse artist like Scott presents.

"What we have to do is be very smart and targeted," Gottlieb says. "We have to identify a core consumer that we can go after first, before we go after mainstream appeal. The music is good, so we have to get the tastemakers first, not necessarily the people who are driving the industry [but] the people who work in clubs, record stores, and fashion houses, places where music is received as what drives them because of its quality rather than what numbers it generates."

That's not to say Gottlieb and

the rest of 550 Music don't expect Scott to generate numbers. On the contrary. In an all-out assault on radio, the first

single, "Heaven," will be serviced to top 40, alternative, and triple-A stations on the same
(Continued on page 22)



Chart-toppers. Sony Music Entertainment executives recently welcomed Epic Records' B*Witched to New York for the Irish act's first U.S. performance. The group was presented with plaques commemorating the debut of its two first singles at No. 1 in the U.K. Shown in the front row, from left, are B*Witched members Edele Lynch, Sinead O'Carroll, Keavy Lynch, and Lindsay Armaou. In the back row, from left, are Tommy J. Smith, artist manager; Kim Glover, artist manager; Ray Hedges, album producer; Rob Stringer, manager director of Epic Records U.K.; Paul Berger, chairman/CEO of Sony Music Entertainment U.K.; Polly Anthony, president of Epic Records/550 Music; David R. Glew, chairman of Epic Records Group; Robert M. Bowlin, president of Sony Music International; and Paul Russell, chairman of Sony Music Entertainment Europe.



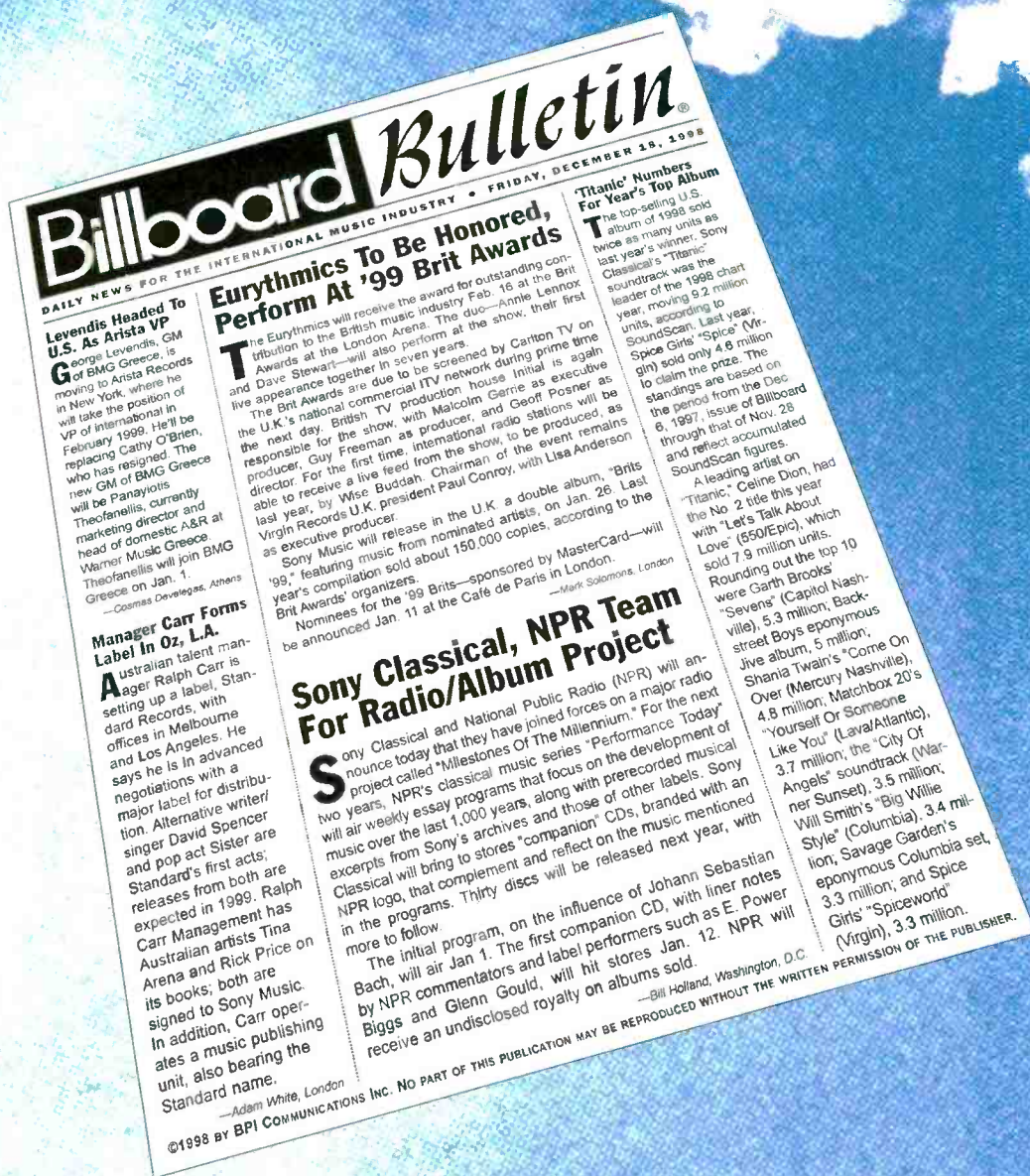
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Artists & Music

A PLAYFUL ATTITUDE MARKS THE RETURN OF MAVERICK'S RENTALS

(Continued from page 14)

plenty of ear candy from which radio programmers can choose.

"I wanted it to be a more universal record [than the previous set]. No one had to push me into making more of a pop record," Sharp says. "There were times in Spain where you'd be in a disco seeing 3,000 people jumping up and down to a song at 6 in the morning, and I'd be thinking, 'This is fantastic.'"

"My main thought was that I wanted to make something that would sound good in this environment. I want people to celebrate when they listen to this. Because it was written surrounded by some pretty wonderful people, I think it's an experience to be shared. I don't want to get too silly about it, but everyone should sing along to this one."

ALL-STAR LINEUP

Sharp uses a revolving lineup of musicians on his Rentals projects. Among those who contributed to "Seven More Minutes" are Blur's Damon Albarn, Elastica's Donna Matthews, Lush's Miki Berenyi, Ash's Tim Wheeler, former that dog member Petra Haden, and Sharp's former Weezer bandmate Rivers Cuomo.

Sharp recorded some of the ideas for songs during his admittedly wild nights out in Spain, whether it was at 5 a.m. in a bathroom stall in the basement of a disco or in someone's apartment.

"It was definitely written and recorded in a more decadent fashion. It was very in-the-moment," he says. "It really represents that time in my life well, like the first one represented my life at that time. The first record was not as epic of an experience, and it reflects that musically too. I was

just learning how to write on the first record. This thing was . . . learning about everything."

One hard lesson Sharp learned on the last go-around was that it's impossible to juggle two bands at once. Due to his commitment to Weezer at the time (he parted ways with the group in early 1998), the promotion and touring for "Return Of The Rentals" was cut short.

"With this record, everyone that's going to be involved with it, and especially me, is more than

'I wanted it to be a more universal record. No one had to push me into making more of a pop record'

ever willing to fight all the way for it," he says. "It was written to be played live, and I want to stay on the road for as long as possible."

Jeff Himes, merchandiser at Tower Records on Sunset Boulevard in Los Angeles, says "Seven More Minutes" has a better chance at wide success than "Return Of The Rentals" did.

"It's a more mainstream album," he says, "an album that can get played along [with] the likes of Third Eye Blind or matchbox 20 on the radio. This is a more modern-sounding pop record than the last one, where you heard more of his Weezer roots."

Even with a solid Weezer and Rentals fan base out there, Maverick executives are going back to square one to set up the new

album, utilizing word-of-mouth and postcard mailings to retail, radio, and press. The company will also hand out cassette samplers of "Getting By" and the album track "Hello Hello" at shows by acts that attract a like-minded audience, and it will tap into the mailing lists for Weezer, the Rentals, and the bands of the special guests on the album.

"This is a really great album, and it has so many great ideas," says Guy Oseary, head of A&R and a partner in Maverick. "My concern is taking nothing for granted and building up again from scratch."

Fred Croshall, head of sales and marketing at Maverick, adds, "There's been a lot of people asking for it for a while. And that is our biggest challenge, now that we have the street date—going back to everyone and saying, 'Hey, it's coming out April 13.'"

A week before the album's release, the label will alert fans to its arrival through classified ads—resembling true rental display ads—in L.A. Weekly, The Boston Phoenix, The Village Voice (in New York), The Rocket (in Seattle), San Francisco Weekly, and The Chicago Reader. The ads will give the street date and a number to call to hear snippets of music, get tour information, and receive the cassette sampler.

"Getting By," which features backing vocals by Haden, hits modern rock radio March 23; a commercial single has not been planned. Tour dates for the Rentals, who are managed by Pat Magnarella at Atlas/Third Rail Management and booked by Jenna Adler at Creative Artists Agency, had not been firmed up at press time.



You Look Marvelous. Elektra's Marvelous 3 are congratulated by friends and label executives after a recent performance at New York's Mercury Lounge. The act is on tour with Eve 6 in support of its debut album, "Hey! Album." Shown in the back row, from left, are George Cappellini, VP of rock promotion for Elektra; Jay Perloff, director of sales for Elektra; band member Slug; John Hecker, Hi-Fi Recordings executive; Nancy Jeffries, senior VP of A&R at Elektra; John Biondolillo, national director of alternative promotion at Elektra; Alan Voss, executive VP/GM at Elektra; band member Jayce; Greg Thompson, senior VP of promotion at Elektra; and Brian Cohen, VP of marketing at Elektra. In the front row, from left, are Steve Kleinberg, senior VP of marketing at Elektra; Zsuzsanna Murphy Cohen, product manager at Elektra; band member Butch; Greg Dorfman, senior director of alternative promotion at Elektra; Nancy Camp, artist manager at Drastic Measures Inc. Management; and Steve Heldt, senior VP of sales at Elektra.

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5:00pm EST, March 22, 1999.**

Artists & Music

GIANT'S OWSLEY READY TO GO POP

(Continued from page 14)

singer on numerous TV performances in support of her "The Woman In Me" album.

"AC/DC, Def Leppard, Foreigner, the Cars—I knew everything he'd done, because I'm a music nerd," says Owsley of Lange. "Working for him, the clouds parted for me for a second."

Further expanding his range, Owsley also produced for de Talk and played on sessions for the Neville Brothers and Vanessa L. Williams, as well as five cuts on the soundtrack to the TV series "Touched By An Angel." But he continued touring with his own band as well and attracted label attention after showcase gigs in Austin, Texas, and New York.

"The guy knows how to write

songs," says Larry Jacobson, GM of Giant Records. "There's real craft here harking back to the greatest rock bands, whether it's the Beatles or Squeeze; even great pop songwriters like Cole Porter."

Owsley says he indeed wants to bring back "melodic rock'n'roll. People ask if I do this music just because it's starting to get hip again, and I say I did it when it wasn't cool and will do it when it's not cool again. It's what I've always done. I feel like the word 'pop' has gotten a bad rap over the years and rightly so when you look at '80s bands like Bananarama or Dead Or Alive. Then grunge came after in the early '90s, so 'pop' had bad connotations. But there's a cer-

tain beauty in writing pop, and the motivating factor for me is trying to write the great 3½-minute song."

Many of the songs on "Owsley," like "Good Old Days," deal with the lost innocence of the writer's hometown of Anniston. But Owsley, whose songs are self-published via Owsley Music Publishing (ASCAP), also wanted to showcase his guitar playing, as on lead track "Oh No The Radio." Owsley produced the album over a two-year period.

Giant is now looking to go to alternative, triple-A, and modern adult stations early with first single "Coming Up Roses," which Jacobson feels will "unquestionably" move to adult top 40 and eventually top 40 stations.

"We were going to formally ship [the single] April 6, but because of the completely gratifying reaction to advance music, we'll ship to Warner field staff Feb. 23," he says. "Our attitude is, if people want to get on board early, we want to support them."

At press time, the label had no plans to release the single commercially.

Programmers and others who do come on board will get "the full package of marketing commitments," adds Jacobson, including "super-saturation" of cassette singles tagged with station call letters, postcard mailings, print ads, retail awareness programs, radio spots, and cable buys.

One programmer who has signed on early is George Taylor Morris, PD at triple-A WBOS Boston. "I saw him perform a couple nights ago here, and he's a cross between McCartney and Todd Rundgren, with a really

tight band and a great triple-A record," Morris says. "Particularly 'Coming Up Roses,' where you can tell what he listened to when he was growing up. It's certainly a comfortable fit here, and we'll beat the hell out of it."

Owsley sent everyone on the label staff a red rose and Valentine's Day card with his hopes that things were "coming up roses" for all.

Meanwhile, Giant has the Warren Entner-managed, Pinnacle Entertainment-booked artist on the road opening for labelmate and touring powerhouse the Pat McGee Band through May. "He's already done the Northeast, and the response to him was incredible, even though it was a loyal McGee audience," says Jacobson, who saw two shows. "They're eating up Owsley, because there's an old-fashioned charm to his show of an entertainer who really likes to be up there."

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TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ROLLING STONES BRYAN ADAMS	Arrowhead Pond, Anaheim, Calif.	Feb. 9, 11	\$4,095,681 \$300/\$39.50	32,827 two sellouts	TNA USA Niederlander Concerts
THE ROLLING STONES WIDE MOUTH MASON	Bradley Center, Milwaukee	Feb. 19	\$1,749,164 \$250/\$39.50	17,222 sellout	TNA USA Jam Prods.
THE ROLLING STONES JONNY LANG	Target Center, Minneapolis	Feb. 15	\$1,622,103 \$250/\$39.50	15,352 sellout	TNA USA Jam Prods.
THE ROLLING STONES JONNY LANG	Fargo Dome, Fargo, N.D.	Feb. 17	\$1,510,183 \$125/\$39.50	21,970 sellout	TNA USA Jam Prods.
LUCIANO PAVAROTTI	Kiel Center St. Louis	Feb. 21	\$1,203,025 Gross Record \$225/\$150/\$100/\$50	14,232 15,586	Rudas Organizaton
JIMMY BUFFETT	Nashville Arena, Nashville	Feb. 20	\$715,501 \$47.75/\$37.75/\$25.75	17,385 sellout	PACE Concerts
BLACK SABBATH PANTERA DEFTONES	First Union Spectrum, Philadelphia	Feb. 18	\$713,138 \$45/\$37.50	18,327 sellout	Delsener-Slater Enterprises Electric Factory
BILL GAITHER AND FRIENDS HOMECOMING	Fort Worth Convention Center Fort Worth, Texas	Feb. 5-6	\$603,806 \$24.50/\$11.50	40,503 49,400, four shows	Premier Productions
BLACK SABBATH PANTERA DEFTONES	Pittsburgh Civic Arena, Pittsburgh	Feb. 19	\$564,625 \$45/\$30	15,755 sellout	Delsener-Slater Enterprises DiCesare-Engler Prods.
BILLY JOEL	Bi-Lo Center, Greenville, S.C.	Feb. 21	\$509,612 \$40.50	13,812 sellout	Cellar Door

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Top 10 Favorite Artist Picks

February 12, 1999

The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	10 Watt Mary	Alternative	1
2	Sin	Pop	2
3	Johnny Holliday	R&B	3
4	Mudfaces	Hip-Hop	3
5	Patrick Mattingly	Alternative	3
6	W.L. Milo	Instrumental	4
7	D'Vious E	Hip-Hop	2
8	Il Defiants	Dance	2
9	Reeves	Pop	3
10	The Tolpuddle Martyrs	Alternative	6

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

Radio BTN Favorite Song Requests

February 12, 1999

The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	Hat On My Head, Patrick Mattingly	Alternative	2
2	It Ain't EZ, D'Vious E	Hip-Hop	1
3	Low Down, 10 Watt Mary	Alternative	1
4	Watching You, Sin	Pop	2
5	All Over You, Reeves	Pop	3
6	A Love That Shines, Lydia Canaan	Pop	32
7	Denominator, Civilians	Rock	28
8	Fire It Up, Betty In Black	Funk	30
9	Please, Il Defiants	Dance	1
10	Sucker, MOG	Rock	38

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

10 Watt Mary

10 Watt Mary's dark and sexy Trip Pop has been grabbing attention from day one. Fronted by supermodel Eve Salvail, this trio has gained immediate icon status. Salvail has appeared in the feature films "Pret a Porter" and "The Fifth Element." Based out of New York City, 10 Watt Mary has been knocking audiences out at such venues as Limlight, The China Club and Brownie's.



Genre: Alternative
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Deals sought: Publishing, Recording Contract

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Artists & Music

SCOTT

(Continued from page 17)

day—April 6—instead of going for one format and building on that.

"There's triple-A stations that will want to program him; there's modern rock stations that will like the record; and there's modern AC and top 40 that will want to program him and will get it," Gottlieb says. "Dubuque or Boise may not be the one leading the charge, but we feel we can get them too."

Preliminary work is already being done on the single. "Heaven" was sent to the club and marketing company Giant Step in New York, where staff quickly remixed it and serviced the dance community. However, as Gottlieb points out, "It's not

'We've started a lifestyle campaign where our key marketing people are bringing the music to the "hip" parts of the major cities — places where records like this might start'

about beats per minute and how sweaty you can get in the club; it's about a vibe and a feeling."

550 representatives are also hoping for a groundswell of that vibe through lifestyle marketing.

"We've started a lifestyle campaign where our key marketing people are bringing the music to the 'hip' parts of the major cities—the [Greenwich] Village, the East Village, SoHo, Haight-Ashbury in San Francisco, Chicago, Miami—places where records like this might start," says Gottlieb.

The multifaceted approach and grass-roots effort please Scott.

"Back in the '70s it wasn't just about music; it was about culture, dress . . . Nowadays there's a lack of revolution in music, a lack of self-freedom. Music has become very corporate, and bands and artists make the music they think the record company will want to sell. I've been quite fortunate to be signed to a label that appreciates me as an artist and not just another black R&B singer."

Scott maintains his management relationship with Michael Dixon and uses Marsha Vlassic in the U.S. and the Primary Agency in London for live booking. 550 is hoping to excite radio and retail through a series of live showcases in late March in New York, Atlanta, and Los Angeles.

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

This week's column was prepared by guest columnist Mark Rowland.

IN AN ERA when self-produced CDs are often recorded in one's bedroom or home studio, Celeste's "Havana Moon," which places the singer at the forefront of a 24-piece orchestra and a Latin rhythm section led by percussionist Alex Acuna, suggests more elaborate ambitions.

Of the album's 12 selections, 10 were penned by the veteran Cuban composer Sergio De Karlo, whose romantic, popular melodies include the ballad "Flores Negras," covered over the years by artists ranging from Bing Crosby to the legendary Mexican balladeers Los Panchos.

Celeste, a Los Angeles-based singer/songwriter, met and befriended De Karlo five years ago and credits their burgeoning friendship as the inspiration for the album.

"When I first heard 'Flores Negras,' I loved the song, and when I performed locally, everyone would start freaking out when I sang it in Spanish," she recalls. "Then Sergio started showing me all the other songs that he'd written, some of which had never been recorded, and I handpicked the ones I wanted for this record."

"I was so moved by the intensity and passion of his lyricism; it really lit my soul. But it's one thing to fall in love with this music and another to record it properly. At first I was daunted—it felt like climbing Mount Everest."

Labor of love this may be, but Celeste has the voice and the persona to bring De Karlo's lush melodies to life. At a recent showcase at L.A.'s Conga Room, she sang with the power and bravura that big-band music demands, ably matching the Havana-meets-Hollywood jazz charts, while her playful persona and platinum-blond looks brought to mind vintage Marilyn—Monroe, that is, not Manson. An approving De Karlo, 87, attended the performance.

A few years ago, a record of sugary Cuban music from the '40s would not have seemed like the stuff of mainstream marketing. But with the recent upsurge of interest in both big-band swing and Latin music, Celeste's revitalization of this classic form might just be the new millennium's sharpest trend.

For more information, call Karen Fernandes at Havana-Americana Records, 818-954-9374.

IT WAS A TIME, not long ago, when a major-label deal was a necessary prelude to any kind of national media exposure, let alone placing songs on network TV shows. The Rosenbergs are turning that notion on its head.

Two of the New York-area quartet's catchier pop tunes have already been aired on the TV series "Dawson's Creek" and "Party Of Five," while four tracks from the band's new album, "Ameripop," cracked the top 50 "alternative" tracks list on the influential World Wide Web site MP3.com. The band's own Web site, www.rosenbergs.com, boasts a gaggle of gushing reviews, prompting one writer to dub them "the best unsigned band in America."

Not that they've lacked offers. "We've been approached by labels," says Scott Rubin of Music International, who along with partner Michael Closter manages the group. "We're not holding out for \$2 billion or anything, but we're not desperate either. We're waiting for the right niche."

"We got tired of doing the label dance," adds singer/songwriter/guitarist David Fagin, a twentysomething "late bloomer" who formed the Rosenbergs three years ago. "We thrive off playing live shows, like R.E.M. or Metallica. And as soon as we started putting our music on the Internet, we got worldwide feedback. Now we can wait till a deal comes along that we like, and when it does, we'll have more control."

But the band isn't just waiting: Rubin plans to promote various tracks from "Ameripop" to receptive radio stations along the Eastern seaboard and to bellwether stations like KROQ Los Angeles, which pronounced the Rosenbergs the victor of its own best unsigned band contest back in 1997. The group's glorious hooks, driving rhythms, and properly raspy vocal harmonies bring any number of fine power-pop bands to mind, from Cheap Trick to the Smithereens to Oasis. Fagin bows in the particular direction of Fountains Of Wayne and the late, great Posies. "We're all about the song," he says, "and a melody you can hum."

Contact Rubin and Closter at Reach Music International, 212-439-1745.



CELESTE

MTV NETWORKS PLANS WEBCASTS ON EXTENSIVE NEW SITE

(Continued from page 6)

according to Farber.

The working title is a cheeky reference to the '80s pop band the Buggles, whose "Video Killed The Radio Star" clip launched MTV in 1981.

Sources close to the project indicate that a possible final name for the site is Supermusicnetwork.com. The domain name has already been officially registered to MTV Networks.

"The new site will be about one thing—music—done very, very well," says MTV Networks chairman/CEO Tom Freston. "Just as with our cable-TV strategy, we want to super-serve a specific audience. We recognize the value of our huge built-in audiences for music programming through our cable channels, which is a good head start for the new site."

MTV Networks' parent company, Viacom, announced the new division and site developments, which are backed by \$150 million in cross-promotional support, on Feb. 23. No purchase price was disclosed for Imagine Radio; Imagine founder Rotem Perelmuter joins the new MTV Networks division as VP of strategy.

MTV Networks' strong financial commitment is a sign that the media giant is making a more aggressive move into the Internet space, according to Mark Mooradian, senior ana-

lyst for Jupiter Communications.

"It's rare that you find a major media company that is willing to put up \$150 million to promote an online initiative," he says. "This is an across-the-board good move for Viacom. However, it does puzzle me why they are compelled to create a new brand. They need to be careful not to repeat the mistake made by Time Warner with Pathfinder, which buried great consumer brands under an umbrella brand that no one ever heard of. The franchises of MTV and VH1 are MTV Networks' greatest assets."

However, Freston says, the new brand is a deliberate attempt to expand the company's music franchise beyond the demographics of MTV and VH1.

"The new brand will allow us to extend our opportunity to all music genres, including those beyond the formats associated with the MTV and VH1 brands," says Freston. "We want to be involved in a wider range of music, such as world and classical."

MTV Networks' Webcasting effort is the second Internet music venture to be based on a major consumer music brand, following Chicago-based JamTV's 1998 introduction of the online music service Rolling Stone Radio.

Mooradian describes the entry of MTV Networks into Webcasting as "a big blow to traditional radio networks."

"This is along the lines of what JamTV has done with Rolling Stone in that they are trying to create a nationally branded radio property," he says. "There is huge potential here."

Advertising will be a key source of revenue for the new division. Ad revenue for MTV.com grew 150% in 1998, according to Farber. E-commerce and online ticket sales will also

figure prominently into the new site, according to Farber. MTV Online and VH1 Online have an existing E-commerce partnership deal with CDNow. A specific E-commerce partner for the new site has not been determined yet, according to Farber. He adds that it's expected that the site will link to Ticketmaster Online for ticket sales.

MTV Networks plans to soon begin negotiations with the major record companies for individual licensing agreements that will allow the new service to bring consumers

interactive music programming. The recently passed Digital Millennium Copyright Act places restrictions on the allowable interactivity and personalization of Webcast programming.

The muscle of MTV Networks might enable the music program giant to negotiate reasonable licensing fees for expanded forms of interactive music programming not covered by the Digital Millennium Copyright Act, according to sources close to the project.

COMMENTARY

(Continued from page 4)

But these businesses need us as much as we need them. Anyway, it's not about us and them: We are in this together. The industry can survive with moderation.

The answer is not to never spend money on co-ops, nor is it to never run contests with radio. Instead, the answer is to do such promotions wisely—and to make such decisions without fear.

I can hear the naysayers: "I'm fighting for my life here. If I don't get this record on KROQ in Los Angeles, I'm screwed. If I don't get 250,000

units out there, I'm sunk."

Well, guess what: Overspending is running you out of business. *It's* what will ultimately sink you. Instead of promoting a possible, cost-effective hit, you're prolonging an agonizing death.

As I see it, two things can save labels. One, stop being afraid! Second, put out quality music. Let artists create their art. We sign artists to exploit their art and sell records. An artist signs with us to exploit our marketing talent and sell records. We want the same thing.

Quit homogenizing music in search

of an elusive "mainstream" audience. The human race has demonstrated that we like a variety of flavors, not just vanilla. Quality music will always win out.

As a promotion executive, I remember hearing the immortal phrase "I will never play that record" from programmers. However, if the song became a hit, those programmers played it. If you build it, they will come.

In short, stop making excuses as to why we can't cut back on spending, and stop putting out bad records. Just do it. Stop being afraid.

*Was it popularity or talent?
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ALBUMS

EDITED BY PAUL VERNA

POP

NANCY DUSSAULT

Heart And Soul

PRODUCERS: Valentine Mayer, Ron Abel

Rand 424

Nancy Dussault, a delightful musical theater performer but now best known for her TV role in "Too Close For Comfort," can recoup some of her theater fame with this album, which programs a remarkably diverse collection of songs. As a musical theater performer, she would undoubtedly have to project to the last row. Here, however, it's comfortable cabaret time where in she holds back, projecting an intimacy in which lyrics can be savored. Give Dussault quality material (e.g., "You Fascinate Me So," "How Little We Know," "The Siren's Song," "Roundabout," and "These Foolish Things"), and quality renditions emerge. Contact: 818-760-2356.

RAP

VARIOUS ARTISTS

Superappin: The Album

PRODUCERS: various

Groove Attack/Ubiquity 039

This is a rare disc that feeds the art and sense of hip-hop at the same time it applies glue to the nation's far-flung connections. Cologne, Germany-based Groove Attack is one of the leading traders in global hip-hop, and this compilation aims to cover as much of the genre's broad and varied terrain as possible. And there's plenty reason to puff out chests with pride. Drawing from a pantheon of star mike-rockers and producers from the international "underground"—among them Black Star's Mos Def, Bahamadia, Jigmastas, Rasco, Mike Zoot, et al.—this compilation of new tunes, unreleased versions, previews, remixes, and exclusive tracks is highlighted by Rasco Featuring Planet Asia's rubbery, insistent "How Many X's"; El Da Sensei Featuring Organized Konfusion, Zoot, and F.T. of Street Smarts' aptly titled "Frontline"; and 15 more scintillating curveballs. Pulling back from the usual modus operandi based on the filthy lucre, this set takes spirit as its guide and still has plenty of commercial potential.

NEW AGE

★ **VARIOUS ARTISTS**

Reich Remixed

PRODUCERS: various

Nonesuch 79552

Steve Reich has shaped a generation of musicians, and, on "Reich Remixed," several of them take a digital scalpel to his music, reinterpreting, reinventing, and, sometimes, just ignoring the source. Reich's best-known music was contemplative not in its nature but in its observation of slowly evolving, hocketing melodies and subtly shifting layers of rhythm. These remixers—including DJ Spooky, DJ Take-mura, and Mantronik—don't attain Reich's level of subtlety but create a tension and abstraction that sometimes shine a new light on the music. Veteran slice'n'dicers Coldcut get an energetic reading of Reich's definitive work, "Music For Eighteen Musicians," finding new momentum in its cycling melodies. Howie B.'s "Eight Lines" is fairly reverential to the source material, while Tranquility Bass assimilates several Reich works on the kinetic "Megamix." There must be some irony that this reviewer's copy had a "stuck groove" digital glitch on Ken Ishi's remix of "Come Out."

SPOTLIGHT



TLC

Fanmail

PRODUCERS: various

LaFace 26155

It's hard to believe that more than four years have passed since TLC released its last studio album—the blockbuster "CrazySexyCool," which cemented the Atlanta-based hip-hop/R&B trio's standing as crossover superstars. While it's hard to imagine TLC repeating the 10-times platinum feat of "Crazy," there's no doubt that the group's latest, "Fanmail," offers tremendous potential at multiple formats. Notwithstanding the pandering single "Silly Ho," which leans heavily on sexual stereotypes and tired beats, the album features the saucy "I'm Good At Being Bad," the clever and assertive "No Scrubs," the Artist Formerly Known As Prince-inspired "Unpretty," and a raft of smooth R&B ballads with pop and AC crossover potential: "I Miss You So Much" (written and produced by Kenneth "Babyface" Edmonds and Daryl Simmons); the Diane Warren-penned "Come On Down"; and "Dear Lie," written by Babyface and TLC's T-Boz. Other writers and producers include Dallas Austin, Jimmy Jam and Terry Lewis, and Jermaine Dupri. The state of the art in R&B: street-wise but appealing to a wide cross section of fans.

COUNTRY

SAWYER BROWN

Drive Me Wild

PRODUCERS: Mark A. Miller & Mac McAnally

Curb 77902

Quirky country group Sawyer Brown, now observing its 18th year in Nashville, continues to defy the odds against country groups succeeding. They've worked harder than most on the road, and all those dates are paying off with chart suc-

SPOTLIGHT



BLONDIE

No Exit

PRODUCER: Craig Leon

Beyond 63985-78003

When it emerged in the late '70s, Blondie was the first—and perhaps only—band to artfully bridge the abyss that divided the two most vibrant musical currents of the period: disco and punk. Even though the group broke up in 1982, it continued to exert an enormous influence on a generation of artists through its catalog of hits and the magnetic personality of lead singer Deborah Harry, who remained visible as a musician and actress. Seventeen years down the road, the New York group reunites for an album that upholds its tradition of toying with various genres without compromising melody and lyrics. Here, Blondie gets its hip-hop jollies on the title track, featuring Coolio; pulls out all the stops on "Maria," which is an instant rock/pop classic, if there is still such a thing; ventures into outer space on the dreamy "Night Wind Sent" and "Out In The Streets"; plunges into a murky swamp on "Dig Up The Conjo"; and gets jazzy on "Boom Boom In The Zoom Zoom Room," which echoes Harry's enchanting work with the Jazz Passengers. Whether or not "No Exit" re-establishes Blondie as a commercial force, the group deserves credit for crafting a worthy comeback on its own terms. Distributed by BMG.

SPOTLIGHT



LATIN PLAYBOYS

Dose

PRODUCERS: Latin Playboys

Atlantic 83173

The Latin Playboys were born of the creative momentum that followed the Los Lobos album "Kiko"—easily one of the decade's 10 most groundbreaking and enjoyable works. After its release in 1992, band members David Hidalgo and Louie Pérez continued to write and record demos in Hidalgo's kitchen, and "Kiko" producer Mitchell Froom and engineer Tchad Blake joined in on keyboards and bass, respectively. The result was a stunning, self-titled album, released in 1994 (Music to My Ears, Billboard, Feb. 19, 1994), that drew equal strength from the Lobos members' Mexican roots and Froom and Blake's experimental flair. The quartet's follow-up veers even closer to the avant-garde than its predecessor, setting found sounds against a backdrop of tequila-soaked lounge music and throwing in edgy spoken-word bits, twisted blues, video-arcade playfulness, and noisy fragments à la early-'80s King Crimson. Startling but ultimately soul-pleasing music with no boundaries and no possibility of categorization.

mer. "Moon Over Miami" is a pastiche of musical and lyrical clichés. "800 Pound Jesus," though—about an unusual garage sale find and its effects—is quirky in a good way.

CLASSICAL

ELISABETH-CLAUDE JACQUET DE

LA GUERRE: PIÈCES DE CLAVECIN

Blandine Verlet, harpsichord

PRODUCER: Nicolas Bartholomé

Astrée/Avidis 8644

As a child, Elisabeth-Claude Jacquet De La Guerre was one of Louis XIV's favorite musicians, and she matured to become a

SPOTLIGHT



VARIOUS ARTISTS

The Last Soul Company—Malaco: A 30-Year Retrospective

PRODUCERS: various

Malaco 0030

This six-disc boxed set is not only a wildly entertaining retrospective of one of America's definitive blues, R&B, and gospel labels; it's also a living, vibrant history of a stirring, proudly indigenous art form whose effects have touched nearly every genre of modern popular music. Malaco was a Jackson, Miss., recording studio and promotion/production company before it became a label in the late '60s. Early productions were primarily licensed to majors (Jean Knight's 1971 crossover smash "Mr. Big Stuff"), with a handful of hits on the label's own imprint (King Floyd's R&B No. 1 "Groove Me"). Dorothy Moore's classic rendering of "Misty Blue" in '76 put the label on the map, but Malaco's enduring success came in working traditional blues to secondary markets throughout the Southeastern U.S., unearthing a huge and long-ignored fan base. Largely out of view of most chart monitoring, Malaco went on to build a roster of mind-boggling talent and material. Blues legends, including Z.Z. Hill, Little Milton, and Bobby Blue Bland, are all well-represented here, but it's the underappreciated work of here-and-gone artists that offers some of the set's greatest revelations. An indispensable anthology.

rarity among women of that age (or any other): an independent, successful composer/performer. Ingrid Matthews put out a ravishing set of De La Guerre's violin sonatas not long ago on Wildboar, and here French harpsichordist Blandine Verlet adds a lovely pendant with this set of suites. Verlet has a sure sense of the sweet gravity inherent to the French Baroque, and Nicolas Bartholomé has done his usual wonderful job of recording her instrument. Astrée has also just reissued Verlet's '70s recordings of Handel suites (8655) and Frescobaldi toccatas (8654).

LATIN

► **MDO**

Un Poco Más

PRODUCER: Alejandro Jaén, Lewis Martinec, Denis Nieves

Sony Discos 82903

On the group's latest disc, Latino counterpart to the Backstreet Boys and 'N Sync comes up with another serving of airy, sing-along romantic ditties headed up by a future chart-topper, "No Puedo Olvidar," a catchy recounting of lost love whose ballad and rhythmic renditions are being worked simultaneously at Latino radio. Crunchy, pop/dance thumper "Dame Un Poco Más" and its English-language counterpart, "Groove With Me Tonight," could score at Latino and Anglo radio and break this set wide open. The dreamy house thumper "Fantasy" might allow this cutie-pie foursome with interchangeable light baritones to concentrate on the Anglo market.

VITAL REISSUES®

CHER

Bittersweet—The Love Songs Collection

ORIGINAL PRODUCERS: Sonny Bono, Snuff Garrett

REISSUE PRODUCERS: Mike Khouri, Andy McKaie

MCA 11899

It's not the best-known fact of Cher's long and winding career, but in 1973 she cut an album of love songs titled "Bittersweet White Light." Produced by her then husband Sonny Bono, it featured some songs she sang on "The Sonny And Cher Show," including "The Man I Love," "What'll I Do," and a medley of Al Jolson tunes: "Sonny Boy," "My Mammy," and "Rock-A-Bye Your Baby With A Dixie Melody." The record made a paltry showing on the charts, disappeared from the radar, and was never reissued on CD in the U.S. until now. Even though much of it is schmaltzy and better versions of its songs exist elsewhere, this rerelease couldn't be better

timed, given Cher's recent resurgence as a pop/dance diva. Also, with more than 25 years of distance, "Bittersweet" has taken on a nostalgic glow. The CD reissue has been retitled to reflect its bonus tracks, which are culled from Cher's four other MCA records from the mid-'70s, including the gold-certified album "Half-Breed." A labor of love by catalog specialist Andy McKaie and Universal Music and Video Distribution marketing director Mike Khouri, who got into the music business because of his zeal for Cher.

CLIFF WALDRON

The Best Of Cliff Waldron

PRODUCER: Charles R. Freeland

Rebel 1124

Guitarist/singer Cliff Waldron was a significant force in bluegrass music in the late '60s and early '70s in the vibrant

Washington, D.C., scene. After he and Bill Emerson cut three albums for Rebel, Waldron formed the New Shades Of Grass with such stellar sidemen as Mike Auldridge and Ben Eldridge. They recorded seven albums by 1974, when Waldron retired from music to work for the park service (although he came out of retirement in 1997). This CD contains selections from those albums, highlighting Waldron's pioneering efforts in bringing nontraditional songs into bluegrass. Such material here includes Merle Haggard's "Silver Wings" and "Sunny Side Of My Life," Ian Tyson's "Four Strong Winds," Tom T. Hall's "Wash My Face In The Mountain Dew," Mel Tillis' "Violet And The Rose," and Eric Anderson's "Close The Door Lightly When You Go." Contact: 804-973-5151; www.rebelrecords.com.

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

Reviews & Previews

SINGLES

EDITED BY CHUCK TAYLOR

POP

► **JEWEL** *Down So Long* (4:16)
 PRODUCER: Patrick Leonard
 WRITER: J. Kilcher
 PUBLISHERS: WB Music/Wiggly Tooth, ASCAP
Atlantic 8819 (CD promo)
 This intelligent folk/rock number is the ideal follow-up to the poppier "Hands"; it marks a return to the more organic sound of hits like "You Were Meant For Me" and "Who Will Save Your Soul." As usual, don't expect to find Jewel courting complacency this time around. In "Down So Long," we find the prolific singer/songwriter in a troubled state of mind: "I'm a thousand miles from anywhere/My pocketbook and my heart just got stolen/And the sun act like she don't even care." She's looking for a way out but feels she's just been "down so long/It can't be longer still." Rhythmically, this second track from "Spirit" flows with natural ease, using organic instrumentation and a simple, unaffected vocal from Miss Jewel. Best, it will absolutely lock in listeners with a hook that sounds so good you'll wonder how no one chanced upon the melody before. Nothing melodramatic here, just a beautifully constructed song that stands to gain instant appeal across the board at mainstream radio.

► **EAGLE-EYE CHERRY** *Falling In Love Again* (3:07)
 PRODUCER: Eagle-Eye Cherry
 WRITER: E. Cherry
 PUBLISHERS: Diesel 2, ASCAP
Work 41770 (CD promo)
 There's certainly no mistaking the vocals and musical stylings of Eagle-Eye Cherry on his follow-up to the top 10 breakthrough "Save Tonight." While the songs are dangerously similar in most every way, there's also a level of casual ease that makes you comfortable with just going with the flow and enjoying another slice of an artist who's already cemented himself as a go-with-the-flow sort of presence. Top 40 radio and its adult top 40 and modern adult sisters will likely welcome Eagle-Eye back to the fold, furthering his radio success. But next time, why not offer something a little more daring, yes?

SEAL *Lost My Faith (Remix)* (3:57)
 PRODUCER: Trevor Horn
 WRITERS: Seal, R. Hamilton
 PUBLISHERS: Perfect Songs/SPZ, BMI; Hamilton, ASCAP
Warner Bros. 9669 (CD promo)
 Seal puts in another bid for top 40 approval with this second single from his current album, "Human Being." As always, it features the compelling harmonies, quality guitar work, and smart production that we've come to expect from this talented singer/songwriter; but it also serves up the same tempo and a nearly identical sound to his last several singles. Unfortunately, this is likely to douse top 40's interest in one of the few male vocalists out there who is taken seriously in the late '90s. Perhaps it's time for Seal to switch gears and rethink his creative direction; it would be a shame to see him stall now in a career that has brought about some of the more memorable tracks of this decade.

JORDAN KNIGHT *Give It To You* (no timing listed)
 PRODUCERS: Jimmy Jam, Terry Lewis
 WRITERS: J. Jam, T. Lewis, J. Knight, R. Thicke
 PUBLISHER: not listed
Interscope (CD promo)
 What ironic timing. Just weeks after the successful launch of Joey McIntire's soaring power ballad, "Stay The Same," here comes the debut solo single from fellow ex-New Kid On The Block Jordan Knight. But boy, these grown-up efforts couldn't be less alike. Working with writer/producers Jimmy Jam and Terry Lewis, Knight

is apparently hoping to disassociate himself from the sugary ballad circuit; instead he goes down a funk-ridden pop pathway. But curiously, this track tries so hard to cover a half-dozen bases that it ends up saying next to nothing about the kind of singer Knight has become. With circus-like instrumental blurts, stop-and-start vocals, and a painfully dated rhythm track, "Give It To You" almost sells itself more as a throwback than a comeback. Anyone who's familiar with Knight's lead vocals from back in the day knows that this 28-year-old is a tremendously gifted singer. Let's hope a second single tries to be a bit more demonstrative about his evolution than this oddly executed late-'80s-sounding flashback.

R & B

► **DEBORAH COX** *It's Over Now* (4:18)
 PRODUCERS: KayGee, Alonzo Jackson
 WRITERS: K. Gist, T. Stinson-Jackson, A. Jackson, D. Griffin
 PUBLISHERS: Ker-3/Soullinga/Notting Hill/Hitco/Intesec/DeMone, BMI
 REMIXER: not listed
Arista 3614 (CD promo)
 Months after its release, Deborah Cox's sophomore album, "One Wish," continues to astound with a grace and beauty not found on so many of the hit R&B albums out there. Over the course of 13 songs, the ever-soulful Cox, along with a handful of savvy producers, unites multilayered grooves and lush orchestral arrangements—a divine match that harks back to the early recordings of Gladys Knight. With the massive success of the set's first single, "Nobody's Supposed To Be Here," it must have been difficult for Arista to decide on a second release. But "It's Over Now," dripping with emotion and integrity, proves to be the perfect choice. Lyrically, the ballad couldn't be more different from "Nobody's Supposed." That said, Cox doesn't play the victim. On the contrary, she's the emancipated woman. Now, about the club remix that will surely follow . . .

COUNTRY

► **STEVE WARINER** *Two Teardrops* (4:27)
 PRODUCER: Steve Wariner
 WRITERS: B. Anderson, S. Wariner
 PUBLISHERS: Warner-Tamerlane Publishing/Top Down Music/Steve Wariner Music, BMI
Capitol 7087-6-12386-2-4 (CD promo)
 Last fall, when Steve Wariner won both single and song of the year honors at the Country Music Assn. Awards for "Holes In The Floor of Heaven," it heralded one of the most enthusiastically received comebacks in country music history. Subsequent singles haven't fared quite as well at radio, but Wariner is continuing on the comeback trail with the May 4 album release "Two Teardrops." The title cut, penned by Wariner and industry veteran Bill Anderson, is a poignant ballad with a "circle of life" kind of message. The first verse follows teardrops coming from two people on different sides of a relationship, and the second verse chronicles the changes in two mens' lives in a hospital waiting room. It's an extremely well-written lyric with a pretty melody. Wariner delivers the song with the deft touch of a vocal master—imbuing it with believable emotion but not slipping over the edge into schmaltz-land. All in all, it's a wonderful single that should find favor with fans and programmers and keep Wariner racking up some well-deserved accolades.

★ **BRAD PAISLEY** *Who Needs Pictures* (3:44)
 PRODUCER: Frank Rogers
 WRITERS: B. Paisley, C. DuBois, F. Rogers
 PUBLISHERS: EMI April Music/Plaid Paisley/Cattle Call, ASCAP
ASCD 3156 (CD promo)
 This is the first single from Arista newcomer Brad Paisley, and if this fine debut is any indication of what's to come, he could be one of this year's breakthrough acts. His voice has an affecting texture and seems to gush forth from some deep emotional well. When he relives the memories of a failed romance, the anguish in his

voice paints a vivid portrait of what has been lost. There's a conversational quality to his vocals that makes you feel as though you're listening to a dear friend whom you want to comfort in the aftermath of a heartbreak. The song—co-written by Paisley—is a solid effort. It treats a previously explored path with a fresh perspective and great hook. This is a promising debut that should perk up programmers' ears.

DANCE

★ **TORI AMOS** *Jackie's Strength* (4:03)
 PRODUCER: Tori Amos
 WRITER: T. Amos
 PUBLISHER: Sword and Stone
 REMIXERS: Warren Rigg, Albert Cabrera
Atlantic 84442 (CD5)
 Atlantic's long-established chanteuse Tori Amos follows up the underground club success of "Raspberry Swirl" with the equally sublime "Jackie's Strength." Culled from Amos' essential new album, this song is, without question, the singer's most commercially viable club—and radio—track. Underground club punters will salivate over Albert Cabrera's One Rascal dubs, while trance-leaning popsters will gravitate toward Warren Rigg's deft Wedding Cake mix. Such orchestral beauty doesn't come along every day. Of course, neither does the unmistakable voice of Amos.

SIMONE JAY *Luv Thang* (3:25)
 PRODUCERS: E. Gubinelli, R. Baeli
 WRITERS: E. Gubinelli, R. Baeli, S. Jackson
 PUBLISHERS: EMI Music Publishing/Luv-En-Colors (ASCAP)
 REMIXERS: M. Fargetta, G. Fanelli, M. Castrezzi
Pacific Time Entertainment 4001 (CD single)
 Responsible for last year's crossover hit "Wanna B Like A Man," Simone Jay returns with this equally effervescent dance confection. Culled from the forthcoming compilation "Global Dance, Volume 1" and licensed from VCI Recordings Italy, "Luv Thang" percolates with a tribal-infused Euro-energy that seems to be as natural to Italians as cappuccino. Of course, the true star here is Jay, whose ebullient delivery is sure to jump-start even the most jaded of ears. While unabashedly pop dance songs like this one

aren't always embraced by the oh-so-high underground contingent, they are welcome commodities at rhythm crossover stations. And that's a good thing.

AC

► **ANGGUN** *Rose In The Wind* (no timing listed)
 PRODUCER: Erick Benzi
 WRITER: Benzi, Matheson
 PUBLISHER: not listed
Epic (CD promo)
 Indonesian chanteuse Anggun made great headway with forward-thinking modern adult stations via her debut, "Snow On The Sahara." This second single, "Rose In The Wind," is an equally exotic and elegant outing, with even more of an accessible edge than its predecessor. This glorious ballad about being far from the one you love reads like poetry and paints a tapestry of rich musical colors, guided throughout by the obvious instrumental influences of her Eastern heritage. Vocally, Anggun is a fortress of power, easing from a delicate whisper into a brand of cloud-parting fortitude commonly associated with grade-A divas. It would be a mistake, however, to lump this singer/songwriter in with the swelling crop of paint-by-numbers power balladeers out there. There's a depth here that raises the rail at radio and will bring listeners straight to their speakers, wondering who this wonderful presence is. Enchanting, satisfying, and as rich as New York cheesecake. Not to be missed by AC, modern adult, adult top 40, and mainstream top 40s looking to stir the water a little.

★ **BETTE MIDLER** *Lullaby In Blue* (4:30)
 PRODUCER: Brock Walsh
 WRITERS: B. Walsh, A. Cohen
 PUBLISHERS: Cabesa Luna/PolyGram International/Very Little Grey, ASCAP
Warner Bros. 9679 (CD promo)
 This lush track from Midler's latest opus, "Bathroom Betty," takes the Divine one down a pathway that's a touch jazzy and as gentle and easy-flowing as a morning conversation over tea. The harmonies are gorgeous on this stately piano-accented number, while Midler dips her vocals down low, adding a touch of appreciated drama. This

is a lovely track all the way around, for which all involved should be congratulated. Soft AC, this baby belongs to you.

ROCK TRACKS

► **DIMITRI FROM PARIS** *Une Very Stylish File (A Very Stylish Girl)* (3:18)
 PRODUCER: Dimitri From Paris
 WRITER: Dimitri From Paris
 PUBLISHER: not listed
EastWest France/Atlantic 8584 (CD promo)
 The buzz on producer Dimitri From Paris has been building in alternative dance circles for more than a year. And there's little doubt why: This campy, beautifully crafted lounge number, which samples a woman simply saying "I am a very stylish girl," is more fun than Christmas. Atlantic is hoping to cross this from its recent top 20 dance club success onto the airwaves of modern rock outlets; it will surely proceed to top 40 afterward. This is the kind of novelty track that has every chance of becoming the song of the moment if given the proper nourishment. It's already gained exposure through a national TV commercial, but it well deserves its shot at becoming part of mainstream America's consciousness. Great, great fun.

► **SON VOLT** *Straightface* (3:01)
 PRODUCER: Son Volt
 WRITER: J. Farrar
 PUBLISHER: Grain Elevator Songs, BMI
Warner Bros. 9601 (CD promo)
 Son Volt reclines into its comfortable rock/country hybrid as if it's an old La-Z-Boy. This track's from an impressively diverse EP of the same name that also includes a live version of the song. Jay Farrar's hoarse baritone and ad-lib phrasing recalls a young, electrified Bob Dylan. To complete the comparison, guitar solos throughout this song mimic harmonica sounds. The guitar-focused production puts Farrar's voice snugly within the mix, but the lyrics, when decipherable, are fun—"Better keep the bags packed/Keep the nose clean/Check the shelf life and date"—and the rockin' chorus is catchy and unpredictable. Some day, the alt.country subgenre's time will come, and finely crafted songs like this put Son Volt near the top of the scroll of bands likely to cash in.

NEW & NOTEWORTHY

MAD DOLL *Walk On By* (3:42)
 PRODUCER: J. Wolfson
 WRITERS: B. Bacharach, H. David
 PUBLISHER: not listed
 REMIXERS: Keith Haarmeyer, Welcome, Olive
MCA 9603 (CD promo)
 Alluring newcomer Mad Doll takes on Dionne Warwick's 1964 classic "Walk On By" with a verve and sass that would make any of today's leading pop ingénues green with envy. The New York-based duo of John Wolfson and lead singer Kara brings a new depth and surprising sensuality to the Burt Bacharach/Hal David composition, as Kara coolly wraps her chops around a moody, up-to-the-minute instrumental backdrop reminiscent of William Orbit's recent work with Madonna. A touch of kettle drums, a dreamlike midsection breakdown, and, thankfully, recreation of the wonderful trumpet hook so prevalent in the original all give this record such a unique touch. And don't be fooled that Mad Doll's first single is a cover: Aside from "Walk On By," its other recorded material is filled with self-penned anthems proclaiming strength, know-how, and independence in a wide variety of capable styles, from pop/rock and groove-filled R&B to straight-ahead pop. This is an act that understands where its strengths lie, which, given this marvelous entree, covers about every genre of the mainstream radio spectrum. Utterly mesmerizing. Clubheads, check out the three freshly squeezed vocal remixes of "Walk": the

Haarmeyer Epic Club, Welcome's Club, and Dun' Steppin' versions.
HEDWIG AND THE ANGRY INCH *Tear Me Down/The Long Grift* (3:20/2:45)
 PRODUCER: Brad Wood
 WRITER: Stephen Trask
 PUBLISHER: so-do-my Songs, ASCAP
Atlantic 8789/8844 (CD promo)
 New Yorkers have already made the off-Broadway musical production of "Hedwig And The Angry Inch" an enormous success, and with good reason—the oddball story of a German transsexual is as riveting, disturbing, and entertaining as the theater experience gets. Part of its allure is a kick-ass rock soundtrack, which Atlantic Records was savvy enough to release, in fact, on the show's first anniversary in February. The label is working two singles to mainstream rock radio. First is the straight-ahead throw-down "Tear Me Down," sung by "Hedwig" namesake and creator John Cameron Mitchell; it bears some resemblance to a Meatloaf anthem, only it's half as long. It features headstrong vocals filled with attitude and seasoned with piano, guitar, bass, and other organic trimmings. "The Long Grift" is a down-tempo number about realizing you've long been used in a relationship and finding the strength to let go; it features downtrodden, pained vocals by Stephen Trask, lead singer and songwriter of the musical's house band, Cheater. This is great music that stands on its own whether or not you've experienced the stage produc-

tion. Wouldn't it be cool to be the first in your neighborhood to support this fledgling project, which is absolutely destined for greatness?
BILLY CRAWFORD *Urgently In Love* (3:58)
 PRODUCER: Eve Nelson
 WRITERS: E. Nelson, B. O'Reilly
 PUBLISHERS: V2 America/Eve Nelson Music, ASCAP, Bernadette O'Reilly Music, BMI
 REMIXERS: Mick Guzauski, GEO/Sweetbox, Jam & Delgado
V2 Records 27551 (CD promo)
 V2 is rereleasing this rambunctious pop spritz from 16-year-old Filipino/American newcomer Billy Crawford with a handful of new mixes that should appeal to most any genre of top 40. The song is already an airplay winner in the U.K., Germany, France, Scandinavia, Japan, Australia, Belgium, and the Netherlands. The new U.S. radio edit yanks you in with a Chic-like guitar riff from Crawford and his gravelly vocals on the verses. To add to the fun, "Urgently In Love" features the impeccable Nona Hendryx to help along the chorus, which is as memorable and sharp as the morning sun. One spin and you'll be working this for the same sort of reaction garnered by such recent novelty hits as New Radicals' "You Get What You Give" or Shawn Mullins' "Lullaby." An ideal secret-weapon song and an absolute pop gem that feels like a perfect way to welcome spring. Make no mistake: This precocious artist, a former child actor, is no 'N Syne knock-off. Hear for yourself with his beautifully crafted upcoming self-titled album, due June 15.

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

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPLEFELD OLSON

MUSIC SCENE: THE BEST OF 1969-1970

MPI Home Video
60 minutes, \$19.98
The concept of music/variety shows may be a distant memory today, but there was a time when these programs ruled the airwaves. "Music Scene," which aired 17 episodes on ABC in 1969 and 1970, provides an excellent slice of nostalgia for times gone by. The series, hosted by comedian David Steinberg and a cast of others (including an as-yet-undiscovered Lily Tomlin), melded sometimes over-the-top sketches with live performances of hits that closely followed the Billboard charts. This tape features performances by the Beatles, Three Dog Night, and Crosby, Stills, Nash & Young, among others. Each of MPI's "Music Scene" releases includes bonus tracks not seen on TV and one of a handful of on-air teasers for the show from none other than the Rolling Stones.

SO SMART: ALL ABOUT LETTERS

So Smart
30 minutes, \$14.95
The third volume in this clever video series aimed at infants and toddlers puts pictures and words to every letter of the alphabet. Brilliant colors converge to form familiar objects and actions that represent the ABCs. A bright red apple "grows" on a green branch for the letter "A," a yellow flower blooms before viewers' eyes for "F," and little legs get up and run around the screen for "R." As with its like-minded competition in the infant-video market, the tape contains no narrative. The images are backed only by soothing classical music, such as the Pachelbel Canon, in a move to get parents to watch along with their children and fill in the blanks. Contact: 800-663-2741.

NEWS & COMICS

MPI Home Video
30 minutes, \$12.98
A visit to the Chicago Tribune newsroom and other departments where portions of the Sunday newspaper come together makes headlines in the latest installment in MPI's Show & Tell children's series. The focal point of the live-action titles is to uncover the magic behind things we see and do everyday. This time around, the young girl and boy protagonists begin their quest by traveling the country to see how paper is produced and how ink is manufactured. Next, they get into the thick of news operations. They spend time with a reporter chiseling out a news story and even get up close and personal with the creators of the "Dick Tracy" comic strip.

SCOOBY DOO'S GREATEST MYSTERIES

Warner Home Video
95 minutes, \$14.95
How many creepers, ghouls, and headless monsters can one viewer take? Warner Home Video is about to find out with this "Scooby"-thon of four vintage episodes hand-picked by longtime fans and packed into one clamshell-packaged video. Although veterans of the campy cartoon may not remember the exact titles of the featured shows—"Hassle In The Castle," "Jeepers, It's The Creeper," "A Clue For Scooby Doo," and "The Backstage Rage"—it takes only a minute or two of footage for the memories to come back. Younger Scooby enthusiasts won't expe-

rience the nostalgia factor, but they will probably get their share of laughs just the same.

THE GREATEST GENERATION

New Video
50 minutes, \$19.95
Tom Brokaw hosts this "NBC News" special, which bears the same name as his recently published book. The video is another in the flood of programs that in one way or another touch on World War II, but with a different twist. Brokaw focuses on personal stories of men who came of age in combat, whose lives were forever changed, sometimes in a matter of minutes, by the war. They then returned home to change the lives of other Americans. Brokaw begins with a journey home to South Dakota to catch up with one of his own childhood heroes, a WWII aviator. He also touches base with the family of a recipient of the Congressional Medal of Honor and others with unbelievable stories to share. The interviews with GIs are quietly heartbreaking. Although many don't talk regularly about their war years, the chance to reflect evokes a flood of memories recounted as if they happened yesterday. The program also looks at the effects of the Great Depression and the changing role of

women, many of whom were left to raise families when their husbands went off to war.

THE UNREAL STORY OF PRO WRESTLING

A&E Home Video
100 minutes, \$14.95
As Minnesotans proudly don T-shirts that read "My governor can beat up your governor," the cult of Jesse "The Body" Ventura and pro wrestling in general is attracting an even broader audience. This tape never definitively answers the question of whether wrestling is a sport or performance art, but it does provide a compelling history of the world's oldest sport and clues as to how it metamorphosed from a simplistic challenge on the mat to a four-star spectacle. Commentary from the current head of the World Wrestling Federation, such as headliners as Hulk Hogan and "Stone Cold" Steve Austin, fans, social commentators, and even a few psychologists mesh to paint a colorful—and, at times, surprising—view of one of the nation's favorite pastimes.

BANNED FROM TELEVISION: THE PRISON FILES

Real Entertainment
48 minutes, \$14.99
Couch potatoes clamoring for more uncensored violence and mayhem will

lap up this latest release from Real. "Banned From Television" is an untethered look at life, and death, inside some of the world's roughest maximum-security prisons, and the tape plays like a surreal nightmare. Segments document the making of the crude weapons that prisoners use to protect themselves and abuse others, the violence that prison guards use against inmates, spontaneous outbreaks of violence in overcrowded prison yards, and a smattering of riots in prisons around the world. There's a big parental flag waving on this one, as the program contains nudity, profanity, and, obviously, adult subject matter.

ENTER*ACTIVE

BY CARRIE BELL

JAZZWORLD.COM

www.jazzworld.com
This site, founded by jazz vocalist/trumpeter Dennis Jeter, combines informative links, chat capabilities, artist information, and charts for everyone from old-schoolers like Louis Armstrong to newcomers like Brad Leali. It's also the exclusive home to New Jazz Renaissance Recordings and contains a comprehensive jazz-festivities calendar and

product information. By using any computer with World Wide Web access, an artist can create his or her own biography, discography, and news pages through the site, even without knowing the Web language HTML. Although the site is easy to navigate and read, it could use more pictures or graphics to jazz things up.

JEOPARDY!

Hasbro Interactive
Sony PlayStation
Live from your PlayStation game system, this is "Jeopardy!" Because everyone has shouted out the questions to Alex Trebeck's smugly delivered answers, America's most-loved quiz show is now available for play on command. It provides hours of enjoyment for those who need practice before trying out for the real show or for those who don't mind feeling less intelligent than a Midwestern librarian. It's almost an exact replica of the real show, with Trebeck's likeness popping up to read categories. There are an array of audio and video Daily Doubles, and you can write your name on your podium's screen in choppy white script. Spelling out your answers is a bit of a pain in the butt, and the same questions come up too often. But if you're really into game shows, you can follow up your "Jeopardy!" challenge with a quick game of "Wheel Of Fortune," also available for PlayStation from Hasbro.

IN PRINT

ELIZABETH SPRAGUE COOLIDGE: AMERICAN PATRON OF MUSIC

By Cyrilla Barr
Schirmer Books/Macmillan Library Reference
436 pages, \$45

Once on a stroll through New York's Upper East Side, an architecture critic friend of mine couldn't wait to point out two very different houses designed by Stanford White—the first a modest Federal-style residence for the artist Charles Gibson White, the second a sumptuous Italian palazzo for the publisher Joseph Pulitzer. When I suggested during his discourse that he dwell too much on the owners' disparate financial resources, my position was quickly dismissed. "Somebody had to pay for it," he sniffed.

Music may not always have had its hand out to quite the same extent architecture has. But unless you were a composer of independent means (like Charles Ives) or received royalties from publishers servicing amateur performers with your music (like Brahms), odds are that if you wrote a piece, somebody paid for it.

In the postlude to her biography "Elizabeth Sprague Coolidge: American Patron of Music," Cyrilla Barr quotes a sarcastic critical assessment of the Coolidges of the world: "wealth + art = 'culture.'" Barr herself, however, checks that attitude at the door by documenting with uncommon care how the first part of the equation plays into the total sum.

Through her largess, Coolidge (1864-1953) was responsible for

hundreds of compositions commissioned from the likes of Bartók, Stravinsky, and Copland. She also established a formidable chamber music series at the Library of Congress at a time when Washington, D.C., was a cultural backwater, and her work in the Berkshires helped establish a musical community that made Tanglewood possible.

Coolidge's connections at Mills College also helped to secure Darius Milhaud a teaching position when the composer fled wartime Europe. Few people have so shaped American musical culture to their own will and remained so resolutely in the background.

In retrospect, the role of patron was one Coolidge seemed born to play. An accomplished pianist when Victorian convention made a public career inconceivable for a woman, Coolidge found herself losing her husband and both parents in the

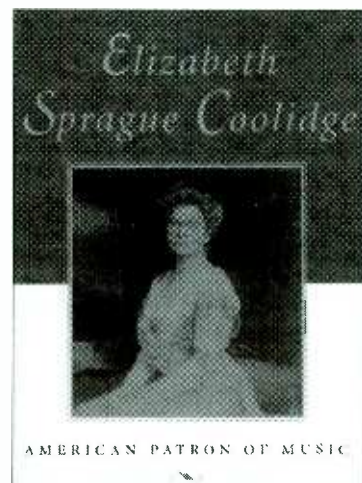
space of about a year. The sole heiress of the Sprague fortune, she turned to her love of music as a way of filling her emotional vacuum.

History may not match Coolidge's musical judgment on every count: The patron who so presciently commissioned such classics as Copland's "Appalachian Spring" ignored the forward-minded work of Ives, despite her social connections to the composer. And much of the chamber music she funded has been more or less doomed to obscurity. But Barr shows that in the grand scheme of things, we have Coolidge's good works to thank for many good works.

It's in the telling of that story, however, where the book falls short. Barr, professor and chair of the musicology department of the Catholic University of America, writes too much like an academic, with her narrative flow interrupted by occasionally ponderous pronouncements and a slavish devotion to documentation (largely from Coolidge's correspondence) that too often reads like a string of sources rather than a life.

But the storytelling is perhaps best left to the next writer. Much of Barr's work involved documenting Coolidge's life in the first place, and her thoroughness on that front is a great service. She not only places Coolidge in context within America's musical life but reminds us what an important role patronage has played in most of the art we hold dear.

KEN SMITH



AUDIOBOOKS

BY TRUDI MILLER ROSENBLUM

NATIVE SON

By Richard Wright
Read by James Earl Jones
Caedmon Audio/HarperAudio
2 hours, 10 minutes (abridged), \$18
ISBN 0-89845-916-8

If ever an actor was tailor-made for reading audiobooks, it's James Earl Jones. His deep, rich, resonant voice is such a pleasure to listen to, and when he's paired with a classic, powerful work—like Richard Wright's "Native Son"—the result is unforgettable. Written in 1940, "Native Son" is a stirring tale of racism, poverty, and an inner-city youth who unexpectedly gains a sense of power and identity from an act of violence. The story remains important and relevant today. This recording was made in 1973 for the Caedmon label, which released excerpts of great literature on vinyl records. HarperAudio, which now owns the rights to the Caedmon catalog, has been rereleasing these treasures as audiobooks under the Caedmon imprint. "Native Son" is a fine addition to that collection.

THE KID & THE BIG HUNT: UNABRIDGED STORIES FROM "THE TONTO WOMAN" AND OTHER WESTERN STORIES

By Elmore Leonard
Read by Brian Dennehy and Liev Schreiber
Simon & Schuster Audio
1.5 hours (unabridged), \$9.95
ISBN 0-671-04372-2

Best known for hip, darkly comic noir novels like "Get Shorty" and "Be Cool," Elmore Leonard shows himself equally adept at the Western genre. As you listen to these two unabridged tales taken from a short-story collection, you can almost see the sagebrush and hear the dry desert wind. The two narrators take different—but equally effective—approaches to the material. "The Kid" is told in the first person, and Brian Dennehy's gruff voice is perfect for the role of a frontiersman who disapproves of a scoundrel's mistreatment of a mysterious boy. "The Big Hunt" is told in third person, so Liev Schreiber reads as more of an omniscient narrator. His low, intense voice immediately draws the listener in, creating a compelling atmosphere for this tale of revenge.

R&B Oldies Format On The Rise

New FM Outlets Are Dividing Into Traditional, Rhythmic Camps

This story was prepared by Sean Ross, editor of Airplay Monitor.

NEW YORK—In recent months, the R&B oldies format, something previously found mostly on low-power AM stations in most markets, has been undergoing a rapid growth cycle—with new vintage R&B FMs popping up at the rate of one to two a week.

But in the tradition of the “urban” vs. “churban” radio battles of the late ’80s and early ’90s, the new R&B oldies FMs are already dividing themselves into two camps—traditional R&B oldies stations, similar to the ones already found on AM, and “rhythmic oldies” outlets, such as Chancellor Media’s Jammin’ Oldies stations, among them KCMG (Mega 100.3) Los Angeles, WUBT (the Beat) Chicago, and now WBIX (Jammin’ 105) New York.

Straight-ahead R&B oldies stations, such as WRBO (Soul Classics 103.5) Memphis, WNPL (Kiss 106.7) Nashville, or WPLZ Richmond, Va., are targeted primarily to the African-American audience. Rhythmic oldies stations target blacks only as part of a wider audience or, in some cases, not at all. Rhythmic oldies outlets sport mixed (or predominantly non-black) air staffs. And their marketing is frequently geared toward the audience that’s now listening to pop oldies stations. WBIX’s TV spots feature former New York mayor Ed Koch, not exactly someone you expect to emerge from the P-Funk mother ship.

There’s a difference in the music, too. Rhythmic oldies stations concentrate on those R&B titles that crossed over to pop radio, with an emphasis on tempo, while more traditional R&B oldies outlets are more willing to play the high-testing R&B ballads that aren’t usually known to pop listeners, often because they were never singles. You’re not likely to hear “Love Don’t Love Nobody” by the Spinners or “Tonight Is The Night” by Betty Wright on a rhythmic oldies station, even though they’re considered important titles to the PDs of most traditional

R&B oldies stations.

So has the R&B oldies format already become, like TV sitcoms, one more example of a racial divide? Not entirely, based on an analysis of the format’s first ratings books. While most of the new stations won’t get their first Arbitron ratings until the winter survey results roll in this April, enough stations in both camps have been on the air long enough that Billboard could analyze their fall books. And while rhythmic oldies stations tended to draw a more varied audience than their traditional counterparts, they still drew black listeners disproportionate to the ethnic composition of the market. And the black listeners they drew had a disproportionate impact on those station’s ratings.

A RESPECTABLE NICHE, SO FAR

The first thing Billboard found was that it wasn’t necessary to target the general market to get big 12-plus numbers with R&B oldies. Both rhythmic and traditional R&B oldies tended to post similar ratings—one in each camp has been as high as a 6 share; most are in the high threes, regardless of lean. The format, at least thus far, is a respectable niche and not yet a market dominator. And both sides of the format have at least a few FMs that are mired under a 2 share, despite the success of the format in other markets.

WRBO debuted last summer with a 7.6 share 12-plus, then leveled to a 6.2. The only other station to approach those numbers so far is rhythmic KMGV (Mega 98) Fresno, Calif., which went 5.7-6.1 in the fall. The next largest station to date is KMEZ New Orleans, a straight-ahead R&B oldies station (and one of the first on FM), up 3.7-4.2 in the fall. It’s followed by rhythmic WFJO (Jo 101.5) Tampa, Fla., up 1.6-3.9.

BLACK LISTENERS REPRESENT

As for the ethnic composition of the new FMs, it was, not surprisingly, much higher at those stations that considered the African-American

audience their primary target. KMEZ had a 92% black cume and 98% black average-quarter-hour (AQH) rating, meaning that black listeners were tending to stay longer and give the station a greater ratings boost, something Billboard saw for all of the traditional R&B oldies stations it looked at. WRBO had a 78% black cume. WAMJ (Majic 107.5) Atlanta was nearly identical—79% cume. Only KACE Los Angeles differed considerably, with 58% black cume and 20% Hispanic cume.

(Continued on page 34)



Wyclef Prepares For Life. Producers Wyclef Jean and Jerry Duplessis collaborated on the soundtrack to “Life,” an upcoming comedy starring Eddie Murphy and Martin Lawrence. The soundtrack will be released March 9 on Rockland/Interscope Records. Shown, from left, are “Life” director Ted Demme, Lawrence, Jean, and Duplessis.

Foxy Brown Cuts Connections With Violator; Jerkins’ New Deal Brings Darkchild To Sony

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

DEAL MAKERS AND BREAKERS: Just weeks after the release of her chart-topping album “Chyna Doll,” rapper **Foxy Brown** is severing ties with Violator, the management imprint distributed by Def Jam, according to her publicist, **Marvette Britto** (*Billboard Bulletin*, Feb. 22). Britto says Brown is no longer working with Violator and that the company’s name will be removed from all videos and advertisements.

“Chyna Doll” was released in early February under the Violator/Def Jam/Mercury banner, and it debuted at No. 1 on The Billboard 200 the week of Feb. 13.

Sources also say Brown is in talks with producers/Columbia Records VPs **Tone and Poke** to sign with their Trackmasters Entertainment label.

Producer **Rodney Jerkins** has signed a deal with Sony Music to bring his Darkchild Records to the label (*Billboard Bulletin*, Feb. 17). The 21-year-old producer co-wrote and produced last summer’s hit “The Boy Is Mine” by **Brandy & Monica** and has worked with **Whitney Houston**, **Kirk Franklin**, **Faith Evans**, and **Will Smith**, among others. Jerkins will serve as CEO of Darkchild, as well as write and produce for acts on various Sony labels.

Sony has also inked a three-year worldwide distribution deal with NextNext Music, a new label under NextNext Entertainment. The label will be headed by promotion and marketing vet **Dennis Wheeler**, who last served as VP of A&R and marketing at Pendulum. Based in New York, the label plans to sign and develop teen-oriented acts in multiple genres. Its first two releases, coming this summer, will be from pop/soul singer **Mario Vazquez** and rap group **HBX**.

HOOKEED: Rapper/producer/entrepreneur **Master P** (aka **Percy Miller**), one of Forbes’ top 10 entertainers of last year, has signed with the Endeavor Agency to represent him in the areas of film, TV, interactive marketing, branding, and other types of entertainment independent of his music-production ventures.

Best known for creating No Limit Records, Miller has gone on to write, produce, direct, and star in several straight-to-video movies, as well as last year’s feature film “I Got The Hook Up.” Miller has recently agreed to executive-produce and star in an MTV series, “Juvenile Detention,” in which he plays a boot-camp officer.

Miller has several movie projects in the works under the No Limit Entertainment banner, including the soon-to-be-released “Lockdown.” Also coming are “No Tomorrow” (with **Pam Grier**) and “Take Down,” both of which are in development.

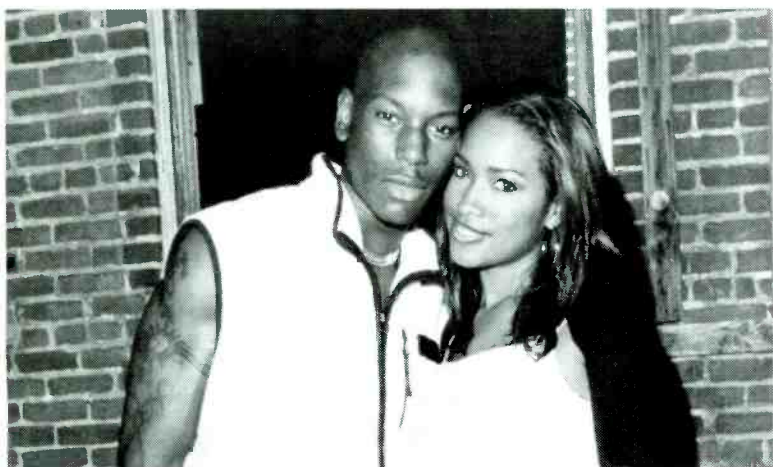
In his new deal with Endeavor, Miller hopes to diversify and cross-promote himself on a more commercial level.

“Endeavor will help us in achieving that,” says **Holly Davis** of Agency West Entertainment, who continues to co-represent Master P with Endeavor. “He wants to go to the next level in terms of his

own acting first and then with the movies he produces and writes.”

STUFF: The 30th annual NAACP Image Awards will be telecast 8 p.m. Thursday (4) on Fox. This year’s show is hosted by **Mariah Carey** and actor **Blair Underwood**. . . **Heavy D** is working on his next Universal project, tentatively titled “Heavy.” The first single, “Big Shots,” is due at radio in late March. Featured on the single are rappers **Eightball** and **Big Punisher**, while the album offers collaborations with **Mase** and **Q-Tip**. Heavy D can also be seen in the upcoming films “Life” (starring **Eddie Murphy** and **Martin Lawrence**) and “Cider House Rules.”

Warner Archives/Rhino will rerelease “Forever Everlasting,” the debut solo project of **Everlast**, former front man for the Tommy Boy Records rap group **House Of Pain**. The album, executive-produced by **Ice-T**, was originally released in 1990 but has since been out of print. The rerelease will hit stores April 20. Everlast’s second solo project, “Whitey Ford Sings The Blues” on Tommy Boy, has been certified platinum, fueled by the current modern rock hit “What It’s Like.”



Tyrese And A Sweet Lady. RCA recording artist Tyrese gets cozy with actress Maia Campbell on the set of the video for his latest single, “Sweet Lady.” The song is from his self-titled album. Shown, from left, are Tyrese and Campbell.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
				NO. 1	
1	NEW	1	1	IT AIN'T MY FAULT 2	SILKK THE SHOCKER FEAT. MYSTIKAL
2	1	1	11	WATCH FOR THE HOOK	COOL BREEZE FEAT. OUTKAST GOODIE MOB & WITCHDOCTOR
3	2	2	16	GHETTO COWBOY	MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY
4	3	3	6	WOOF	SNOOP DOGG FEAT. MYSTIKAL AND FIEND
5	4	4	9	MORE FREAKY TALES	TOO SHORT
6	6	—	2	NANN	TRICK DADDY FEATURING TRINA
7	5	5	18	JUST DON'T GIVE A F***	EMINEM
				GREATEST GAINER	
8	11	23	3	HERE I GO	INFAMOUS SYNDICATE
9	8	8	15	WHO LET THE DOGS OUT?	CHUCK SMOOTH
10	7	6	19	PUSHIN' WEIGHT	ICE CUBE FEAT. MR. SHORT KHOP
11	NEW	1	1	HA	JUVENILE
12	9	7	18	DOO WOP (THAT THING)	LAURYN HILL
13	12	11	17	THE REAL ONE	THE 2 LIVE CREW FEATURING ICE-T
14	13	9	12	LIZARD-LIZARD	NO GOOD-N-JIGGIE FEATURING LUKE
15	14	12	24	INVASION OF THE FLAT BOOTY B****S	TOO SHORT
16	10	15	7	FREE YOUR MIND	GOLD FEAT. LAYZIE BONE, MENENSKI, TEE & HALO
17	15	10	19	WHATCHA WANNA DO?	MIA X FEAT. CHARLIE WILSON
18	16	13	13	MONEY'S JUST A TOUCH AWAY	MACK 10 FEAT. GERALD LEVERT
19	22	18	4	BEAT OF THE DAY (THROW YA HANDS UP)	DJ S&S FEAT. B.B.O.
20	27	—	2	PHD. (PLAYA HATA DEGREE)	TONY-O FEAT. KEVIN GARDNER & REDWINE
21	19	17	3	REMEMBER ME BALLIN	INDO G
22	26	38	49	THROW YO HOOD UP	MR. MONEY LOC FEAT. ABOVE THE LAW
23	20	37	10	FREE & SINGLE	B DA OUTTA SIGHT CHILD
24	24	21	23	LOST IN LOVE	NASTYBOY KLICK
25	44	36	5	EVERY THING I WANT	TEE KEE FEATURING DA'IMON
26	31	26	14	TAKE IT THERE	NONCHALANT FEATURING RAMPAGE
27	29	30	22	JUST THE TWO OF US	WILL SMITH
28	32	29	33	LOOKIN' AT ME	MASE FEATURING PUFF DADDY
29	30	24	27	STILL A G THANG	SNOOP DOGG
30	17	14	5	BREAK UPS 2 MAKE UPS	METHOD MAN FEAT. D'ANGELO
31	25	32	21	BETTER DAYS	WC FEATURING JON B.
32	36	27	17	ENJOY YOURSELF	A+
33	40	19	17	YOU SCARED, YOU SCARED/DJ WILL U PLEASE PLAY	RAHEEM
34	18	16	7	DA GOODNESS	REDMAN
35	35	34	83	HOW DO U WANT IT/CALIFORNIA LOVE	2PAC (FEAT. KC AND JOJO)
36	34	—	2	NAS IS LIKE	NAS
37	28	28	25	SUPERTHUG (WHAT WHAT)	NOREAGA
38	RE-ENTRY	39	39	IMMA ROLLA	MR. MONEY LOC
39	33	22	20	DON'T LET IT GO TO YOUR HEAD	BRAND NUBIAN
40	41	39	35	WOOF WOOF	THE 69 BOYZ
41	43	43	25	'98 THUG PARADISE	TRAGEDY, CAPONE, INFINITE
42	NEW	1	1	ON DEADLY GROUND	PSYCHO VS. IRISCIENCE
43	49	35	37	COME WITH ME	PUFF DADDY FEAT. JIMMY PAGE
44	RE-ENTRY	2	2	NUTTIN' TO DO	BAD MEETS EVIL FEAT. EMINEM & ROYCE THE FIVE - NINE
45	38	49	32	WHAT U SEE IS WHAT U GET	XZIBIT
46	42	25	30	GOODBYE TO MY HOMIES	MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK
47	21	20	5	5 BOROUGHS	KRS-ONE
48	RE-ENTRY	15	15	TRAVELLIN' MAN	DJ HONDA FEATURING MOS DEF
49	47	41	40	TURN IT UP (REMIX)/FIRE IT UP	BUSTA RHYMES
50	50	47	13	DOIN' IT LIVE	BIG MACK

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

Fusion-Based Hiplife Genre Invigorates Ghana

WHAT'S THE FAVORITE MUSIC of Ghana's young and collegiate population?

After American R&B and rap, it's hiplife, the local take on hip-hop. In hiplife, hip-hop beats fuse with raps in any of Ghana's many languages or English-language raps ride beats that incorporate elements of highlife, Ghana's indigenous pop style.

Just as new jack swing is credited in large part to American artist/producer Teddy Riley, hiplife's success is mainly due to one person: local rap superstar Reggie Rockstone, a former member of the early-'90s U.K.-based rap group PLZ. He sings primarily in Twi, Ghana's dominant language.

"Reggie was the trailblazer who created the local rap scene," says Gilles Bossman, a DJ in clubs and on Vibe FM. "It's because of him that a whole lot of artists have come through doing hiplife music."

In 1995, Rockstone's debut album, "Makaa Maka" (I Said It, And That's That), and his promo-only singles and much-aired videos, like "Tsoo Boi" and "Nightlife In Accra," heralded a burgeoning hiplife movement. Last December, he dropped his eagerly anticipated follow-up set, "Me Na Me Kae" (I'm The One Who Said It), on Kassa Records. For the week of Feb. 14, it was the No. 1 album on Ghana's Sankofa top 10 chart, formerly known as World Music Report.

While the Ghanaian market is cassette-driven, a CD version of the new album (containing 17 tracks, compared with the cassette's 13) is being aimed at international audiences. It comes out in early March—the release date had not been set by press time—and will be distributed in the U.K. through London-based Ashanti Records. Rockstone's producer and Kassa boss Rab "The International" Bakari will be in the U.S. this month to negotiate a stateside deal.

"There is no other rap artist in Ghana who has sold as many units as Reggie," says Alhaji "Super Kaas" Rahman of Super Kaas Distributors. "We will sell no less than 100,000 copies of 'Me Na Me Kae' by May 1."

Bakari adds that "Makaa Maka" and "Plan Ben?" (What Plan?)—a single released last summer that is also on the new album—have sold around 50,000 copies each.

One reason Rockstone leads the local hiplife pack by several lengths is that his music has also found an audience beyond the local hip-hop demographic.

"Reggie has the potential to make it outside of Ghana, if people will only listen," opines Rex Omar, the artist who recorded 1998's highlife hit "Abiba." "Kassa has done everything right so far for an independent label."



Kwaa-Cee (Fae East Productions), Lord Kenya (Slip Music), and Akyeame (Spider's Web).

Akyeame's album "Nyansapo" includes the original version of the song "Brebre," as well as a remix that combines hip-hop and highlife elements. With a funky hip-hop beat driving its highlife guitar licks, African percussion, Twi-language rap, and ragga rap by Root-I, the set is another fine example of hiplife's inventive fusions.

"They've made a name for themselves on the live circuit," says Kennedy Mensah, editor of the Ghanaian diaspora magazine Nexus, of Akyeame. The group will perform Saturday (6) in London.

Artists Ex-Doe and VIP force hiplife outside of its prevalent English- and Twi-language axis by rapping in other local languages.

Lord Kenya covers serious topics—as on the safe-sex song "AIDS"—while Buk Bak's "Kome Ke Kane," an engaging ode to a common Ghanaian meal, became an immediate hit.

The Kay's Frequency label will release two of 1999's much-anticipated albums from Nananom and Native Funk Lords, aka NFL.

Nananom—whose sophomore album, "Nano Nono" (This Is Nana), will come out April 30—blew up last year with the club hit "Wokyre Wuhu" (You Showoff).

"We realized that almost all the local rap groups were seriously into the American style of rap, so we thought it wise to use strictly traditional [Ghanaian] lyrics," says Sidney Ofori of Nananom.

There's an even bigger buzz on labelmates NFL. After the release of two promo-only singles and videos, the group's "Kolomashie" debut will come out in May or June. Buildings in the capital city of Accra, the group's stronghold, are already covered with NFL-logo graffiti.

Acts like Rockstone and Nananom are making waves throughout West Africa. To break Rockstone outside the African continent, Bakari plans to use the world-music route, as opposed to positioning Rockstone as a rap artist.

Rockstone's "Plan Ben?" charted alongside Angelique Kidjo and Papa Wemba on the University of North Florida's world music radio chart during the summer of 1998. Kassa plans to service specialist media and programmers in the U.K. and U.S. with Rockstone's newest CD this month.

"Some people might not know anything about Ghana," says Bakari, "but hopefully through our album they can have a little idea."

Assistance in preparing this column was provided by Kwaku in London.

Contact Elena Oumano at 212-591-1619 (phone), 212-533-5368 (fax), or Eoumano@aol.com (E-mail). Send music to her at 51 Macdougal St., Suite 180, New York, N.Y. 10012.

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

Table of R&B Singles A-Z chart. Columns include Rank, Title, Artist, and Weeks on Chart. Includes entries like 'ALL NIGHT LONG' by Chyna Baby and 'ANGEL IN DISGUISE' by EMI Blackwood.

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

HOT R&B RECURRENT AIRPLAY

Table of Hot R&B Recurrent Airplay chart. Columns include Rank, Title, Artist, and Weeks on Chart. Includes entries like 'LEAN ON ME' by Kirk Franklin and 'GOD'S GRACE' by Trini-L Ttee 5:7.

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

Hot R&B Singles Sales

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



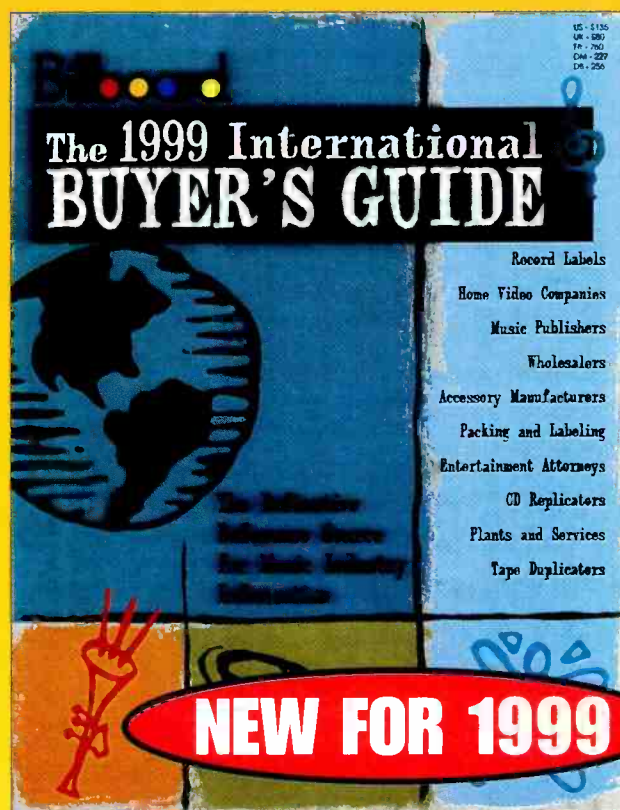
Table of Hot R&B Singles Sales chart. Columns include Rank, Title, Artist, and Weeks on Chart. Includes entries like 'HEARTBREAK HOTEL/IT'S NOT RIGHT BUT IT'S OKAY' by Whitney Houston and 'ANGEL OF MINE' by Monica.

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

Table of Hot R&B Recurrent Airplay chart. Columns include Rank, Title, Artist, and Weeks on Chart. Includes entries like 'TOO CLOSE' by Naughty, ASCAP/Do What I Gotta, ASCAP/Uh, Oh, ASCAP/Neutral Gray, ASCAP/Pure Love, ASCAP/WB, ASCAP/EMI April, ASCAP/HL/WBM.

Billboard's 1999 International Buyer's Guide

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R&B

R&B OLDIES FORMAT ON THE RISE

(Continued from page 28)

By comparison, stations that targeted a broader audience usually got it. But that didn't mean that blacks didn't listen in numbers disproportionate to their representation in the market. Or that they didn't contribute disproportionately to AQH. And that was the case even when the black audience was specifically not targeted. L.A.'s KCMG targets Hispanics, who provide 55% of its cume. But blacks provide 13% of Mega's cume in a market that is only 9.5% African-American.

Similarly, Chancellor's WUBT has made a point of not going after the African-American audience of its sister station, adult R&B outlet WVAZ (V103). But WUBT had a 20% black cume that represented 25% of its AQH in a market that is 18% black. WFJO has a 17% black cume and gets 23% of its AQH from African-Americans in the 9.2% black Tampa market. KTXQ (Magic 102) Dallas, which, unlike its Chicago and L.A. sister stations, targets both blacks and Hispanics, has the highest black composition of any of the rhythmic oldies stations. Its 39% black cume provides 47% of the AQH in a market that is 13% black.

SHARING THE LOVE

Another indicator of what kind of audience a station draws is the stations it shares listeners with. Traditional R&B oldies outlets, again not surprisingly, do the most sharing with other R&B stations. KMEZ's biggest sharer is adult R&B WYLD-FM, followed by mainstream WQUE. WRBO's highest share was mainstream WHRK, followed by adult R&Bs KJMS and WDIA. But it even shared 28% of its audience with hip-hop station KXHT. KACE's biggest sharer is mainstream KKBT (the Beat). WAMJ's biggest sharer is mainstream WVEE (V103), followed closely by adult R&B WALR.

Rhythmic oldies stations tend to share with a broader range of stations, although they also share considerably with R&B outlets, if there's one in the market. In Dallas, KTXQ's No. 1 share is mainstream R&B KKDA-FM, but that's followed by top 40 KHKS. It shares 24% of its audience with adult R&B KRBB but 22% of its audience with hot AC KDMX.

Chicago is a little harder to read, because WUBT switched from a hard-rock format in the middle of the fall book, so it shares the most listeners with modern rock WKQX (Q101). That's followed by dance-leaning top 40 WBBM-FM (B96), classic rock WLUP oldies WJMK, and hot AC WTMX, with both V103 and R&B WGCI-FM around 15%, although those numbers will presumably be different in WUBT's first full book.

In Tampa, where there is no mainstream R&B outlet, WFJO's biggest audience sharer was top 40 WFLZ. It tended to affect the rest of the market evenly, sharing about 20% with everybody from the soft AC to the classic rocker and even the country station. Notably, WFJO signed on with the poppiest music mix of all the rhythmic oldies stations, playing some tracks with no R&B flavor whatsoever (e.g., "Mony Mony" by Tommy James) although those songs have since been dropped.

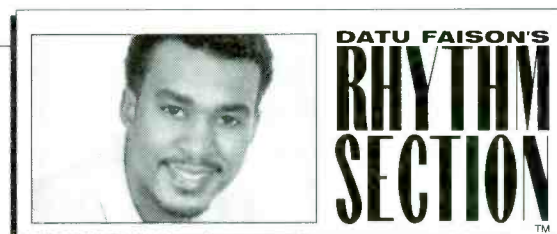
WHAT'S SO DIFFERENT?

On some of the other indicators that one looks at when analyzing a station's ratings, the two oldies stations don't look so different. Most mainstream R&B oldies stations do best in the ratings in nights, something that's usually been the case for R&B stations. By contrast, some rhythmic oldies stations do better during middays, traditionally the time when pop oldies stations do better. But others had their best numbers during the "quiet storm" hours, too. Billboard also found that the amount of time that listeners spent with the stations was about the same. So was the average age of the audience, which tended to be 35- to 44-year-old females.

It's important to note that the R&B oldies format is still in its infancy, at

least on FM. Many of the top 40/rhythm-crossover stations of the late-'80s were eventually forced to superserve the African-American audience. And most of the new outlets, regardless of approach, are still finding their balance. WBIX, which signed on with a very tight pop-oriented playlist, has thrown in some surprises in recent weeks, such as Al Green's "For The Good Times" and Gwen McCrae's "Funky Sensation," songs that aren't universally known to listeners who got their R&B music from top 40 radio growing up.

And for fans of the once hard-to-find music, its existence in any form is still a positive. The success of the first R&B oldies FMs has demonstrated that there's clearly a need for the format, however broadcasters choose to fill it.



DOUBLE FAULT: With the commercial release of **Silk** *The Shocker's* "It Ain't My Fault 2," No Limit Records earns its first top 10 hit on Hot R&B Singles & Tracks, as the title jumps 30-7, netting Greatest Gainer. As successful as the label is, its dominance has been on Billboard's album lists, where No Limit boasts this issue's No. 1 Top R&B Albums title, **Mr. Serv-On's** "Da Next Level."

The rise of "It Ain't My Fault" was a long one that began last June when the first version of the title charted on Hot R&B Airplay before going to recurrent status after spending 20 weeks there. Now that a new version has been recorded, along with an accompanying video, the radio picture has improved. Songs are eligible to re-enter Hot R&B Singles & Tracks if they garner enough airplay to chart above No. 50.

Broadcast Data Systems (BDS) has combined the new version with the old one, giving the track a total R&B audience of 14.8 million listeners. Consequently, we are listing the track as "It Ain't My Fault 1 & 2" in recognition of the impact of both titles at radio. At R&B core stores, Silk's the No. 5 seller while pulling in 38,000 units at the overall panel, good for a No. 12 bow on Hot 100 Singles Sales.

SUPER SCRUB: With its growth rate, **TLC's** "No Scrubs" (LaFace/Arista) is setting records, and depending on its support at adult R&B, the song could be looking at a BDS record for highest R&B audience. In its third week at radio, "No Scrubs" already has 40 million listeners, earning Greatest Gainer/Airplay for a second straight week and moving 13-11 on Hot R&B Singles & Tracks. By comparison, the last song to explode as quickly at both the mainstream and adult formats, **Sparkle's** "Be Careful," hit the 40 million mark in five weeks. That song eventually peaked out at 52 million. TLC's increase was more than 10 million listeners this issue. The "No Scrubs" single is not due to hit stores until March 23, one month after the group's album "Fanmail" goes to stores. When "No Scrubs" does appear in stores, it seems safe to say it will occupy the top position on the R&B singles list.

SELF-STARTERS: Two rappers are making moves on Hot R&B Singles & Tracks. Both were originally signed to independent labels but have since swayed majors to pick up distribution of their labels. **Juvenile's** "Ha" (Cash Money/Universal) springs 19-17, re-bulleting on the singles list after gaining chart points from the commercial release of a 12-inch single. The song, which is a big underground hit, is the first radio hit for Cash Money, which inked a major distribution deal with Universal in 1998. From the commercial appeal of "Ha," Juvenile's album "400 Degreez" lands Greatest Gainer and sprints 7-4 on Top R&B Albums with a 23% sales increase. Juvenile's former album, "Solja Rags," peaked at No. 55 on the R&B albums list in May 1997 via independent distribution.

Another club smash, **Trick Daddy's** "Nann" (Slip-N-Slide/Warlock/Atlantic), scoots 47-39 on Hot R&B Singles & Tracks. "Nann" is the first single from Trick Daddy's album "www.Thug.com," which moves 33-30 on Top R&B Albums. Based on the success of the album and single, Atlantic just inked a distribution deal with Miami-based indie Slip-N-Slide.

Blondie's Tide Rises Again As 'Exit' Tracks Aim For Dancefloors

TOUCHED BY YOUR PRESENCE: It's been 17 years since **Blondie** released an album of new material and six years since lead singer **Deborah Harry** did the same via the solo route. Since then, Blondie has ably stayed in the pop vernacular.

Now, MTV and VH1 have certainly done their part in keeping the Blondie vibe alive. But so has the dance community, which has been a faithful contingent since the group's salad days (pre-"Parallel Lines").



BLONDIE

In fact, it was club punters' undying fascination with anything Blondie-related that paved the way for 1995's "Remixed Remade Remodeled." A savvy 11-track collection, it featured such remixers as **K-klass**, **E-Smoove**, and **Armand Van Helden** injecting new life into the group's hits.

Well, we're happy to report that Blondie is at it again (Billboard, Jan. 9). Released Feb. 23 on Beyond Records/BMG, "No Exit" finds the quartet buoyantly alive, (still) fusing reggae, hip-hop, ska, and '60s pop—and



by Michael Paoletta

yes, several wicked winks are aimed directly at the dancefloor.

Club jocks who play a variety of beats will do well by investigating tracks like "Forgive And Forget," "Nothing Is Real But The Girl," "Divine," and the recent No. 1 U.K. hit "Maria"; those who adhere to a strict (and steady) diet of house-inflected grooves will find the club remixes of "Maria" essential.

Scheduled for a March 16 release, "Maria" features restructurings by **Soul Solution** and **Talvin Singh**. (The CD5 and 12-inch vinyl configurations will be issued on Logic/BMG, which owns the rights to the remixes of the single.)

Bobby Guy and **Ernie Lake**, the two talented men behind the Soul Solution moniker, impart their version with ample house grooves that are wickedly enhanced by lush operatic swells and the unmistakable diva drama only Harry can deliver.

Remember Soul Solution's deft work on past hits like **Toni Braxton**'s "Un-break My Heart," **Cyndi Lauper**'s "Ballad Of Cleo & Joe," and **Tina Turner**'s "On Silent Wings"? "Maria" is just as delicious.

We can hardly wait to experience this one on dancefloors. That is, if house DJs can get over the fact that no dub version currently exists—and we know how some DJs react to the presence of "too many" vocals in the course of one song!

Actually, Singh is responsible for the song's sole dubby adventure. But seeing as it's steeped in the fluttering beats of drum'n'bass, many jocks will deem it too experimental. Which is unfortunate, because Singh's musical landscape overflows with lush rhythms of the world.

F I R E D U P! Those who attended last year's Billboard Dance Music Summit in Chicago witnessed the debut of **Mad Doll**, the New York-based duo of **Jon Wolfson** and **Kara**. And while it's been months since the event, we must confess that we haven't been able to get the pair's fierce rendition of "Walk On By" out of our head. Well, brace yourself, because MCA has come to the rescue.

In its original version, the song flaunts its downtempo rhythm/pop colors proudly. In the hands of **Welcome Productions** (aka **Joe Carrano** and **Welcome**)—most recently responsible for **Vernessa Mitchell**'s "This Joy"—"Walk On By" is transformed into a splendid deep-baked house jam, with eerie synth stabs cavorting with soaring strings.

For something a tad more commercial, indulge in **Keith Haar-**



Red Hot. Groovilicious/Strictly Rhythm recording artists/producers **Razor 'N' Guido** have signed a publishing deal with ASCAP. For months, clubgoers have been reveling in the duo's remixes of **Vernessa Mitchell**'s "This Joy," **George Michael**'s "Outside," and **Club 69 Featuring Suzanne Palmer**'s "Muscles," as well as their own production "Do It Again." These days, R 'N' G are putting the finishing touches on their debut album, which is slated for a spring release. Shown standing, from left, are **Jimmy Maynes** and **Diane Sawyer** of ASCAP; the act's managers, **Jane Birtton** and **Sooze Plunkett-Green** of **British Intelligence**; and **Bill Brown** of ASCAP. Shown seated, from left, are **Razor** and **Guido**.

meyer's glorious Epic Club mix. Musically rich and anthemic in stature, it will, no doubt, garner massive peak-hour play. (With **Haarmeyer** on the mind, is anyone else wondering why this talented New Yorker isn't securing more production work? Perhaps it's time to wake up!)

At the present time, MCA has issued "Walk On By" as a promo-only 12-inch. A commercial release is forthcoming, according to an A&R

executive at the label. Additionally, MCA has the option to pick up **Mad Doll**'s album. With talent like this, the contract *should* already be signed.

D I V A D Y N A M I T E: In the past, **Carole Sylvan** was content being the featured vocalist on recordings by numerous clubland artists, including **Mood II Swing**, **Moby**, and **Danny Tenaglia**. But no more. With the March 30 release of "Just Doin' What We Love" on **Champion Records**, Sylvan proudly steps into the spotlight.

Penning and produced by **RH Factor** (the studio pseudonym for **Michael Hacker** and **Michael Rosenman**), "Just Doin' What We Love" is a fab slice of diva house. Already a smash on dancefloors in the U.K., the domestic version will feature a myriad of remixers.

(Continued on next page)

The Prodigy's Howlett Flexes His Mixing Muscles On XL Set

BY DYLAN SIEGLER

NEW YORK—Liam Howlett was a familiar face in London record stores years before he became the front man for controversial dance act the Prodigy. Like most good DJs, Howlett says, he started out as "a record train-spotter, searching for that perfect groove to sample, dropping 20 quid for one beat."

Howlett hasn't been a DJ—besides at the occasional party—since the Prodigy came together in the early '90s. But fans will soon get a 50-minute taste of the records Howlett picked up during his DJ days when his mix album "Dirtchamber Sessions Volume 1" hits stores April 6.

Issued on XL/Beggars Banquet, the "Dirtchamber Sessions" set features 55 of the tracks that Howlett says most directly inspired him to write music of his own. The wildly varying tracks range from "Pump Me Up" by **Grandmaster Flash & the Furious Five** to **Jane's Addiction**'s "Been Caught Stealing" and **Coldcut**'s "Beats And Pieces."

The project began when **Mary Anne Hobb**, a DJ on the U.K.'s

Radio 1, asked Howlett to put together a mix for the popular "Breezeblock" series on her show. The publicity from the set, combined with the fun Howlett had making his tape for **Hobb**, led him to work the mix into a marketable album.



HOWLETT

"It was loads of good press with a little bit of work—so I went back into the studio, tightened it up, and sorted it out," Howlett says.

Howlett, who was struck with the hip-hop bug in his mid-teens, says that old-school prodigies **Steinski**, **Double Dee**, **DJ Cheese**, and **Grandmaster Flash** originally inspired him to put his own hands to the decks. After placing both

first and third in a 1985 DJ competition, Howlett became a member of the hip-hop group **Cut To Kill** and later brought his influences to the Prodigy.

On "Dirtchamber Sessions," Howlett strived to include some "classic anthems and actual tracks" that often show up sampled in today's dance and hip-hop tracks.

"People go on about the breaks in these '70s records, and I've got a big collection of old records and breaks, myself, for sampling," says Howlett. "But these are good songs, wicked tunes—and I didn't want to go straight to the instrumental part and just use that."

Hence, he has included oft-sampled tracks like "Dreams Of Santa Anna" by the **Mexican** and **Barry White**'s "I'm Gonna Love You Just A Little Bit More Baby" alongside tracks by his sample-happy contemporaries **Propellerheads**, the **Beastie Boys**, **Fatboy Slim**, and the **Chemical Brothers**.

"I dragged out 100 records and spontaneously put them together. I spent about a week, and it was really inspirational," Howlett says. With satisfaction, he adds, "My

album has a disjointed flow about it—it sounds like it's held together with sticky tape."

When it comes to others' songs, Howlett says he prides himself on his old-school collage, mixing, and sampling tactics. According to Howlett, the album contains about 70% of the material found on the mix he made for Radio 1. The rest, mostly old-school hip-hop, could not be licensed legally due to the uncleared samples found on some of the tracks.

"At one time I thought I was working for the record company, ringing artists up and trying to get them to OK their records," jokes Howlett.

"This isn't a straightforward dance album, because my music incorporates a lot of different styles," he adds. "People who know the Prodigy won't be really surprised."

The Prodigy is writing music for a new album, expected next year, and Howlett hopes to release a single from the album in 1999.

"After the Prodigy comes back," he says, "we'll see about 'Dirtchamber Sessions Volume 2.'"

Billboard. HOT Dance Breakouts

MARCH 6, 1999

CLUB PLAY

1. DARKNESS SATOSHI TOMIIE FEAT. ROBERT OWENS DEFINITY
2. RIGHT BEFORE MY EYES NN'G FEAT. KALLAGHAN 4 PLAY
3. MARILYN 2000 JUSTINE DREAM BEAT IMPORT
4. THE SWISHER SUMMER'S EVE RAW NERVE
5. THE BEGINNING MIKE SKI NITEGROOVES

MAXI-SINGLES SALES

1. CAN'T GET ENOUGH WILLIE MAX MOTOWN
2. YOU DON'T KNOW ME ARMAND VAN HELDEN FEAT. DUANE HARDEN ARMED
3. IN MY MIND DJ NEIL PRESENTS THE ROC GROOVILICIOUS
4. HOLLER! DUBTRIBE SOUND SYSTEM JIVE ELECTRO
5. BODY & FACE DJ MIKE CRUZ FEAT. LARITZA DUMONT GROOVILICIOUS

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



An Assist From Deana. While filming the video for his song "Did I Shave My Back For This?," Cledus T. Judd got a hand from Deana Carter, whose song "Did I Shave My Legs For This?" was Judd's inspiration. That's Judd in the foreground, with Carter behind him.

Sire's Barnett Releases A 'Cry'

Cline Musical's Star Worked With Famed Producer Owen Bradley

BY JIM BESSMAN

NEW YORK—Mandy Barnett's second album, "I've Got A Right To Cry," which Sire will release April 13, seems almost predestined.

The disc is the last production from Owen Bradley, who died before its completion. Bradley, of course, is famed for producing Patsy Cline, among many others. Barnett, of course, first came to fame as star of the musical "Always Patsy Cline," in which she played the title role.

"That's how I met Owen," says Barnett, a Tennessean who sang Cline songs as a youngster and who performed in the musical at Nashville's Ryman Auditorium in 1994

and 1995. "But my relationship began after the first album [Barnett's self-titled debut for Asylum in 1996], which came not long after 'Patsy.' I used to go to the Barn [Bradley's Barn, as his studio was known, in Mount Juliet, Tenn.] to hang out and play music and go to lunch. I knew quite a few songs that he liked to play, and when I got the deal with Sire, they were very keen on us working together."

Sire's first signing after founder Seymour Stein restarted it as a stand-alone company within the Warner Music Group, Barnett began recording with Bradley, who died after producing four songs: "The Whispering Kind," "Mistakes," "Don't Forget To Cry," and the title track. Bradley's brother, prolific guitarist Harold Bradley, along with nephew and longtime Barn engineer Bobby Bradley, took over to co-produce the rest of the album with Barnett.

"I was so grief-stricken, I didn't know what I was going to do," says Barnett. "But Harold is such a sweet

man and so talented, and I wanted somebody who loved Owen to go in there and keep the music consistent, because it was his last project and I wanted it to sound like an Owen Bradley project and be something he could be proud of."

For Sire, the Bradley connection is a "great element," according to executive VP/GM Randy Miller, especially from a public awareness standpoint. "He did a wonderful job producing, and it's such an outstanding final contribution that he made that we believe the public will be very interested in the record," says Miller. He also notes Barnett's dedication of the album to Bradley.

"Probably the reason that he's so important is that I'm such a huge fan of the Nashville Sound—the blend of the pop standards [style] and hard-core country," says Barnett. "Owen and Chet Atkins pretty much invented that whole thing, and there are very few people left that know how to do it."

Barnett further credits Bradley with helping her choose the album's songs, which include Don Gibson's "Give Myself A Party," Mickey Newbury's "Funny, Familiar, Forgotten Feelings," Felice and Boudleaux

(Continued on page 39)



BARNETT

Autry Hits The Reissue Trail With Videos, Film Songs; Arista/Nashville Cuts Back

BACK IN THE SADDLE: 1999 looks to be the year of the cowboy, at least for Gene Autry. On Tuesday (2), Buena Vista Home Entertainment releases six videos as part of its Gene Autry Collection. The restored, uncut movies are "Back In The Saddle," "Gaucho Serenade," "Melody Ranch," "Bells Of Capistrano," "Sioux City Sue," and "Trail To San Antone." The set lists for \$79.95, with separate videos priced at \$14.95. Proceeds will go to the Autry Museum of Western Heritage in Los Angeles.

Varèse Sarabande's Silver Screen Collection, meanwhile, has two new Autry CD collections. "Gene Autry, 20 Greatest Movie Hits" and "Gene Autry, Love Songs" both feature songs from his movies, many on CD for the first time. Both packages include illustrated eight-page booklets.

Chicago's Bloodshot Records' Soundies re-issue division is bringing out some never-released recordings from singing cowboy Rex Allen and western swing legend Spade Cooley. "Rex Allen: The Last Of The Singing Cowboys," with transcriptions recorded in 1946-49 from Chicago's "WLS Barn Dance," is due March 23. Cooley's "Shame On You" includes 25 live songs and is due April 20.

ON THE ROW: In a label reorganization, Arista/Nashville has let six staffers go. They are A&R VP

Jim Scherer, promotion manager Rob Reid, artist development manager Anita Rabasca, merchandising manager Susie Cox, film and video manager Scott Rattray, and tour marketing administrator Scott Cosby.

Arista/Nashville and all other BMG Nashville properties, including the RCA Label Group, BMG Publishing, BMG Direct, and BMG Distribution, are in their new headquarters as of Monday (1) at 1400 18th Ave. S. The newly renovated building was built in 1916 to house the Little Sisters of the Poor Convent and is on the National Register of Historic Landmarks.

In a reorganization at MCG/Curb, three regional promotion directors have left the label. They are Nancy Richmond, Susanna Pritchett, and Craig Powers. John Brown is promoted to senior VP of promotion, and Eva



by Chet Flippo

Wood is named Curb VP of field promotion.

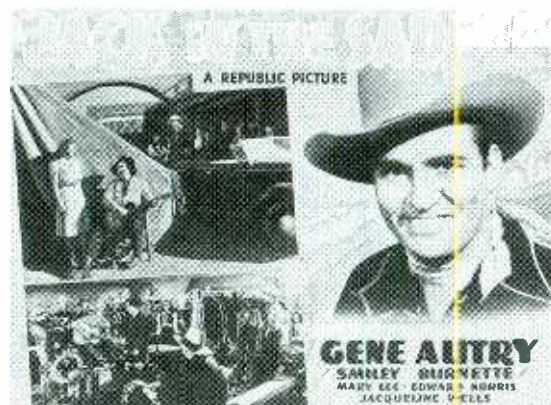
Leadership Music is accepting applications for its next class. Send written requests to P.O. Box 158010, Nashville, Tenn. 37215-8010. Deadline for filing is April 1.

PEOPLE: Wynonna and the Judds sign separate deals with Mercury/Curb . . . Sharon Vaughn to DreamWorks Music, DreamWorks' publishing arm . . . Jeff Foxworthy and the Nitty Gritty Dirt Band to DreamWorks Nashville Records, which also names Teresa Blair director of creative services and production . . . Jerry Kilgore signs with Virgin Nashville . . . Rick Bowles re-signs with Starstruck Writers Group.

Bryan White will cut "You Are Where I Belong," from the CBS soap opera "As The World Turns," for his next Asylum album. White co-wrote the song with Victoria Shaw and Earl Rose.

Garth Brooks enters the movie soundtrack arena with his May 4 album for the forthcoming movie "The Lamb" (see the Beat, page 14, for details).

Gretchen Peters will moderate the five-week ASCAP Foundation Country Music Workshop. Send applications by April 1 (with a résumé and a cassette with two original songs and typed lyric sheets) to ASCAP, 2 Music Square W., Nashville, Tenn. 37203.



Strong Demand Spurs Early Releases For Columbia's Montgomery Gentry

BY DEBORAH EVANS PRICE

NASHVILLE—The new Columbia duo Montgomery Gentry seems to have scored that rarity for a new act: an out-of-the-box hit single. In fact, Columbia had to move the release date on that single—"Hillbilly Shoes"—from March 12 to Feb. 22 because radio jumped on it early. The group's album, meanwhile, has been moved up from late May to April 13.

"They are the second freakin' coming," says Bruce Logan, PD at WSSL Greenville, S.C. "I couldn't be any more excited about these guys. I think the format is in desperate need of some fun and some attitude—music that guys are going to like and women are going to like because it's fun. We were one of the early stations on ["Hillbilly Shoes"], and it's our third-most-requested record. I'm looking for room to move it up."

Sony Nashville senior VP of sales and marketing Mike Kraski is thrilled at country radio's quick response to the duo of Eddie Montgomery and Troy Gentry.

"They are aggressive," Kraski says. "They're raw. They're raucous. They're gritty. They are in your face. They're honest. They're everything country music needs today as far as I'm concerned. And obviously, based on the reaction at radio, they feel the same way."



MONTGOMERY GENTRY

"One radio station was playing 'Hillbilly Shoes' off a cassette on the air," Kraski adds. "We had programmers trying to steal it. We had stories about stations playing it once on the air and then still getting requests a week later. Radio demanded we accelerate the release date."

The song moved from No. 70 to No. 53 on Billboard's Hot Country Singles & Tracks chart two weeks before its release date; it's at No. 35 this issue. Kraski notes that if things continue to go well, the album may get pushed up even earlier.

"We're going to do what the marketplace dictates," he says. "Far be it from us to tell people 'no.'"

Kraski credits the strong reaction to the duo's aggressive music and star power.

"These guys just have it all," he says. "When they walk into a room, (Continued on page 41)

Evans Supplants Chesnutt Atop Singles Chart

DAUGHTER OF THE OZARKS: With more than 41 million estimated audience impressions, Sara Evans (RCA) notches her first No. 1 on Hot Country Singles & Tracks, as "No Place That Far" gains 421 plays to shoot 5-1.

With airplay at each of our 162 monitored signals, Evans pushes Mark Chesnutt's "I Don't Want To Miss A Thing" (Decca/MCA Nashville) to No. 2 after a two-week reign at the top. Evans' airplay leaders this issue include WHOK Columbus, Ohio, with 74 plays, and KIKK Houston, with 62. The overall airplay leader is KKBQ Houston, which registers 651 plays to date.

Meanwhile, Evans' "No Place That Far" album scans approximately 11,000 units to rise 13-11 on Top Country Albums despite a 13% sales dip that followed the three-day Valentine's Day weekend, and it moves 2-1 to dominate our Heatseekers chart. That title bowed on the country chart at No. 48 in the Nov. 11, 1998, issue.

Three singles from what is now widely regarded along Music Row as an extremely under-appreciated debut album plowed Evans' first ground on our airplay chart. The title track from "Three Chords And The Truth" entered Hot Country Singles & Tracks at No. 73 in the



by Wade Jessen

Aug. 12, 1997, issue and peaked at No. 44 a month later.

Subsequent singles from that album, "True Lies" and "Shame About That," peaked at Nos. 59 and 48, respectively, on our airplay chart later that year.

In the Oct. 25, 1997, Billboard, "Three Chords And The Truth" rose to No. 56 on Top Country Albums after bowing at No. 57 the prior week.

On Top Country Singles Sales, "No Place That Far" finishes at No. 10 with about 3,000 scans, while the song bullets on The Billboard Hot 100 at No. 37.

IN THE WINGS: With Greatest Gainer honors on Top Country Albums, the "Touched By An Angel" soundtrack (550/Epic) gains more than 3,000 scans to jump 10-6 on that chart and shoots 99-75 on The Billboard 200 following a Feb. 14

appearance by the Kinleys on the CBS show.

The duo performed an abbreviated version of "Somebody's Out There Watching," the album's lead single. Up 136 plays, that title bullets at No. 20 on Hot Country Singles & Tracks after 20 weeks on the chart and holds at No. 5 on Top Country Singles Sales.

With 2,941 plays this issue, look for "Somebody's Out There Watching" to gain Airpower stripes next issue.

"Colour Everywhere," a track from the soundtrack project by Deana Carter, was used in a skating sequence during the Feb. 14 episode.

LET THE GOOD TIMES ROLL: Although zydeco artist Wayne Toups is no stranger to occasional country airplay in Louisiana's bayou markets, especially during Mardi Gras season, he notches his first entry on Hot Country Singles & Tracks as "Free Me" (BTM) opens with 70 spins at No. 67.

Airplay is detected at Lafayette, La., country stations KMDL and KXKC, while WKJN Baton Rouge, La., contributed more than 35 of the 70 plays.

Wade Jessen can be reached via E-mail at wjessen@billboard.com.

SIRE'S BARNETT RELEASES A 'CRY'

(Continued from page 37)

Bryant's "Don't Forget To Cry," and Joseph Liggins' title track/first single, which ships to roots-music, public radio, triple-A, and select country stations March 15.

"We won't really drive a country radio campaign until we're further into the album," says Miller. But Sire is putting together a high visibility media-driven campaign, he says, starting with showcase dates in Nashville, New York, and Los Angeles.

The Nashville showcase was at Bradley's Barn late last year. "It piqued a lot of interest in the record and into Mandy as an artist, and started nice word-of-mouth," says Miller. In January, the Dan Cleary-managed, Monterey Artists-booked singer did a showcase at New York's Irving Plaza with a 20-piece group that included strings and backup singers, as well as Harold Bradley on guitar and legendary Grand Ole Opry and Cline session drummer Buddy Harman. The night before, she performed at a "Women In Music" concert in New York with Jewel, Paula Cole, Janis Ian, Phoebe Snow, Helen Reddy, Judy Collins, and Odetta.

"The reviewers really raved about Mandy's performance," says Miller, "capturing everyone's attention and setting the tone for the campaign."

Sire is putting together in-store

visibility programs to dovetail with a David Letterman show appearance the day after the release. "We want people to see her on TV, read about the album, and walk into the store and sample it on a listening post or in the new- and developing-artists section," says Miller, adding that the label will focus on 20 markets where she has had sales or airplay.

Tower Records Nashville has strongly supported Barnett since "Always Patsy Cline," notes Tower Nashville GM Jon Kerlikowski. "This new record has the type of songs she's best suited for," he says. "With the label switch, I was afraid I'd hear a slick record—not knowing that Owen Bradley produced—but it sounds great, and I haven't heard anything that anyone with an ear for radio couldn't pull and play. Nobody has a better voice when matched with the right material, and I've already talked to Sire about an in-store and making a big splash."

Sire plans a number of special events and tour dates coinciding with the release, Miller says, noting that her home at Sire is significant historically.

"Seymour signed and introduced some amazing women, from Chrissie Hynde to Madonna to k.d. lang, and we all believe that Mandy's the next great one from Sire Records," he says.



PRESENTING RECORDING ARTIST ELIZABETH

Elizabeth is presently working with Producer/Film Director Kerry Tolley of MBS Records and Productions. Elizabeth and Tolley have been in production at Hill Top Recording Studio in Nashville, TN over the last 8 months adding the final touches to her new feature album titled "Can't Stop Love". Tolley says, "'Can't Stop Love' is a high energy dance tune which crosses over between New Country and 80's R&B. The entire album is a collaboration of several writers and one very Hot and Talented Artist."

Elizabeth and Tolley will begin filming the video "Can't Stop Love" in Nashville, TN in May 1999. Both the album and video are due to be released early this summer to CMT, TNN & MTV.

Elizabeth is formerly known to the Gospel and Country Music Scene as Libby Benson. She has found herself being promoted nationally/internationally to radio in the Positive Country realm along with some of the most outstanding artists of our time... Shenandoah, Tracy Bird, Marty Stuart, BlackHawk Collin Raye, just to mention a few.

Tolley says, "Elizabeth is extremely talented in all areas of the entertainment field. Her Positive energy never quits - she never limits herself or her abilities."

Tolley also adds, "Screenwriters are presently working on the script for her upcoming motion picture project which will begin in the Fall of 1999."



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DVD Audio And Studio Deals: Big Stories, Little Attention

WHEN I SIT DOWN to write my year-end column in December, two series of events will no doubt make the list of "top stories" of 1999. However, you'd never know it from the blasé responses of industry professionals to these stories.

I'm referring to the Feb. 8 unveiling of the DVD Audio spec, which came after three years of negotiations and will have a far-reaching impact on the business; and the spate of studio acquisitions that started last fall and reached fever pitch in the early months of this year.

As far as DVD Audio is concerned, the announcement could not have been more anticlimactic. After all, the industry had already grappled with the most controversial issues pertaining to the format, i.e., the decision to embrace both linear-pulse-code-modulation and Direct Stream Digital technologies, and the choice of a loss-free compression algorithm—which, despite protestations from Digital Theater Systems, turned out to be Meridian Lossless Packing.

With those obstacles out of the way, publication of a spec book was a mere formality. But there are at least three other reasons for the lackluster reaction from the industry. For one, DVD Audio won't be a done deal until a secure copyright-protection system is established—a process that sources say could take several more months and delay a market introduction until late 1999.

Also, DVD Audio has been obscured in the media by MP3, a technology that, though primitive from an audio-only standpoint, threatens to revolutionize the way music is distributed and played. "DVD is going to happen, but whether or not it'll bring as much revenue and as good a return on investment as MP3 is another question," says **Michael Frondelli**, VP of Capitol Studios and Mastering in Hollywood.

Finally, consumers and nontechnical members of the recording industry are confused by DVD Audio. They have been told that DVD—as in DVD Video—already offers improved audio resolution vis-à-vis CD,



by Paul Verna

and they have seen music-oriented DVD Video titles trickle into the marketplace from record labels that have not hesitated to confuse the boundaries between the two versions of the format. Frondelli sums it up again, saying, "There's DVD Video and DVD Audio, and people don't get the difference between the two."

Given these market realities, it remains to be seen whether DVD Audio—its dazzling sonic properties notwithstanding—will fly as a consumer sound carrier or end up as an audiophile curiosity.

The other big story that seems to be lost in a twilight zone is the recent flurry of studio transactions that began when Sterling Sound entered into a joint venture with Metropolis in September. Other ventures followed in December, when Nashville studios Emerald Sound and Seventeen Grand acquired, respectively, Masterfonics and Love Shack (Billboard, Jan. 16). And early this year, within days of each other, **Allen Sides** sold three of the rooms that made up his Ocean Way Complex to Cello Studios LLC, and New York powerhouse the Hit Factory acquired Criteria Recording Studios in Miami (Billboard, Jan. 30).

Despite the journalistic maxim that "three's a trend," industry insiders perceive these deals as isolated events that don't reflect on the business as a whole.

Chris Stone, former owner of the Record Plant and president/CEO of the World Studio Group, says bluntly that this so-called trend "doesn't mean anything." He and others point out that the transactions in question had their own logic beyond any larger issues one might try to attach to them.

To wit, Sides still owns seven studios in Los Angeles and Nashville under the names Ocean Way and Record One (see below); former Masterfonics owner **Glenn Meadows** has a prominent role within the new Emerald/Masterfonics organization; and the Hit Factory/Criteria deal, according to observers, was based partly on Hit Factory owner **Eddie Germano's** desire to spend more time in the Miami area.

With regard to the Metropolis/Sterling venture, it was part of a management buyout whereby three members of Sterling's engineering staff—**Ted Jensen**, **Tom Coyne**, and **Greg Calbi**—purchased the studio from former owner **Lee Hulko**. Other partners in the deal include Absolute Audio co-founder **Murat Aktar** and Metropolis Studios, which provided capital for the purchase (Billboard, Sept. 26, 1998).

The lack of attention paid to these developments by the industry at large suggests that, for all the globalization that's taking place across other industries, and for all the ways in which far-flung studios are connected by ISDN and overnight mail, the studio business remains a regional one in which, to quote **Steve Forbert**, "nothing really matters till it's closer than the house next door."

SPEAKING OF SIDES, the Ocean Way owner and industry veteran has gotten a firsthand look at how news can get distorted when passed on verbally from one person to another. Despite a clear and accurate story in Billboard's Jan. 30 issue detailing the sale of three Ocean Way rooms to Cello Studios, **Sides** has been bombarded with phone calls from people asking what it feels like to be out of the studio business.

"I've had to reiterate that I did not sell Ocean Way; I just sold three of the 10 rooms I owned," says a frustrated Sides. "Cello didn't buy any part of Ocean Way the company. I'm very, very much in the studio business and have no intention of changing that."

Sides adds that the two Ocean Way rooms he kept are **Bill Putnam's** original United Recorders complex, where stars from **Frank Sinatra** to **Michael Jackson** cut some of their biggest hits. ("I'm not sure you could put a value on those rooms," says Sides.) By contrast, the rooms he sold to Cello for nearly \$7 million—formerly Putnam's Western Recorders—are also legendary in the industry, but they represent a compromise from United in that their ceiling heights are lower, according to Sides.

Hinting at further studio acquisitions, Sides stresses that he is by no means reducing his involvement in the business. "If anything, we're expanding," he says.

THE SOUND KITCHEN promotes **Jennifer Rose** to GM and **Tim Coyle** to operations manager, according to a



Whelan Masters 'Dance.' Celtic accordionist John Whelan mastered his Feb. 23 Narada Records release, "Come To Dance," with Narada mastering engineer Trevor Sadler at Mastermind Productions in Milwaukee. Shown, from left, are Sadler and Whelan.

statement from **Dino Elefante**, owner of the Franklin, Tenn., studio complex.

Rose was studio manager since June 1997. Her new responsibilities include day-to-day operations of the studios, including bookings and personnel. Coyle, who was formerly a house engineer at Sound Kitchen, will now handle such session details as cartage, setup, microphone selection, and tear-down, according to the statement.



ROSE

Sound Kitchen's complex includes two rooms with 64-input Solid State Logic G+ consoles with Ultimatic; a tracking/mixing studio featuring a Neve VR60 Legend with Flying Faders and Total Recall; a similar studio that houses a Neve VR72 Legend with Flying Faders, Total Recall, and Dynamic Metering; a room known as "the Fountain Studio," which sports a Neve 8108 with Flying Faders and looks out onto a 5,000-square-foot tracking area; and "the Big Boy," a Neve V3-equipped studio.

KING CRIMSON front man **Robert Fripp** is auctioning six mellotrons used by the band during its early, progressive period from the late '60s through the early '70s.

Primitive by today's standards, these quirky instruments were technologically advanced at the time, with a tape mechanism for each key and a batch of "presets" that included impressive string, flute, and choral sounds. **The Beatles** used a mellotron on the introduction to "Strawberry Fields Forever," and **the Moody Blues** employed the instrument throughout their early work.

For **King Crimson**, these precursors of the modern synthesizer and sampler provided a sonic wash that complemented Fripp's angular guitar work on albums ranging from "In The Court Of The Crimson King" (1969) through "Red" (1974).

Fripp plans to sell two original double Mark II units: serial No. 13,

used on "In The Court Of The Crimson King," and No. 113, used on "In The Wake Of Poseidon."

In addition, the guitarist/key-boardist/electronics pioneer is trying to unload four M400 mellotrons, which were lighter, more portable versions of the Mark II intended to go on the road. The M400s are serial Nos. 354 and 211, used on studio albums "Islands," "Larks' Tongues In Aspic," and "Starless"; No. 1199, acquired in 1974 and used on the road and for "Red"; and No. 1627, a unit acquired by Fripp in 1993.

Interested parties should contact Discipline Global Mobile UK at P.O. Box 1533, Salisbury, England SP5 5ER. Phone: 011-441-722-780187; fax: 011-441-722-781042; E-mail: 73064.1470@compuserve.com.

EMTEC MAGNETICS GmbH, manufacturer of BASF media products, has released a statement expressing confidence that it has conquered the so-called "Y2K problem," or "the millennium bug." For those of you who may have been sleeping for the past few years, the Y2K computer problem refers to the likelihood that some systems will backdate themselves to 1900 on Jan. 1, 2000, causing computers to release faulty data or shut down.

Emtec's statement claims that the company's worldwide Project 2000 has "included outreach to suppliers and haulage contractors and detailed testing of computer systems at all manufacturing and business sites," including six production plants in Germany, France, and Brazil.

The German company is using Y2K-compliant SAP R/3 software in its computer systems, ensuring that such functions as distribution, logistics, finances, materials management, and production planning won't be disrupted as the clock ticks into the next millennium.

Joe Ryan, president/CEO of Valencia, Calif.-based Emtec Pro Media, says, "We are very confident that there will be no interruptions in product deliveries to our customers in the U.S. or anywhere else."



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

AUDIO TRACK

NEW YORK

CLINTON RECORDING Studios has been catering to a wealth of film and music projects lately. Highlights include an **Avashai Cohen** project for Stretch Records, produced by **Chick Corea**, engineered by **Bernie Kirsh**, and assisted by **Mark Franfelder**; the debut project by Columbia Records act **Sozzi**, produced by **Johnnie Most**, **Sheppard**, and **Rich Davis** and engineered by **Ed Rak** and **Pete Scriba**; the **Gil Goldstein**-written and produced score for "Simply Irresistible," engineered by **Rak**, **Scriba**, and **Keith Shortreed**; and the scores to the Sony Pictures film "Random Hearts" (produced by **Dave Grusin**) and the Warner Bros. Pictures film "Analyze This" (engineered by **Troy Halderson** and **Tom Anderson**).

LOS ANGELES

AT CAPITOL MASTERING, **Robert Vosgien** mastered **Phil Collins'** latest Atlantic Records album, tentatively titled "A Dirty Night In Paris"; a **Kottonmouth Kings** project for Capitol Records; the "Cruel Intentions" soundtrack for Virgin; and an album by newcomers **Speaker** for Capricorn. Also at Capitol, **Mark Chalecki** mastered a **June Carter Cash** project for Risk Records, **Bob Norberg** mixed and edited the "Turner Sports NBA

Theme" (featuring **Big Bad Voodoo Daddy**), and **Ron McMaster** mastered a **Daniella Roma** release for PolyGram. Capitol has just completed work on a new mastering/editing suite that will be open in March . . . At the Record Plant, **Edwin McCain** worked on music for the hit TV show "Dawson's Creek" in SSL 4 with producer **Matt Serletic**, engineer **Noel Golden**, mixer **Mike Shipley**, and assistant **Andy Haller**.

NASHVILLE

DAVID MEAD overdubbed tracks for a self-produced RCA Records album at Sound Emporium with co-producers **Peter Collins** and **Jason Leehring**, with **Leehring** and **John Skinner** engineering. In other activity at Sound Emporium, **John Michael Montgomery** tracked and overdubbed an Atlantic project with producer **Garth Fundis** and engineers **Dave Sinko** and **Matt Andrews**; **Ian McDonald** overdubbed a self-produced album with engineer **Justin Niebank**; **Jo Dee Messina** tracked with engineer **Matt McClure** and **Skinner**; and **Jesse Winchester** tracked for Sugarhill with producer **Jerry Douglas** and engineers **Bill VornDick** and **Skinner**.

OTHER LOCATIONS

INDRE STUDIOS in Philadelphia

hosted **G. Love**, who is recording horn tracks for his upcoming Columbia Records album with staff engineer **Bogdan Hernik**. Other recent **Indre** activity included an after-show party for **Barenaked Ladies**, which had the **Reprise** act jamming with studio staff well into the night, and a series of live-in-the-studio sessions for local rock station **WYSP**, featuring **Stabbing Westward**, **Kid Rock**, the **Flys**, **Cheap Trick**, and **Tonic**.

WIDESPREAD PANIC completed tracking its seventh Capricorn album at John Keane Studios in Athens, Ga., with studio owner **John Keane** producing and **Bradshaw Leigh** engineering . . . At Abdala Studios in Havana, Mexican hip-hop trio **Control Machete** recorded the track "Danzón" for Discos Manicomio/PolyGram. Produced and engineered by **Jason Roberts** and **Antonio Hernández**, the track features members of the **Buena Vista Social Club** and the **Afro-Cuban All-Stars**, including 83-year-old **Rubén González**, **Orlando "Cachaíto" López**, **Juan de Marcos González**, **Amadito Valdés**, **Javier Zalba**, and **Café Tacuba** lead singer **Masiosare**.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358; E-mail: pverna@billboard.com.

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PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 27, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	ANGEL OF MINE Monica/ Rodney Jerkins (Arista)	HEARTBREAK HOTEL Whitney Houston/ Soulshock, Karlin (Arista)	I DON'T WANT TO MISS A THING Mark Chesnutt/ M. Wright (Decca/MCA Nashville)	HEAVY Collective Soul/ Ed Rowland (Atlantic)	I'M YOUR ANGEL R. Kelly & Celine Dion/ R. Kelly (Jive)
RECORDING STUDIO(S) Engineer(s)	D.A.R.P. (Atlanta, GA) Rico Lumpkins	CROSSWAY (Mendham, NJ) Manny Marroquin	OCEANWAY (Nashville, TN) Greg Droman	CRITERIA (Miami, FL) Chris Carrol, Jason Elgin	BATTERY/CHICAGO RECORDING CO. (Chicago, IL) Alex Nesmith
RECORDING CONSOLE(S)	SSL 6056E	SSL 9000J	Neve 8078	Neve 8078	Neve VR/SSL 4040E/G
RECORDER(S)	Studer A827	Studer 48 track digital	Sony 3348HR	Studer 8A27	Studer A827/ Sony Digital 48
MASTER TAPE	Quantegy 499	Quantegy 467	Quantegy 467	Quantegy 499	Hard Disk/Quantegy D48
MIX DOWN STUDIO(S) Engineer(s)	QUAD STUDIOS (New York, NY) Dexter Simmons, Rodney Jerkins	LARRABEE NORTH (Los Angeles, CA) Manny Marroquin, Soul- shock	SOUND KITCHEN (Nashville, TN) Greg Droman	ENCORE (Burbank, CA) Tom Lord-Alge	THE HIT FACTORY (New York, NY) Humberto Gatica
CONSOLE(S)	SSL 9000J	SSL 900J	Neve VR72 Legend	SSL 4056G	N/A
RECORDER(S)	Studer A800/827	Sony 3348	Ampex ATR 10	Unknown	N/A
MASTER TAPE	Quantegy 499	Quantegy 467	Quantegy 499	Quantegy 467	N/A
MASTERING Engineer	MASTERDISK Tony Dawsey	MASTERDISK Tony Dawsey	MASTERMIX Hank Williams, Ronnie Thomas	STERLING SOUND Ted Jensen	BERNIE GRUNDMAN MASTERING Brian Gardner
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	WEA	BMG

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'I AIN'T LIVIN' LONG LIKE THIS'

Written by Rodney Crowell
Published by Tessa Publishing Co. (BMI)

Like many in country music's new generation, Andy Griggs considers Waylon Jennings one of his musical heroes. When he met the legendary country performer, Griggs had no idea that the initial introduction by Jerry and Tammy Sullivan (whom he toured with before landing his RCA deal) would lead to Jennings joining him for a duet on his self-titled debut album. Jennings wrote the tune "Shine On Me" and performs it with Griggs on the project, which is due April 13. The album also features Griggs paying homage to Jennings by cut-

ting "I Ain't Livin' Long Like This." The Rodney Crowell-penned tune peaked at No. 1 for Jennings in 1980.

"My producer, David Malloy, had mentioned the song," Andy Griggs says of the initial motivation behind his recording a cover version. "We were in the studio and had one more song to go. He said, 'We ought to do a cover tune.' I said I was for it, if we could find the right song."

"He mentioned several different songs, and 'Ain't Livin' Long Like This' was one of them. On the way to the studio the next morning, I had a Waylon album in my car, and about the time I got to Music Row 'Ain't Livin' Long' came on and it was just jammin'. I pulled into the studio and walked in whistling [the song]. After the band warmed up and we were try-



ing to decide what song to do, it kept ringing in my ears. I said, 'Man, let me go get a CD, so y'all can learn this song real quick.'

"It was recorded in one take. We put everybody in a circle and said, 'It'll either work or it won't. Let's not spend much time on it'... It was supposed to be a practice run, but they cranked into it. Then the producers and I decided, 'We can't do any better. Let's keep that.'"

Griggs says he's always had an affinity for the outlaw sound. "One of the biggest [influences] of my life was the '70s-era outlaw stuff. To me, that song was the poster boy of that time frame. It's the epitome of the outlaw side of Hank [Williams] Jr., Johnny Paycheck, Waylon, and Johnny Cash. To hear that song describes all of it."

BMI Bows Customer-Outreach Plan

In Wake Of Law Changes, Group Aims To Educate Business Owners

BY IRV LICHTMAN

NEW YORK—BMI is providing its customers with a program that it says will make its music licenses "more equitable, easier to understand, and more valuable to the food service and beverage industries."

The customer-driven program is, by the performance right group's own admission, designed to offset "some losses" from U.S. copyright legislation enacted last year that greatly limits music licensing in many restaurants and bars.

ASCAP, which acknowledges that revenues in this area are likely to decline 7% this year, has begun its own customer program; this includes an "ASCAP customer card" offering discounts on a variety of goods and services (Billboard, Feb. 14).

BMI—which has not estimated the specific percentage of its revenue lost due to the new regulations—has indicated that it, too, would create a marketing strategy for its customers, particularly in view of expected

diminished revenues from food and beverage establishments.

Both groups want to maintain current licensees and provide incentives to those who are obligated by law to become licensees.



ANNASTAS

"Our new program," says Tom Annastas, Nashville-based VP of general licensing at BMI, "will provide a better business environment for two important clients—the food service and beverage industry and the songwriters who depend on us for their livelihoods."

According to Annastas, a key element of the program is a new rate structure based on the actual use of music in a business rather than a broad-based fee system.

Businesses, BMI says, may calculate their own fees by answering

"simple" questions on a new BMI questionnaire about how music is played in their establishments.

Also, the new rate structure calls for a minimal fee for businesses that only play music via TVs. This license would apply to TV used by businesses not exempt from the new Fairness in Music Licensing amendment to the U.S. copyright law, which allows more than 70% of bars and restaurants to use music from radio and TV stations for free.

"We want [these customers] to see that we are partners with them in the use of music rather than an administrative service," says Annastas.

As part of BMI's customer mission, Annastas and his staff have prepared new educational materials to help restaurants and bars "enhance their business with musical themes, using music more effectively to improve their profit margins."

Last year, BMI prepared a guide specifically for the National Licensed Beverage Assn. called "How To Implement A Live Music Program For Special Events." The guide also provided information about general music licensing.

BMI is distributing additional brochures to answer more questions about the use of music in the hospitality industry. Also, businesses are being encouraged to call a toll-free phone number, 800-925-8451, to obtain more information.

Yet another service in BMI's initiative is a speakers bureau featuring music industry executives and songwriters for "hands-on, face-to-face communications" at trade association gatherings. Annastas says

(Continued on page 76)

NO. 1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100

ANGEL OF MINE • Rhett Lawrence, T. Potts • WB/ASCAP, Motown Tunes/ASCAP, Travon/ASCAP, PolyGram International/ASCAP, Rhettrhyme/ASCAP

HOT COUNTRY SINGLES & TRACKS

NO PLACE LIKE HOME • P. Overstreet • Writer's Group/BMI, Scarlet Moon/BMI

HOT R&B SINGLES

HEARTBREAK HOTEL • C. Schack, K. Karlin, T. Savage • Jungle Fever/BMI, EMI Blackwood/BMI, Marshai/ASCAP, EMI April/ASCAP

HOT RAP SINGLES

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

HOT LATIN TRACKS

TU • Shakira Mebarak, Dylan O'Brien • F.I.P.P./BMI, Sony/ATV Music

'Babes' Onstage Shows Big Differences With 'Babes' On Film

'BABES' WITH BITE: If folks only know "Babes In Arms," the 1937 musical hit by Richard Rodgers and Lorenz Hart, by its 1939 film version starring Judy Garland and Mickey Rooney, they don't know the half of it. Only two of the show's songs, the title song and "Where Or When," made the journey to Hollywood. Among the dropouts were (read this!) "My Funny Valentine," "Johnny One-Note," "I Wish I Were In Love Again" and "The Lady Is A Tramp."

Although Hollywood kept the musical's let's-put-on-a-show plot, it still shortchanged filmgoers by dropping a fascinating plot element. The show dared to introduce an anti-racist element: a bigoted peer refuses to fund the kids' show because its cast includes two young black dancers. The show kids—children of show folk who have hit the road, forcing the kids

to "put on a show"—don't allow that to happen. Ten years earlier, "Show Boat" had a historic encounter with anti-racism, exemplified by the magnificent "Ol' Man River."

But "Babes In Arms" anti-racist stand had a flaw. One of its songs, introduced back in 1937 by the Nicholas Brothers, was a dance number called "All Dark People," whose chorus starts, "All dark people is light on their feet." In the early '50s, Columbia Records' Goddard Lieberson produced a studio version of the score that didn't include the song. More recently, a 1989 revival of the show at New York's Lincoln Center also dropped it (New World Records has that production in its catalog).

But New York's vital City Center "Encores!" series, which has "Babes In Arms" as its first offering this season, keeps the verse but drops the lyrics to the chorus—in the program the song is titled "Light On Their Feet"—to give two wonderful dancing youngsters, Scott Irby-Ranniar and Cartier Anthony Williams, a chance to do their stuff.

Of course, it's virtually a given that all performers in the "Encores!" series can do their stuff, with their foundation being the wonderful Coffee Club Orchestra conducted by Rob Fisher.

In its review of the original production of "Babes In Arms," Time magazine referred to its score as a "fresh May breeze." It still is.

BROADER VIEW: Debbie Friedman, the religious songwriter/performer who has a large following, particularly among Reform Jews, has released her first all-English album, "It's You," on the San Diego-based Sounds Write label. It contains seven previously unrecorded songs.

In fact, in a further attempt to reach a general audience interest-

ed in religious themes, often drawn from Jewish sources, the album was produced and arranged with a bigger instrumental sound (com-

pared with previous Friedman albums) by Yaron Gershovsky, musical director of the vocal group Manhattan Transfer.

Friedman's 1999 concert schedule calls for 65 appearances, including several performances with gospel singing groups. "It's You" is Friedman's 17th album. She is an ASCAP writer who owns her own publishing firm.

CLARIFICATION: SESAC, the performance right group, has already implemented watermarking identification technology for its catalog, as BMI and ASCAP test the waters (Words & Music, Billboard, Feb. 27).

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Shania Twain, "Come On Over."
2. Smashing Pumpkins, "Adore."
3. Garth Brooks, "Double Live."
4. "Randy Newman Anthology."
5. Jewel, "Spirit."

Words & Music



by Irv Lichtman

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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Japan Music TV Marked By Change

MTV May Be Gone, But Competition From Others Heats Up

BY STEVE McCLURE

TOKYO—Music television in Japan is in a state of flux. The familiar MTV logo disappeared from Japanese TV screens at the end of last year, and other players have been joining the fray. The Sony Music group launched its own music channel, Viewsic, last June, and former MTV licensee Music Channel has reinvented itself as Vibe.

And various specialty music channels are coming onstream as Japan's digital-TV broadcasters steadily ex-

pand their client base. But TV is still much less important as a promotional medium in Japan than in other markets. That's mainly because of the country's low cable-TV penetration rate, plus the fact that powerful terrestrial broadcasters would rather concentrate on proven winners, such as variety and game shows, than music programming.

And as one industry source notes, "It's so difficult to get big sponsors for music programs."

Since the expiration at the end of 1998 of the licensing agreement between Tokyo-based Music Channel Inc. and MTV Networks, Japan has been one of the few major music markets where MTV has no presence. Music Channel, whose biggest single shareholder (at 32.6%) is hardware maker Pioneer Electronic Corp., had been MTV Networks' Japanese licensee since 1992.

In announcing its decision to break with MTV, Music Channel said it wanted to concentrate more on developing local programming. Japanese media reports claimed the main reason the two sides agreed to let the five-year contract lapse without renewal was that Music Channel was unwilling to pay higher royalty fees allegedly sought by MTV Networks.

Commentators also pointed out that about 90% of MTV Japan's programming consisted of material assembled in Japan. Last October, MTV Networks International president Bill Roedy said MTV would maintain its presence in Japan despite the end of the deal with Music Channel (Billboard, Oct. 10). He said MTV was aiming for a "seamless transition" in the territory, beginning broadcasts via a new, as-yet-unnamed Japanese partner Jan. 1.

But that didn't happen, and MTV's plans for Japan remain unclear. Roedy says, "After more than five years of collaboration, MTV and Music Channel mutually felt the time was right to pursue independent business goals. The key thing is that we will be re-entering the Japanese market and are exploring different options."

"We're pursuing discussions with a number of entertainment-based companies that are in strategic positions to partner with us to launch an MTV that truly reflects the musical tastes and attitudes of the Japanese youth, and that includes eventually establishing an online presence."

Roedy adds, "Japan is an important (Continued on page 73)"



Our Lady. Sony Music has acquired the worldwide recording rights to the French musical "Notre Dame De Paris," written by Luc Plamondon and Richard Cocciante. The studio album of the show's music has already sold more than 3 million copies worldwide on the Pomme label, which is distributed by Sony. All future sales will be through Sony labels. Pictured at the signing of the deal, from left, are Sony Europe senior VP of business affairs Sylvia Coleman, Sony Europe chairman Paul Russell, show producer Charles Talar, Cocciante, Sony U.K. chairman/CEO Paul Burger, Plamondon, Sony International president Bob Bowlin, and Sony France president/CEO Paul-René Albertini. "Notre Dame" won two Victoires Awards (see story, page 8).

H.K.'s Removal From Piracy List Decried

BY OWEN HUGHES

HONG KONG—Record company executives and retailers in Hong Kong have condemned the U.S.' decision to remove the Special Administrative Region (SAR) of China from a list of piracy hot spots (Billboard, Feb. 27).

Stuart Fraser, commercial director of retail chain HMV, says, "I think that it is the worst thing they [U.S. trade officials] could have done," while Warner Music Hong Kong managing director Mark Lankester calls it "absurd."

U.S. Trade Representative Charlene Barshefsky announced in Washington, D.C., that Hong Kong was being removed from a "watch list" of markets said to be rife with copyright infringements because of efforts by officials to crack down on the trade.

Inclusion on the list means continuous monitoring by U.S. officials (Continued on page 73)

Venue Monopolization Charged In Berlin

BY WOLFGANG SPAHR

BERLIN—Four German concert promoters are warning that a dangerous precedent has been set with a rival operator being allowed to take control of three of this city's leading live venues.

Local authority the Berlin Senate has rented the Waldbuehne, Max-Schmeling Halle, and Velodrom venues exclusively to concert promoter Deutsche Entertainment AG, which is based in the city. As a result, says Frankfurt-based promoter Marek Lieberberg, "it is not possible to book an event without this competitor taking part of the revenues either in the form of rental fees or overall compensation."

Lieberberg warns, "This situation could also become a model for other cities in Germany. The one-sided allocation of subsidized city venues to a local concert organizer is as dubious as it is unique in a German city."

In response to what they claim

amounts to a monopolization of the concert market in the city, Lieberberg and three other German concert promoters have established a joint-venture company based in Berlin, Veranstalter GmbH (Billboard/Bulletin, Feb. 23).

'We want to protect the independence of the music industry in this city'

The four companies are all headquartered in the former West Germany. They are Munich-based Mama Concerts & Rau, MCT (also in Munich), Fritz Rau GmbH (in Bad Homburg), and Lieberberg. By setting up a local office, they say they are responding to a weakening of competition in Berlin. In a joint statement, the

four claim, "We want to protect the independence of the music industry in this city, in the interests of artists and concertgoers."

The target of their activity is Berlin promoter Peter Schwenkow, owner of Deutsche Entertainment AG. Schwenkow discounts any claims of monopolization, saying that although Deutsche Entertainment AG operates Waldbuehne (22,000 seats), Max-Schmeling-Halle (11,000), and Velodrom (11,000), other major local venues—Wuhlheide (16,000), the Arena (7,000), and Columbia-Halle (3,000)—are managed by other operators.

Schwenkow adds that any artist or promoter can rent the Deutsche Entertainment AG-controlled venues from the company. Artists Lieberberg will present this year in Berlin include Alanis Morissette, R.E.M., Simply Red, and Bryan Adams.

However, he notes that "the artists (Continued on page 50)"

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E-mail: tripp@midem.com.au

Paris Radio Group's Label Signs 2 Acts

BY RÉMI BOUTON

PARIS—Swedish female singer K.C. Linn and British pop/rap group SCO are the first signings to NRJ Music, the new record division of the Paris-based radio group.

A mystery third act was signed up at MIDEM last month, but it will only be for the French market. The label's first two singles will be released through BMG France in March.

"NRJ Music is intended for Europe as a whole, especially in the countries where an [NRJ] radio station is broadcast," explains head of NRJ Music Philippe Poustis. "The company holds worldwide rights [to its artists' tracks] and will release those singles under license on a country-by-country basis."

"We have waited for a long time to create our own label, but as

other broadcasters are already doing it, we don't see why we couldn't," says NRJ president Jean-Paul Baudecroux. "We have helped M6 Interactions [the record label of M6 TV] to make money by playing their acts. Now charity begins at home."

Baudecroux adds that "this new activity will help NRJ to reinforce its direct links with artists." He says that "major

[record] companies need not worry, because our core business will continue to be radio."

Baudecroux says, "There are between 10,000 and 25,000 acts in France and only five major labels. If we can help some of them, we will do it, because we are in a good

position to listen to and discover new talents and to help them to improve their music through our music research. We can also promote them using the power of NRJ, which has an audience of more than 30 million in Europe."

Baudecroux won't reveal the amount of the financial investment in NRJ Music, but "it's a small team of two people, and, as with all NRJ Group activities, they have to make money before they can spend it," he says.

In addition to developing new talent, NRJ Music will work on a number of compilation albums using the four NRJ brands: NRJ (top 40), Cherie FM (soft AC), Nostalgie (gold), and Rire & Chanson (comedy/AC). The compilations will be partly based on music research conducted by NRJ's radio operations.



U.K. Retailers To Hear Borders CEO

Pfeffer To Speak On U.S. Business At Major Retail Conference

BY TOM FERGUSON

LONDON—U.K. merchants will have their first chance to hear Borders Group CEO Phil Pfeffer outline the chain's European plans at a major retail conference set for Thursday (4) in London.

According to the organizers of the RetailWeek conference, to be held Wednesday-Thursday (3-4) in the city, Pfeffer will be one of three U.S.-based retail executives speaking at a session titled "A Look At The Current State Of The American Retail Sector."

Joining him on the panel will be Gary Hoover, chairman/chief executive of TravelFest Superstores, and Steen Kanter, principal business adviser of Kanter International.

Pfeffer is expected to speak on Borders' British experience to date. Borders entered the U.K. market in August 1998 with a Borders Books & Music Cafe in London. It currently has three stores trading, with a fourth due to open in May in Leeds, and has acquired a total of eight sites to date.

The opening keynote address to the conference will be given Wednesday by Sir Geoffrey Mulcahy, chief executive of the Kingfisher group, whose U.K. operations include wholesale distributor Entertainment U.K., the Woolworths chain, and music/video retailer MVC. Mulcahy will speak on the current state of the retail industry.

Other sessions during the conference will include one on Thursday, "Maximising The Potential Of The Home Shopping Market." The panel will include Simon Murdoch, managing director of Internet retailer Amazon.com's U.K. arm.

Also scheduled are sessions on the impact of the euro on U.K. and European retail and one titled "Moving Into International Retail Markets." The panel for the latter will include Peter Morris, senior VP/managing director of the Disney Stores Europe.

The conference, organized by U.K. trade publication RetailWeek, will take place at the Queen Elizabeth II Conference Centre, Westminster, London.

VENUE MONOPOLIZATION CHARGED IN BERLIN

(Continued from page 73)

will not be performing at Waldbuehne, Max-Schmeling-Halle, or Velodrom."

Mario M. Mendrzycki, managing director of Mama Concerts & Rau, says, "Numerous promoters with top artist portfolios that they want to present to Berlin audiences are not willing to kowtow to the financial requirements and schedule of a competitor. This cannot be in the interests of the concertgoing public."

Mendrzycki adds, "It is not acceptable for national and international promoters representing artists such as Barbra Streisand, Michael Jackson, Pink Floyd, Rod Stewart, Eros Ramazzotti, Eric Clapton, Peter Dinklage, Udo Juergens, the Bee Gees, Bruce Springsteen, Cher, Rammstein, Robbie Williams, and many others to be excluded from free competition in Berlin.

"The audiences of Berlin," he concludes, "have a right to see these su-

perstars at fair prices and with optimum service. It is almost—if not completely—impossible to guarantee this in the present situation."

Replies Schwenkow, "Our business is not subsidized and is operated on a purely commercial basis. All this press campaign aims to achieve is to prevent us from taking over a further venue in Berlin. But it won't work."

The press release issued by the founders of Veranstalter GmbH says the new company is committed to encouraging greater competition and transparency in Berlin. It says, "In the future, we will organize our projects here ourselves and not work with competitors who view the Berlin and German market as their exclusive terrain."

The West German concert organizers want to bring such acts as Joe Cocker, David Copperfield, Depeche Mode, Celine Dion, the Eagles, Elton

John, Lenny Kravitz, Maffay, Xavier Naidoo, Rammstein, and Tina Turner to Berlin.

For his part, Schwenkow says that he will be organizing Berlin tour dates by Metallica, Westernhagen, Boyzone, the Beastie Boys, and others. He adds that the largest tours organized by Deutsche Entertainment AG this year are the Rolling Stones, Kiss, and Sarah Brightman. The company is also involved with the European Woodstock Festival.

Schwenkow claims that with revenue of \$100 million, his company is the leader in live entertainment in Germany. He says, "The stock market has recognized this, causing the price of our stock to triple over the past five months."

Deutsche Entertainment AG stock is trading at 115 euro (\$131). At its lowest point last year, it was 20 euro (\$22.8).

newsline...

UNIVERSAL MUSIC ESPANA (UME) has named Universal's former local head of A&R, Nacho Sáenz de Tejada, to the same role in the newly merged Universal/PolyGram and has revealed plans to slash its combined artist roster. "We are going to halve the current 32 acts from the old Universal Hispania and PolyGram Ibérica rosters to 16 artists. We cannot reveal who is going because the artists themselves have not been informed," UME president Jesús López says. The company will then look for an additional seven or eight new local signings. UME plans to decentralize its A&R structure in Madrid, and the company will become the first in Spain with regional "scouts." "Spain is a large country, and there are important local scenes in regions such as Catalonia, the Basque country, Galicia, and Andalusia," says Carlos Ituino, UME managing director.



HOWELL LLEWELLYN

ITALY'S MUSIC MARKET was boosted by a marked increase in CD singles sales last year, according to figures published by monthly trade magazine *Musica & Dischi (M&D)*. It reports that the total value of shipments rose 8.5%, from 746 billion lire (\$452 million) in 1997 to 818 billion lire (\$496 million) in 1998. According to M&D, 7 million CD singles were shipped in 1998, vs. 2.4 million in 1997 and just 100,000 in 1996. CD album units shipped rose to 37.5 million in 1998 from 36.2 million, on the back of increased catalog sales. Shipments of new hit albums that reached a top 20 chart position dropped slightly from 9.725 million in 1997 to 9.58 million last year. Album cassette shipments dropped from 16.7 million units in 1997 to 15.9 million in 1998. The M&D statistics, which are usually about 10% higher than those posted by members of International Federation of the Phonographic Industry (IFPI) affiliate FIMI (due at the end of March), are based on shipments to traditional retail outlets, although they do not include music sold at nontraditional outlets, such as newspaper kiosks.

MARK DEZZANI



WONDER

STEVIE WONDER AND IANNIS XENAKIS, the Greek/French composer, will be the joint recipients of the eighth annual Polar Music Prize, awarded from the Stig Anderson Music Prize Fund of the Royal Swedish Academy of Music. The King of Sweden will present Wonder and Xenakis with 1 million krona (\$125,000) each at a ceremony May 31 in Stockholm. The winners are nominated by IFPI and CISAC, the international authors' body. The prize, awarded from a 42 million krona (\$5.2 million) endowment from Abba

mentor Anderson, acknowledges both popular and classical music. Last year's winners were Ravi Shankar and Ray Charles.

MARK SOLOMONS

GERMAN TV STATION ZDF AND MUSIC CHANNEL VIVA have agreed to work together in the national and European music markets to tap programming synergy. ZDF programming director Markus Schaechter says the first joint project will be the Comet music and media awards, which will be organized by Viva and broadcast by ZDF. In addition, ZDF will be contributing its "Chart Attack" music program by extending the show in conjunction with Viva. ZDF's director of entertainment, Viktor Worms, says that Viva is an ideal partner for the channel to appeal to target groups to which ZDF is currently underexposed.



WOLFGANG SPAHR

FLIPSIDE, A NEW FORTNIGHTLY national music consumer magazine, was launched Feb. 24 in the U.K. with an initial print run of 100,000. Aimed at the 18-25 demographic, the color tabloid publishes charts and listings of upcoming U.K. singles and album releases, as well as music reviews and club and gig guides.

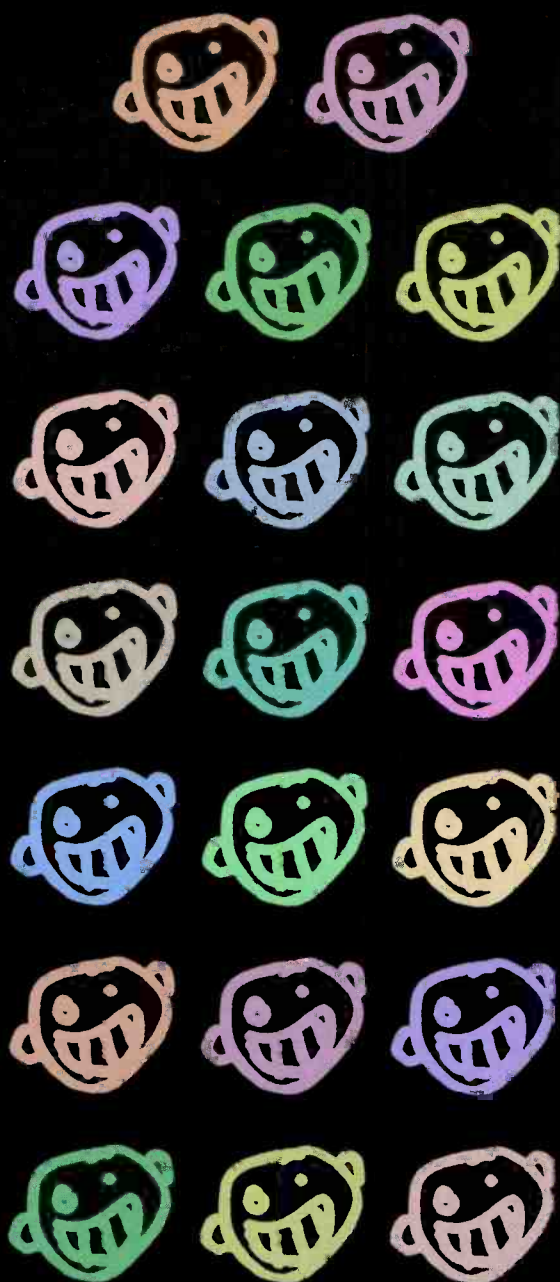
MARK SOLOMONS

NEC, PIONEER, AND SONY will work together in creating electronic watermarks for digital movies and video. The five firms, calling themselves the Galaxy Group, announced that they expect the first significant application of the new technology to be in future DVD systems.

STEVE McCLURE

GRAMOPHONE PUBLICATIONS has launched *Songlines*, a quarterly magazine for world music, targeted at specialist music retailers. It is edited by Simon Broughton, co-editor of "The Rough Guide To World Music," and the first issue features a cover-mounted CD sampler of acts on the Chieftains' BMG-marketed imprint, Wicklow. The company publishes U.K. classical monthly *Gramophone*. *Songlines* has an initial print run of 12,000 and is available in the U.S. through Music News. Publisher Paul Geoghagan says the magazine will work with retail to promote its editor's choice album as "top of the world."

DOMINIC PRIDE



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20 Colorful Years

Empire Building On Newbury Street

A concise history of the pioneering New England retailer, from its humble origins to its current status as one of the most successful regional chains. And where are the comic books?

BY DON JEFFREY

During his senior year at the prestigious and demanding Massachusetts Institute of Technology (MIT), Mike Dreese dropped out and joined his roommate—and recent MIT graduate—John Brusger in opening the first Newbury Comics on Newbury Street in Boston's

Back Bay on April 6, 1978. It was then, as its name implies, just a comic-book store.

In its first year, Newbury Comics grossed around \$140,000, Dreese estimates, and, with 70% margins on collectibles like comics, it was also profitable. But the co-owners worked second jobs in addition to running the store and plowed their profits back into the business.

By 1979, the product line had expanded to vinyl records. That was a time when new-wave acts like Talking Heads and Elvis Costello were making their mark, and it was that kind of music that Newbury Comics focused on.

A year later, the retailers had started a label and a rock magazine, while their store, in addition to selling music and comics, was offering such ephemera as sunglasses and rock buttons.

MOVING ON UP

Newbury No. 2 opened in 1981 (by that time, about 75% of the company's revenue came from music), across the Charles River in Cambridge's Harvard Square. Within a year, location No. 1 was moved two blocks down Newbury Street, where it remains the 20-unit chain's flagship store. By 1990, that store had expanded to occupy an adjacent brownstone on the street.

"We were empire builders from the start," says Dreese. And that's not all. "We were exceptionally obnoxious back then, in terms of our fervor and our belief in persevering against all odds." It didn't hurt that their original store was on what Dreese calls "a street full of attitude," the hub of Boston's commercially creative community.

Newbury Comics incorporated in 1981, and two years later, the corporation had its first million-dollar year.

"We've always made money," Dreese explains. In fact, the only year profits fell was in 1987, when Tower Records opened a superstore in Back Bay. Although the Newbury Street store did fine in the face of the competition, the store in Harvard Square lost 25% of its volume that year. "That was

a big shock to us," Dreese says.

Since then, Newbury has faced other competitive threats, most recently from the consumer-electronics chains with their lowball pricing. Dreese admits that the entry of Best Buy and Circuit City into his markets has narrowed profit margins (Newbury matches its rivals' low prices), but he says volume is up strongly.

COURTED BY SUITS

Dreese and Brusger have considered making a public offering and have been courted by Wall Street, but Dreese indicates he's not much interested now in the prospect. "One of my biggest goals is to spend the least amount of time possible with lawyers and accountants," he says.

In 1983, Newbury moved out of the Boston market for the first time and opened a store in suburban Framingham, Mass. Since then, it has opened about a store a year and now operates in three other states: Rhode Island, New Hampshire and Maine.

All product is still shipped from the single distribution center, located at Newbury's 45,000-square-foot headquarters, in a building owned by shoe company New Balance, in the Allston section of Boston.

In addition to opening a store a year, Newbury has branched out into related businesses. About four years ago, Dreese says, it began operating a label, Wicked Disc. And at about that time, Newbury Comics Interactive started up.

The company has considered expansion into the U.K. but decided against it because London's retail market was "restrictive and oligopolistic," says Dreese.

What's in the future for the company? "We're looking at different retail concepts," Dreese answers; for example, larger stores that are likely to emphasize merchandise other than music. Used CDs are also a possibility. Acquisitions of other retailers might be part of the strategy, too, particularly well-run independents.

SUMMER STORE-OPENINGS

Stepping back from day-to-day responsibilities, Brusger last year gave up the title of president and conferred it on

Continued on page 58



From top: founders Dreese and Brusger in store no. 1, 1978; the company's 4-year-old record label; Talking Heads and Elvis Costello helped Newbury grow.

DREESE: THE BILLBOARD INTERVIEW

The outspoken retailer has got the goods—but his stores don't have something for everybody.

BY ED CHRISTMAN

Mike Dreese, who co-founded Newbury Comics with partner John Brusger 20 years ago, is known for not being shy about speaking his mind. Nor is he afraid to back up his words with actions. Last year, he told the majors that he had a problem with the minimum-advertised-price (MAP) policies and decided, for a while, to forego cooperative advertising funds so the chain could go toe-to-toe with Best Buy, then new to the Boston area. He also decided that SoundScan hurt his chain's competitive edge and withdrew from reporting to the company, much to the disappointment of the labels that market alternative-rock artists.

On a January afternoon, retail editor Ed Christman called up Dreese just before the retail renegade headed out to what sounded like a weekly event in his life, a Friday-night card game, and decided to see what's on his mind this year.



Mike Dreese

How did you and your partner, John Brusger, decide to go into business together?

We became college roommates at MIT [Massachusetts Institute Of Technology] through a random room lottery, and we got to know each other. We started selling comic books at flea markets. In 1978, we opened a comic-book store on Newbury Street, hence the name and the 20th anniversary. It was April 6, so this will come out right before our 21st anniversary, but, of course, it is a year-long celebration.

How did you start selling records?

A year after we opened, a friend of ours wanted to get rid of his record collection, so we said, "Why don't we just throw it in some boxes here and sell it?" Soon, we started carrying singles from local bands. At the time, we were across the street from the WBCN studios, so we got all those DJs in the store a lot, and they talked up the store and the bands we were promoting. We were on the hippest street in town and on the bad end of it.

I would guess you were helped by what was happening with punk at the time.

That really got us into the record business. We started to buy imports of singles from bands like the Clash, U2, the early Stiff Records stuff like Elvis Costello and Lene Lovich. I went to England because my father had a job in the Navy. I brought back band badges to sell in the store. Also, there was a whole stream of importers that were on Long Island or in New York who supplied us with stuff way back then, before the parallel-issue thing became a big court case. And that was when the bands would put out albums in the U.K. that wouldn't get released here until five months later. So, early on, we sold a lot of imports and alternative domestic records.

Also, we started a rock magazine called *Boston Rock*, which we published for a number of years, and then we started a record label called Modern Method Records. At the time, there was a little circuit where bands would play New York and Boston and then fly back to London, and we really fed off that because we had a magazine and a store to sell product in. We had our own little niche thing going.

Continued on page 60



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"The new millennium will bring the supplier in as competitor. We're already seeing that happening, and that's even more of a reason to build value into our Internet presence." —Mike Dreese

BY STEVE TRAIMAN

We're not building our World Wide Web site to sell one dollar for 75 cents," emphasizes Newbury Comics CEO Mike Dreese. "When the new www.newbury.com goes online, we believe we can build a better mousetrap where our brick-and-mortar [stores] can meet the Web. We are not willing to build a relationship based on price, and our inducement will be information."

Dreese's plan to convert the company's site into a one-on-one marketing vehicle is linked to the Newbury Comics affinity card that will be introduced to all customers by the end of the first quarter. The card's barcode will capture the point of sale for all transactions by the chain's more than 325,000 active customers already in a database.

"We're in an incredibly wired area, with greater Boston second only to Washington, D.C., for per-capita online usage," he notes. "We want to build value, and our site will offer a lot more than CDs—hot, trendy stuff from 'South Park' and 'Teletubbies' plush and Lava Lites and Spice Girls action figures and even shoes. We sell lots of things to our leading-edge customers now, including some \$2 million worth of Dr. Martens shoes last year alone.

"The new millennium will bring the supplier in as competitor," Dreese believes. "We're already seeing that happening, and that's even more of a reason to build

value into our Internet presence."

As explained by president Lisa Fehl-Parrette, who is overseeing the Web site revamping, "We are integrating our retail stores and the Web with our affinity card as the link to efficiently communicate with our customers via the Internet."

Fehl-Parrette notes that the new site will greet customers with music- and video-preference suggestions and offer them the ability to reserve titles. Also, customers will be able to access new-release information on the store's music, video, apparel and collectible products, as well as enter contests and promotions.

"The retail landscape is changing very quickly and will be dramatically different in the next five years," Fehl-Parrette emphasizes. "Digital delivery of music and video is already happening, and consumers can download music on a

49-cent CD-R [recordable] with their under-\$200 recorder rather than go into the store. Anyone with a 10-year lease in an enclosed mall environment is crazy if they are counting on surviving by selling CDs or DVDs.

"The combination of direct digital delivery and mail-order giants like amazon.com is already affecting retail outlets," she continues. "It is vital that we maintain communications with our brick-and-mortar customers, not only to survive but to expand in the next century." ■



Lisa Fehl-Parrette

Go Your Own Way:

The feisty independent takes bold—and sometimes unpopular—stands on important issues

BY DON JEFFREY

Newbury Comics has long been considered an iconoclast in the music-retail business. In addition to operating stores that are unlike almost any other chain's, Newbury and its feisty CEO/co-founder, Mike Dreese, have taken bold and sometimes unpopular stands on some important issues in the industry.

Pricing, for one.

Dreese has been a longstanding opponent of major record distributors' minimum-advertised-price (MAP) policies. Under these rules, retailers are denied advertising funds from the record companies if they advertise labels' products at prices below the established MAP (often \$12.99 for a CD).

"I continue to be perplexed why label groups such as Time Warner and Sony [co-owners of the Columbia House record club] whore out 12 CDs for a penny but won't let us buy an ad that says, '12 CDs for \$100' without cutting off our advertising funds," says Dreese, who adds, "They're trying to maintain higher prices."



Wicked-good Prices: Saugus, Mass., store

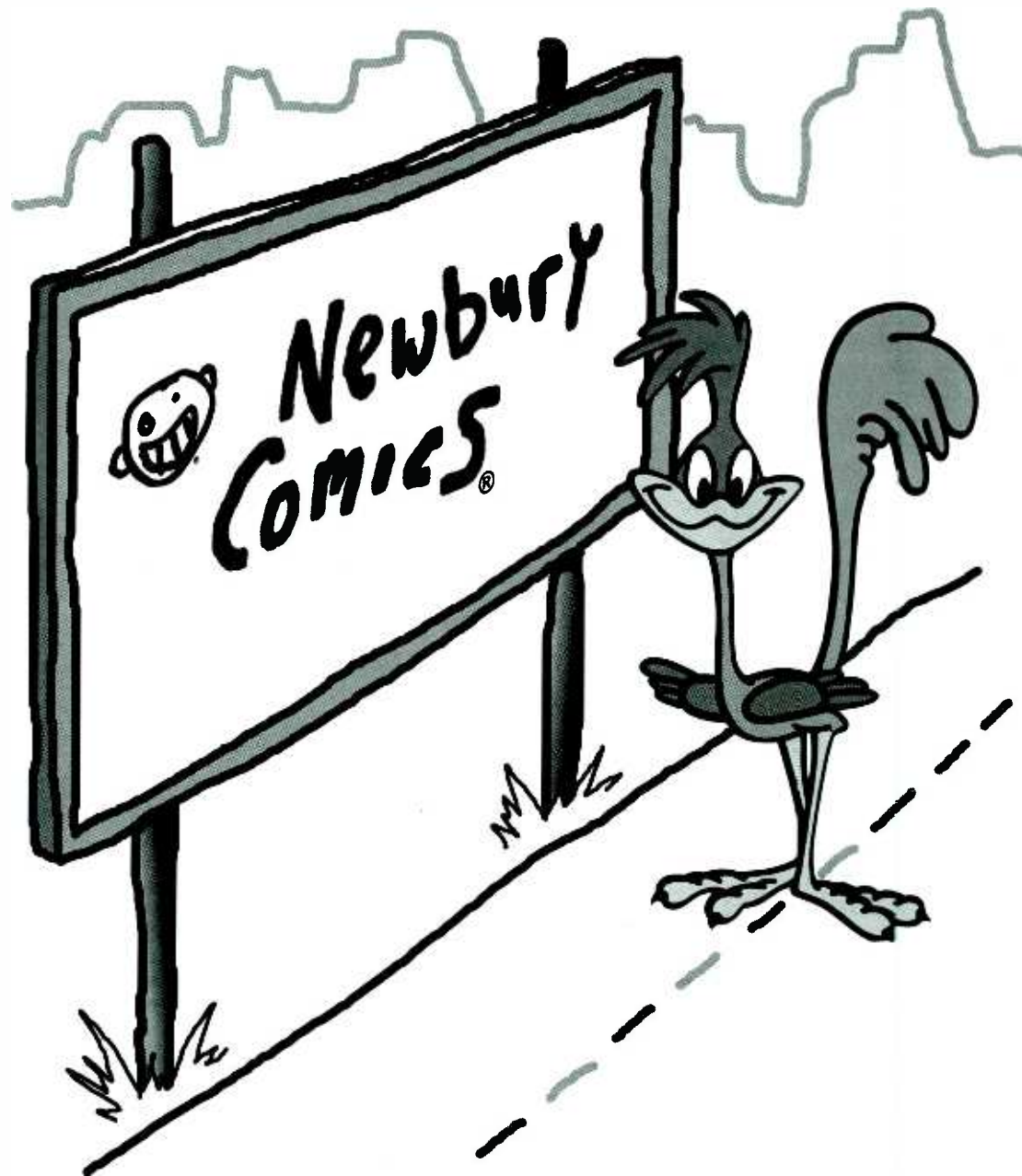
It's not just the big record companies that Dreese and his executives go up against. They've also taken on the industry's most important data provider and chart compiler—SoundScan.

Last summer, Newbury withdrew from the SoundScan system, to which retailers report their sales of specific recordings. SoundScan results are used by Billboard in the compilation of many of its charts and by record companies to develop targeted-marketing programs.

It's the latter use of the SoundScan data that drew Newbury's ire.

"I still think that system's not very user-friendly," says Dreese. "Any time you have information transfer, there are definite winners and losers, and the way the system's constructed now, we're a loser." He also objects to SoundScan's selling data from his stores that record companies can then

Continued on page 58



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Newbury Comics

20 Colorful Years

Getting involved with the Berklee College of Music was a unique way for both myself and Newbury Comics to give something back to the community," says Mike Dreese, Newbury Comics' CEO. As first a trustee, and now chairman, of Berklee's Institutional Development Committee, Dreese has raised hundreds of thousands of dollars for the school's endowment and ongoing programs.

Dreese had been involved in music therapy with the Boston Institute for Art Therapy, and, when Berklee added music therapy as a new major several years ago, he came on board. "Before I made a commitment, I surveyed the landscape, as it was very important for both credibility and fund-raising efforts," Dreese recalls. "Quincy Jones was an early alumnus, but Berklee has only been a for-profit school for about 25 years. I saw a lot of challenges and some ways I could really help make a difference."

One of his first goals was to involve more music-industry executives on the board, including Paul Wenick, then Boston branch manager for PolyGram Distribution; Tim Collins, former Aerosmith manager and head of his own management firm; and Don Rose, president and co-founder of Rykodisc.

"When I had Aerosmith, Mike and I did all kinds of good things together," Collins says. "He is the quintessential capitalist-with-a-conscience. Mike is in the middle of any good cause in Boston related to music. At Berklee, he's been innovative and creative to overcome that part of academia that resists change of any kind. He's very inclusive in his approach, and what I love best about Mike is that you always know where you stand with him—he's a real straight-shooter.

"With all the things we've learned in this business, we've got to give back and help make it even better," Collins adds. "If we help to train the next generation of musicians to be better busi-

nesspersons, the industry will be a lot better in the future." For Don Rose, it was a double-team effort by Dreese and Wenick that brought him aboard. "They painted a picture of the Berklee trusteeship that would be challenging, rewarding and fun," Rose says. "I'm grateful to both of them for having made the effort, as I'm really enjoying my involvement. In some ways, Mike is my model for the kind of community involvement that I was looking for—Berklee is special because it's directly relevant to music.

Berklee

COLLEGE OF MUSIC



Berklee's Gary Burton

"I'm tremendously impressed with the amount of time and effort that Mike puts in as a trustee and chairman of what is the college's fund raising entity," continues Rose. "He has been the chair of the annual fund-raising gala for several years and has been a generous contributor himself in many ways."

Gary Burton, Berklee executive VP, puts it in perspective. "There's this terrific connection with what Newbury Comics does in bringing contemporary music into their stores and what Berklee does in preparing young musicians to go into this industry," he says. "Mike chose to become involved on the committee and then as chair because he would have the most impact for the college with his many contacts in the industry.

"Mike not only is a successful businessman, but he genuinely loves the music and wants it to succeed in many ways," Burton adds. "He has stayed very close to the bands and the musicians—the real essence of Berklee's mission. His fund-raising activities have brought in a lot of dollars through donations of sales on his Wicked Disc label and other galas to provide scholarships to our summer music camp for at-risk public-school kids, and to [provide for] our own endowment." ■



Dreese With Berklee's President Lee Eliot Berk

Good Works:

NEWBURY GOES TO COLLEGE FOR A CAUSE

BY STEVE TRAIMAN

GOOD-NEIGHBOR Mike

Newbury Chain Is A Member-In-Spirit Of The CIMS Team

BY TERRY BARNES

The Coalition of Independent Music Stores (CIMS) was born in 1995

at the National Association Of Independent Record Dealers (since renamed Association For Independent Music, AFIM) convention in San Francisco. Sitting in a room with 15 other independent retailers, Don VanCleave—owner of Magic Platter in Birmingham—found himself in unusual company. "I was an indie-store businessman for some time," he recalls, "and I never had dialogue with other indies."

The meeting took on momentum as the retailers fleshed out the idea of an organization of indie stores that would share information and try to capture a portion of the promotional dollars that were flowing from labels to mostly large chains.

In the same room was Mike Dreese, founder of Newbury Comics, then a 15-store chain that was already an anti-establishment success story.

"We agreed right then and there that he was too big to be part of what we're doing," recalls VanCleave, now managing director of CIMS. But, in spirit, Dreese was already a member. He wanted to help.

"I'm not a founder of CIMS," says Dreese, "I'm more like their godfather." He was willing to share his own trade secrets with fellow indie retailers.

INVITING THE COMPETITION

CIMS chairman Terry Currier, owner of Music Millennium, recalls Dreese's generosity. "A couple years ago, Mike invited me to come to a Newbury event with Radiohead and the Dandy Warhols," Currier explains. "He even offered to put me up and all! Could you imagine Best Buy inviting Circuit City, or Tower inviting Wherehouse to one of their shindigs?"

"Some of us have flown to Boston to see Newbury's computer systems and all their operations," says VanCleave. "I've seen Mike sacrifice weekends to take a couple guys on tours of his stores. We've all elevated the way we do business because of Mike."

ONE-STOP PROMOTING

Today, CIMS represents 65 of the most aggressive independent retailers in the country. "Together, we're over \$100 million in annual retail sales—about the same as one good-sized chain." VanCleave says. For record companies, the coalition is a force in breaking new artists. Labels can set up promotions with 65 stores with one phone call—not 65.

VanCleave and other CIMS members meet up with Dreese at a variety of retail conventions, where they compare notes on the marketplace.

"I see Mike Dreese more than I see my relatives—probably once a month," says VanCleave. "You can hang out with any of the Newbury executive staff, and they're all very smart." ■



COALITION
INDEPENDENT
MUSIC
STORES

CONGRATULATIONS

ON

20

**WICKED
GOOD
YEARS!**

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COMPACT DISCS**

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Congrats to Mike and John
on 20 wicked good years.
Boston will never be the same!

It's the 'music, stupid!
(and **DVD** too!)

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Newbury Comics[®]
20 Colorful Years

"In the history of the record business, Newbury Comics has been one of the most influential retailers in the country. Due to Mike Dreese's intelligence, intuition and aggressiveness, they epitomize what a successful regional record chain should be. With a fierce sense of independence, they have managed to be one of the most exciting music retailers in the country. Congratulations!"

—Jim Caparro, chairman,
Island/Mercury/Def Jam Record Groups

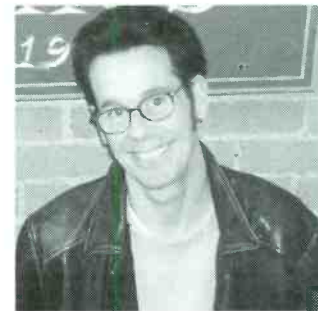
"Newbury comics has done an exceptional job staying close to the youth marketplace and keeping that attitude as well as anyone in music retailing. Mike Dreese is a curious combination of street-wise sensibility and exceptional systems-and-marketing savvy."

—John Marmaduke, president/CEO, Hastings Entertainment

NEWBURY HISTORY

Continued from page 52

Lisa Fehl-Parrette, who had headed marketing. Brusger's current title is chief technology officer, and Dreese remains CEO. The other top executive at the company is senior VP of purchasing and administration Duncan Browne. There are about 350 employees, although Dreese notes that that figure swelled by 171 during the recent holiday season.



Duncan Browne

Last summer, the company shut down what was only the second store it has ever closed in its 20-year existence—an outlet on the MIT campus that rang up the chain's lowest sales. "It had one-third the volume of a regular store," Dreese explains. But to make up for that, Newbury opened stores Nos. 18, 19 and 20 last summer, in the Massachusetts towns of Woburn, Norwood and Bellingham.

And Dreese says the company is looking forward to expanding outside its 100-mile operating radius as it forges ahead into its second 20 years. ■

GO YOUR OWN WAY

Continued from page 54

use to help other retailers in his markets sell more music, perhaps at his expense.

Dreese says the decision to exit SoundScan has not hurt his relations with labels. "The label groups view it as a mildly irritating situation, but we're not a big enough account. And we send vast amounts of data every week to labels." Newbury operates 20 stores.

Perhaps the greatest example of Newbury's iconoclasm is its approach to the consumer. Instead of trying to be, like most music merchants, all things to all consumers, Newbury concentrates on a young, hip, alternative-leaning consumer who is as comfortable with the concept—if not the act—of, say, body-piercing as he or she is with the music of the Smashing Pumpkins. It's a certain attitude or lifestyle that the chain promotes, rather than just a style of music. And sometimes that attitude can turn away potential consumers.

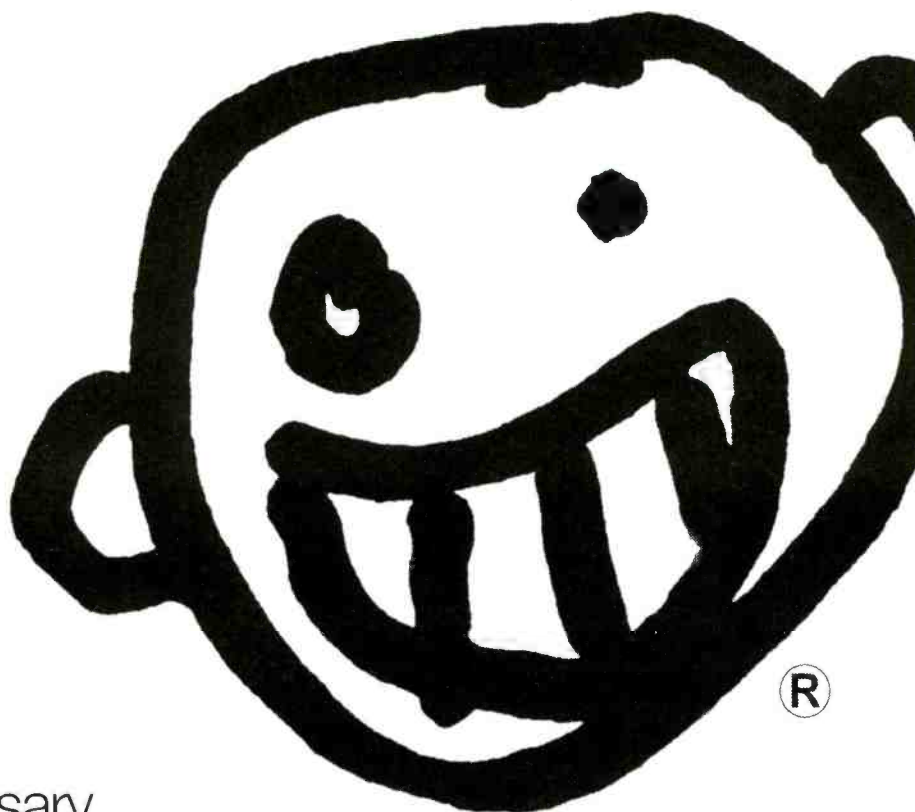
"The customer isn't always right," Dreese insists.

Newbury Comics has had more than its share of hassles with authorities and parents who object to its sometimes X-rated merchandise, such as posters and T-shirts that display four-letter words.

"We're not going to let mainstream customers dictate what we can and cannot sell," says Dreese. "We don't go out of our way to find obnoxious material, but we don't go out of our way to censor things. We rely on the consumer to exercise his taste and buy what he likes."

Dreese concludes, "You have to have a sense of humor to shop our stores." ■

 congratulates
Mike & Newbury Comics on their



20th Anniversary © 1999 Maverick Recording Company.

IT ALL STARTED IN 1979

JIMMY CARTER WAS IN THE WHITE HOUSE
THE SHAH RULED IRAN
THE RED SOX WERE CONTENDERS
NEWBURY COMICS OPENED ITS FIRST STORE

SOMEONE'S STILL GOING STRONG IN 1999
HAPPY 20TH ANNIVERSARY
SONY MUSIC DISTRIBUTION

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The Don Law Company and NEXT Ticketing
want to thank Newbury Comics for
20 Years of Wicked Good Times.

Massachusetts
03-06-79 Date of Birth
03-06-00 Expires
Y Sex
6'04" Height
D Class
123456789 Number

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NEW ENGLAND
02134

Newbury Comics™

**Just think,
one more year and you'll be legal!**

Newbury Comics
20 Colorful Years

"Mike Dreese is one in a million; more of a merchant than a businessman. He understands that the record business is consumer-driven, not label-driven. There's a whole lot of geniuses who have tried, and failed, to do what Mike's done: operate a successful chain that controls the market."

—George Daniels, *George's Music Room*

"Back when Godsmack couldn't get the time of day from most retailers, Newbury Comics was willing to stock the record. Then, with a little airplay from WAAF, we went from selling 25 records a week to 8,000 records per week. Newbury is in business to make money, like everybody else, but the support they gave us created one of their best-sellers."

—Paul Geary, *personal manager, Godsmack*

DREESE Q&A

Continued from page 52

How did that niche thing turn into a chain?

We slowly expanded, building a store in Harvard Square in 1981, and then our third store, I believe, was in 1984. By 1989, we had about seven stores. But we really were growing at an incredible pace. In the mid-1980s, we were known as an [*Inc. magazine*] "Inc. 500" company for being one of the fastest-growing companies in America. We were growing at 60% per year, compounded over seven years in a row.

The big push for us happened when the compact disc came out. They were in very short supply. Often, we would have more CD copies of a title for our two stores than Strawberries did for their entire chain, and they were buying direct.

What advantage did you have over other music stores who were looking for CD titles?

A lot of that was based on us being willing to pay one-stops cash, and we were willing to pay good money. You can imagine a one-stop trying to sell CDs that were in short supply and dealing with an old-time chain owner. The chain owner would want 5% off and buy 10 CDs and get one for free, and have 90 days dating, and we'd say we would give them a cashier's check right now. It was a no-brainer. And that is what propelled us into the mainstream. People really wanted Rush CDs, and, before the CD was launched, if someone came in looking for Rush [albums], I would have told them to get the fuck out of my store. All of a sudden, we could sell 300 Rush CDs. Also, classical and jazz had a lot of titles available on CD, which we carried and sold a lot of at the time, although we no longer do. And we sold CDs at a severe discount. I remember we used to sell our CDs at \$10.99, and most of them cost us between \$9.80 and \$10.10.

Let's fast forward: Describe what Newbury Comics looks like today.

We have 20 stores and are in four states: Rhode Island, New Hampshire, Massachusetts and Maine.

Describe your stores for me, in terms of size and how many titles they carry.

The average size is about 4,000 square feet, and it is stocking 18,000 to 20,000 titles, but the key is that our stores are very small for the volume they do. Our best stores are 3,500-square-foot, and they are doing like \$5 million in business out of them a year. So we are doing way north of the industry's average sales-per-square-foot volume—three or four times the volume.

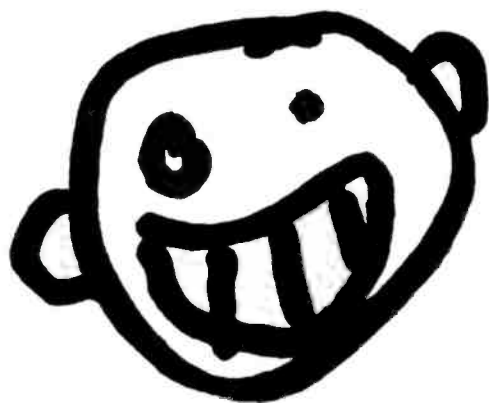
Seventy-five percent of the floor space is music product, and that matches the percentages of sales we get from music. The basic center of the store is like a traditional record store, but then the entire perimeter walls are covered with weird stuff, all kinds of lifestyle products.

What was sales volume in 1998?

It looks like we did about \$59 million last year. We average sales of about \$850 per square foot, as compared to the average chain store, which is about \$250.

Newbury has a reputation for specializing in alternative rock, particularly for independent labels.

Although we specialize in alternative rock, we are a full-line
Continued on page 62



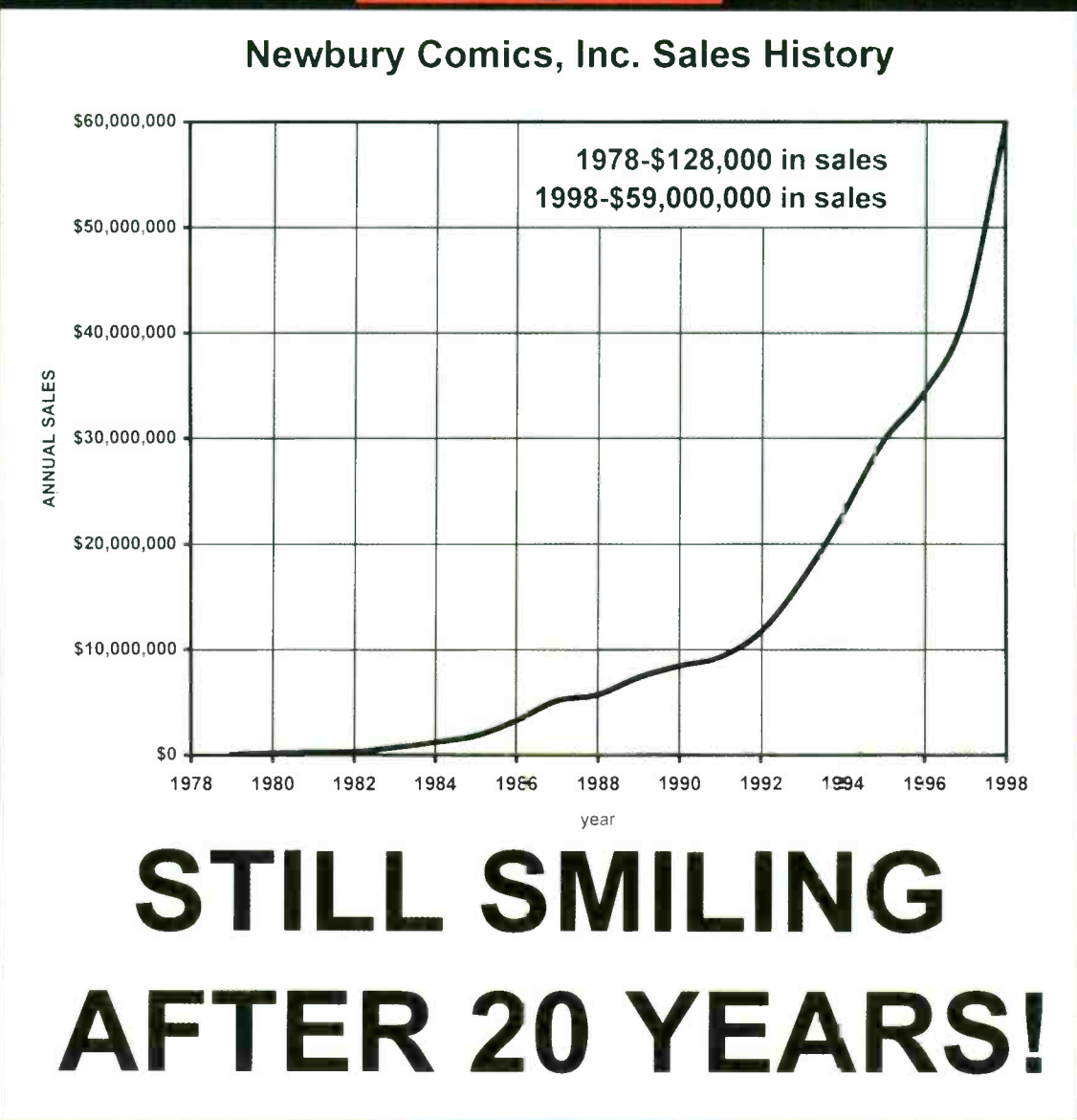
**With a face like this,
who could've guessed you'd
become a star?**

Congratulations to Mike, John, Lisa, and the whole
Newbury Comics organization on twenty years of bucking the odds.

We are both proud and thankful to be a small
part of your amazing story.



101.7 WFNX



**STILL SMILING
AFTER 20 YEARS!**



**THANK
YOU
ALL.**



Newbury Comics®

20 Colorful Years

"There are three things that Newbury Comics is not: unopinionated, understated or unimaginative. I hope that they either cure our ills or infect us all with their commitment to getting it right."

—Jim Urie, executive VP/IGM, Universal Music & Video Distribution

"As a member of the board of the Berklee College of Music, Mike Dreese is a dynamic leader who has made contributions at every level and brings a great deal of energy, enthusiasm and focus. His contributions are important because of his knowledge of the industry that all our graduates are likely to be part of."

—Will Davis, chairman of the board, Berklee College of Music

"Newbury Comics makes going to a record store fun again. It's an environment that oozes music and alternative lifestyles. And there's no bigger music-lover than Mike Dreese, who has mellowed a bit these days but used to be a fixture at the wildest, late-night rock 'n' roll loft parties in Boston. He has a street credibility that most retailers can only dream of."

—Steve Morse, Boston Globe

DREESE Q&A

Continued from page 60

store. When we were only in Boston, our customer was the college student/art-school drop-out and the heroin-shooting musician who wanted alternative rock.

Now, because we have been opening stores in the suburbs, we carry a lot more mainstream product, including hip-hop, which is getting to be bigger and bigger for us. Currently, in our top 20 are titles like Jay-Z, DMX, Redman, 2Pac, Busta Rhymes, but also Everlast, Limp Bizkit, Goo Goo Dolls and U2.

We also specialize in something that everybody wants—developing artists. In general, we are very good at selling lots of new things, because that is what the store is filled with.

What percentage of your sales are independent versus major, catalog versus current?

Roughly, about 20% of our sales are independent, but it is almost totally skewed toward alternative rock. We have an overwhelming power base in that genre. As for catalog, like everybody else, it is about 40% of our business. Although the difference is that, the Cure and the Talking Heads and the best of new wave are good-selling catalog for us.

How large is the Newbury warehouse, and how much inventory does it carry?

It's in Allston, Mass., otherwise known as Rock City. Allston is like a borough of Boston. We have about 50,000 square feet, of which 10,000 is office space. As for product, I have no idea how much we have, but I do know we have as much as we need.

Does Newbury have any other businesses?

We have a small record label, Wicked Disc, and Newbury Interactive, the online store.

What about merchandising and the Newbury Comics look?

We used to be really messy. It wasn't until about five years ago that we got cleaned up. The thing is, we were always a buyer-driven company, with the buyers buying whatever the hell they wanted. And then we would ship the product to the stores without display racks, and it was the store manager's problem to deal with it. It was really dysfunctional.

About two years ago, we took another step forward when we took one of our best managers, Valerie Forgione, who just got promoted to VP, and put her in charge in merchandising. She has three or four people working for her. So, now we have a really organized crew that goes out and does what we call "details" for the stores. When new product comes in, they go out and set it up; when we are trying to test new displays, they set it up; and, during the holidays, they run around and upstock stuff. They also build new stores and design new fixtures. A lot of the stuff we do with fixtures is get people to build things for us, like a semi-custom display case.

Continued on page 64

The Rounder Records Label Group Congratulates Newbury Comics on 20 Wicked Great Years!

Thanks:

Mike D.

John

Lisa

Duncan

Cathy

Sean S.

Natalie

Beth

Harold

Larry

Amy

Trish

Valerie

Tom S.

Kenny

Corey

Robbie

Jen

Iris

Dan

Tom L.

Sandy

and the entire staff.

Heidi

Stacy

Sean O.

Matt G.

Mike R.

Kevin

Matt B.

Cilla

Chris

Ian

Mark

Nick

Richie

Julie

Ben



20

You have always been a millenium
ahead of the competition!
Congratulations Newbury Comics



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THE NEWBURY COMICS' 1997 & 1998
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HIP-O RECORDS
MCA NASHVILLE
MERCURY NASHVILLE
VERVE GROUP

Newbury Comics®

20 Colorful Years

DREESE Q&A

Continued from page 64

to 100% next year. I am taking on a new role, running the non-music buying division with Valerie [Forgione], and we will be out at a lot of strange trade shows, just scouring the earth for appropriate product.

In addition to bringing in hot new product, how does one go about improving the lifestyle-merchandise profit margin?

One way we define ourselves as a company is: How trendy are the items that we are selling? A year ago, only 37% was 18

months old or less; this year, it's 65%, so we have just about doubled the freshness of the product. If we are going to be a trendy company, we don't want to live off our catalog, as far as trend-product goes.

Our main mantra right now, which we are always writing on chalkboards, is "The only thing that matters are home runs." When looking at product, we ask ourselves, "Does this have home run potential?" If we are wrong, we don't care if we have to throw out product because we bought too many. We want to know what is the customer imperative. What are they dying to have this week, and how can we get it to them? We want to find the thing that is completely sizzling.

That is also true for music. When we look at our best-selling alternative-music titles, and then we do a comparative survey at competing chains, we find out-of-stock rates in the 30% to 50% range. They simply don't have it on the shelves at \$16.99, and we have it on the shelves at \$3 less.

How do the lifestyle vendors view Newbury Comics?

We have become a preferred account for many of them. The main reason is because we buy early, we give them feedback on

"Mike, you started with a vision and have become a visionary. You did Boston proud."

—Fran Aliberte, executive VP, music sales, WEA

"God bless Newbury Comics. Thank God that raw excitement about our music still exists among our customers."

—Henry Droz, president, Universal Music & Video Distribution

"Mike and his crew are the scions of indie-music retail. Always generous with advice for the less-experienced. Unafraid—no, determined—to challenge every retailing convention. Mike Dreese could write the book on indie-music retail, but don't take his business plan to your local banker. How could you explain creating the country's most successful music retailer with the name 'Comics'?"

—Carl Singmaster, Manifest Discs and Tapes

FROM ONE 20 YEAR OLD TO ANOTHER...

CONGRATULATIONS!



NEWBURY COMICS

&



anniversary

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Salutes
Mike Dreese & Newbury Comics**

THANKS FOR ALL THE GREAT YEARS!!



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what is really selling, and we pay our goddamn bills on time. And we don't jerk them around by sending them back lots of returns that are our buyers' mistakes. Also, we are willing to pay a 3% or 4% premium price to be afforded the same status as that of some of the big boys.

We don't try to get the best price; we want the best service. In general, way too many people in the world are worried about saving the last penny. We have always operated with the philosophy that we want good trading partners, so it's OK to leave a little profit on the table for the other side.

I know a lot of the music vendors love dealing with your company, but from time to time you have been known to sound off on the majors' policies. Let's talk about some of those issues, like SoundScan: have you rethought your position?

I haven't had the mental energy to think about it, although I think it has caused some inconvenience to some labels and hurt some local artists.

Are you currently abiding by MAP policies?

We are at the moment, but we are considering another foray into letting the consumer win. We are looking at some very aggressive comparative-price ads. My fiercest objection is to Sony and BMG MAP prices, which are a dollar higher than the other majors'. Those price spreads are unconscionable. And then their record clubs can advertise 10 CDs for a penny and we can't.

The record clubs are stealing our lunch, and we can't do anything unless we give up our marketing dollars. That is so aggravating. But, despite some of our beef with the policies of the industry, we are basically non-confrontational. That's the hallmark of Newbury. In 20 years of business, we have never been sued by anybody for anything, ever!

This sounds like a good time to ask about the corporate culture at Newbury. What sets the tone at your company?

We have learned that the way you treat your people matters a lot in terms of the productivity. A lot of people forget that, and they try to nickel-and-dime everybody. We tend to invest all of our money in our people and our computer systems, and we try to give as little money as possible to our landlords.

Other chains, like the record superstores, have uninformed kids running their systems. They are paying them \$10 bucks an hour to buy \$5 million worth of business. That's crazy, and it's because they won't pay them a living wage so they will stay with them for 10 years and learn the business. All their employees want to go work for a record label.

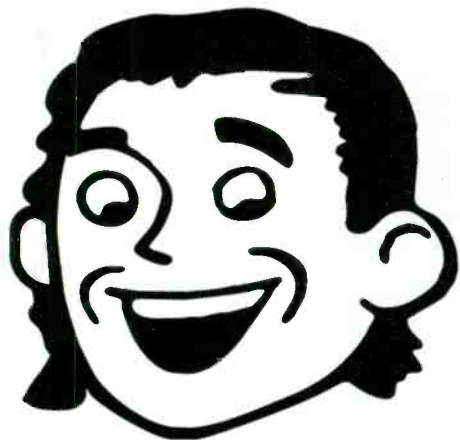
Until all retailers recognize the true value of sales associates, they will continue to have service problems. Recently, that has been a problem in our company. I was furious about some pay rates I discovered for entry-level workers, and we are going to do something about it.

Is money the only thing that keeps your employees happy?

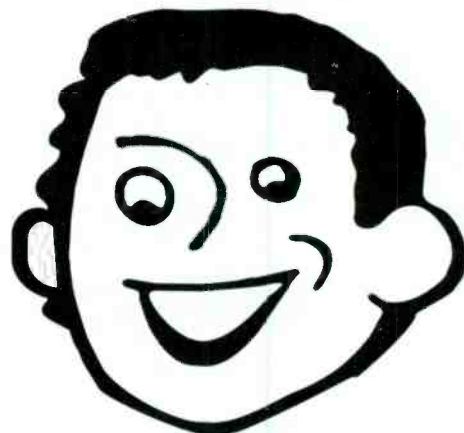
We are not afraid to put people in front of computer screens and let them make creative decisions. We empower our people. We ask ourselves, "How do we design the minimum amount of control required to let really creative people make creative decisions?"

I want to be clear. We have been so extraordinarily blessed to have great, creative people working here. There are a lot of people here who had opportunities to do other things, and yet they chose to work together because this is a unique culture, certainly in the music business.

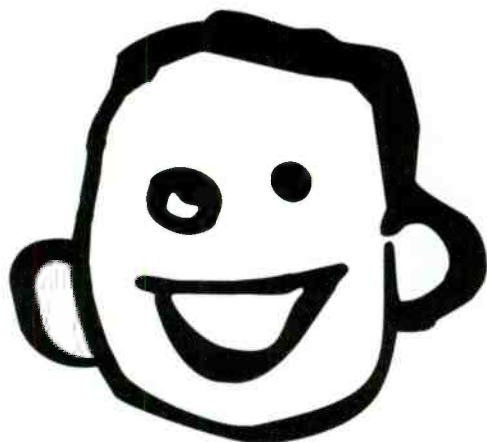
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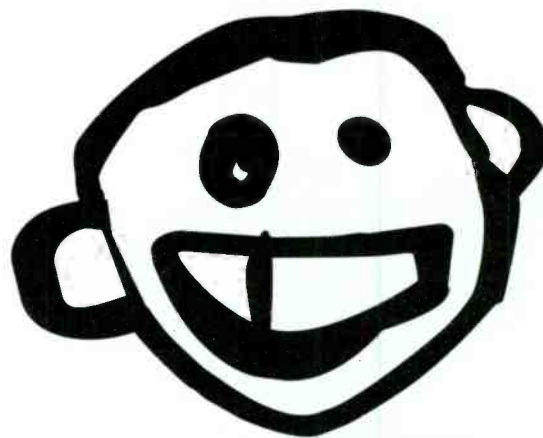
1978



1982



1988



1992



1998

(After 20 years of a wicked good time!)

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Newbury Comics

20 Colorful Years

DREESE Q&A

Continued from page 68

Do online merchants pose a threat to brick-and-mortar retailers?

There is no home run on the Web. The Web is distinctly not a better mousetrap right now because the transactions are not profitable. But the Web can create problems for traditional music merchants. I think that the stupid things people do on the Web to establish brand identity—like using music product as a loss leader—could cause some damage to the whole industry.

In two or three years, if not sooner, there will be a lack of confidence on Wall Street to support brick-and-mortar, and that

will cause devastation for the chains that are still a work-in-progress. Margins are going to continue to compress as they have been since time began, although now there has been a little breathing space brought on by the consolidation.

What challenges do music retailers face in general?

The biggest one I see is that the new millennium will bring the full brunt of the supplier as competitor. The reformulated Columbia House is one example. And, ultimately, labels will take product digital-direct. The same way DVD is a great intermediary product before they get video-on-demand. Ten years from now, people won't be buying DVD; they will be getting films through their phone company. I also believe DVD will become the universal sound carrier.

When will digital delivery happen?

I believe that, five or six years from now, there will be large-scale experiments occurring where consumers are doing direct downloading. But there is a ton of imaging problems. Do the artists want to be represented by a 20-by-20 pixel image on a computer screen and then have their music on a blank disc?

So, we will see a slow erosion due to mail-order over the same

time that there is slow erosion due to digital delivery. And, 10 years from now, I don't see there being a CD business anything like we know it.

Will there be a record store in 10 years, and, if so, what will it look like?

I don't think there will be retail stores that will have 15,000 square feet devoted to the display of merchandise called the compact disc. I think there may be machines custom-burning discs, and it may be done out of the equivalent of a one-hour-photo-processing booth, and it may involve a lot of interactive screens, with the consumers building their own CDs.

What will Newbury be doing in 10 years?

We will still be in the lifestyle business, moving more to become a super lifestyle store. Music may have a significant part; it may not. But, if retail chains start falling, we will be one of the last dominoes to fall. We have been extremely conservative. When we open stores, we never want long-term deals. We want short leases with lots of options, so we can have a way to escape. ■

Quotes compiled by Terry Barnes

"They combine a genuine love of music with incredible business savvy and street smarts, ensuring that the Newbury Comics experience is always a 'wicked-good time.' I've always wondered how large their 'staff hold' section must be to accommodate lava lamps, Dr. Martens and bean-bag chairs, plus all the vinyl and CDs that jam Waterloo's 'staff hold' section. But my favorite thing about them is that they're in Boston, not Austin."

—John T. Kunz, president,
Waterloo Records & Video, Austin

"Newbury Comics has always been a leader and trend-setter. Nobody understands customers' needs and lifestyle the way Newbury does. Mike challenges everyone, including the labels, to be better at what we do. It's a pleasure doing business with such an innovator."

—Paul Foley, VP, sales and marketing,
Rounder Records Group

Thanks
Newbury Comics.
for a
WICKED
good time!
Here's to another 20 years!



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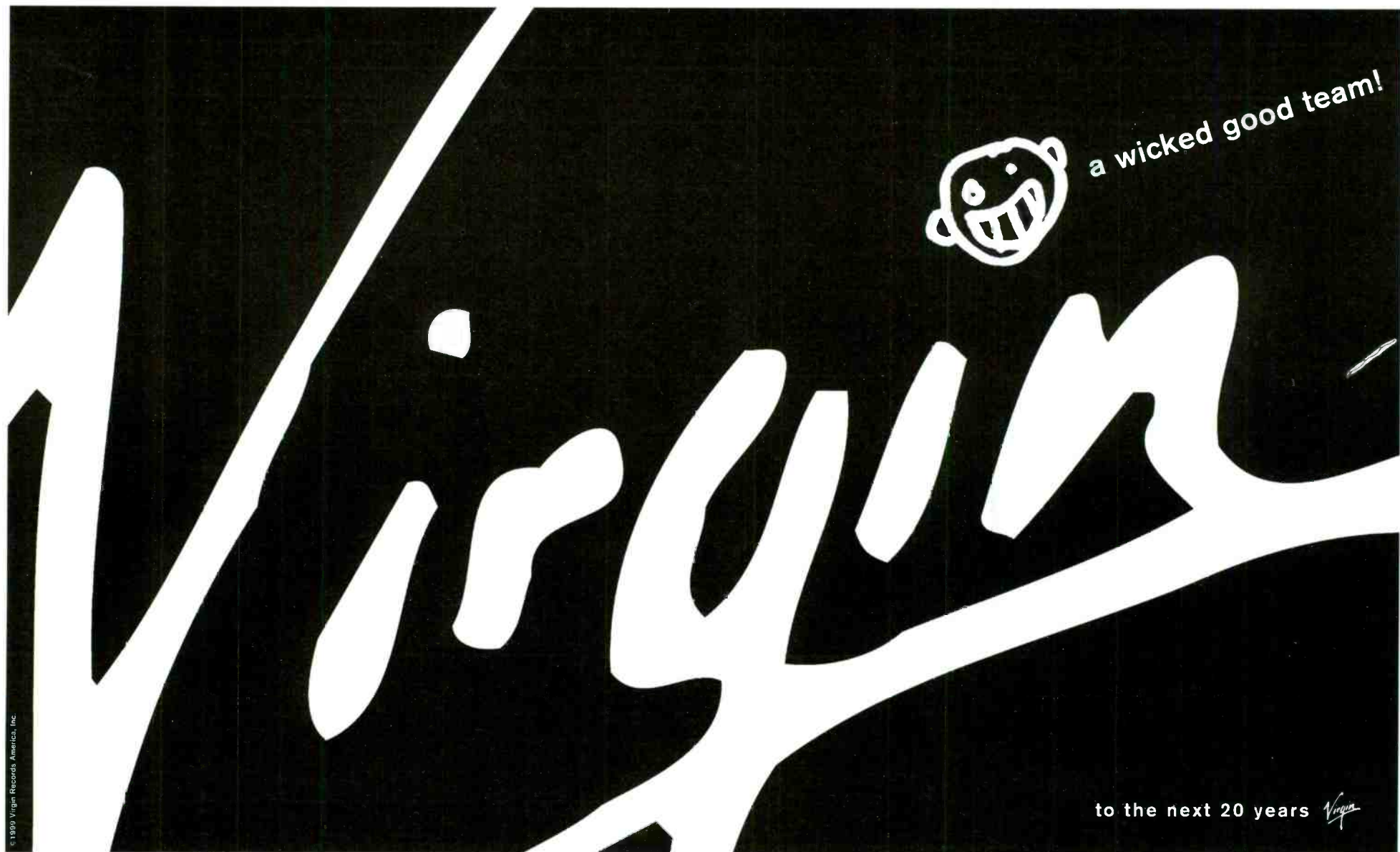
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To our friends at


 **Newbury Comics**

We can't do it without you!

*Congratulations on
the first 20 years!*



 a wicked good team!

to the next 20 years 

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"we had a
wicked good
time!"



Newbury Comics
268 Newbury St.
Boston MA 02116



Raising The Hammer. Billie Myers was among the recording artists and songwriters who attended a preview Feb. 11 in London of memorabilia up for auction in the "Hits Under The Hammer" fund-raising drive. More than 150 lyric sheets to hit songs, as well as other items, were on display at the Sound Republic club. The lyric sheets are handwritten and signed by such artists as Elton John, Oasis, U2, and Jimi Hendrix. The auction will be conducted by Sotheby's March 22 in London; there will also be an Internet auction. The campaign aims to raise more than \$750,000 for the children's charities Nordoff Robbins and Norwood Ravenswood.

Canadian Compilations Deliver The Hits

BY LARRY LeBLANC

TORONTO—The "song-driven" music business of the late '90s is fueling a newly visible demand for compilation albums among Canadian consumers.

In SoundScan's retail album chart in trade publication *The Record* for the week ending Feb. 14, no fewer than five of the top 10 positions were occupied by compilations, including the domestically produced, high-profile brand-name series "Big Shiny Tunes 3," "Women & Song 2," and "MUChDance 1999." Ten of the top 100 albums were compilations.

Boosted by major national-TV advertising campaigns, pop compilations now represent an estimated 12%-14% of the music being purchased in Canada, according to industry sources.

The rise of top 40 radio over the past 18 months has helped create a hunger for hit tracks in Canada that retailers would otherwise be unable to satisfy due to the lack of commercial availability of most charted singles. Industry figures say compilations, mostly targeting 12- to 25-year-old buyers, fill a void in the Canadian marketplace.

"One of the reasons we have one of

the strongest compilation markets in the world is because we have no active singles market," says Lisa Zbitnew, president of BMG Music Canada. "[Compilations] have almost replaced [singles] in Canada."

Randy Lennox, president of Universal Music Group (Canada), contends that the current popularity of hit-driven compilations meets the needs of today's time-challenged buyers. "This is a song-driven business today," he says. "The day of a 72-minute concept album experience doesn't exist anymore because of diversions now available to consumers."

However, Alan Fletcher, director of special projects at Warner Music Canada, insists such hits-type packages have always been popular with Canadian consumers. "People are now focusing on the mainstream compilations," he says, "because these packages are now on the top of the charts following the [1996 Canadian introduction] of SoundScan. [Indies] were doing big numbers of hit compilations in the '60s and '70s, but [without SoundScan] it was a quiet business. K-tel compilations never showed up on industry charts."

In the '60s and '70s, companies like K-tel International, Tee-Vee, and Silver Eagle spearheaded the TV marketing of hits, oldies, and party compilations in Canada. Throughout the '80s and early '90s, major labels began to aggressively work their catalogs and tighten their licensing policies, making it increasingly difficult for other labels to license tracks.

In 1996, following the example of U.K. labels, two groups of Canadian majors formed joint ventures to release hit-driven albums. EMI Music Canada, MCA Music (now Universal

Music Group) Canada, and Warner Music Canada launched the highly successful "Now!" compilations, modeled after the "Now That's What I Call Music!" series released jointly in the U.K. by EMI, Virgin, and PolyGram.

At the same time, BMG Music Canada, PolyGram Group (now Universal Music Group) Canada, and Sony Entertainment (Canada) launched the less successful "Hit Zone" series. The following year EMI, MCA, and Warner launched the spectacularly popular "Big Shiny Tunes" series. These major-label joint ventures raised the profile of catalog product in the marketplace and also abruptly ended the dominance of indie TV packagers in Canada's compilation market.

Fletcher says the caliber of compilations has significantly increased due to both major-label involvement and widespread industry acceptance of aggressive compilation marketing. These factors, he suggests, have made it easier to clear top tracks.

"The earliest supporters of our [co-venture] compilations were Europe-based [artists]," he says. "American artists had been reluctant because they traditionally thought of compilations in a budget format to be put into department store chains or to be available by way of direct-response television advertising. That attitude, perhaps, is changing."

"With these [domestic-branded] series, we have a good idea of how much they will sell, and consumers know what they're buying," says Peter Luckhurst, president of HMV Canada, which operates 97 stores nationally.

Despite the popularity of so many
(Continued on page 76)

JAPAN MUSIC TV MARKED BY CHANGE

(Continued from page 49)

market for us, and it's an important part of MTV's global future. It's an integral part of our regionalization strategy to be on every platform available, so we will definitely be back and taking our businesses to the next level."

Music Channel president/CEO Ted Karasawa says that while some loyal Japanese viewers have been upset by MTV's absence, the bulk of the channel's subscribers have reacted positively to its new look.

Vibe has about 2.1 million subscribers nationwide, down slightly from before Music Channel ended its licensing deal with MTV last year. The decline is largely due to the decision by some cable-TV operators to offer Viewsic instead of Vibe. Like MTV Japan, Vibe emphasizes foreign music, which makes up 60%-70% of programming. Foreign repertoire accounted for about 75% of programming at MTV Japan.

Karasawa says demand from Vibe's core audience of 16- to 24-year-olds led to the decision to raise the channel's domestic-music content.

"For the morning and early-evening hours, we put together programs targeting junior and senior high school students," he says. "We call this the 'teen zone,' with the focus on domestic music. On the weekends [when the number of older viewers increases], we play more foreign-music videoclips."

Despite the end of the licensing deal with Viacom, Karasawa says Music Channel may still buy some programming from the U.S. company.

Newcomer Viewsic is operated by SME TV Inc., which is two-thirds owned by Sony Music Entertainment

(Japan) and one-third owned by Sony Broadcast Media. Viewsic is the first music channel set up by Sony group companies without partners from other companies.

Promoting domestic music has been Viewsic's mission from the start, says SME TV VP Koichi Shiraishi. Japanese pop is roughly 70% of the channel's programming. "We wanted to start a music channel focusing on Japanese pop music," he says.

"People at record labels have always complained that Japanese music-TV is boring because it's just videoclips with little original content," says Shiraishi.

Sony artists don't get preferential treatment on Viewsic, Shiraishi adds, citing as precedent what he says is the even-handed policy of Sony Magazines' various music periodicals.

"They've gained the trust of record companies, so we didn't need to make any special explanation about our company policy. All we had to say was, 'We'll conduct our business in the same way as Sony Magazines,'" Shiraishi says.

Viewsic broadcasts the BBC's long-running "Top Of The Pops" chart-countdown program one week after it airs in the U.K., as well as a healthy amount of concert material live and direct from various Japanese venues.

Viewsic has some 420,000 subscribers, and Shiraishi says the channel hopes that number will rise to 1.4 million by the end of this year. Viewsic and Vibe are available throughout Japan via cable or satellite. Japan's other major music-TV channel is Space Shower, which has about 2.3 million subscribers. Like Viewsic, it has domestic-music clips as the bulk of its programming.

H.K.'S REMOVAL FROM PIRACY LIST DECRIED

(Continued from page 49)

of trade in pirated goods. There is also the threat of sanctions should Washington decide that insufficient action is being taken.

Barshefsky says the SAR has to continue its fight against piracy, which she says remains "a serious problem." But she also applauds Hong Kong's efforts against counterfeit products in the two years since it was placed on the list.

These efforts included raids that shut down nearly 70 illegal CD production lines, a crackdown on retail arcades, and the passage of the Prevention of Copyright Piracy Ordinance. Barshefsky had been urged by the International Intellectual Property Alliance, a coalition of copyright industry organizations, not to take Hong Kong off the watch list.

They were supported by record companies and retailers, with Fraser insisting that 60% of CDs now sold in Hong Kong are fakes, compared with 30% a year ago. "Literally yards away from any of our stores you can find pirate stores selling all the new releases. It has not gone away, and I don't know why the Americans think that it

has," Fraser says.

Lankester says, "The fact that it's been lifted just doesn't make a lot of sense. It's just absurd. It does not take a brain surgeon to pop out to Mongkok [an area of Hong Kong with a high concentration of counterfeit retail outlets] and you will find the latest albums selling for about \$20 Hong Kong (\$2.58). It's a nasty situation at the moment."

The International Federation of the Phonographic Industry (IFPI) says that although Hong Kong has acted against the pirates, the problem is worsening. IFPI plans to spend up to \$645,000 on a publicity campaign to inform the public about the effects of pirated goods on the music industry, according to Asian regional director Giaouw Jui Chian.

Hong Kong's Trade and Industry Bureau says the SAR is completely behind attempts to close down the pirates. A statement from the bureau says Hong Kong is committed to intellectual property rights protection and is well aware of the importance of protecting copyright in terms of its economic growth.

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HITS OF THE WORLD

C O N T I N U E D

EUROCHART			MUSIC & MEDIA			SPAIN			(AFYVE/ALEF MB) 02/17/99		
THIS WEEK	LAST WEEK		THIS WEEK	LAST WEEK		THIS WEEK	LAST WEEK		THIS WEEK	LAST WEEK	
1	1	SINGLES BIG BIG WORLD EMILIA UNIVERSAL	1	3	SINGLES MARIA BLONDIE ARIOLA	1	1	SINGLES BELIEVE CHER WEA	1	1	SINGLES BIG BIG WORLD EMILIA UNIVERSAL
2	NEW	... BABY ONE MORE TIME BRITNEY SPEARS JIVE	2	2	BELIEVE CHER WEA	2	2	BIG BIG WORLD EMILIA UNIVERSAL	2	2	WHEN I GROW UP GARBAGE RCA
3	2	BELIEVE CHER WEA	3	3	WHEN I GROW UP GARBAGE RCA	3	3	NOCHES DE BOHEMIA NAVAJITA PLATEA Y ALBA	3	3	MOLINA CHRYSALIS
4	3	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA	4	4	COMO QUIEN DA UN REFRESCO MANOLO GARCIA ARIOLA	4	4	WHAT'S YOUR SIGN? DES'REE EPIC	4	4	U DRIVE ME CRAZY 'N SYNC ZAFIRO/BMG
5	4	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA	5	5	WHAT'S YOUR SIGN? DES'REE EPIC	5	5	YOU'RE A SUPERSTAR LOVE INC. RCA	5	5	DREW & CHERI AUSTRALIAN BLONDE RCA
6	9	TU M'OUBLIERAS LARUSSO (LA/EMI)	6	6	YOU'RE A SUPERSTAR LOVE INC. RCA	6	6	DREW & CHERI AUSTRALIAN BLONDE RCA	6	6	ALBUMS LA OREJA DE VAN GOGH DILE AL SOL EPIC
7	5	FLY AWAY LENNY KRAVITZ VIRGIN	7	7	YOU'RE A SUPERSTAR LOVE INC. RCA	7	7	LA OREJA DE VAN GOGH DILE AL SOL EPIC	7	7	ALEJANDRO SANZ MAS WEA
8	10	WHEN YOU'RE GONE BRYAN ADAMS FEATURING MEL C. A&M	8	8	DREW & CHERI AUSTRALIAN BLONDE RCA	8	8	JARABE DE PALO DEPENDE VIRGIN	8	8	JARABE DE PALO DEPENDE VIRGIN
9	8	MARIA BLONDIE BEYOND/RCA	9	9	DREW & CHERI AUSTRALIAN BLONDE RCA	9	9	HEVIA TIERRA DE NADIE HISPAVOX	9	9	HEVIA TIERRA DE NADIE HISPAVOX
10	7	NARCOTIC LIQUIDO VIRGIN	10	10	DREW & CHERI AUSTRALIAN BLONDE RCA	10	10	SOUNDTRACK 54 BLANCO Y NEGRO	10	10	SOUNDTRACK 54 BLANCO Y NEGRO
1	1	ALBUMS CHER BELIEVE WEA	1	1	ALBUMS LA OREJA DE VAN GOGH DILE AL SOL EPIC	1	1	LA OREJA DE VAN GOGH DILE AL SOL EPIC	1	1	ALEJANDRO SANZ MAS WEA
2	2	THE OFFSPRING AMERICANA COLUMBIA	2	2	LA OREJA DE VAN GOGH DILE AL SOL EPIC	2	2	ALEJANDRO SANZ MAS WEA	2	2	JARABE DE PALO DEPENDE VIRGIN
3	3	GEORGE MICHAEL LADIES AND GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	3	3	LA OREJA DE VAN GOGH DILE AL SOL EPIC	3	3	JARABE DE PALO DEPENDE VIRGIN	3	3	HEVIA TIERRA DE NADIE HISPAVOX
4	9	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC	4	4	LA OREJA DE VAN GOGH DILE AL SOL EPIC	4	4	JARABE DE PALO DEPENDE VIRGIN	4	4	HEVIA TIERRA DE NADIE HISPAVOX
5	6	MADONNA RAY OF LIGHT MAVERICK/WARNER	5	5	LA OREJA DE VAN GOGH DILE AL SOL EPIC	5	5	HEVIA TIERRA DE NADIE HISPAVOX	5	5	SOUNDTRACK 54 BLANCO Y NEGRO
6	7	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA	6	6	LA OREJA DE VAN GOGH DILE AL SOL EPIC	6	6	SOUNDTRACK 54 BLANCO Y NEGRO	6	6	CHER BELIEVE WEA
7	5	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	7	7	LA OREJA DE VAN GOGH DILE AL SOL EPIC	7	7	CHER BELIEVE WEA	7	7	DUNCAN DHU COLECCION 1985-1998 DRO
8	NEW	BLONDIE NO EXIT BEYOND/RCA	8	8	LA OREJA DE VAN GOGH DILE AL SOL EPIC	8	8	DUNCAN DHU COLECCION 1985-1998 DRO	8	8	DES'REE SUPERNATURAL EPIC
9	NEW	THE CARDIGANS GRAN TURISMO TRAMPDENE/STOCKHOLM	9	9	LA OREJA DE VAN GOGH DILE AL SOL EPIC	9	9	DES'REE SUPERNATURAL EPIC	9	9	JULIO IGLESIAS MI VIDA GRANDES EXITOS COLUMBIA
10	4	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT/EPIC	10	10	LA OREJA DE VAN GOGH DILE AL SOL EPIC	10	10	JULIO IGLESIAS MI VIDA GRANDES EXITOS COLUMBIA	10	10	RE FRANCISCO CESPEDES VIDA LOCA WEA

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

MORE OF EUROPE should soon hear the powerful voice of **Sandra Pires**, whose self-titled album is set for German release this month. The petite Pires was born in East Timor but spent much of her childhood in Portugal. As a teen, she rejoined her parents in Australia and was about to record there in 1992 when she left for a trip to Europe, ended up in Vienna, and quickly became a fixture in the local music scene. Her



PIRES

debut single, "Here I Am," an English interpretation of **Eros Ramazzotti's** "Adesso Tu," raced to No. 4 on the Austrian singles chart last year. The ballad has recently been released in Germany, and her single "Due To You" will be the theme song for the ARD television series "Laute Tolle Frauen." "The music press has really pushed me a lot. They really believe in me," Pires, 29, says. In March, she plans an Austrian tour, followed by appearances in Germany.

SUSAN L. SCHUHMEYER

like about it," she says. Born in London to South African parents, the 20-year-old followed the family penchant for singing, dancing, and acting. After an accident during a dance routine at 15, she concentrated on songwriting. After a year as part of R&B/jazz vocal trio **Biz**, Joanne recorded "Jackie," a cover of the British '80s club hit by **Blue Zone** (featuring **Lisa Stansfield**). The record has picked up interest in the U.S., Britain, and Germany, and an original number, "Pack Your Bags," released in February, is getting a similar reaction from radio.

CHRISTIE ELIEZER

NIECE, THE LATEST hot band to emerge from Thailand's indie Bakery Music, is riding high on local radio and in-store charts. Preteen girls **Kiratra "Ki" Promsaka na Sakolnakhorn** and **Apasnee "Kit" Sirirat-udorn** released their five-track self-titled EP last October, and it has already sold



NIECE

80,000 units, according to Bakery. This is the first of three **Niece** EP releases planned for the next six months, all on Bakery's new Dojo label. The name is taken from the ring used in Japanese sumo wrestling and points to the act's Japanese pop style and image, a first for the country.

"This is a conscious effort to widen Bakery's audience base by targeting the 12 to 18 market," says Bakery managing director **Kamol Sukosol Clapp**. Following Japanese practice, a teeny-bopper music magazine, **Katch**, has been released to coincide with the debut of the Dojo label, he says.

JOHN CLEWLEY

ENGLISH SINGER Sarah Brightman starts her 62-date One Night in Eden world tour March 13 in Sun City, South Africa. The singer, signed to EastWest Germany, is supporting her album "Eden," currently in the top 10 in Norway and Sweden. The set includes her interpretation of the **Puccini** aria "Nessun Dorma," the **Kansas** classic "Dust In The Wind," and a vocal version of an instrumental from the movie "The English Patient." Says Brightman, "I returned to my roots, which are probably very Celtic and therefore very widespread and go as far afield as England, France, Spain, and so many other places." Brightman's most spectacular success to date has been the duet "Time To Say Goodbye" with Italian tenor **Andrea Bocelli**, which has sold 10 million copies around the world, including 3 million in Germany alone, reports EastWest. Brightman is signed to Warner Music in Europe and EMI-Capitol for the rest of the world. She is managed by former EastWest managing director **Jürgen Otterstein**.

WOLFGANG SPAHR

U.K. INDIE Gut Records has confirmed it is making an album of duets with veteran Welsh heartthrob **Tom Jones**. **Natalie Imbruglia**, **Van Morrison**, and **Robbie Williams** are among the names in the frame to duet with Jones on "Reload," due Sept. 27 in the U.K. Williams and Jones dueted in a medley of songs at the 1998 Brit Awards, but, says Gut Records owner **Guy Holmes**, "the choice of songs will not be obvious."

DOMINIC PRIDE

"MY SUCCESS hasn't sunk in," admits **Joanne**, whose debut single, "Jackie" (APO/Shock), peaked at No. 3 on the Australian Record Industry Assn. chart and is on its way to double-platinum status (150,000 units sold). "Being in the music business is unpredictable—and that's exactly what I

Update

CALENDAR

FEBRUARY

Feb. 27, **How To Start & Run Your Own Record Label Seminar**, New Yorker Hotel, New York. 212-688-3504.

Feb. 27, **Musical Mysticism: Alexander Scriabin**, presented by Thomas Sipe, Harmony House, Troy, Mich. 248-398-0422.

MARCH

March 4, **Echo Awards**, Congress Centre, Hamburg. 49-40-35-690.

March 4-6, **Million Dollar Black College Radio & Music Conference '99**, Sumner Suites Atlanta Airport Hotel, College Park, Ga. 404-766-1275.

March 6, **1999 Marachi Music Festival**, Salvation Army, Norridge, Ill. 800-481-3832 ext. 4.

March 6, **Cinema Audio Society Annual Awards**, Sheraton Universal Hotel, Universal City, Calif. 818-752-8624.

March 6-7, **1999 New York Music And Internet Expo**, New Yorker Hotel Grand Ballrooms, New York. 973-731-6864.

March 8-11, **1999 National Assn. Of Recording Merchandisers Convention & Trade Show**, Las Vegas Hilton, Las Vegas. 609-596-2221.

March 12-14, **Pensacola Music Fest '99**, Bartram Park, Pensacola, Fla. 850-539-6040.

March 13, **Bam Magazine's California Music Awards**, Bill Graham Civic Auditorium, San Francisco. 415-864-2333.

March 13, **CMA Winners' Circle Luncheon**, sponsored by Country Music Awards, Convention Center, Nashville. 615-244-2840.

March 13, **Your Backstage Pass To The Record Industry**, presented by Silver Lining Entertainment, Fairmont Hotel, New Orleans. 888-836-8086.

March 13, **Your Backstage Pass To The Record Industry**, presented by Silver Lining Entertainment, Korman Suites Hotel, Philadelphia. 888-836-8086.

March 13-17, **14th Annual Winter Music Conference**, Fontainebleau Hilton Resort and Towers, Miami Beach. 954-563-4444.

March 15-16, **GAMEXecutive**, Fairmont Hotel, San Jose, Calif. 949-380-8382. www.gdconf.com.

March 15-19, **Game Developers Conference**, Convention Center, San Jose, Calif. 949-380-8382. www.gdconf.com.

March 16, **Recording Industry Assn. Of America's Diamond Awards Presentations**, New York. 202-775-0101.

March 18, **Songwriter Showcase**, presented by

the Songwriters Hall of Fame and the National Academy of Popular Music, Life, New York. 212-957-9230.

March 18, **A&R Round Table**, sponsored by the Assn. of Independent Music Publishers, Hotel Sofitel, Los Angeles. 818-842-6257.

March 19, **11th Annual Tamika Reggae Awards**, Madison Square Garden Theater, New York. 718-525-8345.

March 21, **Academy Of Motion Picture Arts And Sciences Awards**, Shrine Auditorium, Los Angeles. 310-247-3000.

March 23-24, **10th Annual Digital Engineering Conference**, Hasbrouk Heights, N.J. 703-907-7600.

March 24, **Ninth Annual Variety/Schroders Media Conference**, Plaza Hotel, New York. 212-492-6082.

March 24, **Gospel Music Assn. Dove Awards**, Nashville. 615-242-0303.

March 24-26, **Making News: An Executive Seminar In Broadcast Journalism**, sponsored by the National Assn. of Broadcasters, Swiss Hotel, Atlanta. 202-775-2559.

March 25-26, **Entertainment Lawyers Think Tank And Conference**, sponsored by the Sedona Conference, Poco Diablo, Sedona, Ariz. 520-639-3904.

March 26, **Soul Train Music Awards**, Shrine Auditorium, Los Angeles. 310-858-8232.

March 26, **Songwriting Series**, presented by Songwriters in the Round, Hollywood East Music Group, and the University of Miami's Music Therapy Department, Miami. 305-284-3650.

March 27, **13th Annual Genesis Awards**, Beverly Hilton Hotel, Los Angeles. 818-501-2275.

March 28, **Annual Conscious Entertainment Awards Show And Dinner**, benefiting the One Child Our Village Scholarship Program, Roosevelt Hotel, Hollywood. 323-290-9283.

APRIL

April 2, **Songwriting Series**, presented by Songwriters in the Round, Hollywood East Music Group, and the University of Miami's Music Therapy Department, Miami. 305-284-3650.

April 8, **Music & Marketing Seminar**, Essex House, New York. 212-536-5002.

April 9, **Eighth Annual Music Video Production Assn. Awards**, Egyptian Theater, Hollywood. 323-660-9311.

April 16-19, **Broadcast Education Assn.'s 44th Annual Convention**, Las Vegas. 202-429-3935.

April 16-20, **Expand '99—Vibe Music Seminar And VibeStyle**, Jacob Javits Center, New York. 212-448-7328.

April 17, **10th Annual Rainforest Foundation Benefit Concert**, Carnegie Hall, New York. 212-245-6570.

April 18, **National Assn. Of Broadcasters Career Fair**, Las Vegas. 202-429-5498.

April 19, **Songwriters Guild Of America Annual Awards**, honoring Ervin Drake, Wyndham Bel Age Hotel, West Hollywood. 323-462-1108.

April 20, **Keepers Of The Flame Dinner**, honoring Edgar Bronfman, Charles Bronfman, and their families, Waldorf-Astoria Hotel, New York. 212-836-1676.

April 20-22, **Billboard International Latin Music Conference & Awards**, Fontainebleau Hilton Resort and Towers, Miami Beach. 212-536-5002.

GOOD WORKS

JAZZ IT UP: Jazz keyboardist **Marcus Johnson** will perform a concert to benefit the Epilepsy Foundation of New Jersey March 4 at the Merkin Concert Hall at the Abraham Goodman House in New York. Billed as Smooth Compositions For a Winter's Evening, the show will be the first in a series of concert events for the charity. Contact: **Karen Theer** at 609-392-4900.

COCKBURN FOR CHILDREN: Singer/songwriter **Bruce Cockburn** will take the stage March 13 at the Old Town School of Folk Music in Chicago. The concert will raise money for the school's children's center and includes a pre-show party. The grand-opening celebration will continue the next weekend with more performances, workshops, and demonstrations. Contact: **Marlo LaCorte** at 619-542-4399.

ALBUMS WITH A CAUSE: **Peter, Paul & Mary** will donate a portion of the proceeds from the sales of their new retrospective, "Songs Of Conscience And Concern," to the Center for Constitutional Rights, Oxfam, and the Children's Defense Fund. Contact: **Bob Merlis** at 818-953-3224.

"Vietnam Long Time Coming," the Columbia soundtrack to the NBC documentary, features **Bruce Springsteen, Shawn Colvin, Emmylou Harris, and Soul Asylum**. It raises funds for World T.E.A.M. Sports, whose most recent project was Vietnam Challenge, which promotes medical and educational initiatives between the U.S. and Vietnam. Contact: **Claire Mercuri** at 212-833-5121.

Boise, Idaho-based Alrac Records reports good sales on its "Holiday Cheer" album, which came out last November and benefitted the Children's Miracle Network. Containing tracks by **Jeff Beers, Daniel Bray, Kenny Prickett, and Rob 'N' Robin Scott**, it was the eighth-biggest-seller at the local Hastings store in December. The company plans to produce another album next year. Contact: **Carla Beers** at 208-331-1350.



Barn Raising. Sire Records executives and music industry friends recently joined Sire Records artist Mandy Barnett for her performance at Nashville studio Bradley's Barn. Shown, from left, are A&R rep Andy Paley, promotion VP Barry Pinlac, sales VP David Miller, president/CEO Seymour Stein, Barnett, executive VP/GM Randy Miller, international/artist development VP Sandy Alouete, and marketing VP Lyle Preslar.

LIFELINES

BIRTHS

Twins, Miles Jordan and Arden Sydney, to **Annik** and **Michael J. Wolf**, Jan. 21 in New York. Father heads the media and entertainment practice at Booz-Allen & Hamilton and is the author of "The Entertainment Economy" (Times Books).

Girl, Veronica Gertrudes, to **Lisa** and **Steve Marks**, Jan. 30 in New York. Mother is the director of operations and legal affairs at Chesky Records. Father is a bassist.

Girl, Claire Ann, to **Kellie** and **Scott Wilkie**, Feb. 10 in Los Angeles.

Mother is the director of marketing communications for Roland Corp. U.S. Father is a Narada recording artist.

Girl, Ula Elizabeth, to **Andre** and **Bernard Ross**, Feb. 15 in Los Angeles. Father owns Musica, an enhanced-CD promotion company.

Girl, Phoenix, to **Melanie** and **Jim Gulzar**, Feb. 19 in London. Mother is the Spice Girls member professionally known as Mel B. and Scary Spice.

DEATHS

David McComb, 37, after an automobile accident, Feb. 2 in Melbourne,

CANADIAN COMPILATIONS

(Continued from page 73)

compilations, several labels and retailers contend that the market is overcrowded. "The No. 1 [retail] negative in the past 12 months has been that there's been too many compilations," says Warner Music Canada's Fletcher. "That's very fair."

"We're all making money off compilations, but there are too many," agrees Tim Baker, buyer with Ontario-based Sunrise Records, which operates 33 stores. "If there were a couple of major-label compilations each year, we'd still do well. Also, labels are looking at selling 50,000, 100,000, or 200,000 units. There's nothing wrong with selling 25,000 units."

One significant change in recent years is that compilations are now viewed, at least by label executives, as a marketing tool for developing artists. Albums by artists featured on compilations are increasingly racked alongside the compilation sets and are prominently featured in promotional tie-ins.

"It's important to involve acts in [the marketing of compilations]," says Fletcher. "If we don't develop careers, we're not going to have compilations in the future."

A compilation, says BMG Music Canada's Zbitnew, "is a good way to expose new talent. We can't afford to put many new artists on national or local TV, but exposure [via TV marketing of a compilation] can impact an artist's career in a very big way."

Lennox agrees, saying, "Holly McNarland's 'Numb' was featured on 1.5 million copies of 'Big Shiny Tunes

2' [in 1997], which was a great advertisement for her. Many [Canadian-based] artist managers are now trying to stipulate contractually that their artists will be on [future] 'Big Shiny Tunes' albums."

Major labels are also seeking to utilize compilations to broaden audiences for such genres as jazz and adult contemporary. Retailers are wary, however, of placing too much emphasis on this strategy.

Says Stewart Duncan, buyer with the seven-store, Ontario-based Indigo Books Music & Cafe chain, "Compilations work for the younger demographic but don't help sell [catalog] to an older demographic."

BMI BOWS PLAN

(Continued from page 48)

that BMI has restructured this area to make more employees available for one-on-one communication with business clients.

The performance right group says it will continue to provide its songwriters and performers for entertainment at major trade conventions in order to "promote a better understanding of who benefits from performing right licenses."

In another move, BMI is expanding its presence on its World Wide Web site (www.bmi.com) to provide enhanced customer service.

"Our repertoire of songs and composers is listed there for research," Annastas says, "or customers can call 800-800-9313 for help. They can download license agreements from the Web site and find answers to many of their questions. Our Web site is being continuously enhanced to meet the needs of our clients."

Annastas says that more initiatives directed at owners of food and beverage establishments will soon be implemented.

FOR THE RECORD

The contact number for *rock en español* group Maná was listed incorrectly in the Feb. 20 Good Works column. Publicist Josh Norek can be reached at 718-522-7171.

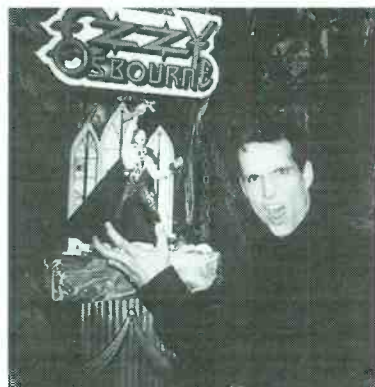
Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Musicians Seize Opportunities In Toy And Gift Licensing

BY STEVE TRAIMAN

NEW YORK—Ozzy Osbourne has his own action figures, the Beatles come to life again in "Yellow Submarine,"



Creator Todd McFarlane shows off Ozzy Osbourne action figure. (Photo: Steve Traiman)

and Spice Girls have new talking dolls and beanbag collectibles.

These are just a few of the music-related highlights from the recent American International Toy Fair, held last month at the downtown Toy Center and Javits Convention Center here. A growing number of artists are lending their names to an expanding list of licensed opportunities in the toy and gift marketplace.

Other new merchandise at the Toy Fair included "The Wizard Of Oz" baby dolls, the latest addition to the Marie Osmond Fine Porcelain Collection; "Mick Jaguar" and "Moodonna," the newest products in Idea Factory's Infamous Meanies beanbag assortment; and Racing Champions' Hot Country Steel and Hot Rockin'

Steel lines of die-cast race cars designed by musical artists.

"Every one [of our artists] wants to make a toy," says Joe Bongiovi, VP of music licensing and marketing at Sony Signatures. Products that use artists' music or are packaged with the artists' CDs or tapes are "positively affecting the music publishing end as well. Most artists don't own their publishing rights, and

these are situations we have to work out with the various publishers," Bongiovi says.

Among his clients is Kiss, with its action figures by Todd McFarlane Toys a hit both as tour merchandise and in toy and gift stores. Last year's Psycho Circus collection has done even better than the initial line

in 1997, says Bongiovi.

This success led to new deals through Sony for Ozzy Osbourne and the Beatles' "Yellow Submarine." McFarlane, the creator of the big comic hit "Spawn" and the \$3 million buyer of Mark McGwire's historic

70th home-run ball, says he had a great time working with Osbourne.

"He really got into the 'super-hero' design," McFarlane recalls. The figure will be ready in June as a feature of the Ozzfest worldwide (Continued on next page)

Licensed Products At Toy Fair
Inspire TV, Home Video
Programming... See page 85

January Statistics Give Amazon.com High Marks

DOOMSAYERS may warn about the inflated stock-market valuations of Internet companies like Amazon.com, but it's clear that this particular online high-flyer is winning approval among consumers as well as investors.

The Seattle-based seller of books, music, and video regained its top rating among World Wide Web shoppers in January, according to the latest statistics from Media Metrix, which measures the Internet audience.

In January Amazon.com led all shopping sites with 9.03 million unique visitors ("unique" means each person who went to a Web site is counted only once). The last time Amazon was the No. 1 site was in July. From August through December, it was runner-up to Bluemountain.com, which sells custom-made greeting cards online. More good news is that Amazon's audience declined by only 100,000 visitors from December's 9.13 million-visitor holiday crush.

Two other music merchants were among the top 10 shopping sites in January.

At No. 6 was Columbiahouse.com, co-owned by Warner Music Group

and Sony Music Entertainment. It pulled in 2.53 million unique visitors. The record club's Web site is showing surprising strength, rising from No. 10 in December with 2.45 million visitors.

CDnow was No. 10, with 2.24 million visitors, down from 2.69 million visitors and eighth place in December. N2K's musicbld.com was No. 13 in January, with 1.9 million visitors, a sharp decline from its No. 9

ranking with 2.68 million visitors in December. CDnow and N2K are merging, but their total audience—4.13 million visitors—is still less than half of Amazon's.

Looking at overall Web traffic in January, Media Metrix finds that the No. 1 site—combining home and office usage—was yahoo.com, at 29.2 million visitors. Yahoo! led in the workplace; America Online's aol.com at home, but just barely, with 24.8 million visitors to Yahoo!'s 24.2 million.

Besides Amazon.com, which was No. 15 in overall Web usage in January, the only other music-related site among the top 25 was RealNetworks' real.com, which streams music and video online. It was No. 18 with 7.18 million unique visitors.

BUYING TRENDS



by Don Jeffrey

TVT Label Uses TV Concert To Market Band

BY JIM BESSMAN

NEW YORK—Flushed with the success of its makeshift "TVT Network" showing of heavy-rock band Sevendust's half-hour "Sevendust: Live And Loud" TV concert last November, TVT Records is scheduling additional airings of the special this month and has commenced production of similar programs for two other label artists.

"We've created a vehicle that delivered more young adults per advertising dollar than Leno or Letterman," says TVT president Steve Gottlieb, executive producer of the show with the label's head of sales and marketing, Paul Burgess.

Gottlieb estimates viewership of "Live And Loud"—which originally aired in 40 markets, including the top 20—at 1.5 million, with a national rating of more than 1.1. (viewed by 1.1% of all TV households in the U.S.).

"Within the target demo of males



SEVENDUST

12-24, we probably did a 5," he adds. "So we're rolling the concept out further with a second airing in March and the new productions."

A program featuring the Brian Jonestown Massacre is in the works, as is a program for cable TV only, featuring XTC.

In November, TVT stitched together its own network for "Live And Loud" through paid time on the six broadcast networks' affiliates.

"We started with a great band and an unbelievable lead singer [Lajon Witherspoon] and an incredible show," says Gottlieb.

"We went to Chicago—a market where 'Black' [a single from Sevendust's self-titled debut album] was one of the biggest researching and performing records—and created a real scene and event at the Metro Theater, shooting for one day and capturing a great performance and putting together a great special," he says. "Then we created a network to air it, which had never been done before except with infomercials—but that's a different game. It was a complicated media buy, which we pulled off."

With a \$500,000 campaign, "Sevendust: Live And Loud" centered on a raw rock concert event not typical of broadcast TV. It was filmed for Second Coming Productions by (Continued on page 84)

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newsline...

PHOENIX MEDIA GROUP, a new company formed by a Wall Street banker and four industry veterans, has set up two labels and an Internet radio station and signed an exclusive national distribution deal with Valley Media's Distribution North America.

One label, Phoenix Rising Records, will focus on roots-rock bands whose forte is live performance. Initial releases will be from Kingfish, the Dude Of Life, and Foxtrot Zulu.

The other label, Phoenix Gems Records, will release albums of live classic rock concerts that have been previously broadcast on radio. The company has acquired rights to 425 live recordings by acts such as Frank Zappa and Aerosmith.

Radio Phoenix will be a 24-hour-a-day Internet broadcaster (www.radio-phoenix.com) programming live performances that span the history of rock, including Annie Lennox's first U.S. concert appearance and the Byrds' final performance. It will be launched in the spring.

The principals of the company are chairman/CEO Tad Flynn, who has worked at the banking firms Salomon Bros. and Bankers Trust; sales/marketing VP Larry Braverman, who has worked in sales and marketing for Elektra, Chameleon Music Group, and EMI; strategic initiatives VP Sam Kopper, who has worked as a studio recording engineer; production director Mark Perlson, who was GM of the Knitting Factory and Caiphirinha Music labels; and Bruce Harris, director, clearance, who has worked in catalog development, marketing, and A&R for Elektra, Epic, RCA, and EMI.

BMG ENTERTAINMENT president/CEO Strauss Zelnick has reiterated that BMG is not interested in acquiring EMI Group. "I don't think EMI is a good deal right now," Zelnick said recently. "It's a question of value." He added that BMG is at "a critical mass" in each of its worldwide markets, where it has at least a 10% share.

SHOREWOOD PACKAGING, a manufacturer of paperboard packaging for the music and video industries, has withdrawn its offer to acquire U.K.-based rival Field Group for \$346.5 million after another company, Chesapeake, raised its bid for Field to \$356.4 million.

PARADISE MUSIC & ENTERTAINMENT, an independent music company, reports that revenue rose to \$3.9 million in the second fiscal quarter, which ended Dec. 31, 1998, from \$1.6 million in the comparable period the year before. The company attributes the increase mostly to its music video production unit, Picture Vision, and its commercial jingle producer, Rave; those units offset a decline in revenue at the label Push Records. The net loss for the quarter was \$589,554, a slight improvement over the comparable time frame in the prior year.

BARNES & NOBLE reports that sales from its books and music superstores open at least a year rose 4.7% in the fiscal fourth quarter, which ended Jan.

30. Same-store sales for the full year were up 5%. Sales at the company's Internet site, barnesandnoble.com—at which music is expected to be sold this year—increased 381% last year

Barnes & Noble, Inc.

to \$70.2 million.

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS says that Willie Nelson will not be participating, as previously announced, in a live demonstration of digital delivery at the association's annual convention March 10 at the Las Vegas Hilton. Instead, the demonstration will be by W.A.R.? recording artist Melissa Ferrick, who will perform a song that will be mixed, encoded, and published for sale on Tower Records' World Wide Web site.

BEST BUY, the operator of 311 stores selling consumer electronics, computers, music, and video, has declared a 2-for-1 stock split. The retailer's stock jumped 4.8% on the news to close at \$90 in New York Stock Exchange trading. In the past year, the stock has risen from a low of \$27.3125 to a high of \$96.75. Shareholders of record on Thursday (4) will receive one additional share of stock for each one they own, to be issued March 18. This is the company's sixth split since it went public in 1985.

TRIMARK HOLDINGS, an independent film and home video company, reports a net profit of \$366,000 for the second fiscal quarter, which ended Dec. 31, 1998, compared with a loss of \$4.16 million in the corresponding period a year earlier. Revenue rose 17% to \$26.9 million. The company attributes the increases to the release of 15 DVD titles in the quarter, compared with none in the same quarter the year before.

CAROLINE DISTRIBUTION says that it has signed a production and distribution deal with Celestial, a Los Angeles-based hip-hop and electronica label. The first releases, out Tuesday (2), will be by Phoenix Orion and Hive.

Kids' Music Seen Thriving At Toy Fair

BY STEVE TRAIMAN

NEW YORK—"Anything classically or jazz oriented is doing well," says Will Forest, GM of Montpelier, Vt.-based Rounder Kids.

At the recent American International Toy Fair, held over the Presidents' Day holiday weekend at the Javits Convention Center here, children's music got some good exposure from Rounder Kids, a major distributor, as well as from smaller labels like Baby Music Boom, Metro Music/Sophia Sounds, and Baby Einstein.

"Titles like 'Baby Mozart,' 'The Classical Child' series, and 'Jazz-A-Ma-Tazz' are just a few recent good sellers," Forest says.

Also doing well are several of Rounder's own artists, including Raffi, a perennial best seller, and John McCutcheon, a crossover folk success.

Rounder now distributes about 300 labels with more than 2,500 titles, mostly to specialty stores, including the Zany Brainy and Imaginarium chains. "A lot of titles are not available to mass merchandisers," Forest says.

Of interest is the fact that tapes are still very strong in the kids' market. "The gap is closing, and it's now almost

1-to-1 with CDs," he says, "where several years ago it was as high as 15-to-1. Cassettes offer very solid, stable margins to retailers, while CD prices are too variable, depending on whether it's an indie or major-label release."

Baby Music Boom has enjoyed success with its late-1998 release of "Jazz-A-Ma-Tazz," notes label president Barb Weidmann. It was produced by saxophonist Hayes Greenfield and the late artist Roy Lichtenstein and his wife Dorothy, who funded the CD and tape featuring young, aspiring jazz musicians doing their interpretations of traditional children's songs.

In the works for a spring release is "Moms That Cook," featuring songs by such artists as Suzzu Roche of the Roches and Kate MacKenzie, a 1998 bluegrass Grammy nominee. "We're having a lot of fun putting this album together with about a dozen singing moms," Weidmann says.

"Classics are really hot for kids," says Donna O'Sullivan, marketing director for Metro Music/Sophia Sounds. "The [Baby Einstein label's] 'Baby Mozart' effect from early last year has brought a much broader audience, as parents want to give their kids

this classical experience."

Scheduled for an April release is "The Classical Child At The Opera," produced by label co-founder Ernest Mavrides and featuring 15 well-known and loved songs and arias with appeal to kids. Since 1988, the label has released five titles in "The Classical Child" series, with most recent success from the award-winning "The Classical Child At The Ballet." The label is expanding its Gift Box line with one of four squeaker animals available with the CD, at \$19.95 suggested list price.

The newest project at Julie Clark's Baby Einstein Co. is "Baby Webster," featuring words with music for a summer release on CD and cassette to accompany the latest 30-minute Video Board Book. This will be the third music release from the video series, following "Baby Mozart" early last year and "Baby Bach" this January.

"Rounder Kids does a great job for our music," Clark says. "The specialty chains like Learningsmith, Imaginarium, Zany Brainy, and Noodle Kidoodle are the best outlets for the Video Board Books, CDs and tapes."

MUSICIANS SEIZE OPPORTUNITIES IN TOY AND GIFT LICENSING

(Continued from preceding page)

tour that kicks off later this spring.

There's also a complete set of the Fab Four figures in their "Yellow Submarine" costumes from McFarlane Toys. This merchandise will complement the new Capitol-EMI soundtrack, remastered, digitized, and including six other songs from the film not on the original soundtrack; and the remastered re-release of the classic home video on MGM, on both DVD and VHS.

"It was great to do some lighter stuff you can sell to someone who's never bought an action figure toy before," McFarlane says.

At Racing Champions, Pete Henseler, senior VP of sales and marketing, notes that the first edition of the [Sony] Signature Superstars Hot Country Steel line of die-cast cars and trucks sold out fast last summer during NASCAR's 50th anniversary celebration.

Featured were such artists as Alan Jackson, Hank Williams Jr., Tim McGraw, and LeAnn Rimes, with new releases due this year from Aaron Tippin, Deana Carter, and Ricky Van Shelton, among others. All the artists designed their own vehicles. The collectibles are limited to 25,000 in 1-to-64 scale and 5,000 in 1-to-24 scale.

This successful launch led to a new line of Racing Champions Signature Hot Rockin' Steel designs, which debuted in December with four designs by the Kiss quartet and an exclusive Psycho Circus Prowler tour car. Coming this year are new designs by Ozzy Osbourne, the Beach Boys, and Sammy Hagar, among others.

"We sell the lines at more than 20,000 outlets," Henseler says, "and



Pete Henseler of Racing Champions shows off lines of Hot Country Steel and new Hot Rockin' Steel die-cast cars designed by top artists. (Photo: Steve Traiman)

the fun thing is that they're being merchandised in the music department in Kmart, with the Musicland Group our key music outlet."

"Knowing she was a lifelong doll collector, we approached Marie Osmond about seven years ago to endorse a collection," recalls Tammy Knickerbocker, executive VP of L.L. Knickerbocker Co. "Marie said, 'No way, unless I can be involved in every aspect of the line.' That was the launch of her Fine Porcelain Collection."

More than 1 million dolls have been sold by Knickerbocker at an average price of \$125, notes Lisa Hatch, VP of Marie Inc. A portion of all proceeds goes to the Children's Miracle Network, which Osmond co-founded, benefiting children's hospitals.

The newest additions are a line of baby dolls—Dorothy, the Tin Woodman, the Cowardly Lion, and the Scarecrow—for the 60th anniversary edition of "The Wizard of Oz" from Warner Home Video.

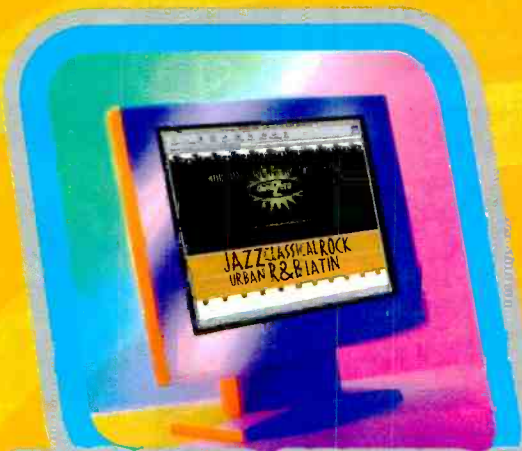
Equally successful for Knickerbocker is the Annette Funicello Bear Co.

"She's been a bear collector all her life," says Julie Creed, Knickerbocker's director of creative promotion marketing. "When Annette saw what we were doing with Marie's dolls, she approached us and said, 'How about bears?' We've sold a lot of her bear designs the last six years."

A portion of proceeds from her new Angel bear series goes toward research for the Annette Funicello Fund of Neurological Disorders.

Building on the success of its successful 1998 Spice Girls toy line, Toy-max Inc. introduced a new series of 12-inch talking dolls. "Lifelike models of Baby, Posh, Sporty, or Scary each say three phrases in their own voices," notes Ken Price, Toy-max senior VP of sales and marketing.

"We got more than 6,000 girls at our audition in New York last October for look-alikes to appear in our (Continued on page 84)



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DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

pens to be the title of the astonishing new album, due March 16 on Palm Pictures, by Texas-born, New York-based **Ned Sublette**.

Sublette's record is one of the most delightful musical surprises we've heard so far this year. On the covers we've mentioned and such luscious originals as "Feelin' No Pain," "Cheaters' Motel," "That Sad Love Song," and "Que Electricidad," the bandleader's country drawl is seamlessly mated to the ripping dance rhythms of Cuba, the Dominican Republic, and Puerto Rico. **Ernest Tubb**, meet **Irakere**.

Sublette explains that he first became acquainted with Latin rhythms when he was growing up

in Texas (like Holly, he's a Lubbock native) and New Mexico.

"Cuban music is this hidden element in American music," Sublette says. "Once I started hanging out in the salsa scene some 15 years ago, it was one of those revelatory things. I started hearing all these things that had left rock-'n'-roll."

In New York—where he played with such diverse talents as **La Monte Young**, **Glenn Branca**, and **Peter Gordon**—Sublette formed what he calls "a honky-tonk band that mutated into a salsa band."

He admits that fusing country and salsa churned up some cognitive dissonance among his listen-

ers: "I always had trouble with my music falling between the cracks . . . Guys would hear a pedal steel and say, 'It's gotta go to Nashville.'"

Sublette's vision is uncompromised on "Cowboy Rumba." His Texas roots are represented in the sparkling playing of guitarist **Lloyd Maines** (father of **Dixie Chicks'** **Natalie Maines**); the Latin edge is supplied by such guests as Puerto Rican *cuarto* ace **Yomo Toro**, the smokin' Cuban group **NG La Banda**, the masterful rumba unit **Los Muñequitos De Matanzas**, and the stellar pianists **Joe Torres** and **Lisandro Arias**.

Sublette sees a place for this

joyous, exciting music on the charts. He sees possibilities for his version of "Ghost Riders": "It's been a hit maybe five times I can think of. It hasn't been a hit for 20 years. Maybe it's time for it to come around again . . . Nobody has had a hit outside the Latin market with a merengue."

Beyond his album, Sublette continues to share his love for Cuban and Caribbean music through his label operation, **Qbadisc**, which he has run with partner **Ben Sokolov** for nearly a decade.

Sublette says that in 1990,

"there were like five CDs of Cuban music in the world . . . I don't think we've ever seen an onslaught of music like [Cuban music], that 10 years ago people didn't know existed."

Handled by World Music Distribution, **Qbadisc** has released 27 titles to date. Its latest compilation, "Cuban Gold 5: ¡Pa' Bailar! The 80s," features irresistible tracks by **Irakere**, **Los Van Van**, **Enrique Jorjin**, **Adalberto Alvarez**, and others and rates the highest recommendation possible.

RETAIL TRACK

(Continued from page 80)

knowledge of consumer behavior and electronic commerce and technology and applying that in the tremendous Megastore format."

The other side of the equation, according to Pillar, is "how much of the in-store experience you can translate to the online world."

Pillar says the challenge he faces at Virgin is to make the Megastore better and to grow it.

"It's not so much about how many new stores you can build," he says. "but how much greater your existing stores can be."

He points out that he's beginning with a strong foundation. "One of the most singular experiences you can have in retail is when you walk into one of our stores; you know you are in the Megastore," he says. "You know you are in something special."

In addition to looking at how he can improve the store, Pillar says he's examining the company's operations. For example, he notes that he likes Virgin's decentralized buying structure, which provides value and gives the chain a competitive edge.

"But by the same token," he adds, "I am questioning every aspect of

the business, including the way we buy, to see where we can create more value."

Pillar says the company is also "planning a comprehensive re-launch of the Megastore project." This will include the integration of the Megastore 2010 concept into existing stores, as well as determining how much of the redesign can be worked into the two new stores—one in Columbus, Ohio, and one in Miami—that are planned to open this year.

Retail Track noted that Pillar isn't the first new player to come blazing into music retail with promises to revolutionize the business. Most leave the business quietly with their promises unfulfilled.

But Pillar says he's undaunted at the prospect of living up to the industry expectations that he will create via claims made in this column.

"[Virgin] has delivered over the years, so all I am asking for is the benefit of the doubt," he says.

And lest anyone think he is trying to hedge on what he says he can deliver, he adds, "Set the pole high, because I am going to vault over it."

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Thought to be lost forever, nearly 30 hours of Judy's early 1960's television performances have surfaced! These shows included dozens of duets pairing the "World's Greatest Entertainer" with some of this century's most legendary performers. These recordings have been digitally remastered from the original source.

Disc two
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*Frank Sinatra & Dean Martin
*Tony Bennett *Lena Horne
*Liza Minnelli *Bobby Darin
*and many more!

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- Judy Garland

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Quimper's 25th. Quimper Sound Records & Tapes is celebrating its 25th anniversary. The 1,065-square-foot store in Port Townsend, Wash., grossed more than \$450,000 last year. Pictured, from left, are Danny Barnes of the Bad Livers, who performed and signed CDs, and Ron McElroy, co-owner with Lynne McElroy of Quimper Sound.

Top Pop Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY					
THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS	
					IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)
		▶ No. 1 ◀			
1	1	METALLICA ²⁴ ELEKTRA 61133*EEG (11.98/17.98)	METALLICA	393	
2	2	SPICE GIRLS ¹⁷ VIRGIN 42174* (10.98/17.98)	SPICE	107	
3	3	BOB SEGER & THE SILVER BULLET BAND ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	226	
4	6	BOB MARLEY AND THE WAILERS ⁹ TUFF GONG/ISLAND 846210*/MERCURY (10.98 EQ/17.98)	LEGEND	505	
5	4	PINK FLOYD ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1144	
6	12	JAY-Z FREEZE/ROC-A-FELLA 50040*/PRIORITY (10.98/16.98)	REASONABLE DOUBT	23	
7	7	GUNS N' ROSES ¹⁵ GEFFEN 24148/INTERSCOPE (6.98/11.98)	APPETITE FOR DESTRUCTION	403	
8	8	BEASTIE BOYS ⁸ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	386	
9	18	SUBLIME ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	132	
10	5	JAMES TAYLOR ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	434	
11	13	ALANIS MORISSETTE ¹⁶ MAVERICK 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	191	
12	19	AC/DC ¹⁶ ATLANTIC 92418/AG (11.98/17.98)	BACK IN BLACK	249	
13	14	DEF LEPPARD ¹¹ MERCURY 528718 (10.98 EQ/17.98)	VAULT — GREATEST HITS 1980-1995	122	
14	11	SHANIA TWAIN ¹¹ MERCURY (NASHVILLE) 522886 (10.98 EQ/17.98)	THE WOMAN IN ME	208	
15	21	FLEETWOOD MAC ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	337	
16	9	CELINE DION ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	154	
17	10	JIMMY BUFFETT ⁸ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	418	
18	17	METALLICA ⁶ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	463	
19	15	JEWEL ⁸ ATLANTIC 82700*/AG (10.98/17.98) HS	PIECES OF YOU	158	
20	16	PINK FLOYD ²³ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	515	
21	28	AC/DC ² ATLANTIC 92215/AG (11.98/17.98)	LIVE	66	
22	22	DAVE MATTHEWS BAND ⁴ RCA 66904 (10.98/16.98)	CRASH	147	
23	31	KORN IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	102	
24	43	KORN IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	65	
25	25	GARTH BROOKS ¹⁰ CAPITOL 28689 (10.98/15.98)	THE HITS	175	
26	20	SOUNDTRACK ⁸ POLYDOR 825095/UNIVERSAL (10.98 EQ/17.98)	GREASE	300	
27	29	CREEDENCE CLEARWATER REVIVAL ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	288	
28	24	QUEEN HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	299	
29	38	THE OFFSPRING ⁷ EPITAPH 86432* (9.98/14.98) HS	SMASH	14	
30	36	TOOL VOLCANO 31087* (10.98/16.98)	AENIMA	121	
31	26	SARAH MCLACHLAN ³ NETTWERK 18725*/ARISTA (10.98/16.98) HS	FUMBLING TOWARDS ECSTASY	226	
32	34	METALLICA ⁵ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	428	
33	33	TOM PETTY AND THE HEARTBREAKERS ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	256	
34	23	SIMON & GARFUNKEL ⁴ COLUMBIA 31350 (9.98 EQ/16.98)	GREATEST HITS	171	
35	—	MARVIN GAYE MOTOWN 636058/UNIVERSAL (7.98 EQ/11.98)	EVERY GREAT MOTOWN HIT	72	
36	35	STEVE MILLER BAND ⁸ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	377	
37	50	AEROSMITH ⁴ GEFFEN 24716/INTERSCOPE (12.98/17.98)	BIG ONES	125	
38	40	METALLICA ⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	404	
39	—	MADONNA ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	256	
40	—	ELTON JOHN ¹⁵ ROCKET/ISLAND 512532/MERCURY (7.98 EQ/11.98)	GREATEST HITS	443	
41	30	ELTON JOHN ³ MCA 11481 (10.98/16.98)	LOVE SONGS	82	
42	49	AL GREEN THE RIGHT STUFF 26530/CAPITOL (10.98/15.98)	GREATEST HITS	44	
43	39	ALAN JACKSON ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	168	
44	—	BLONDIE CHRYSALIS 21337/CAPITOL (7.98/11.98)	THE BEST OF BLONDIE	34	
45	—	AEROSMITH ⁹ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	303	
46	45	JOURNEY ¹⁰ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	462	
47	42	VAN MORRISON ³ POLYDOR 841970/UNIVERSAL (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	415	
48	44	MILES DAVIS COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	35	
49	48	BARRY WHITE CASABLANCA/ISLAND 822782/MERCURY (7.98 EQ/11.98)	GREATEST HITS VOLUME 1	9	
50	46	EAGLES ⁷ GEFFEN 24725/INTERSCOPE (12.98/17.98)	HELL FREEZES OVER	209	

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

MTV Asia Revamps Companion Web Site
Language-Specific Content Will Gradually Be Rolled Out For Various Areas

This column was prepared by guest columnist Catherine Applefeld Olson, a Billboard contributor.

MTV ASIA RELAUNCH: As MTV Networks Asia winds its way through Asia with customized, language-specific programming, the network's companion World Wide Web site is getting a custom face lift as well. As part of a new joint venture with Tricast Ltd., MTV Networks will relaunch its English-language MTV Asia site (www.mtvasia.com) this spring, initially targeting audiences in Southeast Asia (*Billboard* Bulletin, Feb. 9). A Chinese-language area of the site that will complement the cable network's Mandarin TV programming will launch by the third quarter.

According to **Matt Farber**, MTV senior VP of programming and new business, additional language-specific areas on the site will roll out based on a combination of two factors: regions with the largest audience with Internet access and those in which the MTV television brand is strongest.

The various facets of the new Web site will contain a mixture of unique material and re-purposed content from the U.S. service.

"The idea is to take advantage of those things that are solely pan-Asian, as well as stuff from the U.S. that has meaning to the local audiences that might just need a language translation," says Farber.

He adds that with MTV Networks Asia now firmly ensconced in Southeast Asia, China, and India, the markets are primed for their own MTV Internet services.

"To have made a big effort a while ago would have been too early," he says. "To wait much longer would be too late."

MP3 TAKES TWO: ArtistDirect's music portal site, the Ultimate Band List (UBL), has joined the MP3 hit parade. Each week, the UBL site (www.ubl.com) will be highlighting a handful of artists with authorized MP3 tracks available for free download. The first suite of acts includes **Underworld**, **Buckcherry**, **Incubus**, and **Anthony Anderson**.

The site began its MP3 crusade Feb. 5 with an exclusive, one-day-only MP3 download of "Kittens," a track off Underworld's forthcoming album, "Beaucoup Fish." A UBL representative says that during an eight-hour period, the offer resulted in 4,000 downloads and more than 100,000 page views—plus delays and interruptions for some users. The Ultimate Band List is a founding member of the MP3-centric Genuine Music Coalition.



In other MP3 news, the Internet music service Spinner.com this spring will expand its streaming audio service with the addition to its player of digital-download capability. Users will be able to download licensed MP3 tracks or other digital song files.

AT&T'S NEWEST LAB: Unsigned and indie-label artists looking for a way to get their music out to fans can count yet another option.

AT&T Labs and the Oberlin Conservatory of Music have just launched a World Wide Web site-in-progress called Digitalphono (www.digitalphono.com). On the site, consumers can download music files using AT&T's audio compression technology. Participation on the site is free, and the roster already includes 150 acts ranging from folkie **Livingston Taylor** to avant-garde chamber music ensemble **Eighth Blackbird** to the medieval vocal group **Anonymous 4**.

The site also serves as a "living" lab for AT&T's more high-profile music venture, a2b Music.

"Digitalphono started with the a2b technologies and is looking at applying those technologies to new problems," says **Jim Rowland**, technical manager with AT&T Labs, who helped develop the a2b platform. "You can think of it as the next generation of a2b music or a test bed for new features we may want to include in a2b."

Because it's as much a research project as a consumer site, Digitalphono will continually test new services and technologies, including image compression, collaborative musical experiences, multi-casting, and a range of other broadband services.

Some of the music on the site will carry a fee for download; other songs will be free. Rowland says Digitalphono will be working to develop copy-protection mechanisms as well.

"We'd like to design a system that allows you to give music away—but not give away control," he says.

He says AT&T will apply knowledge gained about electronic commerce not only to music but to the sale of other goods as well.

SOUND BYTES: The first fruit of the alliance between the retailer CDnow and music marketing/technology company CDuctive debuted in February in

CDnow's custom-compilation area. The "Rock Stars—Before They Were Big" collection features songs from early releases recorded by a host of current rock heavyweights, including **Green Day**, the **Red Hot Chili Peppers**, **Sugar Ray**, and **Hole**. CDnow's Custom Shop has also added a personalized liner-notes feature that lets users add a personal message to the CDs they create.

The indie band **Nothingface** is releasing two versions of the video for "Breathe Out"—the first single from its new DCide/Mayhem album, "A Guide To Everyday Atrocity"—via the Internet. The video debuted in mid-February on Nothingface's World Wide Web site, www.killer27.com, as well as on www.deide.com and www.internetv.com. It's available in the Macromedia Flash and RealNetworks G2 formats. The Macromedia version is a series of nine loops from major sections of the song. The clip contains animation, as well as live footage. Fans have the option of changing the sequence every time they watch it.

Disney Interactive has appointed **Frank Evers** VP of product development and production. Evers previously was VP of production at Activision Inc. . . . Pittsburgh-based Dormont Technologies, creator of the StarTracker music-marketing software, has promoted **John Degory** from VP of sales and marketing to president. The company says Degory will focus on enhancing the compatibility of the Microsoft-based StarTracker software with multiple platforms.

PLAYING GAMES: Gamers curious about the health of the PC games industry need look no further than Hollywood. **Doug Lowenstein**, president of the Washington, D.C.-based Interactive Digital Software Assn. (ISDA), tells *Billboard* that there are five films in development based on existing games. Among those titles are **Electronic Arts'** "Wing Commander," **Capcom** Entertainment's "Resident Evil," **Eidos Interactive's** "Tomb Raider," and **Square's** "Final Fantasy." "These may wind up being lousy movies, but what's important is the recognition on the part of the film industry that the audience for games has grown large enough to feed them ideas, rather than the other way around," Lowenstein says. "This is part of the emergence of the industry as a mass-market form of entertainment."

According to the ISDA, 181 million units of games were sold in 1998, for a total of \$5.5 billion, a growth of 37% over the previous year.

MUSICIANS SEIZE OPPORTUNITIES IN TOY AND GIFT LICENSING

(Continued from page 78)

national TV commercials for the whole line," he recalls. The complete line includes 3- and 6-inch collectible figures; an entire kids' electronics line, including handheld and headset microphones; and stylized nail salon, hair play, and costume dress-up kits.

According to Price, Spice Girls also are endorsing the new Girls Best Friends Club (GBFC) line of girls' electronics and craft products. They will appear on the dedicated GBFC section of the www.toymax.com World Wide Web site later this year. Members will be able to enter contests, learn about new products and events, and chat with others in a secret, password-protected area.

"This whole thing with girls' lifestyles today and interaction really got us committed to GBFC," Price says. "The Spice Girls are a natural connection, as they are real-life Barbie dolls. Girls can dress like them, talk and sing like them, and now interact with them on the Web site."

The Spice Girls also have a line of rag dolls through a partnership of the Idea Factory and London-based Bravado International Group. "They wanted to see themselves as rag dolls, and the result is the Spice Girls Beanbag Collectibles we debuted in December," says Lance Kushner, Idea Factory sales VP. The



Tammy Knickerbocker, left, of L.L. Knickerbocker and Lisa Hatch of Marie Inc. show off new Wizard of Oz baby dolls in Marie Osmond Fine Porcelain Collection. (Photo: Steve Traiman)



Ken Price of Toymax points to autographed Spice Girls' poster from his happy clients. (Photo: Steve Traiman)

6½-inch collectibles will be joined by 14-inch versions for the new millennium.

The company's Infamous Meanies collection, a creative takeoff on the Beanie Baby craze, showed its

hottest new additions: "Mick Jaguar" and "Moodonna" beanbags that were among the hottest sellers.

"We're talking with a lot of other artists about their own Meanies figure," Kushner says.

TVT LABEL USES TV CONCERT TO MARKET BAND

(Continued from page 77)

acclaimed video director Mark Haefeli. Late-night time slots were then bought in the target markets to reach the target demo, and corporate tie-ins and sponsorships were set up with Epiphone, New Line Home Video, Best Buy (which heavily stocked and prominently positioned the album in exchange for advertising), and others. Local co-promotions and simulcasts with radio stations were also instituted, as was Internet simulcasting.

Additional media activities supporting the program included local TV advertising on MTV and the Prevue Channel, radio time-buys on Howard Stern's syndicated show and other programs, print ads in Rolling Stone and weekly newspapers, street marketing via posters and fliers distributed at targeted lifestyle outlets, and Internet promotions, including a World Wide Web page, banner advertising on various music sites, E-mail announcements to more than 200,000 music fans, and a promotion and contest with Ultimate Band List. Total impressions through support media were estimated at 21 million.

In January, cable music station MuchMusic rebroadcast "Live And Loud," and TVT released the program as a \$19.95 videocassette, including a sixth track not included on the TV special.


While the campaign has generated continued sales of Sevendust's

album (which has sold 376,000 units in the U.S., according to SoundScan, since its release in April 1997), it also helped drive ticket sales for live performances.

"When there were concerts coming to markets where the show aired, crawled copy at the bottom of the screen advertised the program, and the band consistently sold out every gig during that period," notes Burgess.


"The challenge we all face in rock is getting intense, grass-roots involvement in our artists beyond singles," says Gottlieb, "and I think we figured out a way of getting the maximum marketing bang for our buck. But ultimately, if the band hadn't been one you had to see live, if the lead singer hadn't been such an incredibly charismatic star, and had we not captured the essence of the performance, it wouldn't have mattered what we did."

"But we had a band whose strongest suit was a live performance, where the opportunity really worked," Gottlieb continues. "It was like they got another shed tour—in addition to the Ozzfest—only they headlined this one in those 40 TV markets, where 25,000 to 40,000 people saw them per market. With that many people seeing the band and getting an incredibly intense flavor for it, they're positioned brilliantly to come out of the box on the next record and rule."



Days of our Lives

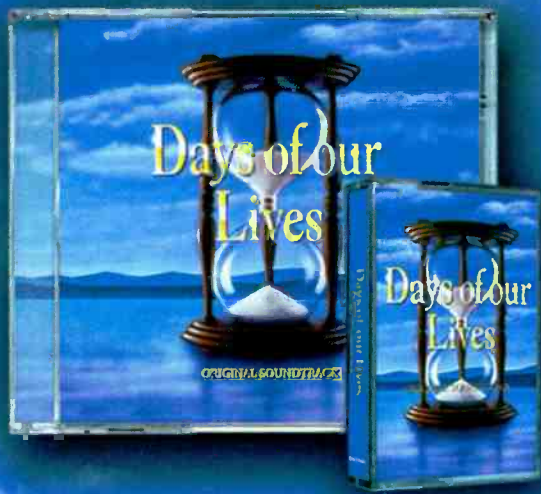
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EXECUTIVE TURN TABLE

DISTRIBUTORS. Brian Mitchell is named VP of marketing at Provident Music Distribution in Nashville. He was director of marketing.



MITCHELL

RODRIGUEZ

HOME VIDEO. 20th Century Fox Home Entertainment names Monica Juniel VP of marketing; Ann Murphy VP of creative services; Scott Thomas VP of marketing; Peter Norman VP of rental marketing; and Frederic Moget director of marketing. They were, respectively, director of marketing; executive director of creative services; business director, Wellness Brands at Nabisco; international director of product and marketing at Blockbuster; and key account/trade marketing director at 20th Century Fox Home Entertainment France.

Frank Rodriguez is promoted to director of creative advertising at Columbia TriStar Home Video in Culver City, Calif. He was manager of creative services.

MANUFACTURING. IMPAC Group in Melrose Park, Ill., appoints Lee Newbon COO; Rich Oppenheimer COO for IMPAC Group U.S.; and Diane Pfadenhauer VP of human resources. They were, respectively, head of Tinsley Robor; executive VP of entertainment sales; and corporate director of human resources and labor council at Queen's Group Inc.

MUSIC VIDEO. Lauren Zalaznick is named senior VP of original programming and development at VH1 in New York. She was VP of original programming.



Life Of The Party. Alan Hassenfeld, chairman/CEO of Hasbro, says hello to Barney at a party the toy manufacturer threw for the Purple One during Toy Fair, held last month in New York. Hasbro is helping Lyrick Studios, creator of the "Barney" series, celebrate the dinosaur's 10th anniversary as a star of PBS and home video. Lyrick expects to finish a birthday-party program, "Barney's Hollywood Surprise," for broadcast later this year. Video will follow in 2000.

Toy Fair Provides Video Inspirations

Licensed Products Increasingly Making Move To Small Screen

BY ANNE SHERBER

NEW YORK—In the early 1980s, when Hasbro's My Little Pony made the leap from retail to Saturday-morning cartoons and then video, the small plastic horse with its bushy, colorful mane was seen as trotting in the wrong direction.

Until then, licensed toys had generally been born of TV and video programming, not the other way around. But at the 96th annual American International Toy Fair, held Feb. 8-15 in New York, it was apparent that My Little Pony's journey had paved the way

for numerous others.

Video producers and distributors both big and small now come to New York in search of successful toy, book, and comic book properties that have the potential to translate into TV and home video programming.

Dan Capone, director of marketing for family entertainment at Warner Home Video, says he visits Toy Fair "to see what the heat is on Warner's current properties and to look for new properties."

Capone's plans for the show included visits to franchisees of "Batman Beyond," a cartoon series airing on the WB network. The first video, from Warner, streets May 18, following a pattern that the studio hopes to repeat.

Also on his agenda were Warner stalwarts Mary Kate and Ashley Olsen and cartoon character Scooby Doo, who is soon to star into a direct-to-video movie. Capone hints that the feature will be a cornerstone of the studio's fourth-quarter release schedule. Warner got a taste of the character's popularity when sales of a made-for-video special, "Scooby Doo On Zombie Island," exceeded expectations.

Capone says Warner looks for a well-established brand in its quest for children's acquisitions. He notes that the company "would never" put out a video whose concept didn't already have

a high profile as a toy, book, or similar product. "Video should never be the first mover," he says.

Warner's Pokemon property, which began life as a video game, is now a successful toy line and a WB children's program.

Significantly, Pokemon is also receiving a limited video release from a small San Francisco-based comic book distributor. Results will dictate expansion of the property.

Godzilla is another property being fully exploited. Peter Dang, executive VP of Sony Signatures Film and Television Licensing, notes that the franchise grossed \$400 million at retail last year. He announced at Toy Fair that the venture has acquired seven Godzilla movies never before released in the U.S.

Dang says Sony's Columbia Pictures will give the features a "Rocky Horror Picture Show"-style theatrical push—focusing on college campuses and midnight showings—before introducing the films to home video in the fourth quarter. The marketing of the movies will dovetail with Sony's Godzilla Origins toy line.

Meanwhile, Columbia has begun pre-production on a sequel to last summer's feature "Godzilla." Trying to broaden audience reach, the new film will include another monster—possibly Mothra, a favorite from the time when both creatures dominated the big

(Continued on page 96)

Who Will Get The Source-Tagging Task, DVD Replicators Or Box Makers?

TAG, YOU'RE IT: DVD replicators and box makers are doing an Alphonse/Gaston act in source-tagging (Billboard, Feb. 20). Neither wants to place the tags inside the box, but they're agreed it's a job someone must do. So each is politely deferring to the other while awaiting direction from the studios.

Replicators are odds-on favorites to get the task, which will require lots of manual labor until expensive, automated equipment is in place. And none of the effort will be reflected on the bottom line, except perhaps to shrink it. At best, the costs will be passed along to retailers. However, some observers think those on the supply side may have to grin and bear the expense, which could be 15 cents to 20 cents per tag applied by hand at the start.

"We're not going to make the investment until the studios let us know," says a source close to Amaray/Joyce Molding, the leading DVD box maker. "We're not going to make any money on this, so we really don't want to do it." He doesn't expect a call to action. "Hollywood is contacting us just to cover their bases." The cost of automation is estimated at \$100,000 per machine, or \$500,000 for the five units thought to be the minimum for a major-league operation.

The music industry's inability to adopt source-tagging reportedly accounts for much of the hesitation. Amaray purchased a CD source-tagger, capable of handling 75,000 boxes a day, only to see it gather dust. "We're still waiting to use it," the source adds.

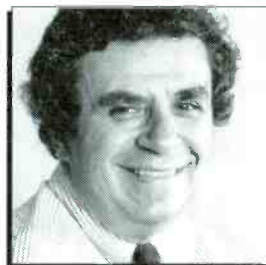
Richard Marquardt, who oversees replicator Warner Advanced Media Operations, suggests that box makers could be pushed to the front of the line as a way to limit the scattering of raw material inventories across the country. Noting the growing population of replicators, he says, "That's simplest." Whoever tags, retailers will absorb the costs, Marquardt adds. Nimbus Manufacturing VP Paula Tait also expects Amaray and box makers Alpha Enterprises and Warner Media Services to be involved, at least to the extent of teaching replicators how to apply the strips.

Two wholly incompatible systems, Sensormatic and Checkpoint, are under discussion. "We don't know what the chip is yet or where the location is," according to Tom Rooney, entertainment sales manager for Panasonic Disc Services in Torrance, Calif. Tags require uniform placement, or else checkout clerks run

the risk of not erasing the anti-theft code and releasing product that sets off exit-door alarms.

"We need a fairly predictable target," says one executive. He places it slightly above and slightly to the left of the disc, in back of the UPC stripes outside the box. That way, a checkout wand can be designed to read both simultaneously.

THE BIO BIZ: A&E Home Video is revamping its "Biography" series in an effort to turn it into "a really successful video genre," says David Walmsley, director of home video for A&E Television Networks. The idea is to make "Biography," a retail brand almost in spite of itself, into a "cohesive group of programs."

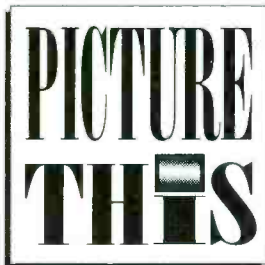


by Seth Goldstein

A&E has dropped the price of new and catalog releases to \$14.95 from \$19.95, spruced up the packaging, and better organized its categories of famous people. The logo on the latest releases—including those in newly created collections such as "Great Entertainers" and "Legendary Women"—will be in bright red, the same as the "Biography" on the cover of A&E's magazine. Catalog is being converted over time. "We want a real consistent look," Walmsley adds.

"Biography," the video, hasn't been a slacker. Walmsley says the company expects to move 1 million units this year via retail and direct response, including the Internet—"significantly greater" than in 1998. "We're looking for big growth," he adds. The new price is the door-opener for retailers who've been reluctant to take on the line. "Nineteen ninety-five does not work as well in some of the bigger chains," acknowledges Walmsley, who promises, "We're going to make up the difference on volume, definitely."

He predicts "Biography" will penetrate discounters and supermarkets, as well as gaining "deeper placement among existing customers." Book chain Barnes & Noble, which has featured "Biography" for several years, should benefit. "They agree with us" about the changes, Walmsley says. The biggest publisher of biobids, A&E thinks the time is right while it retains a near exclusive. Its revamped strategy may deter others, such as the Lifetime cable network, from entering the field. "We've gotten it right this time," Walmsley says. "We've hit the nail on the head."



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Hugh Hefner has opened the doors of the renowned Playboy Mansion for one wild, girls-only bash. **Playboy's Playmate Pajama Party.** A very special video exclusive featuring eleven gorgeous Playmates having the time of their lives!



PLAYBOY HOME VIDEO

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	1	3	MULAN	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated	1998	G	26.99
2	2	51	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
3	6	2	ANTZ	Dreamworks Home Entertainment Universal Studios Home Video 83668	Woody Allen Sharon Stone	1998	PG	26.99
4	4	4	PLAYBOY'S GIRLFRIENDS	Playboy Home Video Universal Music Video Dist. PBV0837	Various Artists	1999	NR	19.98
5	3	6	TAE-BO WORKOUT	Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
6	5	11	THE WEDDING SINGER	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore	1997	PG-13	14.98
7	8	14	ARMAGEDDON	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck	1998	PG-13	19.99
8	7	14	'N THE MIX WITH 'N SYNC ▲	BMG Video 65000	'N Sync	1998	NR	19.95
9	10	2	JACKIE BROWN	Miramax Home Entertainment Buena Vista Home Entertainment 1355803	Pam Grier Samuel L. Jackson	1997	R	22.95
10	11	4	TEKKEN: THE MOTION PICTURE	A.D.V. Films 001	Animated	1999	NR	19.98
11	20	34	THE BIG CHILL: 15TH ANNIVERSARY EDITION ♦	Columbia TriStar Home Video 01892	William Hurt Glenn Close	1983	R	14.95
12	9	12	DR. DOLITTLE	FoxVideo 2762	Eddie Murphy	1998	PG-13	19.98
13	14	9	THE PARENT TRAP	Walt Disney Home Video Buena Vista Home Entertainment 1055	Dennis Quaid Natasha Richardson	1998	PG-13	22.99
14	13	17	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
15	19	3	POKEMON: I CHOOSE YOU, PIKACHU	Viz Video Pioneer Entertainment 0001D	Animated	1998	NR	14.98
16	17	2	CITY OF ANGELS	Warner Home Video 16320	Nicolas Cage Meg Ryan	1998	PG-13	19.98
17	18	2	NEW YORK YANKEES: SEASON OF THEIR LIVES	PolyGram Video 440059521	Various Artists	1998	NR	19.95
18	12	4	NOSFERATU THE VAMPIRE	Anchor Bay Entertainment SV10641	Klaus Kinski Isabelle Adjani	1978	R	14.98
19	22	9	PLAYBOY'S 45TH ANNIVERSARY PLAYMATE VIDEO CENTERFOLD	Playboy Home Video Universal Music Video Dist. PBV0835	Jaime Bergman	1998	NR	19.98
20	21	25	TITANIC	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet	1997	PG-13	29.95
21	23	11	GOOD WILL HUNTING	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck	1997	R	22.95
22	16	13	BACKSTREET BOYS: NIGHT OUT WITH THE BACKSTREET BOYS ▲	Jive/Zomba Video 41657	Backstreet Boys	1998	NR	19.95
23	25	12	PLAYBOY'S ASIAN EXOTICA	Playboy Home Video Universal Music Video Dist. PBV0836	Various Artists	1998	NR	19.98
24	NEW ▶		MTV: CELEBRITY DEATHMATCH ROUND 1	MTV Home Video Sony Music Video 51679	Various Artists	1999	NR	12.98
25	15	11	THE MASK OF ZORRO	Columbia TriStar Home Video 21693	Antonio Banderas Anthony Hopkins	1998	PG-13	19.95
26	27	2	MERCURY RISING	Universal Studios Home Video 83590	Bruce Willis Alec Baldwin	1998	R	14.98
27	24	15	SMALL SOLDIERS	Dreamworks Home Entertainment Universal Studios Home Video 84018	Kirsten Dunst Gregory Smith	1998	PG-13	22.99
28	29	2	PRIMARY COLORS	Universal Studios Home Video 83373	John Travolta Emma Thompson	1998	R	14.98
29	28	4	BJORK: VOLUMEN	Elektra Entertainment 40199	Bjork	1998	NR	19.98
30	30	4	KISS: SECOND COMING ▲	PolyGram Video 80063005917	Kiss	1998	NR	29.98
31	RE-ENTRY		AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19.95
32	NEW ▶		TELETUBBIES: NURSERY RHYMES	Warner Family Entertainment Warner Home Video B3750	Various Artists	1999	NR	14.95
33	RE-ENTRY		TORI AMOS: THE COMPLETE VIDEOS 1991-1998	Atlantic Video 83154	Tori Amos	1998	NR	19.98
34	32	125	LADY AND THE TRAMP	Walt Disney Home Video Buena Vista Home Entertainment 582	Animated	1955	G	26.99
35	33	2	U.S. MARSHALS	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes	1998	R	19.98
36	26	7	METALLICA: CUNNING STUNTS	Elektra Entertainment 40202	Metallica	1998	NR	19.98
37	31	36	ANDREA BOCELLI: A NIGHT IN TUSCANY ▲	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
38	34	16	SOUTH PARK: 3-PACK VOLUME 2	Rhino Home Video Warner Home Video 36562	Animated	1998	NR	39.98
39	35	16	GODZILLA	Columbia TriStar Home Video 23126	Matthew Broderick Hank Azaria	1998	PG-13	14.95
40	37	2	GREAT EXPECTATIONS	FoxVideo 4492	Ethan Hawke Gwyneth Paltrow	1998	R	14.98

◆ 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.

Fox Makes New Allegations Against Hollywood Chain

SMOKING GUN: 20th Century Fox Home Entertainment has thrown another log onto its fiery feud with Hollywood Entertainment.

In July 1998 Fox filed a \$5 million lawsuit against Hollywood, alleging that the Portland, Ore.-based retailer was negligent in its Rentrak revenue-sharing accounting to the studio. Now, seven months later, Fox has filed a motion to amend the complaint, accusing Hollywood of intentionally rigging its revenue-sharing accounting system to deliberately miscount sales and rentals of the studio's titles.

In the motion filed Feb. 17 in Los Angeles Superior Court, Fox says it discovered in subpoena documents that "Hollywood willfully and intentionally misrepresented and concealed facts relating to the rental, sale, and other disposition of Fox's videocassettes."

The 31-page motion also accuses Hollywood of "altering" its computer software to make it look like the retailer was accurately reporting revenue-sharing income.

Fox originally discovered the accounting discrepancies through a routine Rentrak 1997 audit. At that time, Hollywood admitted to the mistakes and said the accounting problem had been "fixed," according to the motion. But Fox contends that Hollywood's fix-it strategy amounted to covering up and filtering out some Fox transactions.

A hearing to determine whether the new allegations can be made is scheduled for Thursday (4). The original complaint will remain intact regardless of the outcome.

The new allegations further drive a wedge between the supplier and the retailer, who have been on the outs ever since former Fox president Jeffrey Yapp abruptly (Continued on next page)

SHELF TALK



by Eileen Fitzpatrick

Top DVD Sales™

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



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	NEW ▶		SLAKE EYES (R) (29.99)	Paramount Home Video 33541	Nicolas Cage Gary Sinise
2	NEW ▶		PRACTICAL MAGIC (PG-13) (24.98)	Warner Home Video 16322	Sandra Bullock Nicole Kidman
3	1	2	JOHN CARPENTER'S VAMPIRES (R) (26.99)	Columbia TriStar Home Video 60306	James Woods Daniel Baldwin
4	2	4	THE TRUMAN SHOW (PG) (29.99)	Paramount Home Video 33112	Jim Carrey Laura Linney
5	4	7	ARMAGEDDON (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10008	Bruce Willis Ben Affleck
6	5	9	BLADE (R) (24.98)	New Line Home Video/ Warner Home Video N4685	Wesley Snipes
7	3	2	ROUNDERS (R) (29.98)	Miramax Home Entertainment/Buena Vista Home Entertainment 10015	Matt Damon Edward Norton
8	6	10	LETHAL WEAPON 4 (R) (24.98)	Warner Home Video 16075	Mel Gibson Danny Glover
9	7	10	THE NEGOTIATOR (R) (24.98)	Warner Home Video 16750	Samuel L. Jackson Kevin Spacey
10	8	12	THE MASK OF ZORRO (PG-13) (29.98)	Columbia TriStar Home Video 62169	Antonio Banderas Anthony Hopkins
11	10	8	THE AVENGERS (PG-13) (24.98)	Warner Home Video 15873	Ralph Fiennes Uma Thurman
12	9	11	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/ Warner Home Video 34577	Michael Meyers Elizabeth Hurley
13	12	7	OUT OF SIGHT (R) (34.98)	Universal Studios Home Video 20340	George Clooney Jennifer Lopez
14	11	4	STAR TREK VI: THE UNDISCOVERED COUNTRY (PG) (29.99)	Paramount Home Video 32301	William Shatner Leonard Nimoy
15	17	13	U.S. MARSHALS: SPECIAL EDITION (R) (24.99)	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
16	14	13	GODZILLA (PG-13) (24.95)	Columbia TriStar Home Video 23129	Matthew Broderick Hank Azaria
17	16	10	DEEP IMPACT (PG-13) (29.98)	Paramount Home Video 33082	Morgan Freeman Robert Duvall
18	15	13	TOP GUN (PG) (29.99)	Paramount Home Video 16927	Tom Cruise Kelly McGillis
19	RE-ENTRY		LOST IN SPACE (PG-13) (22.98)	New Line Home Video/ Warner Home Video N4667	William Hurt Gary Oldman
20	NEW ▶		BLACK RAIN (R) (29.99)	Paramount Home Video 32220	Michael Douglas Andy Garcia

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Holy Home Video Debut, Batman! Animated Flick Is Coming

WARNER GOES BATTY: The future of the live-action theatrical "Batman" series may be cloudy, but in animation land, "Batman Beyond: The Movie" is poised for a splashy home video debut.

Warner Bros. Family Entertainment unleashes the title, based on the new half-hour Kids' WB! TV series "Batman Beyond," on May 18, priced at \$14.95 list. Supported by a passel of consumer tie-ins, "Batman Beyond" spearheads a mostly Batman-themed Warner Home Video Century Collection, Wave II.

The release schedule includes four other feature-length animated Batman adventures. Two of these, "Batman: Mark Of Phantasm" and "Batman And Mr. Freeze: Subzero," are being repriced from \$19.95 to \$14.95, with a minimum advertised price of \$9.95. Also joining are "The Batman/Superman Movie" and "Superman: The Last Son Of Krypton."

All titles can be ordered in clamshell and slip-sleeve packaging. Retailers who order product in "Totally Batman" merchandisers, or who dedicate prominent display space to Wave II, can receive an invoice discount. Merchandisers come in configurations of

18, 24, 36, and 48 cassettes.

Each copy of "Batman Beyond: The Movie" will contain a poster from the movie with a mail-in video rebate from Act II Popcorn. Six million packages of Act II Popcorn. Six million packages of Act II contain a \$3 video rebate and free comic book order for "Batman Beyond Vol. 1." And a new product, Jell-O Yogurt, will be packaged with a comic book offer for "Batman Beyond Vol. 2."

All cassettes in the five-title "Totally Batman" collection will include offers for more than \$250 in consumer savings, including a travel discount of up to \$125 from Continental Airlines; a buy-one-get-one-free coupon for three-packs of Healthy Choice Popcorn; \$100 shipboard credit from Princess Cruises; and \$10 off purchase of "Dr. Brain" titles from Davidson Software.

Consumers can receive a free limited-edition Olympics 2000 pin with a \$100 Visa purchase of Century Collection videos; a free book, "The 100 Greatest Stars Of All Time," with purchase of one Century Collection video, plus \$10 worth of Max Factor cosmetics; a free CD sampler with a purchase from Warner Music Group; and a buy-three-get-one-free offer for Century



by Moira McCormick

Collection videos.

MEOW: Plaza Entertainment has lined up an array of corporate sponsors to push its upcoming animated feature "Puss In Boots." It is directed by Phil Nibbelink, whose credits include the Robert Zemeckis-directed "Who Framed Roger Rabbit" (on which Nibbelink was supervising animator).

The \$16.95 title streets May 4 and comes with a free 32-page hardcover, color storybook shrink-wrapped with every pre-ordered copy. Also included is a coupon booklet containing \$150 in consumer offers from Discovery Zone, Jolly Time Popcorn, Hormel Kid's Kitchen, Sears Portrait Studios, Sports Illustrated for Kids, and more.

A Post Cereals tie-in allows consumers to receive a free "Safe Kids" video from Child Quest International with purchase of "Puss In Boots" and one participating Post cereal brand. The marketing program is capped by a sweepstakes with a grand prize of a family vacation from the Hilton Hawaiian Village and Pleasant Hawaiian Holidays.

Plaza Entertainment will launch a broadcast and cable advertising campaign, as well as one involving consumer print and outdoor ads, around the May 4 street date.

KIDBITS: An almost 40-year-old book and television property, "Beren-

SHELF TALK

(Continued from preceding page)

broke his contract to become president of Hollywood back in 1997.

BACK TO THE LINKS: Warner Home Video is celebrating the 19th anniversary of "Caddyshack" with the "Caddyshack Special Edition." It will be in stores April 6, just in time for the Masters golf tournament.

Included on the cassette is a featurette documentary titled "Caddyshack: The 19th Hole," which includes outtakes, rare footage, and interviews with principal cast member Chevy Chase and Cindy Morgan, who made her film debut in the role of Lacey Underall. Producers Jon Peters and Mark Canton and director Harold Ramis also tell stories about filming the comedy.

The title will be the headliner in Warner's 28-title "Big Comedy" portion of the supplier's yearlong Century Collection promotion, which also includes New Line Home Video product. Other titles in the collection, priced from \$9.95-\$19.95, include "Mars Attacks!," "Beetlejuice," and "Dumb And Dumber."

Children," hasn't been widely available on tape until now. Columbia TriStar Home Video brings Ursa Major (Mama and Papa Bear) and Ursa Minor (Brother and Sister Bear) to stores April 27, with a trio of three-episode volumes priced at \$9.95 each. Each cassette contains one brand-new installment.

New Line Home Video unveils a family promotion March 16, including "Lost In Space" and "Now And Then" at \$14.98 and six \$9.98 features: "Monkey Trouble," "Theodore Rex," "Mr. Nanny," "Suburban Commando," "Surf Ninjas," and "Corrina, Corrina."

Oprah Winfrey's ABC television special "About Us: The Dignity Of

Children," in which kids talk about love, family, and spirituality, is available from Woodland Hills, Calif.-based Steeplechase Entertainment for \$19.95... 20th Century Fox Home Entertainment releases the third wave of titles in its Family Features Double-Packs March 16, supported by radio and print advertising. The \$22.98-priced Double Packs are Rainforest ("Ferngully," "Ferngully II"), Pal ("My Neighbor Totoro," "Snoopy Come Home"), Adventure ("Baby's Day Out," "Batman"), and Easter ("The Bible," "The Robe").

Assistance in preparing this column was provided by Kim Cox.

Billboard

MARCH 6, 1999

Top Kid Video™

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			TITLE Label, Distributing Label, Catalog Number			
1	16	3	No. 1		1998	26.99
2	1	15	MULAN Walt Disney Home Video/Buena Vista Home Entertainment 4773		1998	26.99
3	2	168	LION KING II: SIMBA'S PRIDE Walt Disney Home Video/Buena Vista Home Entertainment 8804		1998	26.99
4	2	168	LADY AND THE TRAMP Walt Disney Home Video/Buena Vista Home Entertainment 582		1955	26.99
5	5	25	TELETUBBIES: DANCE WITH THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3748		1998	14.95
6	4	11	POKEMON: I CHOOSE YOU, PICKACHU Viz Video/Pioneer Entertainment 0001D		1998	14.98
7	3	15	MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video/Warner Home Video 36519		1998	19.96
8	7	5	BLUE'S CLUES: ABC'S AND 123'S Nickelodeon Video/Paramount Home Video 835743		1998	9.95
9	RE-ENTRY		BLUE'S CLUES: BLUE'S BIRTHDAY Nickelodeon Video/Paramount Home Video 838873		1998	9.95
10	9	21	SCOOBY-DOO ON ZOMBIE ISLAND Warner Family Entertainment/Warner Home Video H1424		1998	19.96
11	8	25	TELETUBBIES: HERE COME THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3747		1998	14.95
12	10	53	HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123		1997	26.99
13	6	17	QUEST FOR CAMELOT Warner Family Entertainment/Warner Home Video 1607		1998	22.95
14	11	43	ANASTASIA FoxVideo		1997	26.98
15	15	23	BARNEY'S GREAT ADVENTURE PolyGram Video 40045005765		1997	22.95
16	17	21	BLUE'S CLUES: STORY TIME Nickelodeon Video/Paramount Home Video 838883		1998	9.95
17	13	3	BLUE'S CLUES: RHYTHM AND BLUE Nickelodeon Video/Paramount Home Video 835753		1998	9.95
18	14	173	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731		1989	26.99
19	RE-ENTRY		POCAHONTAS II: JOURNEY TO A NEW WORLD Walt Disney Home Video/Buena Vista Home Entertainment 12743		1998	26.99
20	19	15	BLUE'S CLUES: ARTS AND CRAFTS Nickelodeon Video/Paramount Home Video 839163		1998	9.95
21	20	15	KIKI'S DELIVERY SERVICE Buena Vista Home Entertainment		1998	19.99
22	18	251	BAMBI Walt Disney Home Video/Buena Vista Home Entertainment 942		1942	26.99
23	NEW		TELETUBBIES: NURSERY RHYMES Warner Family Entertainment/Warner Home Video B3750		1999	14.95
24	12	11	THE LAND BEFORE TIME VI: THE SECRET OF SAURUS ROCK Universal Studios Home Video 83759		1998	19.98
25	NEW		BARNEY: SING & DANCE WITH BARNEY Barney Home Video/The Lyons Group 2030		1999	14.95
26	21	43	ELMOPALOOZA! ◊ Sony Wonder		1998	12.98

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Billboard

MARCH 6, 1999

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
1	2	2	THERE'S SOMETHING ABOUT MARY (R)	No. 1 FoxVideo 0178	Ben Stiller, Cameron Diaz
2	1	5	THE TRUMAN SHOW (PG)	Paramount Home Video 35597	Jim Carrey, Laura Linney
3	4	2	MULAN (G)	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated
4	6	3	RUSH HOUR (PG-13)	New Line Home Video Warner Home Video N4687	Jackie Chan, Chris Tucker
5	5	8	LETHAL WEAPON 4 (R)	Warner Home Video 16075	Mel Gibson, Danny Glover
6	3	6	OUT OF SIGHT (R)	Universal Studios Home Video 83408	George Clooney, Jennifer Lopez
7	8	5	54 (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1595803	Mike Myers
8	NEW		ANTZ (PG)	Dreamworks Home Entertainment Universal Studios Home Video 83668	Woody Allen, Sharon Stone
9	7	7	BLADE (R)	New Line Home Video Warner Home Video N4685	Wesley Snipes
10	9	6	HOW STELLA GOT HER GROOVE BACK (R)	FoxVideo 2767	Angela Bassett, Whoopi Goldberg
11	11	12	THE NEGOTIATOR (R)	Warner Home Video 6692	Samuel L. Jackson, Kevin Spacey
12	10	9	SIX DAYS, SEVEN NIGHTS (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 1527803	Harrison Ford, Anne Heche
13	NEW		ROUNDERS (R)	Miramax Home Entertainment Buena Vista Home Entertainment 159313	Matt Damon, Edward Norton
14	NEW		JOHN CARPENTER'S VAMPIRES (R)	Columbia TriStar Home Video 03014	James Woods, Stephen Baldwin
15	14	4	SLUMS OF BEVERLY HILLS (R)	FoxVideo 4110379	Marisa Tomei, Alan Arkin
16	12	3	BUFFALO 66 (R)	Universal Studios Home Video 83984	Vincent Gallo, Christina Ricci
17	18	11	SLIDING DOORS (PG-13)	Paramount Home Video 335763	Gwyneth Paltrow, Jack Hannah
18	19	11	THE MASK OF ZORRO (PG-13)	Columbia TriStar Home Video 21693	Antonio Banderas, Anthony Hopkins
19	17	14	ARMAGEDDON (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis, Ben Affleck
20	15	6	DISTURBING BEHAVIOR (R)	MGM/UA Home Video Warner Home Video M907182	Katie Holmes, Nick Stahl

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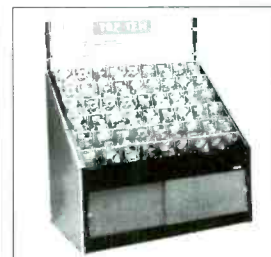
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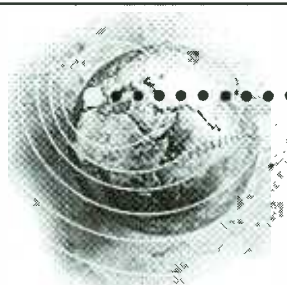
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(Continued on page 96)

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The World They Know. Collective Soul, whose "Heavy" has once again propelled the band to the top of the Mainstream Rock Tracks chart, recently stopped by the studios of WXRK (K-Rock) New York to hang with staff. Pictured, from left, are station music director Mike Peer, DJ Julie Slater, Collective's Soul's Ed Roland and Ross Childress, DJ Will Pendarvis, band member Shane Evans, and, kneeling, DJ Booker.

N/T, R&B, Top 40, Modern Rock Rising But Fall Arbitrons Show AC And Country Stations Slipping

This story was prepared by Sean Ross, editor of Airplay Monitor.

NEW YORK—As one might expect during an ongoing presidential sex scandal, the fall Arbitrons were good to news/talk stations, albeit still not as good as the O.J. Simpson book. But it was also a good fall for R&B, top 40, and even modern rock radio.

On the other hand, AC stations continued to slip, especially in younger demos, while country stations posted their lowest numbers in nine years.

Those are the headlines from Billboard/Airplay Monitor's quarterly survey of national listening by format in Arbitron's continuous measurement markets by format.

Among the headlines:

- AC radio remained the No. 1 music format but slipped again, albeit within its customary 14-share range. AC was down more at the lower end than in the older demo.

- R&B radio tied its best 12-plus numbers ever. And that's before a host of new R&B oldies stations, which should make themselves felt in the winter.

- Country, after a brief retrenchment last summer, is now at its lowest point since summer '90. And it's only two-tenths of a share ahead of where it was when we started measuring national Arbitron numbers in spring '89.

- Top 40 was off in middays, as you'd expect with the teens back in school. But it was up everywhere else, rebounding from a slightly off summer book.

- Album and classic rock were off, but modern rock, despite its format defections, is rebounding. It's not back to its 1996 levels, but the slide has been halted.

N/T: IT'S JUST A LITTLE RUSH
News/talk radio has climbed 16.1-

16.8 since last spring. That's its best book since the election book of fall '96, but it's still a tenth of a share short of the 16.9 that N/T posted in fall '95, the O.J. Simpson verdict book.

N/T was flat in mornings but rose spectacularly in the Rush Limbaugh daypart, up 16.8-17.9 for its best middays showing ever. One seeming oddity in the spring and summer books corrected itself this time. Teen listening, which had shot up to a 3.5 share in summer, was at a more realistic 1.9 this time.

seen the opposite during the summer book—younger demos healthy, upper (money) demos down—had deliberately retrenched their ever-edgier format and refocused on their traditional core. But an alternate explanation is that AC probably saw some of its young adults go back to school, meaning that they were no longer forced to listen to the station the entire office could agree on. (There's also some sense that top 40 did a better job of serving its 18-34 core this book.)

R&B: TOP 40 NOT "TOO CLOSE"

R&B stations nudged ahead again this book with an 11.8-11.9 12-plus number that reflects both mainstream and adult outlets. That number doesn't, by the way, reflect many stations from the rapidly growing R&B oldies format; their impact should be felt for the first time when the winter book numbers roll in this April.

Adult R&B stations, if you break them out separately, rebounded slightly from a two-book drop, up 3.4-3.6, meaning that mainstream outlets were, collectively, off a tenth of a share. Together, R&B outlets had their best morning numbers ever, their best male numbers ever, and their best 18-34 numbers ever.

(Continued on next page)

'Both album and classic rock radio were off during the summer, the latter sharply'

AC: A FIRM UPPER END

AC stations were also off in teens, and more off at the young end in general, this time around. Down 9.0-8.4 in teens and 16.1-15.5 in 18-34, AC was off a little less in 25-54 (16.9-16.7) and flat in 35-64.

Normally, we'd see that and think that AC programmers, who had

AC Dayparts & Demos

	Su98	F98
Mornings	13.7	13.4
Middays	16.5	16.7
Afternoons	15.3	15.0
Nights	12.6	12.6
Teens	9.0	8.4
18-34	16.1	15.5
25-54	16.9	16.7
35-64	16.2	16.2
Men	10.9	10.6
Women	18.9	18.9

R&B Dayparts & Demos

	Su98	F98
Mornings	9.9	10.4
Middays	9.7	9.0
Afternoons	11.6	11.8
Nights	17.9	18.7
Teens	25.9	26.1
18-34	15.5	16.1
25-54	11.4	11.4
35-64	9.3	9.3
Men	9.7	9.9
Women	11.6	11.6

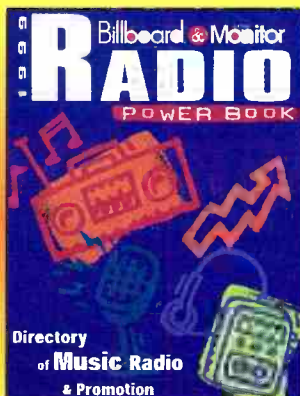
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KARMAZIN, MAYS PLAN INDUSTRY SUMMIT. CBS/Infinity CEO Mel Karmazin and Clear Channel CEO Lowry Mays have invited the CEOs of the nation's top broadcasting groups to a meeting to discuss voluntary industry initiatives that would increase minority-ownership levels. Formation of a loan fund that would help minorities buy into broadcast ownership is among the proposals. The idea was first floated at a National Assn. of Broadcasters (NAB) CEO summit last summer. NAB president Eddie Fritts says he will recommend to his board of directors that NAB contribute a minimum of \$10 million to the fund.

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No. 1					
1	2	3	16	ANGEL WARNER SUNSET 13621/REPRISE	◆ SARAH MCLACHLAN 1 week at No. 1
2	1	1	20	I'M YOUR ANGEL JIVE 42557	◆ R. KELLY & CELINE DION
3	3	5	8	WRITTEN IN THE STARS CURB/ROCKET 566918/MERCURY	◆ ELTON JOHN & LEANN RIMES
4	4	2	22	TRUE COLORS FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
5	6	6	8	FAITH OF THE HEART UNIVERSAL SOUNDTRACK CUT	ROD STEWART
6	5	4	26	FROM THIS MOMENT ON MERCURY 466450	◆ SHANIA TWAIN
7	8	8	17	HANDS ATLANTIC ALBUM CUT	◆ JEWEL
8	7	7	17	WHEN YOU BELIEVE DREAMWORKS 59022/GEFFEN	◆ WHITNEY HOUSTON & MARIAH CAREY
9	12	13	8	LOVE OF MY LIFE WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. MICHAEL W. SMITH
10	9	9	31	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT	◆ BACKSTREET BOYS
11	10	10	24	I'LL BE ATLANTIC 84191	◆ EDWIN MCCAIN
12	11	11	60	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
13	13	15	10	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA ALBUM CUT	◆ 'N SYNC
14	14	12	31	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
15	15	14	56	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
16	21	23	6	ANGEL OF MINE ARISTA 13590	◆ MONICA
17	16	16	59	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
18	17	18	6	I STILL BELIEVE COLUMBIA ALBUM CUT	◆ MARIAH CAREY
19	19	22	14	THE LAST DAY WARNER BROS. ALBUM CUT	MARILYN SCOTT
20	20	20	48	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
21	22	24	5	FOREVER MORE (I'LL BE THE ONE) GTSP ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
22	25	28	4	ALL I HAVE TO GIVE JIVE 42562	◆ BACKSTREET BOYS
23	24	—	2	BELIEVE WARNER BROS. 17119	◆ CHER
24	23	21	19	THE POWER OF GOOD-BYE MAVERICK 17160/WARNER BROS.	◆ MADONNA
25	26	25	19	IRIS WARNER SUNSET SOUNDTRACK CUT/REPRISE	◆ GOO GOO DOLLS

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	20	ANGEL WARNER SUNSET 13621/REPRISE	◆ SARAH MCLACHLAN 5 weeks at No. 1
2	3	5	23	SLIDE WARNER BROS. ALBUM CUT	◆ GOO GOO DOLLS
3	2	2	25	LULLABY SMG ALBUM CUT/COLUMBIA	◆ SHAWN MULLINS
4	4	3	32	SAVE TONIGHT WORK ALBUM CUT/ERG	◆ EAGLE-EYE CHERRY
5	5	4	20	HANDS ATLANTIC ALBUM CUT	◆ JEWEL
6	7	8	11	EVERY MORNING LAVA ALBUM CUT/ATLANTIC	◆ SUGAR RAY
7	6	7	21	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
8	8	6	27	JUMPER ELEKTRA 64058/EEG	◆ THIRD EYE BLIND
9	9	16	18	KISS ME SQUINT 79101/COLUMBIA	◆ SIXPENCE NONE THE RICHER
10	10	9	27	MY FAVORITE MISTAKE A&M ALBUM CUT/INTERSCOPE	◆ SHERYL CROW
11	11	11	45	IRIS WARNER SUNSET SOUNDTRACK CUT/REPRISE	◆ GOO GOO DOLLS
12	13	12	17	YOU GET WHAT YOU GIVE MCA ALBUM CUT	◆ NEW RADICALS
13	19	24	6	BELIEVE WARNER BROS. 17119	◆ CHER
14	12	10	13	IT'S ALL BEEN DONE REPRISE ALBUM CUT	◆ BARENAKED LADIES
15	15	14	9	UNSENT MAVERICK ALBUM CUT/REPRISE	ALANIS MORISSETTE
16	14	13	21	SWEETEST THING ISLAND ALBUM CUT/MERCURY	◆ U2
17	16	15	58	I'LL BE LAVA 84191/ATLANTIC	◆ EDWIN MCCAIN
18	17	17	26	INSIDE OUT RCA ALBUM CUT	◆ EVE 6
19	18	18	48	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
20	20	19	56	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
21	21	21	14	FLY AWAY VIRGIN ALBUM CUT	◆ LENNY KRAVITZ
22	22	23	16	CRUSH RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
23	24	26	6	MARIA BEYOND ALBUM CUT	◆ BLONDIE
24	23	25	17	FATHER OF MINE CAPITOL ALBUM CUT	◆ EVERCLEAR
AIRPOWER					
25	25	28	5	RUN HOLLYWOOD SOUNDTRACK CUT/ATLANTIC	◆ COLLECTIVE SOUL

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 66 adult contemporary stations and 76 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 500 adult top 40 detections for the first time. © 1999, Billboard/BPI Communications.

Radio

PROGRAMMING

N/T, R&B, TOP 40, MODERN ROCK RISING

(Continued from preceding page)

They did this, by the way, in a book where the format lost some of the musical exclusivity that it's enjoyed for the last several years, given the resistance of mainstream top 40 to most R&B crossovers. In the fall, top 40 PDs embraced "Too Close," "The Boy Is Mine," and "Are You That Somebody?," and the impact on mainstream R&B was still negligible.

COUNTRY: PARTYING LIKE IT'S 1990

Then again, country radio rebounded in the summer, seemingly unaffected by top 40's decision to embrace such country crossovers as "This Kiss," "You're Still The One," etc. In the fall, however, country was off 9.8-9.6, its lowest 12-plus number since a 9.5 share in the summer of '90. The format was also back below a 10-share in 25-54 listeners, meaning that it's a double-digit format only among 35-64s.

Country Dayparts & Demos

	Su98	F98
Mornings	9.9	9.7
Middays	10.0	10.0
Afternoons	10.1	9.6
Nights	7.5	7.3
Teens	5.6	4.9
18-34	8.9	8.7
25-54	10.0	9.8
35-64	11.2	11.0
Men	9.5	9.3
Women	10.8	10.7

More distressing, country, which peaked at a 13.3 share in the fall of '92, was only two-tenths ahead of the 9.4 share it had in spring '89, when Billboard and Arbitron first began measuring national numbers. In other words, the ongoing claim of country PDs that their format, despite its "leveling off," is better off than it was before the growth spurt started in 1990 is two-tenths of a share away from no longer being true.

Beyond country PDs' ongoing debate about the state of the current music available to them, country is one of the formats that you'd expect to be hit more in a strong N/T book. It was off 11.2-11.0 35-64, while N/T was up 18.2-18.8 in that cell. Then again, AC, also a candidate for some N/T-based upper-demo erosion, was flat 16.2 in that demo.

One more telling statistic about country: It was down in every daypart except middays, where it held stable with a 10 share. That country is more solid in middays than anywhere else would seem to reflect the increasingly AC'ish feel of the format.

TOP 40: A SURPRISING REBOUND

If you looked at the fall Arbitrons on a market-by-market basis as they rolled in during January, it wasn't looking like a very good book for top 40. Surprisingly, the format was still up overall, 8.9-8.8, reclaiming the tenth of a share it lost during the summer. Some of that is probably due to a couple of 7-share debuts in

Top 40 Dayparts & Demos

	Su98	F98
Mornings	7.5	8.2
Middays	7.9	6.9
Afternoons	9.3	9.7
Nights	11.4	12.7
Teens	29.9	33.2
18-34	13.0	13.5
25-54	7.2	7.1
35-64	4.6	4.5
Men	5.9	5.9
Women	8.2	8.1

Classic Rock Dayparts & Demos

	Su98	F98
Mornings	4.7	4.5
Middays	5.2	4.9
Afternoons	5.1	4.7
Nights	3.7	3.6
Teens	2.4	1.9
18-34	5.8	5.3
25-54	6.8	6.3
35-64	5.6	5.4
Men	6.7	6.3
Women	3.3	3.1

new top 40 markets that compensated for losses of half a share or more in many others.

Top 40 was off 7.9-6.9 in middays, as you'd expect with the teens back in school, but it was up in mornings (7.5-8.2), afternoons (9.3-9.7), and nights (11.4-12.7), in each case surpassing its numbers from last spring, showing that the format not only restored the numbers it had before summer disrupted normal listening patterns, but bettered them.

Top 40's biggest gains were at the younger end, up 13.0-13.5 in 18-34 and 29.9-33.2 in teens. It was the first time that top 40 had controlled more than a third of the teen audience since spring '95. (It controlled 56% of the teen audience when we started these measurements 10 years ago.) The format was off a tick in 25-54 (7.2-7.1) and 35-64 (4.6-4.5).

Does that reflect a fall book in which the format played not only more R&B and rap than it had in years but also harder-edged modern rock records (Eve 6, the Offspring, etc.) and more teen groups? Possibly, but the upper-end losses weren't fatal. In any event, the format looks demographically a little more like you'd expect it to, as opposed to a year ago, when it began reclaiming adults but not, to the same extent, its younger end.

Album Rock Dayparts & Demos

	Su98	F98
Mornings	8.4	8.3
Middays	7.3	7.2
Afternoons	7.3	7.1
Nights	6.1	6.5
Teens	6.4	6.6
18-34	12.0	11.7
25-54	9.0	8.8
35-64	5.9	5.9
Men	10.4	10.2
Women	4.2	4.2

MODERN GETS ITS GROOVE BACK

Both album and classic rock radio were off during the summer, the latter sharply (4.8-4.5). Classic rock, which had been picking up stations for a few years, as the remnants of the '70s oldies format morphed into classic hits outlets, again lost them this time. Last summer, 104 classic rock stations made an Arbitron book somewhere. This time, 99 did.

Modern Rock Dayparts & Demos

	Su98	F98
Mornings	4.6	4.7
Middays	3.4	3.3
Afternoons	3.7	3.9
Nights	4.3	4.7
Teens	8.2	8.8
18-34	7.3	7.5
25-54	3.7	3.8
35-64	1.7	1.9
Men	4.5	4.6
Women	2.4	2.6

Classic and mainstream rock stations would be logical victims of an N/T spurt. They may also have been affected by a slightly resurgent modern rock format, which had a pretty good slate of product during the fall (as well as many stations that made a point of rocking harder this time around). Modern rock's 3.8-3.9 12-plus rebound may not approach the 4.4 share it had during most of '96, but it's a step in the right direction for a format that saw so many heavily publicized defections in 1997-98.

Modern rock was up in every demo, including the upper end. It was up in 25-54 (3.7-3.8) and 35-64 (1.7-1.9). While modern rock radio never appeared to lose that many listeners to modern AC (more likely, modern AC claimed listeners who never made it to modern in the first place), it would appear that it's reclaiming some of the audience it did lose.

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With a strong third single from its Grammy-nominated sophomore effort spinning on a station near you, Garbage has proved it isn't a band to toss out with the trash.

"Although we work very hard, we are lucky that we sounded different than a lot of other stuff in 1995 and didn't make the grunge album everyone expected," says member Butch Vig. "Of course, we also are pleased with 'Version 2.0.' We're fortunate the radio gods have blessed us with more than one single off each album as well."

Most of the new lyrics were written by vocalist Shirley Manson, including the ones for "Special," this issue's No. 19 on Modern Rock Tracks. "It's about a relationship she had with a friend of hers,

another woman," Vig says, "But we try to be universal and not too literal when we're writing. It could be about anybody's relationship."

For Vig, what he remembers about recording



"We decided to play around with it and make it an homage of sorts to [the Pretenders]"

—Butch Vig, Garbage

"Special" is how Manson's voice sounded as if she were channeling Pretenders singer Chrissie Hynde. "As it took shape, her voice started to sound like [Hynde's] unconsciously. We decided to

play around with it and make it an homage of sorts to [the Pretenders]. Shirley did an outro with some Hynde-isms, and we took it further a step and added Pretenders guitar tricks to it."

Apparently, the rock icon approves of the tribute. Hynde recently took the stage with Garbage at London's Wembley Stadium and sang lead on the track. "It is unbelievable to have one of your heroes sing your songs, especially when they have one of the best voices in rock."

Vig is adamant that he likes the track "Push It" better, though; it's one of the band's favorites. "It is a bridge between the last album and the new era," says Vig. "The crowds go mental when we play it live, and to perform it is like a huge drug rush."

Billboard®

MARCH 6, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
1	1	1	7	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
◀ No. 1 ▶ 3 weeks at No. 1					
2	2	2	16	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	◆ EVERLAST TOMMY BOY
3	3	3	12	ONE MY OWN PRISON	CREED WIND-UP
4	5	7	7	WHISKEY IN THE JAR GARAGE INC.	◆ METALLICA ELEKTRA/EEG
5	6	5	34	FLY AWAY 5	◆ LENNY KRAVITZ VIRGIN
6	4	4	16	TURN THE PAGE GARAGE INC.	◆ METALLICA ELEKTRA/EEG
7	9	10	20	WHATEVER GODSMACK	◆ GODSMACK REPUBLIC/UNIVERSAL
8	8	8	26	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	◆ THE FLYS DELICIOUS VINYL/TRAUMA
9	10	11	29	DRAGULA HELLBILLY DELUXE	◆ ROB ZOMBIE Geffen/Interscope
10	11	12	12	LEECH EVE 6	◆ EVE 6 RCA
11	7	6	16	KICKIN' MY HEART AROUND BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA
12	16	19	6	YOU BLEW ME OFF BOO-TAY	BARE JR. IMMORTAL/EPIC
13	12	9	24	SLIDE DIZZY UP THE GIRL	◆ GOO GOO DOLLS WARNER BROS.
◀ AIRPOWER ▶					
14	17	20	6	LIVING DEAD GIRL HELLBILLY DELUXE	◆ ROB ZOMBIE Geffen/Interscope
15	13	13	15	FREE TRAIN	TRAIN AWARE/COLUMBIA
◀ AIRPOWER ▶					
16	20	27	4	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA
17	14	15	38	WHAT'S THIS LIFE FOR MY OWN PRISON	◆ CREED WIND-UP
18	15	14	23	STILL RAININ' WANDER THIS WORLD	◆ JONNY LANG A&M/Interscope
19	18	17	6	SELLING MY SOUL REUNION	BLACK SABBATH EPIC
20	19	24	6	HAUNTING ME DARKEST DAYS	STABBING WESTWARD COLUMBIA
21	28	32	4	MALIBU CELEBRITY SKIN	◆ HOLE DGC/Interscope
22	24	28	4	HAPPY PILLS HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
23	33	—	2	ONLY A FOOL BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA
24	21	21	26	CELEBRITY SKIN CELEBRITY SKIN	◆ HOLE DGC/Interscope
25	25	26	8	I DON'T LIKE THE DRUGS (BUT THE DRUGS LIKE ME) MECHANICAL ANIMALS	◆ MARILYN MANSON NOTHING/Interscope
26	22	23	10	NOW THAT YOU'RE GONE THINGS WE DO	INDIGENOUS PACHYDERM
27	27	25	19	POWERTRIP POWERTRIP	◆ MONSTER MAGNET A&M/Interscope
28	23	18	21	PRETTY FLY (FOR A WHITE GUY) AMERICANA	◆ THE OFFSPRING COLUMBIA
29	30	33	7	BLUE MONDAY CANDYASS	◆ ORGY ELEMENTREE/REPRISE
30	36	39	3	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
31	34	36	3	FREAK ON A LEASH FOLLOW THE LEADER	◆ KORN IMMORTAL/EPIC
32	37	38	3	VINTAGE EYES SECOND COMING	SECOND COMING CAPITOL
33	26	16	16	EVERYTHING IS BROKEN TROUBLE IS...	◆ KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
34	38	—	2	FREAK OF THE WEEK HEY ALBUM	◆ MARVELOUS 3 HIFI/ELEKTRA/EEG
35	31	34	5	LOTUS UP	◆ R.E.M. WARNER BROS.
36	29	22	22	BITTERSWEET SUNBURN	◆ FUEL 550 MUSIC/ERG
37	NEW ▶	1		DIZZY DIZZY UP THE GIRL	◆ GOO GOO DOLLS WARNER BROS.
38	32	29	21	PSYCHO MAN REUNION	BLACK SABBATH EPIC
39	35	35	10	FAITH THREE DOLLAR BILL Y'ALL	◆ LIMP BIZKIT FLIP/Interscope
40	39	37	4	I'M NOT RUNNING ANYMORE JOHN MELLENCAMP	◆ JOHN MELLENCAMP COLUMBIA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 111 Mainstream rock stations and 74 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1999, Billboard/BPI Communications.

Billboard®

MARCH 6, 1999

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
1	2	1	13	EVERY MORNING 14:59	◆ SUGAR RAY LAVA/ATLANTIC
◀ No. 1 ▶ 2 weeks at No. 1					
2	1	2	22	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	◆ EVERLAST TOMMY BOY
3	3	3	13	MALIBU CELEBRITY SKIN	◆ HOLE DGC/Interscope
4	5	6	11	ONE MY OWN PRISON	CREED WIND-UP
5	7	7	9	FREAK OF THE WEEK HEY ALBUM	◆ MARVELOUS 3 HIFI/ELEKTRA/EEG
6	9	10	7	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
7	4	5	27	FLY AWAY 5	◆ LENNY KRAVITZ VIRGIN
8	11	14	6	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA
9	8	8	13	LEECH EVE 6	◆ EVE 6 RCA
10	6	4	24	NEVER THERE PROLONGING THE MAGIC	◆ CAKE CAPRICORN/MERCURY
11	10	9	14	BLUE MONDAY CANDYASS	◆ ORGY ELEMENTREE/REPRISE
12	13	15	19	CRUSH BEFORE THESE CROWDED STREETS	◆ DAVE MATTHEWS BAND RCA
13	12	12	7	ONE HIT WONDER SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR CAPITOL
14	17	22	4	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA
15	14	19	6	PRaise YOU YOU'VE COME A LONG WAY, BABY	◆ FATBOY SLIM SKINT/ASTRALWERKS
16	18	20	5	HEAD THE THRILL KISSER	◆ TIN STAR V2
17	15	11	25	SLIDE DIZZY UP THE GIRL	◆ GOO GOO DOLLS WARNER BROS.
18	19	16	15	MY FAVOURITE GAME GRAN TURISMO	◆ THE CARDIGANS STOCKHOLM/MERCURY
19	20	17	19	SPECIAL VERSION 2.0	◆ GARBAGE ALMA SOUNDS/Interscope
20	16	13	29	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	◆ THE FLYS DELICIOUS VINYL/TRAUMA
21	21	18	19	YOU GET WHAT YOU GIVE MAYBE YOU'VE BEEN BRAINWASHED TOO.	◆ NEW RADICALS MCA
22	22	23	5	SECRET SMILE FEELING STRANGELY FINE	◆ SEMISONIC MCA
23	24	29	3	LEVEL ON THE INSIDE 001	DOVETAIL JOINT AWARE/C2
24	26	37	3	SHEEP GO TO HEAVEN PROLONGING THE MAGIC	◆ CAKE CAPRICORN/MERCURY
25	25	32	5	PRISONER OF SOCIETY THE LIVING END	◆ THE LIVING END REPRISE
26	NEW ▶	1		BETTER DAYS (AND THE BOTTOM DROPS OUT) MOBILE ESTATES	CITIZEN KING WARNER BROS.
27	30	25	21	PRETTY FLY (FOR A WHITE GUY) AMERICANA	◆ THE OFFSPRING COLUMBIA
28	29	30	7	FAITH THREE DOLLAR BILL Y'ALL	◆ LIMP BIZKIT FLIP/Interscope
29	28	24	21	SWEETEST THING THE BEST OF 1980-1990	◆ U2 ISLAND/MERCURY
30	33	40	3	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC
31	31	35	5	LOTUS UP	◆ R.E.M. WARNER BROS.
32	NEW ▶	1		DIZZY DIZZY UP THE GIRL	◆ GOO GOO DOLLS WARNER BROS.
33	27	26	19	PURE MORNING WITHOUT YOU I'M NOTHING	◆ PLACEBO HUT/VIRGIN
34	NEW ▶	1		LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope
35	NEW ▶	1		ALCOHOL STUNT	BARENAKED LADIES REPRISE
36	37	31	16	AT THE STARS HOW DOES YOUR GARDEN GROW?	BETTER THAN EZRA ELEKTRA/EEG
37	38	—	2	HAUNTING ME DARKEST DAYS	STABBING WESTWARD COLUMBIA
38	34	27	25	CIRCLES EL OSO	◆ SOUL COUGHING SLASH/WARNER BROS.
39	35	38	23	BITTERSWEET SUNBURN	◆ FUEL 550 MUSIC/ERG
40	NEW ▶	1		YOU BLEW ME OFF BOO-TAY	BARE JR. IMMORTAL/EPIC



HITS! IN TOKIO

Week of February 14, 1999

- 1 Every Morning / Sugar Ray
- 2 Pretty Fly (For A White Guy) / The Offspring
- 3 Ex-Factor / Lauryn Hill
- 4 Believe / Cher
- 5 Kickin' My Heart Around / The Black Crowes
- 6 Praise You / Fatboy Slim
- 7 Marie / Solveig
- 8 You Get What You Give / New Radicals
- 9 Take On Me / Reel Big Fish
- 10 Sonosipudode / The Brilliant Green
- 11 Tender / Blur
- 12 I Don't Want To Miss A Thing / Aerosmith
- 13 Leaving On A Jet Plane / Chantal Kreviazuk
- 14 Enjoy Yourself / A+
- 15 Anyone At All / Carole King
- 16 Ain't No Mountain High Enough / Jocelyn Brown
- 17 5, 6, 7, 8 / Steps
- 18 Unforgivable Sinner / Lene Marlin
- 19 I'm Yours / Quincy Jones Featuring Siedah Garrett & El DeBarge
- 20 Body Movin' / Beastie Boys
- 21 Heaven / Satoshi Tomiie Featuring Danny Madden
- 22 Heaven / Glen Scott
- 23 Tuesday Afternoon / Jennifer Brown
- 24 Cigarettes Will Kill You / Ben Lee
- 25 Asagamatokuru / Dreams Come True
- 26 So Pure / Alanis Morissette
- 27 Prime / Pre-School
- 28 Movin' On Without You / Hikaru Utada
- 29 Hands / Jewel
- 30 Who's Been Sleeping / Swing Out Sister
- 31 Silly Ho / TLC
- 32 Bokuwakokoniru / Masayoshi Yamazaki
- 33 Only For You / Sakura
- 34 Push Upstairs / Underworld
- 35 Another Way / Tevin Campbell
- 36 Share The Love / Andrea Martin
- 37 Sweetest Thing / U2
- 38 Daqui Pro Meier / Ed Motta
- 39 When You Believe / Whitney Houston And Mariah Carey
- 40 No Matter What / Boyzone
- 41 Mystical Machine Gun / Kula Shaker
- 42 Don't Be Afraid / One Little Creature
- 43 Feel This Way / Zebrahead
- 44 There Goes The Neighborhood / Sheryl Crow
- 45 Angel Of Mine / Monica
- 46 I Still Believe / Mariah Carey
- 47 Abracadabra / Sugar Ray
- 48 It's All Been Done / Barenaked Ladies
- 49 Mr. Pinstripe Suit / Big Bad Voodoo Daddy
- 50 Nobody's Supposed To Be Here / Deborah Cox

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When Sound And Vision Collide: We Rate The Videos Behind Radio's Current Hits

SOUNDING OFF: One of radio's strongest suits has always been its ability to stimulate the theater of the mind; it can empower imagination and conjure countless perceptions of setting and meaning.

Things changed ever so dramatically with the birth of MTV on Aug. 1, 1981, when music fans were given their first glimpse of songs made into mini-movies. The concept propelled many obscure artists to fame and dramatically raised the profiles of some established acts.

Who can think of Prince's "When Doves Cry" from 1984 without recalling the image of the artist in a steaming bathtub? Or who can forget "Take On Me" from a-ha, which captured attention in 1985 due to its renowned sketch-like video?

"Videoclips do provide the immediate vision that radio can't. But to me, radio has the advantage, because it lets the listener imagine, which is what radio is all about," says Glenn Kalina, operations manager of top 40 WIOQ Philadelphia. "Videos can be somewhat helpful in [breaking a record], but a song is a song. You can have a great video, but if the song sucks, it's still not going to be a hit. A song tests and lasts on its own merits, with or without a video."

Still, there's no doubt that a savvy clip can affect the public's perception of a song—often to its advantage but not always. Last year, AirWaves took a look at some of the most popular hits on radio and contrasted the songs' personas with those of their accompanying videoclips.

Again, we take to the couch with a big bowl of Cinnamon Toast Crunch in hand and gaze at VH1 for a few hours to see who really rules: the armchair or the airwaves?

"Special," **Garbage** (Almo Sounds). Who needs the next "Star Wars" movie with this futuristic, high-tech flight of fancy featuring **Shirley Manson** in the driver's seat? Then again, with her verve, she could be dropped into a cornfield with a mike and still make video magic. Video grade: **A**; Radio: **B+**

"Believe," **Cher** (Warner Bros.). There's something about Cher with a fiber-optic hairdo that assures us that her theatrical savvy has hardly paled, eh? This clip appropriately shows the ever-compelling artist in a youthful club setting. But instead of outfitting her in a myriad of hilariously absurd get-ups, it distracts with an unnecessary subplot about a few kids stalking each other. Let's face it: Cher's just too much fun to waste time on anything but Cher, Cher, Cher. Video grade: **C**; Radio: **A**

"Run," **Collective Soul** (Hollywood/Atlantic). There's nothing particularly noteworthy about this dignified clip, but it's plenty functional as a

backdrop to this fantastic song from the "Varsity Blues" soundtrack and the band's own new album, "Dosage." Singer/songwriter **Ed Roland** and bandmates give off convincing rock star sullenness. Sometimes it's enough. Video grade: **B**; Radio: **A+**



by Chuck Taylor

"Heartbreak Hotel," **Whitney Houston** featuring **Faith Evans & Kelly Price** (Arista). If you're going to be hurting, why not do so in an exquisite seaside setting with two of your best girlfriends?



HOUSTON

These three tear it up so good in this stunning this-is-the-life clip—which peaks when Houston saunters down to the ocean and drops the fur that her cheating man gave her into the rushing tide. It's a great moment in video diva history, and it's wondrously supported by the presence of Evans and Price, who look as striking as their mentor. Video grade: **A+**; Radio **B**

"I Still Believe," **Mariah Carey** (Columbia). Mariah entertains the troops at Edwards Air Force Base in California in this take on **Marilyn Monroe's** visits to war troops in decades past. Seeing Carey coo and kiss and flip her neck to a series of faux surprised smiles, however, does make you wonder if you're watching a music video or a glamour shoot for Seventeen. Mariah, you've never looked better, but you're too good a singer for such cheesy posturing. Video grade: **C**; Radio: **B**



CAREY

"Malibu," **Hole** (DGC Records). **Courtney Love** peels off her glamour veneer in this rollicking clip, shaking her hips, sitting with her legs spread open, and seducing the camera with wanton eyes. Snappy quick-cut editing, lots of beach babes, and fire—hey, two separate incidents!—aim this perfectly at Hole's intended audience. Video grade: **B+**; Radio: **A**

"The Animal Song," **Savage Garden** (Columbia). This celebratory clip from the movie "The Other Sister" places the Aussie duo alongside and inside movie footage. Primarily set at a parade, the clip allows for plenty of wacky visuals to accompany the most jouncy song on the airwaves now. What really sells the video, though, is lead **Darren Hayes's** broad smiles. He looks

as happy as a day at the circus, and it's completely infectious. Video grade (for a movie-based clip): **B+**; Radio: **A+**

"Maria," **Blondie** (Beyond). The wonder of this video is seeing the incomparable **Debbie Harry** singing something new—and looking awfully good doing it. But unfortunately, the clip employs so many visual tricks to keep itself moving—like a barrage of shaded, over-lit, shadowed, and flash-lit images—that it becomes impossible to stay focused on Harry and the Blondie boys—or the song. What a disappointment. This is one of those occasions where a simple context centered on this beloved band would have done the trick, rather than the painful strobe effect of this self-conscious video. Video grade: **D**; Radio: **A-**

"Every Morning," **Sugar Ray** (Lava/Atlantic). Lead singer **Mark McGrath** sure is pretty. The clip is quirky and terrifically colorful, like the song. Video grade: **A**; Radio: **B**



SUGAR RAY

"Written In The Stars," **Elton John & LeAnn Rimes** (Rocket). The sweet Miss Rimes has blossomed into a lovely woman in this sappy but endearing video, which shows the two artists looking at life inside those contained glass globes that you shake (complete with glitter). It's a clever take on this power ballad, designed to affect the AC airwaves like Teletubies affect preschoolers. Fantastic special effects and an overall dream-like ambience score big to accompany this stately radio staple. If only there were more footage of the pair together. Video grade: **B**; Radio: **B-**

"It's All Been Done," **Barenaked Ladies**, (Reprise/Warner Bros.). This is a great party video. But for casual viewing, it becomes as irritating as a toothache when the sound quality is corrupted by such novelty effects as hearing the audio through a fishbowl or swimming pool. Hey, never mess with the music. Video grade: **C-**; Radio: **A+**

"Anything But Down," **Sheryl Crow** (A&M). This state-of-the-art video shows two Crows—in adjoining apartments—at battle. Steel wires connected at their wrists force Crow A to be jerked back every time Crow B moves forward. And make no mistake, Crow B is mighty aggravated. This conceptual clip beautifully illustrates the push and pull of Crow's belief in her own words and again points to her savoir-faire as one of the genre's leading style setters. Wildly intelligent, lavishly set. Video grade: **A**; Radio: **B+**

The overall averages? Video: **B**. And radio: **B+**.

Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	5	9	BELIEVE WARNER BROS.	CHER
◀ No. 1 ▶ 1 week at No. 1					
2	1	1	15	SLIDE WARNER BROS.	GOO GOO DOLLS
3	3	3	15	ANGEL WARNER SUNSET /REPRISE	SARAH MCLACHLAN
4	7	8	15	...BABY ONE MORE TIME JIVE	BRITNEY SPEARS
5	9	12	7	EVERY MORNING LAVA /ATLANTIC	SUGAR RAY
6	4	2	15	SAVE TONIGHT WORK /ERG	EAGLE-EYE CHERRY
7	6	6	15	MIAMI COLUMBIA	WILL SMITH
8	5	4	15	HAVE YOU EVER? ATLANTIC	BRANDY
9	8	7	15	LULLABY SMG /COLUMBIA	SHAWN MULLINS
10	13	13	9	ANGEL OF MINE ARISTA	MONICA
11	12	11	15	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA	'N SYNC
12	10	10	15	JUMPER ELEKTRA /EEG	THIRD EYE BLIND
13	14	15	12	BACK 2 GOOD LAVA /ATLANTIC	MATCHBOX 20
14	15	14	10	ALL I HAVE TO GIVE JIVE	BACKSTREET BOYS
15	11	9	15	HANDS ATLANTIC	JEWEL
16	26	—	2	KISS ME SQUINT /COLUMBIA	SIXPENCE NONE THE RICHER
17	16	18	15	IRIS WARNER SUNSET /REPRISE	GOO GOO DOLLS
18	17	16	15	LATELY PENDULUM /RED ANT	DIVINE
19	18	21	15	I'LL BE LAVA /ATLANTIC	EDWIN MCCAIN
20	36	—	2	NO SCRUBS LAFAGE /ARISTA	TLC
21	21	20	15	MY FAVORITE MISTAKE A&M /INTERSCOPE	SHERYL CROW
22	20	23	15	INSIDE OUT RCA	EVE 6
23	25	29	4	NOBODY'S SUPPOSED TO BE HERE ARISTA	DEBORAH COX
24	24	22	14	YOU GET WHAT YOU GIVE MCA	NEW RADICALS
25	29	32	4	FLY AWAY VIRGIN	LENNY KRAVITZ
26	19	17	13	TAKE ME THERE BLACKSTREET & MYA FEAT. MASE & BLINKY BLINK INTERSCOPE	
27	27	25	15	DOO WOP (THAT THING) RUFFHOUSE /COLUMBIA	LAURYN HILL
28	23	19	10	IT'S ALL BEEN DONE REPRISE	BARENAKED LADIES
29	32	33	12	CAN I GET A... DEF JAM /MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) & JA
30	35	39	3	I STILL BELIEVE COLUMBIA	MARIAH CAREY
31	30	28	15	REAL WORLD LAVA /ATLANTIC	MATCHBOX 20
32	31	27	15	TOO CLOSE ARISTA	NEXT
33	22	24	6	UNSENT MAVERICK /WARNER BROS.	ALANIS MORISSETTE
34	28	26	15	TOUCH IT UPTOWN /UNIVERSAL	MONIFAH
35	34	35	6	CHANGES AMARU/DEATH ROW /INTERSCOPE	2PAC
36	33	30	15	ONE WEEK REPRISE	BARENAKED LADIES
37	40	—	2	WE LIKE TO PARTY! GROOVILICIOUS /STRICTLY RHYTHM	VENGABOYS
38	39	34	14	LUV ME, LUV ME FLYTE TYME /MCA	SHAGGY FEATURING JANET
39	38	31	15	FROM THIS MOMENT ON MERCURY	SHANIA TWAIN
40	RE-ENTRY	4	4	PRETTY FLY (FOR A WHITE GUY) COLUMBIA	THE OFFSPRING

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 218 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. Tracks showing an increase in Audience over the previous week. Records below the top 20 are removed from the chart after 20 weeks. © 1999, Billboard/BPI Communications.



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THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

The MVPA Establishes New Rules For Its Annual Video Awards

THE MVPA CHANGES THE RULES: The Music Video Production Assn. (MVPA) has made two dramatic changes in the voting procedures for its annual Music Video Awards.

For starters, voters in the nomination phase will now be required to attend scheduled screenings of the videos. Voters must be MVPA members.

MVPA spokeswoman **Justine Smith** says, "It was after many hours of discussion by the [MVPA] board members and officers that we came to this decision. We found that a large percentage of videos submitted for nominations have aired minimally or aired mainly on regional shows. So we worked out

schedules where people can actually see the videos they're voting for." The other new rule this year, as explained by Smith: "You can't vote for yourself if you or your company would be the recipient of the award."

Those who attend screenings must be prepared for long sessions. "We have over 100 videos submitted for some categories," Smith adds, "so people who go to a screening can expect to be there about three

hours." All of the screenings will be held at locations to be announced in Los Angeles, except for a March 22 screening that will be held at Post Perfect in New York. According to Smith, locations for the screenings will be determined by the number of people who say they'll attend. Screenings for certain categories have already taken place. Following are the remaining dates and times for each screening and the categories that will be voted on at the screenings.

- Best cinematography:** Monday (1) at 5 p.m.
- Best styling:** Tuesday (2) at 7 p.m.
- Best editing:** Wednesday (3) at 2:30 p.m.
- Best hair and best makeup:** Thursday (4) at 6:30 p.m.
- AC video of the year and best choreography:** March 8 at a time to be announced.
- Urban/R&B video of the year:** March 9 at 6 p.m.
- Rock video of the year:** March

10 at 5 p.m.
Feature film video of the year and best video of the year made for under \$25,000: March 11 at 7 p.m.

Dance video of the year and country video of the year: March 15 at 6 p.m.

Best colorist: March 16 at 5:30 p.m.

Rap/hip-hop video of the year: March 18, at a time to be determined.

Video of the year and director of the year: March 19 at 4 p.m. (L.A.) and March 22 at 2 p.m. (New York).

Nominations for the 1999 MVPA Awards will be announced in late March. Eligible clips are videos

that were produced in 1998. The awards ceremony, now in its eighth year, will take place April 9 at the Egyptian Theater in Hollywood. Voting for the MVPA Awards is open to MVPA members only. For more information, E-mail the MVPA at musivideo@aol.com or visit the MVPA's online site at www.mvpa.com.

THE EYE



by *Carla Hay*

LOCAL SHOW SPOTLIGHT: This week's spotlight is on the R&B/hip-hop show "Urban Nights," which has been on the air since 1998. The show is hosted by a rotating set of artists.

TV affiliate: KRCA-TV Los Angeles.

Program length: 30 minutes.
Time slot: 1:30 a.m. Saturdays.
Key staff members: **Larry Guzy**, executive producer; **Shani Byard**, producer.

Following are the top five videos for "Urban Nights" for the episode that aired Feb. 13. The show was hosted by rapper **Eminem**.

1. **Silk The Shocker** Featuring **Mystikal**, "It Ain't My Fault" (No Limit/Priority).
2. **Jay-Z**, "Hard Knock Life (Ghetto Anthem)," (Roc-A-Fella/Def Jam).
3. **Eminem**, "My Name Is" (Web/Aftermath/Interscope).
4. **Noreaga** Featuring **Big Pun**, **Cam'ron**, **Nature & The Lox**, "Banned From TV" (Penalty/Tommy Boy).
5. **Les Nubians**, "Les Portes Du Souvenir" (Omtown/Higher Octave/Virgin).



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Foxy Brown, Hot Spot
- 2 Faith Evans F/Puff Daddy, All Night Long
- 3 Lauryn Hill, Ex-Factor
- 4 Whitney Houston, Heartbreak Hotel
- 5 Roots Feat. Erykah Badu, You Got Me
- 6 Monica, Angel Of Mine
- 7 R. Kelly, When A Woman's Fed Up
- 8 2Pac, Changes
- 9 Busta Rhymes, Gimme Some More
- 10 Method Man, Break Ups 2 Make Ups
- 11 Shae Jones, Talk Show Shhh!
- 12 Case & Joe, Faded Pictures
- 13 K-Ci & JoJo, Life
- 14 Tyrese, Sweet Lady
- 15 Redman, I'll Bee Dat
- 16 Timbaland, Lobster & Scrimp
- 17 Gerald Levert, Taking Everything
- 18 112 Feat. Lil'Z, Anywhere
- 19 Jesse Powell, You
- 20 Shanice, When I Close My Eyes
- 21 Ghetto Mafia, On Da Grind
- 22 Divine, One More Try
- 23 Total, Sitting Home
- 24 Mariah Carey, I Still Believe
- 25 Kelly Price, Secret Love
- 26 Dru Hill, These Are The Times
- 27 Juvenile, Ha
- 28 Cherokee, Ooh Wee Wee
- 29 Harlem World, I Really Like It
- 30 Outkast, Da Art Of Storytelling'

NEW ONS

- Nas, Nas Is Like
- Jermaine Dupri & Da Brat, It's Nothin'
- Prince Paul, Prince Among Thieves
- Pete Rock & Loose Ends, Take Your Time
- Chico DeBarge, Sooty Man Lover
- 2 Live Crew, The Real One
- Nicole, Eyes Better Not Wander
- J.T. Money, You Dat
- Le Jit, Skin Tone
- Trina & Tamara, What'd You Come Here For
- Blaque, 808
- Trick Daddy Feat. Trina, Nann



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Faith Hill, Piece Of My Heart
- 2 Tim McGraw, Don't Take The Girl
- 3 Patsy Cline, Crazy

- 4 Alabama, High Cotton
- 5 Alan Jackson, Don't Rock The Jukebox
- 6 Garth Brooks, Ain't Goin' Down
- 7 Garth Brooks, Standing Outside The Fire
- 8 Garth Brooks, Callin' Baton Rouge
- 9 Patty Loveless, How Can I Help You Say Goodbye
- 10 Dwight Yoakam, Turn It On, Turn It Up...
- 11 Travis Tritt F/Marty Stuart, The Whiskey...
- 12 Randy Travis, Better Class Of Losers
- 13 John Cougar Mellencamp, Check It Out
- 14 Lorie Morgan, Dear Me
- 15 Clint Black, Killin' Time
- 16 Sawyer Brown, The Race Is On
- 17 Restless Heart, Say What's In Your Heart
- 18 Mary Chapin Carpenter, Never Had It So Good
- 19 Travis Tritt, Country Club
- 20 Lorie Morgan, Out Of Your Shoes
- 21 Dwight Yoakam, Guitars, Cadillac
- 22 Vince Gill, Never Knew Lonely
- 23 George Strait, The Chair
- 24 George Jones, Who's Gonna Fill Their Shoes
- 25 Dwight Yoakam, Honky Tonk Man
- 26 Restless Heart, Why Does It Have To Be
- 27 Reba McEntire, Whoever's In New England
- 28 Restless Heart, Dancy's Dream
- 29 Travis Tritt, Help Me Hold On
- 30 Clint Black, A Better Man
- 31 Doug Stone, I'd Be Better Off
- 32 Marty Stuart, Hillbilly Rock
- 33 Garth Brooks, The Dance
- 34 Alabama, Dixieland Delight
- 35 Waylon Jennings, Wrong
- 36 Alan Jackson, Chasin' That Neon Rainbow
- 37 Doug Stone, These Lips Don't Know How...
- 38 Mark Chesnut, Brother Jukebox
- 39 Reba McEntire, Fancy
- 40 Joe Diffie, If The Devil Danced
- 41 Vince Gill, Liza Jane
- 42 Marty Stuart, Tempted
- 43 Alan Jackson, Someday
- 44 Travis Tritt, Anytime
- 45 Garth Brooks, The River
- 46 Patty Loveless, Jealous Bone
- 47 Dwight Yoakam, It Only Hurts When I Cry
- 48 Billy Dean, Only The Wind
- 49 Reba McEntire, Is There Life Out There
- 50 Terry McBride & The Ride, Sacred Ground

NEW ONS

- * Indicates Hot Shots
- Chely Wright, Single White Female
- Shane Minor, Slave To The Habit

NEW ONS

- Silverchair, Anthem For The Year 2000
- Rob Zombie, Living Dead Girl (Ver. II)



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Eminem, My Name Is
- 2 Monica, Angel Of Mine
- 3 2Pac, Changes
- 4 Britney Spears, ...Baby One More Time
- 5 Jay-Z Feat. Amil & Ja, Can I Get A...
- 6 Brandy, Have You Ever?
- 7 Tyrese, Sweet Lady
- 8 Sugar Ray, Every Morning
- 9 Korn, Freak On A Leash
- 10 Whitney Houston, Heartbreak Hotel
- 11 Everlast, What It's Like
- 12 Lauryn Hill, Ex-Factor
- 13 Lenny Kravitz, Fly Away
- 14 Juvenile, Ha
- 15 Foxy Brown, Hot Spot
- 16 Cher, Believe
- 17 DMX, Slipin'
- 18 'N Sync, (God Must Have Spent) A Little More...
- 19 Busta Rhymes, Gimme Some More
- 20 Madonna, Nothing Really Matters
- 21 Silk The Shocker, It Ain't My Fault
- 22 Goo Goo Dolls, Slide
- 23 Fatboy Slim, Praise You
- 24 Blondie, Rapture/Maria/No Exit (Medley)
- 25 The Offspring, Pretty Fly For A White Guy
- 26 Mariah Carey, I Still Believe
- 27 R. Kelly, When A Woman's Fed Up
- 28 Orby, Blue Monday
- 29 Ginuwine, What's So Different
- 30 Dru Hill, These Are The Times
- 31 Green Day, Nice Guys Finish Last
- 32 Limp Bizkit, Faith
- 33 Garbage, Special
- 34 Deborah Cox, Nobody's Supposed To Be Here
- 35 Matchbox 20, Back 2 Good
- 36 Backstreet Boys, All I Have To Give
- 37 Timbaland, Lobster & Scrimp
- 38 Hole, Malibu
- 39 98 Degrees, The Hardest Thing
- 40 New Radicals, You Get What You Give
- 41 Redman, I'll Bee Dat
- 42 Method Man, Break Ups 2 Make Ups
- 43 Eye 6, Leech
- 44 DMX, Ruff Ryders' Anthem
- 45 The Roots Feat. Erykah Badu, You Got Me
- 46 Third Eye Blind, Jumper
- 47 Harvey Danger, Save It For Later
- 48 Sublime, Santeria
- 49 Lauryn Hill, Doo Wop (That Thing)

*** Indicates MTV Exclusive

NEW ONS

- Silverchair, Anthem For The Year 2000
- Rob Zombie, Living Dead Girl (Ver. II)



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Sarah McLachlan, Angel
- 2 Cher, Believe
- 3 Shawn Mullins, Lullaby
- 4 Goo Goo Dolls, Slide
- 5 Eagle-Eye Cherry, Save Tonight
- 6 Sugar Ray, Every Morning
- 7 Madonna, Nothing Really Matters
- 8 Sheryl Crow, My Favorite Mistake
- 9 Jewel, Hands
- 10 Whitney Houston, Anything But Down
- 11 Whitney Houston, Heartbreak Hotel
- 12 Third Eye Blind, Jumper
- 13 Lenny Kravitz, Fly Away
- 14 Mariah Carey, I Still Believe
- 15 Rolling Stones, Memory Motel
- 16 Matchbox 20, Back 2 Good
- 17 Brian Setzer Orchestra, Jump Jive An' Wail
- 18 New Radicals, You Get What You Give
- 19 Barenaked Ladies, It's All Been Done
- 20 Shania Twain, You're Still The One
- 21 Goo Goo Dolls, Iris
- 22 Natalie Imbruglia, Torn
- 23 Sonny & Cher, I Got You Babe
- 24 Dave Matthews Band, Crush
- 25 Lauryn Hill, Doo Wop
- 26 Hole, Malibu
- 27 Lauryn Hill, Ex-Factor
- 28 Celine Dion, My Heart Will Go On
- 29 Fastball, The Way
- 30 Elton John & LeAnn Rimes, Written In The Stars
- 31 Sixpence None The Richer, Kiss Me
- 32 Aerosmith, I Don't Want To Miss A Thing
- 33 Blondie, Maria
- 34 Madonna, Lay Of Light
- 35 Barenaked Ladies, One Week
- 36 Collective Soul, Run
- 37 Jewel, You Were Meant For Me
- 38 Smash Mouth, Walkin' On The Sun
- 39 Shania Twain, From This Moment On
- 40 Semisonic, Closing Time
- 41 Garbage, Special
- 42 Matchbox 20, 3 AM
- 43 Alanis Morissette, Ironic
- 44 Madonna, The Power Of Good-Bye
- 45 Third Eye Blind, Semi-Charmed Life
- 46 John Mellencamp, I'm Not Running Anymore
- 47 Sarah McLachlan, Adia
- 48 Hootie & The Blowfish, Only Lonely
- 49 Madonna, Express Yourself
- 50 Michael Jackson, Billie Jean

NEW ONS

- Alanis Morissette, Unsent
- Harvey Danger, Save It For Later
- Julian Lennon, Day After Day
- Semisonic, Secret Smile

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 6, 1999.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

The Roots Feat. Erykah Badu, You Got Me

BOX TOPS

- Eminem, My Name Is
- Jesse Powell, You
- Whitney Houston, Heartbreak Hotel
- Monica, Angel Of Mine
- Faith Evans, All Night Long
- 112 Feat. Lil'Z, Anywhere
- Juvenile, Ha
- Mya, My First Night With You
- The Living End, Prisoner Of Society
- Usher, Bedtime (Live)
- Fat Joe, Bet Ya Man Can't
- 3rd Storee, If Ever
- DJ Quik, Hand N Hand
- Outkast, Da Art Of Storytelling' (Part 1)
- The Offspring, Pretty Fly (For A White Guy)
- Silk The Shocker, It Ain't My Fault
- Total, Trippin'
- 2Pac, Changes
- Deborah Cox, Nobody's Supposed To Be Here (Remix)
- Snoop Dogg, Wooof

NEW

- Alanis Morissette, Unsent
- Beth Orton, Stolen Car
- Blackstreet Feat. Janet, Boyfriend/Girlfriend
- Charlie Baltimore, Stand Up
- Chico DeBarge, Sooty Man Lover
- COG Feat. Mack 10, Wild Side
- Demetri From Paris, One Very Stylish Fille
- Jay-Z Feat. DMX, Money Cash
- Jennifer Paige, Sober
- Jordan Knight, Give It To You
- Mr. Serv-On, N.Y. To N.O.
- No Doubt, New
- Redman, Da Goodness
- Rob Zombie, Living Dead Girl
- Silverchair, Anthem For The Year 2000
- Trick Daddy, Nann
- Trina & Tamara, What'd You Come Here For



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Brand Nubian, Back Up Off The Wall
- Cake, Sheep Go To Heaven
- Elvis Crespo, Suavamente
- Marvelous 3, Freak Of The Week
- Nas, Nas Is Like
- Kelly Price, Secret Love (Remix)
- Semisonic, Secret Smile
- U.N.K.L.E., Be There
- Vengaboy, We Like To Party



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Goo Goo Dolls, Dizzy (new)
- Semisonic, Secret Smile (new)
- Harlem World, I Really Like It (new)
- Jennifer Paige, Sober (new)
- Savage Garden, The Animal Song (new)
- U.N.K.L.E., Be There (new)
- Sky, Love Song
- The Offspring, Pretty Fly (For A White Guy)
- Bryan Adams F/Melanie C., When You're Gone
- Sugar Ray, Every Morning
- Brandy, Have You Ever?
- Cher, Believe
- Monica, Angel Of Mine
- Beastie Boys, Body Movin'
- Britney Spears, ...Baby One More Time
- Lauryn Hill, Ex-Factor
- Maestro, Stick To Your Vision
- Everlast, What It's Like
- Joe, Do You Right
- Spice Girls, Goodbye



Continuous programming
Hawley Crescent
London NW18TT

- The Offspring, Pretty Fly (For A White Guy)
- Britney Spears, ...Baby One More Time
- T.Q., Westside
- A+, Enjoy Yourself
- Madonna, Nothing Really Matters
- The Cardigans, Erase/Rewind
- Bryan Adams f/Melanie C., When You're Gone
- Roxette, Wish I Could Fly
- Robbie Williams, No Regrets
- Madonna, The Power Of Good-Bye
- Lenny Kravitz, Fly Away
- Jessica, How Will I Know
- Savage Garden, Tears Of Pearls
- George Michael & Mary J. Blige, As Tatyana Ali, Boy You Knock Me Out
- Shawn Mullins, Lullaby
- Fatboy Slim, Praise You
- Ginuwine, What's So Different
- Touch N Go, Would You
- Sattotono, Amor De Mi Vida



COLLEGE TELEVISION NETWORK

24 hours daily
32 E 57th Street
New York, NY 10022

NEW

- 1600 Clowns, (Not The) Greatest Rapper
- Blondie, Medley
- Jesse Powell, You
- Kent, 747
- KRS-One, 5 Boroughs
- Marcy's Playground, Comin' Up From Behind
- Harlem World, I Really Like It
- Monica, Angel Of Mine
- Nas, Nas Is Like
- Raphael Saadiq & Q-Tip, Get Involved
- Spy, Baby
- The Living End, Prisoner Of Society
- Tammy Henriksen, I See The Sun
- Vast, Touched



Three hours weekly
216 W Ohio
Chicago, IL 60610

- Imperial Teen, Yoo-Hoo
- Spy, Baby
- The Creatures, 2nd Floor
- Trinket, Pure
- Babe The Blue Ox, Basketball
- Eoniline Crush, All That You Are
- Tommy Henriksen, I See The Sun
- The Insiderz, Jigsaw
- Sixpence None The Richer, Kiss Me
- Fatboy Slim, Praise You
- Stardust, The Music Sounds Better With You
- Gomez, Get Myself Arrested
- Sugar Ray, Every Morning
- Whale, 4 Big Speakers
- Lo Fidelity All Stars, Battleflag



1/2-hour weekly
46 Gifford St
Brockton, MA 02401

- Sparklehorse, Pig
- The Living End, Prisoner Of Society
- Spy, Baby
- Tommy Henriksen, I See The Sun
- Rush, Closer To The Heart
- The Cardigans, My Favourite Game
- Vast, Touched
- Groop Dog Drill, Jackie O
- Imperial Teen, Yoo-Hoo
- Eoniline Crush, All That You Are

PRODUCTION NOTES

LOS ANGELES

The Insyderz filmed their "Jigsaw" clip with director **Darren Doane**.
Jonathan Dayton and **Valerie**

Faris directed Korn's "Freak On A Leash" clip.
K-Ci & JoJo teamed up with director **Bille Woodruff** for the "Life" video.

HELP WANTED

ATTORNEY WANTED

Established music business attorney seeking associate. Some entertainment or computer law experience preferred. Salary high 20's. Fax resume to Alan Bergman: 212-944-1631

DISTRIBUTION NEEDED



Offering 5 musical products for distribution in US/Europe:

- "I Can't Take it Anymore" by R.T. (including hit single - "Pathological Liar")
- "R.T. - The Condom Man" (including video of the Condom Song)
- Dance versions for the above music

For Samples Please CONTACT: Hamsa Records, 289 S. Robertson Blvd #255, Beverly Hills, CA 90211. Phone/Fax: 323-549-9885, www.RT.IUMA.com

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DICROCE'S FLYBOY LAUNCHES HIS 'BRAND NEW FOOL' SET

(Continued from page 11)

tially be stocked by the Best Buy outlets in the Northeast and mid-Atlantic states.

Redeye Distribution's music buyer, Glenn Dicker, credits Puia with bringing DiCroce's gritty rock sound to their attention. "Then Chris sent us his disc, and we were very impressed with the album," Dicker says. "[It's] a solid roots-rock and pop effort with strong songwriting throughout."

DiCroce decided to start his own label after what he deems a "miserable, miserable" showcase at a music-industry event last year. "They brought lunch outside as soon as I started playing, so the room cleared out," DiCroce recalls. "It was awful. Then my microphone stand fell over. I was playing drums and singing, and I couldn't get it back up... It was negative in one aspect, but it was really wonderful, because I came out of it deciding to do things differently."

DiCroce readily admits he's not the typical Music City act. "I'm not from here," the Nashville resident says. "I'm from Philadelphia, but I live here because of Deana [his wife, country artist Deana Carter]. It's really hard because my music has very little to do with Nashville. I feel like a fish out of water, and I was playing the waiting game, doing the demo, and getting it to people. I don't really work that way well. I work better if I just throw myself in and go."

So that's what he did. Last April, he got his business plan together and

began recording in his home studio, Luna Park, during the summer. Equal parts artist and entrepreneur, DiCroce started Flyboy with the intent to begin selling his music over the Internet. He then began pursuing distributors and opted to sign with Chapel Hill, N.C.-based Redeye Distribution. He also signed an agreement with Miles of Music, a Woodland Hills, Calif., company that specializes in Internet sales. The album has also been picked up by online retailer CDnow.

The first single, "A Little Rain," goes to radio March 23. DiCroce is in negotiations with independent record promoters regarding the single. (He's also negotiating management and booking contracts.)

If a major label comes knocking, DiCroce says he would be interested. "I don't want to [start a label] to inhibit any progress with a major label. I just wanted to create motion," he says.

The savvy, scrappy personality DiCroce displays in dealing with music-industry challenges also manifests itself in the spirited observations on "Brand New Fool." Songs range from the plaintive "Only Want To Talk To You"—written about missing Carter during her road travels—to "After All," about a scenario he saw unfold in a local restaurant between a hopeful man and a woman with "a blouse full of potential."

DiCroce says his musical tastes were influenced by a variety of

artists. "I grew up in a house where my parents were listening to Tony Bennett, Andy Williams, and Paul Anka, then upstairs were listening to Elton John, Simon & Garfunkel, David Bowie, and Tom Waits," he says. "So my music is rootsy. It's American music. It's kind of gritty and totally honest. Mistakes were left in if they were really cool for the moment. We may have gotten a better take, but it may have messed up what we got the first time. So it is what it is."

DiCroce honed his skills performing around the Philadelphia area. He really had no plans to leave until a friend kept badgering him to visit Nashville. He finally did in 1990, then returned to Philly, packed, and moved South a month later. He began garnering attention in Music City circles during three years as the drummer/songwriter with the band rockfish.

DiCroce met Carter at Nashville restaurant/club 12th & Porter and immediately told a friend she was the girl he was going to marry. They did in 1995.

He admits that some of his songs are autobiographical, but he's not concerned about revealing his personal life in his music.

"The minute you start worrying about that, you start editing yourself as you write," he says. "People are going to automatically assume me and Deana are connected, and we are. I love her, and she's my best friend in the whole world. A lot of the stuff is written about what we go through, because it is a hard thing to keep in perspective, but it doesn't bother me. It is going to be correlative to Deana's life and my life, because that's where we are."

IN-STORES AND ONLINE

DiCroce plans to reach consumers via grass-roots efforts such as in-store appearances, E-mail newsletters, and his World Wide Web site (artist@flyboy.com).

"We're going to do some in-store appearances as he comes into the market and visits radio," says Puia. "We'll have him in the stores and have some CDs available so he can sign autographs and play a little bit."

Dicker says Redeye will aid DiCroce in his efforts. "Chris is looking to focus on the Southeast, and that's our specialty, so it's a good fit," he says. "We're planning on hitting the region hard with key tastemaker accounts that focus on in-store play, as well as regional chains. We'll be following Chris' tour schedule as well to help create an impact market by market."

DiCroce's music will also benefit from the visibility he'll get via "The Contract," a film directed by Steven Monroe and starring Jeff Fahey and Andrew Keegan. "He came to a show about two years ago with Lisa Stewart and Ronna Reeves," DiCroce recalls. "I had never met him. He came up and said, 'I'm a director, and I'd love to use your music in a film sometime.' I said, 'Yeah, sure.' Then two years later he called me up and said, 'I'm six weeks into shooting a movie. Have you got any music?'"

He decided to include five DiCroce songs—"Running Blind," "This Time (Bittersweet)," "A Little Rain," "Runaway Friend," and "Only Want To Talk To You"—in the film. DiCroce says that as soon as details are finalized about the film's release date and distribution, he plans to sticker his product to spotlight the music's film tie-in. There is talk of doing both Nashville and Los Angeles premieres.

TOY FAIR

(Continued from page 85)

screen.

At Toy Fair, Sony Signatures was actively soliciting licensees for the Christmas 1999 theatrical release of "Stuart Little," which is based on the perennially popular children's novel by E.B. White. The movie, starring Geena Davis, melds live action and computer-generated animation. Unless audiences don't respond, "Stuart Little" is a shoo-in candidate for direct-to-sell-through release next year.

Though its properties have little in common with Japanese computer-game characters or comic-book super heroes, Golden Books Family Entertainment is looking to exploit existing franchises on VHS and perhaps DVD. Its first original program, "Pat The Bunny Sing With Me," combines live action and animation; it's based on Golden Books' best-selling book property.

The choice was obvious. Home video senior VP/GM Cindy Bressler says that "Pat The Bunny" is the sixth-best-selling children's book of all time, with sales of 600,000 copies last year. In 2000, the toddler favorite celebrates its 60th anniversary, presenting another sales opportunity.

Golden Books is already on the case. In 1998, it put in place the first "Pat The Bunny" licensing and merchandising effort. Retailers have been establishing bunny boutiques filled with plush animals, clothing, and kitchenware, creating awareness of the char-

acter and interest in the video, which streets May 25 at \$9.98 suggested retail.

Tie-ins for the title include an offer with purchase from Life-touch Portrait Studios, a mall tour, a cross-promotion with Foxy lettuce, and an outreach program targeting 10,000 day-care centers, which will receive "Pat The Bunny" kits and lesson plans. Bressler says Golden Books, anticipating a wider retail reach, plans a series of videos with programs focusing on subjects such as the alphabet and farm animals.

Leslye Schaefer, senior VP of marketing and consumer products for Scholastic Entertainment, maintains that it's easy to explain program producers' enthusiasm for established toy properties. Without the recognition that comes from the advertising, marketing, and promotion of toys and other ancillary products, selling video is just "harder," she says. "It takes more money."

Ideally, according to Schaefer, video is the third or fourth element in the life of a franchise. Scholastic, for example, is currently in pre-production on a TV series based on the book "Clifford, The Big Red Dog."

The property has enjoyed an active licensing life in many forms—except for video, which has been limited to seven tapes, now long out of circulation. That's likely to change once the series launches in January 2000.

Manson Countersues Marks Singer Seeks \$20 Million In Defamation Suit

BY CARLA HAY

NEW YORK—Rock singer Marilyn Manson has filed a multimillion-dollar defamation countersuit against former Spin executive editor Craig Marks (*Billboard* *Bulletin*, Feb. 23). Manson's countersuit—filed Feb. 19 in New York State Supreme Court—refutes assault allegations made by Marks in a lawsuit that Marks filed in the same court in January against defendants that included Manson, his label (Nothing/Interscope), and Manson's bodyguard agency (*Billboard*, Jan. 16).

"It's our feeling that Manson is being trashed by Craig Marks," says Manson's attorney, Paul Cambria. "Marks is alleging that Manson was responsible for a planned assault, and that's just not true."

In Marks' lawsuit, he alleges that on Nov. 23, 1998, while he was backstage at a Marilyn Manson concert in New York, Manson threatened to kill him and that Manson's bodyguards assaulted him. Marks seeks a maximum of \$1 million in compensatory damages and a minimum of \$5 million in punitive damages for, among other allegations, false imprisonment and emotional distress. Manson (whose real name is Brian Warner) seeks a minimum of \$20 mil-

lion in general and punitive damages.

Marks, Spin's executive editor at the time of the alleged assault, told *Billboard* in January that he believed the incident happened because Manson was upset about not being featured on the magazine's cover.

Cambria says of the incident in question: "There's no doubt that people raised voices to each other. During the incident, Marks had made a quick move, and the bodyguards didn't know what he was going to do, so they restrained him, and then they escorted him out. Manson feels this thing has been blown out of proportion. [Marks] is giving the impression that Manson has this assault squad, and it's not true."

Marks was let go from Spin in January. He was unavailable for comment.

Cambria also disputes the claim that Manson was upset over not being on the cover of Spin. "Manson has already been on the cover," he says. "Manson's big complaint with Marks was the manner in which Spin was inaccurately portraying Manson, his music, and his concerts."

Marks' attorney, Ed Davis, tells *Billboard*, "We stand by everything Craig said in the original claim. The countersuit is baseless."

1999 Grammy Awards

A BILLBOARD EXPANDED SECTION

'Nominees' CDs Broaden Their Reach With Rap

BY EILEEN FITZPATRICK

LOS ANGELES—In an attempt to lure young music fans, the National Academy of Recording Arts and Sciences (NARAS) has debuted a "1999 Grammy Rap Nominees" CD in conjunction with Elektra Entertainment. The album highlights this year's nominees in the rap categories.

A companion piece to the annual "1999 Grammy Nominees" pop CD, also released by Elektra, the rap compilation includes tracks from Busta Rhymes, Wyclef Jean, Will Smith, the Beastie Boys, Jermaine Dupri, Lord Tariq & Peter Gunz, OutKast, Pras Michel, Big Punisher, Mase, A Tribe Called Quest, and 10-time nominee Lauryn Hill. Hill's "Doo Wop (That Thing)" is also included on the pop nominees CD. Both CDs were released on Feb. 9.

"Rap and hip-hop is the authentic voice of rebellion for kids, and it's important to put out something for that elusive 12-24 demo from a cultural and financial perspective," says NARAS president/CEO Michael Greene. "And what struck me is the diversity of this year's nominees, and those people who thought they didn't like rap or hip-hop will find that they like it."

The release of a rap compilation marks another departure for NARAS, which last year released a Latin nominees album to recognize the enormous popularity of that genre.

"The rap audience is concentrated on more extreme music, and they're not beating down the door to purchase an album with Celine Dion on it," says Greene.

He adds that NARAS has some ground to make up in reaching the African-American music audience that, until recently, has been largely ignored by the recording academy. "Our biggest field to harvest is doing more outreach activities to the inner city," says Greene, "and the rap and hip-hop genre is a big part of that."



Over the past two years, NARAS has set up more than a dozen urban committees specifically concentrated on nurturing inner-city music education and programs.

While NARAS attempts to expand its audience, the pop compilation has become a standard release for the last five years, rotating among several different record companies. NARAS splits sale proceeds with the distributing label.

Funds raised benefit the NARAS Foundation, which initiates numerous community-outreach programs, including Grammy in the Schools, the National Grammy Concert Series for Children, and the Grammy University Network.

This year's Elektra album includes nominated songs from the categories of record of the year, best new artist, and best male pop performance. Highlights from the 15-track album are Brandy & Monica's "The Boy Is Mine," Madonna's "Ray Of Light," and Shania Twain's "You're Still The One." New artists' tracks include Natalie Imbruglia's "Torn," Andrea Bocelli's "Amor Ti Vieta," and the Dixie Chicks' "Wide Open Spaces."

Male pop vocalists include Eagle-Eye Cherry, Brian McKnight, and Shawn Mullins.

To date, more than \$5 million has been raised by the various Grammy albums, and unit sales have reached 1.6 million, according to SoundScan.

FULL-COURT PRESS

This year, Elektra Entertainment is applying a full-court retail and promotional press to the Grammy titles.

"The inclusion of the rap album shows the evolution and popularity of the genre," says Elektra senior director of marketing Michelle Murray, "and both albums are priority projects."

Elektra began marketing both titles in mid-January with extensive retail merchandising. The company has also created three TV spots, which will air on cable and network programs through March 14.

Ad flights are scheduled for BET, E! Entertainment Television, VH1, and MTV. There will also be spots on "The Oprah Winfrey Show," "Late Show With David Letterman," "Sister, Sister," "Motown Live," and local news programs in 10 major markets.



In addition, Elektra is running numerous radio promotions on pop and R&B stations, where consumers can win the albums or tickets to next year's Grammy show.

An international campaign will be spearheaded by the German magazine Premiere, a monthly publication with a circulation of 1.7 million. Television spots will also run in German markets as well as in Asian territories, Murray says.

Online marketing includes cross-promotions with Yahoo! and SonicNet.

For the first time, consumers also were able to purchase the

(Continued on page 101)

NARAS' First Monthlong Grammy Fest Wins Raves In L.A.

BY CARRIE BELL

LOS ANGELES—Although most Grammy Awards-related attention was inevitably showered on the Feb. 24 telecast of the show, the real coup for the National Academy of Recording Arts and Sciences (NARAS) was the successful implementation of its first monthlong Grammy Fest.



"We have had an amazing response at all of the associated events," says NARAS president/CEO Michael Greene. "The real excitement of it is the partnerships we've made with other music organizations, theater companies, museums, musicians, and community groups. All of the different arts communities coming together with a central cause has reminded everybody what a great cultural center Los Angeles is."

The Grammy Fest, which is usually one week long, was stretched out this year to a full month of concerts, art exhibits, award shows, tributes, and other events. Based on this year's strong attendance and support, Greene promises that the Fest will also last 28 days next year.

"The month was a great idea, and we are absolutely going to do it again," Greene says. "It will probably be even easier to line things up in New York when we go back, because the arts community in Los Angeles is more spread out, and I don't get the feeling that the collaborations between groups and mediums are as ongoing as they are in New York City."

The festival included established activities like the annual MusiCares person of the year dinner and the Grammy in the Schools programs, as well as the sponsorship and promotion of performances by dance companies, choirs, and symphonies.

Last August, NARAS sent out a mailing to more than 500 organizations in Southern California, ranging from the Los Angeles Philharmonic to smaller community-based groups, asking if they wanted to affiliate certain events with the Grammy Awards. NARAS' involvement ranged from donating its logo for use in advertising and programs to donating grants of about \$5,000 to help make the events happen.

With the help of NARAS, Los Angeles was alive with the sound of music during Grammy Fest. A free jazz series took place every Friday night at the Los Angeles County Museum of Art. Classical, opera, and music theater events were

staged by Chamber Music Palisades; New West Symphony; South Bay Master Chorale; Opera for Educators; the Los Angeles Opera; the Los Angeles Baroque Orchestra; California State University, Los Angeles; SouthEast Symphony; Pasadena Pro Musica; Music Theater of Southern California; Coleman Concerts, which featured the Tokyo String Quartet; and the Long Beach Symphony Orchestra.

'It is really important for youngsters to like reading and be inspired to get involved in the arts'

Museums and art galleries were also in on the festival action. A world music concert was held Feb. 20 at the Autry Museum of Western Heritage, and an exhibit featuring Ella Fitzgerald memorabilia, rarely seen footage, and a lecture took place Feb. 20 at the California African-American Museum.

"Concerts On Canvas: A Celebration Of Music In Art," a collection of paintings from more than 20

artists, was a longtime goal realized by Jacquie Israel, curator of the children's bookstore/gallery Storyopolis. The exhibit includes Christian Clayton, who has designed many album covers and art-directed Oasis' Grammy-nominated "All Around The World" video, and Synthia Saint James, who illustrated a book inspired by "Wig" by the B-52's.

"We have always wanted to do an exhibit with a music theme because music is a subject everyone responds to and opens a wide range of expressions," Israel says. "It made sense to do it when the Grammys were back in town, and the association with NARAS will help bring in music-business people who aren't familiar with the store."

"Every event we do widens knowledge of the store and broadens perception," Israel adds. "Our artists don't only do children's books. They do magazine art, advertising, music videos, CD covers, and stand-alone art."

The exhibit, which runs from Feb. 21 to March 15, was celebrated on Feb. 20 with an opening reception and performance by the Reader's Theatre Project. Tatyana Ali and Jon B. were on hand for the event.

"I loved the idea of tying prose, music, dancing, art, and perfor-

mance together at one event," Ali says. "Plus, it is really important for youngsters to like reading and be inspired to get involved in the arts. There are so many things it promotes, like creativity and self-esteem."

And what would a music festival be without awards? Some of the 1997 W.C. Handy Award nominees, such as Floyd Dixon and Rod Piazza & the Mighty Flyers, performed

(Continued on page 101)

GRAMMY FACTS

LONGEST-RUNNING 'BOY': Brandy & Monica's duet, "The Boy Is Mine," nominated for record of the year, is the longest-running No. 1 single in the 50-year history of Atlantic Records. The collaboration spent 13 weeks at No. 1 on The Billboard Hot 100. That sets a record not only for the label itself, beating the six-week reign of Chic's "Le Freak," but for the entire company. The previous record-holder was the 11-week run of All-4-One's "I Swear," on the Blitzzz/Atlantic imprint. "The Boy Is Mine" is the longest-running No. 1 hit of 1998.

1999 Grammy Awards

A BILLBOARD EXPANDED SECTION

The Winners Of The 41st Annual Grammy Awards

RECORD OF THE YEAR

"My Heart Will Go On," Celine Dion, 550 Music and Sony Classical. Producers: Walter Afanasieff, James Horner.

ALBUM OF THE YEAR

"The Miseducation Of Lauryn Hill," Lauryn Hill, Ruffhouse/Columbia. Producer: Lauryn Hill.



DION



CLAPTON

SONG OF THE YEAR

"My Heart Will Go On," James Horner, Will Jennings, songwriters.

BEST NEW ARTIST

Lauryn Hill, Ruffhouse/Columbia.

BEST FEMALE POP VOCAL PERFORMANCE

"My Heart Will Go On," Celine Dion, 550 Music and Sony Classical.

BEST MALE POP VOCAL PERFORMANCE

"My Father's Eyes," Eric Clapton, Reprise.

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL

"Jump Jive An' Wail," the Brian Setzer Orchestra, Interscope.

BEST POP COLLABORATION WITH VOCALS

"I Still Have That Other Girl," Elvis Costello and Burt Bacharach, Mercury.

BEST POP INSTRUMENTAL PERFORMANCE

"Sleepwalk," the Brian Setzer Orchestra, Interscope.

BEST DANCE RECORDING

"Ray Of Light," Madonna, Maverick/Warner Bros.

BEST POP ALBUM

"Ray Of Light," Madonna, Maverick/Warner Bros. Producers: Madonna, William Orbit.

BEST TRADITIONAL POP VOCAL PERFORMANCE

"Live At Carnegie Hall—The 50th Anniversary Concert," Patti Page, DRG Records.

BEST FEMALE ROCK VOCAL PERFORMANCE

"Uninvited," Alanis Morissette,



MORISSETTE



CROW

Warner Sunset/Reprise.

BEST MALE ROCK VOCAL PERFORMANCE

"Fly Away," Lenny Kravitz, Virgin.

BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL

"Pink," Aerosmith, Columbia.

BEST HARD ROCK PERFORMANCE

"Most High," Jimmy Page and Robert Plant, Atlantic.

BEST METAL PERFORMANCE

"Better Than You," Metallica, Elektra.

BEST ROCK INSTRUMENTAL PERFORMANCE

"The Roots Of Coincidence," Pat Metheny Group, Warner Bros.

BEST ROCK SONG

"Uninvited," Alanis Morissette, songwriter.

BEST ROCK ALBUM

"The Globe Sessions," Sheryl Crow, A&M. Producer: Sheryl Crow.

BEST ALTERNATIVE MUSIC PERFORMANCE

"Hello Nasty," Beastie Boys, Grand Royal/Capitol.

BEST FEMALE R&B VOCAL PERFORMANCE

"Doo Wop (That Thing)," Lauryn Hill, Ruffhouse/Columbia.

BEST MALE R&B VOCAL PERFORMANCE

"St. Louis Blues," Stevie Wonder, Verve.

BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL

"The Boy Is Mine," Brandy and Monica, Atlantic Records and Arista Records.

BEST R&B SONG

"Doo Wop (That Thing)," Lauryn Hill, songwriter.



BEASTIE BOYS

BEST R&B ALBUM

"The Miseducation Of Lauryn Hill," Lauryn Hill, Ruffhouse/Columbia.

BEST TRADITIONAL R&B VOCAL PERFORMANCE

"Live! One Night Only," Patti LaBelle, MCA.

BEST RAP SOLO PERFORMANCE

"Gettin' Jiggy Wit It," Will Smith, Columbia.

BEST RAP PERFORMANCE BY A DUO OR GROUP

"Intergalactic," Beastie Boys, Grand Royal.

BEST RAP ALBUM

"Vol. 2 ... Hard Knock Life," Jay-Z, Roc-A-Fella/Def Jam.

BEST FEMALE COUNTRY VOCAL PERFORMANCE

"You're Still The One," Shania Twain, Mercury Records Nashville.

BEST MALE COUNTRY VOCAL PERFORMANCE

"If You Ever Have Forever In Mind," Vince Gill, MCA Nashville.

BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL

"There's Your Trouble," Dixie Chicks, Monument.

"There's Your Trouble," Dixie Chicks, Monument.

BEST COUNTRY COLLABORATION WITH VOCALS

"Same Old Train," Clint Black, Joe Diffie, Merle Haggard, Emmylou Harris, Alison Krauss, Patty Loveless, Earl Scruggs, Ricky Skaggs, Marty Stuart, Pam Tillis, Randy Travis, Travis Tritt, and Dwight Yoakam, Columbia Records Nashville.

BEST COUNTRY INSTRUMENTAL PERFORMANCE

"A Soldier's Joy," Randy Scruggs and Vince Gill, Reprise.

BEST COUNTRY SONG

"You're Still The One," Robert John "Mutt" Lange, Shania Twain, songwriters.



GILL



TWAIN

BEST COUNTRY ALBUM

Dixie Chicks, "Wide Open Spaces," Monument. Producers: Blake Chancey, Paul Worley.

BEST BLUEGRASS ALBUM

"Bluegrass Rules!," Ricky Skaggs & Kentucky Thunder, Skaggs Family Records.

BEST NEW AGE ALBUM

"Landmarks," Clannad, Atlantic.

BEST CONTEMPORARY JAZZ PERFORMANCE

"Imaginary Day," Pat Metheny Group, Warner Bros.

BEST JAZZ VOCAL PERFORMANCE

"I Remember Miles," Shirley Horn, Verve.

BEST JAZZ INSTRUMENTAL SOLO

"Rhumbata," Chick Corea and Gary Burton, Stretch Records.

BEST JAZZ INSTRUMENTAL PERFORMANCE, INDIVIDUAL OR GROUP

"Gershwin's World," Herbie Hancock, Verve.

BEST LARGE JAZZ ENSEMBLE PERFORMANCE

"Count Plays Duke," Count Basie Orchestra, MAMA Records.

BEST LATIN JAZZ PERFORMANCE

"Hot House," Arturo Sandoval, N2K Encoded Music.

BEST ROCK G O S P E L ALBUM

"You Are There," Ashley Cleveland, Cadence/204 Records.

BEST POP/CONTEMPORARY GOSPEL ALBUM

"This Is My Song," Deniece Williams, Harmony Records.

BEST SOUTHERN GOSPEL, COUNTRY GOSPEL, OR BLUE-

GRASS GOSPEL ALBUM

"The Apostle—Music From & Inspired By The Motion Picture," various artists.

GRASS GOSPEL ALBUM

"The Apostle—Music From & Inspired By The Motion Picture," various artists.

BEST TRADITIONAL SOUL GOSPEL ALBUM

"He Leadeth Me," Cissy Houston, House of Blues Music.

BEST CONTEMPORARY SOUL GOSPEL ALBUM

"The Nu Nation Project," Kirk Franklin, Gospo Centric Records.

BEST GOSPEL ALBUM BY A CHOIR OR CHORUS

"Reflections," the Associates, O'Landa Draper, choir director, Warner Alliance Records.

BEST LATIN POP PERFORMANCE

"Vuelve," Ricky Martin, Sony Latin.

BEST LATIN ROCK/ALTERNATIVE PERFORMANCE

"Suenos Liquidos," Mana, WEA Latina.

BEST TROPICAL LATIN PERFORMANCE

"Contra La Corriente," Marc Anthony, RMM Records.

BEST MEXICAN-AMERICAN MUSIC PERFORMANCE

"Los Super Seven," Los Super Seven, RCA Records Nashville.

BEST TEJANO MUSIC PERFORMANCE

"Said And Done," Flaco Jiménez, Barb Wire Productions/Virgin.



DIXIE CHICKS

BEST TRADITIONAL BLUES ALBUM

"Any Place I'm Going," Otis Rush, House of Blues Records.

BEST CONTEMPORARY BLUES ALBUM

"Slow Down," Keb' Mo', OKeh/550 Music.

BEST TRADITIONAL FOLK ALBUM

"Long Journey Home," the Chieftains with various artists, Wicklow Records.

BEST CONTEMPORARY FOLK ALBUM

"Car Wheels On A Gravel Road," Lucinda Williams, Mercury.

BEST REG-GAE ALBUM

"Friends," Sly & Robbie, East-West Records America.

BEST WORLD MUSIC ALBUM

"Quanta Live," Gilberto Gil, Atlantic/Mesa.

BEST POLKA ALBUM

"Dance With Me," Jimmy Sturr & His Orchestra, Rounder.

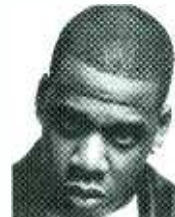
BEST CHILDREN'S MUSICAL

ALBUM

"Elmopalooza!," the Sesame Street Muppets with various artists, Sony Wonder Records. Producer: John Boylan.

ALBUM

"Elmopalooza!," the Sesame Street Muppets with various artists, Sony Wonder Records. Producer: John Boylan.



JAY-Z



SMITH

BEST CHILDREN'S SPOKEN WORD ALBUM

"The Children's Shakespeare," various artists, Dove Audio. Producers: Dan Musselman, Stefan Rudnicki.

BEST SPOKEN WORD ALBUM

"Still Me," (Christopher Reeve, author), Christopher Reeve, Random House Audio Books.

BEST SPOKEN COMEDY ALBUM

"The 2000 Year Old Man In The Year 2000," Mel Brooks and Carl Reiner, Rhino.

BEST MUSICAL SHOW ALBUM

"The Lion King," (original Broadway cast recording), Mark Mancina, producer (Lebo M, Mark Mancina, Tim Rice, Jay Rifkin, Julie Taymor, Hans Zimmer, lyricists; Elton John, Lebo M, Mark Mancina, Jay Rifkin, Hans Zimmer, composers), Walt Disney Records.

BEST INSTRUMENTAL COMPOSITION

"Almost 12," (track from "Left Of Cool"), Béla Fleck, Future Man, Victor Lemonte Wooten, composers (Béla Fleck & the Flecktones, artist), Warner Bros.

BEST INSTRUMENTAL COMPOSITION WRITTEN FOR A MOTION PICTURE OR FOR TELEVISION

"Saving Private Ryan," John Williams, composer, DreamWorks.

BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR FOR TELEVISION

"My Heart Will Go On," (track from "Titanic"), James Horner, Will Jennings, songwriters (Celine Dion, artist), 550 Music and Sony Classical.

(Continued on next page)

GRAMMY FACTS

AIRPLAY RECORD: The Goo Goo Dolls' "Iris," nominated for record of the year and song of the year, set a new record by remaining No. 1 for 18 weeks on Billboard's Hot 100 Airplay chart. That beats the 16-week reign of No Doubt's "Don't Speak." In its 41st chart week, "Iris" became the first album cut to become the longevity champ on The Billboard Hot 100.

THE WINNERS OF THE 41ST ANNUAL GRAMMY AWARDS

*(Continued from preceding page)***BEST INSTRUMENTAL ARRANGEMENT**

"Waltz For Debby," (track from "I Remember Bill—A Tribute To Bill Evans"), Don Sebesky, arranger (Don Sebesky, artist), RCA Victor.

BEST INSTRUMENTAL ARRANGEMENT WITH ACCOMPANYING VOCALS

"St. Louis Blues" (track from "Gershwin's World"), Herbie Hancock, Robert Sadin, Stevie Wonder, arrangers (Herbie Hancock, artist), Verve.

BEST PACKAGE

"Ray Of Light," Kevin Reagan, art director (Madonna, artist), Maverick/Warner Bros.



WILLIAMS



MADONNA

BEST PACKAGE—BOXED

"The Complete Hank Williams," Jim Kemp, Virginia Team, art directors (Hank Williams, artist), Mercury Records Nashville.

BEST ALBUM NOTES

"Miles Davis Quintet 1965-1968," Bob Belden, Todd Coolman, Michael Cuscuna, album notes writers (Miles Davis Quintet, artist), Columbia/Legacy.

BEST HISTORICAL ALBUM

"The Complete Hank Williams," Colin Escott, Kira Florita, Kyle Young, compilation producers (Hank Williams, artist), Mercury Records Nashville.

BEST ENGINEERED ALBUM (NONCLASSICAL)

"The Globe Sessions," Sheryl Crow, A&M. Engineers: Tehad Blake, Trina Shoemaker, Andy Wallace.

PRODUCER OF THE YEAR (NONCLASSICAL)

Rob Cavallo.

REMIXER OF THE YEAR (NONCLASSICAL)

David Morales.

BEST MUSIC VIDEO, SHORT-FORM

"Ray Of Light," Madonna, Maverick/Warner Bros. Nicola Doring, Billy Poveda, producers; Jonas Aker-

lund, director.

BEST MUSIC VIDEO, LONG-FORM

"American Masters: Lou Reed: Rock & Roll Heart," Lou Reed, Fox Lorber Associates Inc./WinStar Home Entertainment. Karen Bernstein, Timothy Greenfield-Sanders, Tamar Hacker, Susan Lacy, producers; Timothy Greenfield-Sanders, director.

BEST CLASSICAL ALBUM

Barber: "Prayers Of Kierkegaard"/Vaughan Williams: "Dona Nobis Pacem"/Bartók: "Cantata Profana," Robert Shaw, conductor; James Mallinson, producer (Richard Clement, tenor; Nathan Gunn, baritone; Carmen Pelton, soprano, Atlanta Symphony Orchestra & Chorus; Atlanta Symphony Orchestra), Telarc.

BEST CLASSICAL CONTEMPORARY COMPOSITION

Penderecki: Violin Concerto No. 2 "Metamorphosen," Krzysztof Penderecki, composer (Anne-Sophie Mutter, violin; Krzysztof Penderecki, conductor; London Symphony Orchestra). Track from: Penderecki:

Violin Concerto No. 2 "Metamorphosen"/Bartók: Sonata for Violin & Piano No. 2., Deutsche Grammophon.

BEST CLASSICAL VOCAL PERFORMANCE

"The Beautiful Voice (Works Of Charpentier, Gounod, Massenet, Flotow, Etc.)," Renée Fleming, soprano (Jeffrey Tate, conductor;



AEROSMITH

English Chamber Orchestra), London Records.

BEST SMALL ENSEMBLE PERFORMANCE (WITH OR WITHOUT CONDUCTOR)

"Reich: Music For 18 Musicians," Steve Reich & Musicians, Nonesuch.

BEST CHAMBER MUSIC PERFORMANCE

GRAMMY NODS LIKELY TO CARRY RETAIL REWARDS

(Continued from page 1)

bright new talent periodically favored by National Academy of Recording Arts and Sciences voters, Hill collected five Grammys during the televised Feb. 24 ceremony at the Shrine Auditorium here. Her achievement was a new record for a female artist in a single year, surpassing quadruple-Grammy performances by Carole King (for "Tapestry" in 1971), Bonnie Raitt (for "Nick Of Time" in 1989), and Alanis Morissette (for "Jagged Little Pill" in 1995).

The Fugees member's Ruffhouse/Columbia solo debut, "The Miseducation Of Lauryn Hill," also became the first hip-hop album to take album-of-the-year honors.

While "Miseducation" has already sold 3.7 million units, according to SoundScan, retailers polled by Billboard believe that Hill's powerful awards tally and her potent televised performance of "To Zion" will bring her fresh attention from consumers and easily make her the major beneficiary of post-Grammy sales.

John Grandoni, VP of purchasing at the 177-store National Record Mart chain in Carnegie, Pa., says, "This show will be the springboard to get her to the next plateau. This will secure her in the pantheon of female superstars. . . This is her debut into superstardom for the masses."

Len Cosimano, VP of merchandising at 248-store Borders Books & Music in Ann Arbor, Mich., says, "She's drawn an amazing amount of attention off the [East and West coasts]. This gets her across in the mainstream of America. There are lots of people who aren't aware of her. . . She's going to cross into pop. It will appeal to that pop customer."

"People who aren't familiar with her who see her [on the show] and see how many awards she has will buy

the record," says Violet Brown, urban music buyer at 335-store Warehouse Entertainment in Torrance, Calif.

Madonna, who opened the show and scored three awards (including one for best pop album, for "Ray Of Light") after years of indifference by Grammy voters, and Dixie Chicks, who took home two trophies, will also reap new commercial benefits, observers say.

Natalie Waleik, VP at the 20-store Newbury Comics chain in Boston, says that Madonna's honors "will spur a new life [for "Ray Of Light"], not that it hasn't [had one already]. . . With a lot more visibility or notoriety, I definitely think we will see a sales spurt."

Dixie Chicks' upset of a visibly stunned Shania Twain in the best country album category should only add to the female country trio's still-burgeoning popularity among a broad range of consumers, according to Storm Gloor, director of music for 130-store Hastings Entertainment in Amarillo, Texas.

"With the press they got in USA Today last week, [the awards] will help, too," Gloor says. "We're seeing sales in all demographics—folks who aren't country fans are picking up that record."

"This is going to expose them to mainstream [listeners]," Grandoni says. "This'll help this act go to the next level. They haven't had a lot of exposure in the mainstream media so far."

"Look at the country artists that are big sellers—they all cross into the mainstream," Cosimano says. "I think the same thing will happen [with Dixie Chicks]."

'HEART' GOES ON AND ON

Celine Dion's "Titanic" theme "My Heart Will Go On" was a belated juggernaut at the Grammys: The inde-

"American Scenes (Works Of Copland, Previn, Barber, Gershwin)," André Previn, piano; Gil Shaham, violin, Deutsche Grammophon.

BEST INSTRUMENTAL SOLOIST PERFORMANCE (WITHOUT ORCHESTRA)

"Bach: English Suites Nos. 1, 3 & 6," Murray Perahia, piano, Sony Classical.

BEST CHORAL PERFORMANCE

Barber: "Prayers Of Kierkegaard"/Vaughan Williams: "Dona Nobis Pacem"/Bartók: "Cantata Profana," Robert Shaw, conductor (Richard Clement, tenor; Nathan Gunn, baritone; Carmen Pelton, soprano; Atlanta Symphony Orchestra & Chorus; Atlanta Symphony Orchestra), Telarc.

BEST OPERA RECORDING

"Bartók: Bluebeard's Castle," Pierre Boulez, conductor; Jessye Norman; Laszlo Polgar; Karl-August Naegler, producer (Nicholas Simon; Chicago Symphony Orchestra), Deutsche Grammophon.

BEST ORCHESTRAL PERFORMANCE

Mahler: Symphony No. 9, Pierre Boulez, conductor (Chicago Symphony Orchestra), Deutsche Grammophon.

PRODUCER OF THE YEAR, CLASSICAL

Steven Epstein.

BEST ENGINEERED ALBUM, CLASSICAL

Barber: "Prayers Of Kierkegaard"/Vaughan Williams: "Dona Nobis Pacem"/Bartók: "Cantata Profana," Jack Renner, engineer (Robert Shaw, conductor), Telarc.

BEST INSTRUMENTAL SOLOIST(S) PERFORMANCE (WITH ORCHESTRA)

Penderecki: Violin Concerto No. 2 "Metamorphosen," Anne-Sophie Mutter, violin; Krzysztof Penderecki, conductor (London Symphony Orchestra), Deutsche Grammophon.

BEST CLASSICAL CROSS-OVER ALBUM

"Soul Of The Tango—The Music Of Astor Piazzolla (Libertango, Mumuki, Milonga Del Angel, Etc.)," Yo-Yo Ma, cello; Jorge Calandrelli, conductor (various artists), Sony Classical.

fatigable track took record of the year and best female pop vocal performance honors for the singer, while writers James Horner and Will Jennings received nods for song of the year and best song written for a motion picture or for television.

Perhaps not surprisingly, retailers envision no major sales spurt for the 15-month-old, multi-platinum "Titanic" soundtrack or Dion's equally long-lived and massively popular "Let's Talk About Love," both of which feature the hit tune.

"[The "Titanic" soundtrack] may see a lesser [sales] effect, just because of the saturation that's out there," Gloor says.

Waleik says the soundtrack set could garner some sales, "if there are any people left who don't own it."

However, retailers do foresee sales gains for artists like Twain and Morissette, who each collected two Grammys and also gave compelling performances on the CBS-TV telecast.

"The [TV] performance is very, very important for the audience out there," Grandoni says. "From a sales perspective, it's more important to perform than to win."

Several other acts drew multiple-Grammy wins.

Texas *conjunto* accordionist Flaco Jiménez—tapped to receive El Premio Billboard honors at Billboard's Latin Music Awards in April (Billboard, Feb. 20)—took the best Tejano music performance award (a new category this year) and collected a second trophy as a member of the all-star group Los Super Seven, which won for best Mexican-American music performance.

Jazz veteran Herbie Hancock's salute "Gershwin's World" won for best jazz instrumental performance,

while the album track "St. Louis Blues" was tagged as best instrumental arrangement accompanying vocals. Stevie Wonder's work on the latter number received the nod as best male R&B vocal performance, and he shared the arranging award. The Brian Setzer Orchestra, Pat Metheny Group, Beastie Boys, and the late choral director Robert Shaw also drew two Grammys apiece.

Mercury Nashville's lovingly produced 10-CD set "The Complete Hank Williams" won as best historical album and best boxed recording package, to the obvious delight of presenter Marty Stuart, a noted collector of Williams memorabilia.

DRAMA ONSTAGE AND OFF

Possibly the evening's most dramatic moment was supplied by Sheryl Crow. Accepting her award for best rock album, for "The Globe Sessions," Crow emotionally thanked former A&M Records chairman Al Cafaro and senior VP of A&R David Anderle, who lost their jobs when the label was folded into Universal Music Group's reconfigured West Coast operation in January (Billboard, Jan. 30).

Backstage during the ceremony, Cafaro said that Crow's speech "made me proud and sad and happy."

Before the ceremony, rapper Jay-Z issued a statement saying he was boycotting the Grammys "because too many major rap artists continue to be overlooked. Rappers deserve more attention from the Grammy committee and from the whole world. If it's got a gun, everyone knows about it; but if we go on a world tour, no one knows."

Ironically, Jay-Z's "Vol. 2 . . . Hard Knock Life" won as best rap album. At press time, it was unclear if the performer would accept his award.

GRAMMY FACTS

ALMOST THE ONE: Shania Twain's "You're Still The One," nominated for record of the year and song of the year, came this close to becoming the first single by a country artist to become No. 1 on The Billboard Hot 100 since **Kenny Rogers & Dolly Parton's** "Islands In The Stream" in 1983. "You're Still The One" peaked at No. 2, tying with **LeAnn Rimes'** "How Do I Live" as the highest-ranking Hot 100 title by a country artist in the '90s.

Backstage Report: Artists Give Thanks, Share Future Plans

Billboard reporters Melinda Newman, Chris Morris, Carrie Bell, John Lammert, and Lisa Collins and special correspondent Charles Karel Bouley II offer a behind-the-scenes view of the Grammys.

LAURYN HILL, who won a record-setting five Grammys, the most ever for a woman in one evening, found the event a bit much. "Tonight is overwhelming," she said, reflecting on her many trips to the podium. "I cannot even think what it means for the future." As for the future of her awards, she said, "I'm going to put them in my children's room; I think they belong there" . . . While Hill didn't address the lawsuit recently filed against her by a number of participants on "The Miseducation Of Lauryn Hill" who claim they did not receive proper credit or royalties for their work, **Tony Prendatt**, co-engineer of the album-of-the-year-winning work, was quick to defend Hill—albeit cryptically. "Lauryn's genius is her own," he said, "and it would be inappropriate for me to say anything else."

GRAMMY WINNER Madonna said her three victories this year, including best pop album for "Ray Of Light," had validated her at the awards show. "Well, I had said I felt like the **Susan Lucci** of the Grammys, but not anymore. It took 16 years to win these, and it feels as good as I expected," she said with a laugh. Madonna had won a trophy for best video in 1991 but had never won in an album category before. As she preps for a worldwide tour that starts in September, Madonna said that she doesn't see motherhood getting in the way. "Luckily, I don't have to worry about that right now, as [daughter] **Lourdes** isn't in school. When she is, it's not like I'll be dragging her across the globe. I'll have to plan my tours to coincide with summer vacation."

CELINE DION, who captured two Grammys, once again addressed the issue of starting a family of her own. Her performance with **Andrea Bocelli** of "The Prayer" on the telecast was touted as her last appearance before a self-imposed two-year retirement. "I come from a big family, so I think it's time **Rene [Angelil, her husband]** and I try to start one of our own," she said. "But don't get me wrong; that doesn't mean we have to have 14 to match my family . . . It's been an incredible 18 months with this album and this song ["My Heart Will Go On"], but I am looking forward to the time off. I've been so blessed and now need time to absorb it all" . . . **Dion** and the song's co-writer, **James Horner** (who shared the song of the year award with co-writer **Will Jennings**), addressed the question of whether they ever tired of the ubiquitous "Heart." Horner said, "When [the song] started having a life of its own, I just sort of checked out." Dion said, "I can never get tired of it . . . Every night, people go so crazy [when I sing it]."

ELVIS COSTELLO, who shared the award for best pop collaboration with vocals with **Burt Bacharach** for "I Still Have That Other Girl," said coming to Los Angeles for the ceremony provided him with a good opportunity to meet with the new honchos at his label. One year ago, **Costello** signed a deal with PolyGram that allowed him to record for both PolyGram Classics & Jazz and Mercury Records. In the ensuing months, both labels were drastically altered in the Universal/PolyGram merger. He's now on Island/Mercury (which is expected to be renamed Island Def Jam). "I just came in from Australia," Costello said. "I had two hours of sleep before I had conversations with [the new regime] and found that they want to go forward. I would have understood it if things didn't work out; I was the last through the door, so I could have been the first one out. But that's not the case. I've found that with the change in people, there's a lot of excitement and a lot of new different ideas." Ultimately, Costello said, "the music is going to happen one way or another."

IN A RECORD-SETTING MOVE, **Vince Gill** has won Grammys 10 years in a row. He reached the decade mark this year when he snared statues for best country instrumental performance (with **Randy Scruggs**) and best male country vocal performance. "It's awesome," said Gill of the feat. "It's pretty sweet. If you look through the Grammys I've won, they're very diverse. I've won some for instrumentals, vocals, collaborations. That's very rewarding." He noted that the instrumental award he shared with Scruggs was especially gratifying. "That's a blast for me," he said. "I don't think the whole world knows that I play [guitar]."

NATIONAL ACADEMY of Recording Arts and Sciences president/CEO **Mike Greene** hedged when asked if this year's show would be the last to be presented at L.A.'s Shrine Auditorium. "Anytime you say 'never,' you leave the possibility open that you'll be wrong," he said. Greene did say that, for the next two years, the awards show would probably be held in arenas—Madison Square Garden in New York or the new Staples Center in L.A.. But he added, "If it soaks us financially, we'll have to take another look at it." The awards were held at Madison Square Garden in 1997. However, they returned to the smaller Radio City Music Hall in New York last year.

SOME OF THE MOST ENTERTAINING segments of the Grammy Awards took place off camera as host **Rosie O'Donnell** fired off a continuous volley of salty barbs and jokes during the commercial breaks. O'Donnell, who took particular delight throughout the show in tweaking the ample coiffeur of **Brian Setzer's** female companion ("It's like sitting behind **Erykah Badu**"), also demonstrated considerable skills at entertaining the audience with a little physical humor right before the show resumed after a break. Sensing a lull as the audience members milled, O'Donnell suddenly barked out, "We've got 15 seconds to go before going on the air, so I am going to put my hands firmly on my breasts until there are two seconds to go." As the audience howled its approval, O'Donnell clamped her hands on her bosom and then added a split-second crotch grab right before she rang out a cheery, wholesome-toned, "Welcome back to the Grammys!"

COLUMBIA'S RISING STAR Ricky Martin did not exactly admit surprise when he picked up a Grammy in the best Latin pop performance category for "Vuelve," which was released on Sony Discos. "But you never really know if you won until you have the award in your hands," said Martin at the Sony post-Grammy fiesta. Still glowing over his crowd-pleasing, bilingual rendition of his international smash "The Cup Of Life," Martin left the party immediately to catch a flight to appear Feb. 26 at the San Remo Song Festival in San Remo, Italy. His still-untitled English-language label bow for Columbia is due in May. Columbia is set to service the album's leadoff single, "Living La Vida Loca," later this month. **Diane Warren**, who also showed up for the Sony happening, said she contributed two songs to the album, which was produced by **Desmond Child, Robi Rosa, and K.C. Porter** . . . A fellow newcomer in the Columbia stable, and winner in the tropical Latin performance category for his RMM Records release "Contra La Corriente," **Marc Anthony** is also working on his English-language full-length debut. Anthony, who in the early '90s scored an English-language No. 1 on Billboard's Hot Dance Music/Maxi-Singles Sales chart, expects the album to drop in late June. Among his cadre of high-caliber producers are **Walter Afanasieff, Ric Wake, and Jim Steinman**. Originally a ballad-laden album, the disc now features more rhythmic cuts.

STEVIE WONDER was honored Feb. 22 at the National Academy of Recording Arts and Sciences' MusiCares banquet as person of the year. He took the opportunity to announce his new project, which he has dubbed In Prayer Circles. "I'll be going to various cities [and starting] In Prayer Circles. [These will] be places we can all come together at the same time, hopefully at noon, and [pray] . . . whatever your faith or denomination," he said. "We can pray for the family that is without food or shelter, the child that is seriously ill. If we come together and pray, we can truly change the world."

RICKY SKAGGS, winner for best bluegrass album, said he thought he knew why bluegrass seems to be experiencing a resurgence. "The reason there's such a bluegrass groundswell is because the music has substance; there's soul, heart, and experience in this music. It's never been prostituted; it's never had to make a fashion statement. It is what it is." Skaggs, who released his winning album on Rounder-distributed Skaggs Family Records, blasted Nashville for not "giving bluegrass much of a chance. Skaggs Family Records' goal is to sell between 30,000 and 50,000 on each album and eventually get it up to 80,000 to 100,000," he said, adding that those numbers aren't big enough to interest Nashville.

BLUES LEGEND B.B. King is about to celebrate his 74th birthday, but he certainly isn't slowing down. After a rollicking live performance with **Eric Clapton**, he was found backstage signing autographs for fans and commenting on his beloved guitar Lucille. "I've had 16 Lucilles over the years," he said. "I'm on No. 16 now. Actually I've got 17, but I never play the one I was presented as a gift for my 70th birthday. I just look at her." King also applauded fellow bluesman **Otis Rush**; after more than 40 years as a recording artist, Rush won his first Grammy for his House of Blues album "Any Place I'm Going." "I'm happy for him," King said. "[It's] long overdue . . . We in the blues have had to work so long and so hard. We didn't make no money. We had to work hard."

TEN DAYS BEFORE TURNING 60 on March 6, accordionist extraordinaire **Flaco Jiménez** picked up a pair of unique birthday presents by scoring two Grammys for best Mexican-American music performance and best Tejano music performance. "These awards are the best birthday gifts I have ever received," said the tall, lanky Texas native. Jiménez became only the second double awardee in the Latin categories, following **Linda Ronstadt**, who turned that trick at the 1993 Grammy Awards by winning in the best tropical Latin album and best Mexican/American album categories. Jiménez is scheduled to kick off a three-week European tour March 9 in Zurich.

MEL BROOKS and **Carl Reiner**, who won the best spoken comedy album Grammy for "The 2000 Year Old Man In The Year 2000," cut up wildly backstage. Brooks said that after the duo lost a Grammy to **Bob Newhart** 39 years ago, "we vowed then we'd never come back to this shitty place again . . . [But] by some miracle of bribery, we won!"

"We got a standing ovation," said Reiner of the pair's ecstatic reception during the show, "and we're gonna take advantage of that."

Brooks added, "We're gonna make a record tomorrow." He quipped that anyone can make a comedy record: "All you gotta do is be fast and stupid."

PERENNIAL GRAMMY FAVORITE Take 6 is taking time out during its time off the road to complete two records. The first, an anthology of its first 10 years—which will also feature several new tracks—is expected to be released later this year. The group members also expect to complete a Christmas album. "We do so much traveling, and it takes us so much time to do records," said the group's **Claude McKnight**, "that we decided to double up and record two records back to back. There are even plans for us to do a live CD later this year to capture the spontaneity of the energy we draw in our performances from our live audiences."

QUICK TAKES: Deniece Williams, who received the best pop/contemporary gospel album Grammy for "This Is My Song," said she was pregnant the last time she attended the awards ceremony eight years ago. "Now, all [my children], who are with me tonight, want to do is meet the **Backstreet Boys**. Deniece Williams doesn't live at my house anymore" . . . Veteran vocalist **Patti Page** seemed intoxicated by her award for best traditional pop vocal performance for "Live At Carnegie Hall—The 50th Anniversary Concert," which came 51 years after her first chart hit. Page said, "I told my grandchildren they should call me Grammy, because I'll never get one. Now they've got to call me Grandma" . . . **Paddy Moloney** of the **Chieftains** dedicated the group's Grammy for best traditional folk album to "show-biz great **Charles Comer**." The longtime music publicist died Feb. 11 (Billboard, Feb. 27) . . . **Dixie Chicks' Marti Seidel** brought down the house (and no doubt great dismay to **Mike Greene**) when, upon accepting the award for best country album, she joked, "We thought **Shania [Twain]** was going to get this. She just performed, and we thought that was the way you win." The Chicks were definitely the exception to the rule, as six of the evening's performers gathered statues immediately following their appearances . . . In perhaps a fitting end to the evening, **Johnny Rzeznik**, front man for the **Goo Goo Dolls**, was spotted after the ceremony at the Warner Music Group's party sporting a T-shirt that read, "I was nominated for three Grammys, and all I got was this lousy T-shirt." He noted, "I had it made before the show because I had a feeling we wouldn't win, and I was right. I was robbed. I wasn't wearing it at the ceremony. It is my party outfit."



International Pull Of Grammys Varies In Key Markets

A Billboard international staff report.

Around the world, the Grammys continue to provide a marketing focus for labels, retailers, and media, but its power varies widely from market to market.

In major music markets, exposure of the show on TV is the key to the awards having an impact on sales.

New Jersey-based Alfred Haber says it has sold the show to 193 broadcasters worldwide, all of whom will air the show within seven days of the event.

Other factors influencing the sales response include the mar-

Exposure of the show on television is the key to the Grammy Awards having an impact on sales

ket's appetite for international repertoire, the competition from local acts, the number of national acts nominated, and the proximity to national awards shows.

In the U.K., the Grammys continues to have a strong recognition factor outside of core music buyers, but its timing, a week after the Brit Awards, means it has some serious competition for media attention. Likewise, Germany's Echo Awards, which take place March 4, overshadow the Grammys' impact.

In Japan, however, where interest in American repertoire remains high among active music buyers, the show has a significant

sales impact. Similarly, Australia's eyes are still fixed on the U.S. as the home of rock music, and the trade looks to the show for a sales boost for its U.S. acts.

Billboard polled dealers, media, and labels for their plans and expectations for the Grammys in key markets.

JAPAN

The Grammy show is one of Japan Satellite Broadcasting's (WOWOW) most popular programs, says Masa Matsuzaki, producer of music programming for the nationwide movie, sports, and music satellite channel.

"We expect at least 800,000, maybe as many as 1 million, of our subscribers to watch our prime-time Grammy broadcast," says Matsuzaki. "It gets a really high rating."

One reason is the appearance on this year's show of artists such as Lauryn Hill, Eric Clapton, and Aerosmith, all of whom enjoy healthy sales in Japan.

This year marks the eighth consecutive year WOWOW has broadcast the Grammys.

WOWOW, which has exclusive rights to broadcast the show in Japan, offers its subscribers two chances to view the annual awards ceremony. It first broadcasts the Grammys live, with running Japanese interpretation, from 10 a.m. to 1 p.m. on Feb. 25. It then shows an edited version of the show featuring Japanese subtitles from 9 p.m. to midnight the same day.

Even though—with the exception of U.S.-based new age artist Kitaro—there are no Japanese Grammy nominees, interest in the Grammys is high in Japan, Matsuzaki says. Not surprisingly, audience interest is focused on the categories of best song and best album.

"The Grammys have a big effect on foreign artists' sales in Japan, while other awards ceremonies have very little impact on the Japanese market," Matsuzaki notes.

STEVE McCLURE

GERMANY

The Grammy Awards have a marginal impact on the German record market, say retailers. Explains Thomas Dethloff, manager of WOM's Hamburg outlet, "Awards go to [albums] which have been out on the market for a substantial period of time. If a new release were to win a Grammy, this could possibly boost demand."

According to sales clerk Thomas Gerting at L+P Schallplatten in Berlin, the Grammys hardly affect sales.

Pay-TV broadcaster Premiere in Hamburg will be broadcasting the Grammys live at 2 a.m. on Feb. 25. Premiere, which has been broadcasting the Grammys since 1992, has 1.6 million subscribers. Rat-

ings are not measured.

WOLFGANG SPAHR

THE U.K.

In the U.K., the BBC will air a 90-minute edit of the show on BBC 2 TV on Feb. 27. The show will be anchored by entertainment-TV presenter Jamie Theakston, who will visit the ceremony. BBC Radio 2 will broadcast Grammy bulletins live from Los Angeles on the night of Feb. 24.

Last year, the BBC aired the show in two parts (with a break for



live cricket in between!), with the first half registering a viewing figure of 2.4 million and the second an audience of 0.7 million.

Theakston says the high U.K. score of nominees will aid the presentation of the show: "It's good to see such a strong lineup of British artists featured."

Acts nominated include Radiohead and PJ Harvey, Jimmy Page and Robert Plant, Billy Bragg, Oasis, and Garbage.

For most media, the nomination is a key for an interview, meaning the press is getting mileage from the nominations.

NOMINEES CD FEATURES RAP ACTS FOR FIRST TIME

(Continued from page 97)

Grammy compilations via a direct-response ad. The ad ran on CBS, which telecast the Grammys, from Feb. 15-24.

The idea, spawned by Elektra Entertainment Group chairman/CEO Sylvia Rhone, lets commercial viewers call a toll-free number for the free ads, CBS gets a portion of the revenue from sales generated by the toll-free number.

"We felt very strongly about this compilation and wanted to put our

Johnny Hopkins, head of press for Creation Records, home of nominee Oasis, says, "It's a big event, and it's an honor to be nominated. It represents success abroad."

The impact of the show changes from year to year, says Hopkins. "You can make as little or as much mileage out of the nominations as you want."

EastWest Records U.K. is preparing to market the rap and pop compilation albums of nominated acts, which it is handling from Elektra (see related story, page 97); both will be released here March 1.

DOMINIC PRIDE

AUSTRALIA

In Australia, the live telecast of the Grammys reaches between 1.5 million and 2 million viewers, with a high profile in the evening news. "The telecast has an effect for a couple of days," says Damian Devine, marketing manager for the HMV chain. "Last year, we saw a definite rise in sales for Fiona Apple, John Fogerty, Bob Dylan, and Radiohead." This year, HMV's 25 outlets had a Grammy display in front of their stores featuring 10 releases, whose clips were also featured on the in-house video display.

Receiving the most attention are the Grammys compilations of rock and rap artists, which are being

best foot forward," says Murray.

Retailers applaud NARAS' decision to recognize the rap genre this year.

"NARAS isn't just about pop," says Eric Keil, VP of purchasing at Compact Disc World, "and this compilation proves they're seeing what rap means to the music business."

The 10-store chain, based in Plainfield, N.J., has heavily supported both albums with upfront positioning and co-op advertising.

NARAS' GRAMMY FEST GROWS INTO MONTHLONG CELEBRATION

(Continued from page 97)

a blues concert Feb. 6 at California State University, Los Angeles. Borders Books & Music, Catalina Bar and Grill, and the Jazz Bakery hosted several concerts by high school jazz ensembles that NARAS had deemed outstanding.

The second Recording Academy President's Merit Award was given posthumously to Woody Guthrie Feb. 20 at the "I've Sung This Song: Preserving The Woody Guthrie Legacy" multimedia event. On hand to toast the folk revolutionary were Greene; David Carradine, who played Guthrie in the Oscar-winning biopic "Bound For Glory"; Harold Leventhal, director of the

Woody Guthrie Foundation and longtime artist manager; NARAS chairman and noted producer Phil Ramone; and Guthrie's son, Arlo, and widow, Nora.

In addition to the award presentation, never-before-seen home movie footage of Guthrie and his brood was shown. It was made possible in part by the NARAS Foundation Music on Film Preservation Project.

"We saw some footage no one has seen at all or, at least, not for many many decades," says Arlo Guthrie. "To see these home movies made this an emotionally draining evening. But these kinds of moments

released here by Warner Music and retail for Australian \$19.95 (U.S. \$12.60); they are expected to sell at least 5,000 copies by the week's end. Also receiving attention is Australian-born Natalie Imbruglia's "Left Of The Middle," which has sold more than 200,000 units domestically.

Other releases in HMV's Grammy drive included Madonna, the Beastie Boys, Pearl Jam, Mase, Shania Twain, Lauryn Hill, Jermaine Dupri, and Eagle-Eye Cherry.

Despite obvious marketing angles, the Ten Network, which broadcasts the Grammys, has not approached retail or record companies about a tie-in.

CHRISTIE ELIEZER

GRAMMY FACTS

The very first Grammy for song of the year in 1958 went to the first foreign-language song to top The Billboard Hot 100, "Nel Blu Dipinto Di Blu (Volare)" by **Domenico Modugno**. It is also the only song to win a Grammy in this category and compete in the Eurovision Song Contest. Unfortunately, Modugno didn't win that competition—he placed third.

GRAMMY FACTS

WHEN SONGWRITERS Alan Menken and Tim Rice won the song of the year award in 1993, it had been 18 years since a songwriter primarily associated with theatrical musicals had taken home this trophy. Menken and Rice won for "A Whole New World (Aladdin's Theme)," but the former's credits include the musicals "Little Shop Of Horrors," while the latter is best-known for working with Andrew Lloyd Webber on "Jesus Christ Superstar" and "Evita." In 1975, Stephen Sondheim won the song award for "Send In The Clowns," from his musical "A Little Night Music." In 1964, Jerry Herman won for "Hello, Dolly," and in 1962, Leslie Bricusse and Anthony Newley won for "What Kind Of Fool Am I" from "Stop The World—I Want To Get Off."

1999 Grammy Awards

A BILLBOARD EXPANDED SECTION



Stars Celebrate A Stellar Evening

It was Ladies' Night at the 41st annual Grammy Awards, with Lauryn Hill, Madonna, Celine Dion, Shania Twain, Dixie Chicks, Sheryl Crow, and Alanis Morissette reigning supreme. The show, held Feb. 24 at Los Angeles' Shrine Auditorium, was a night of glamour, glitter, and gold gramophones. Some of the evening's highlights are featured below. (Backstage photos: Eric Charbonneau of Berliner Studio)



Before performing "I Don't Want To Miss A Thing," Aerosmith picked up the Grammy for best rock performance by a duo or group for "Pink."



"My Heart Will Go On" went on to win another two awards for Celine Dion: record of the year and best female pop vocal performance.



After winning the Grammy for best female rock vocal performance for "Uninvited," Alanis Morissette will have to add voters to her list in "Thank U."



Hats off to Clint Black for sharing the Grammy for best country collaboration with vocals with Joe Diffie, Merle Haggard, Emmylou Harris, Alison Krauss, Patty Loveless, Earl Scruggs, Ricky Skaggs, Marty Stuart, Pam Tillis, Randy Travis, Travis Tritt, and Dwight Yoakam for their work on "Tribute To Tradition."



Dynamic duo Burt Bacharach, left, and Elvis Costello won for best pop collaboration with vocals for "I Still Have That Other Girl."



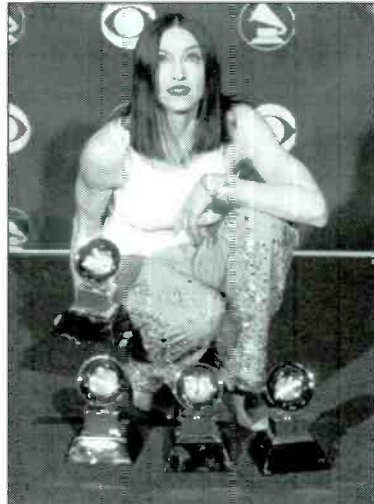
Mel Brooks, left, and Carl Reiner made up for losing 39 years ago when their "The 2000 Year Old Man In The Year 2000" garnered the award for best spoken comedy album.



After changing out of the eye-popping dominatrix-inspired ensemble she wore to perform "Man! I Feel Like A Woman!," Shania Twain proved she's still the one with two Grammy wins.



With awards for "Doo Wop (That Thing)" and "The Miseducation Of Lauryn Hill," the artist proved she has that thing that makes people listen and vote.



Three's the charm for Madonna and her "Ray Of Light." She opened the show in geisha clothing singing "Nothing Really Matters." The album also won for best recording package.



It's "Gershwin's World," Herbie Hancock just lives in it with Grammys for best instrumental arrangement accompanying vocals and best jazz instrumental performance, individual or group.



Ricky Martin rocked the house with "La Copa De La Vida" before becoming lip-locked with his Grammy for best Latin pop performance.



Dixie Chicks, in outfits that owed more to Staples than Saks, won Grammys for best country album and best country performance by a duo or group with vocal.



A recently shorn Sheryl Crow flew away with a win for best rock album.

Although he wasn't the recipient of the best new artist Grammy, Andrea Bocelli said he was happy just to be invited: "I never viewed this as a competition. Music unites us."



Golden girl Jennifer Lopez helped Jerry Seinfeld present Madonna with the award for best pop album. With her first album due in April for Sony, maybe Lopez will take home gold next year instead of wearing it.



There was no sinking feeling when James Horner, left, and Will Jennings won the song of the year Grammy for "My Heart Will Go On."



Brian Setzer jumped, jived, an' wailed when he won best pop performance by a duo or group with vocal and best pop instrumental performance in the name of the Brian Setzer Orchestra.

UNIVERSAL AUSTRALIA RESTRUCTURES IN RESPONSE TO CHANGING FACE OF RETAIL

(Continued from page 6)

years grabbed a 9% share of the market and established Australia as the biggest market worldwide per capita for such acts as Live, White Zombie, and Marilyn Manson.

Now, despite having a combined staff count of 174 at Universal Music Australia (UMA) at his disposal—and a share of the market thought to be around 25%, making it the second-largest record company in the country—Krige can't see why selling records can't be as fun as making the music.

"This is a relentless business," he says. "If you're not having fun while you're doing it, you should get out because, ultimately, it'll kill you."

The new structure, which takes effect April 1 when Universal's distribution deal with BMG for the territory expires, is a direct response to retail's rapidly changing face. A greater emphasis on marketing results from the smaller window of opportunity to get locally produced product into Australian stores, due to parallel importing.

"We now have a three-to-four-week response, instead of an eight-to-twelve-week response," says Krige. "Parallel imports will test us in that we get new records in time before the importers, not necessarily telegraphing our intentions, because some of the very people we telegraph our intentions to will use it as an indicator to get in as much stock [from elsewhere] as they can."

UMA is split into two product groups. The heads of each group come from a background in promotion and marketing at PolyGram.

Roland McAdam is named marketing director of the label group that includes Mercury, Island, Def Jam, Universal, and Motown. He was PolyGram's national promotions manager until 1996, when he left to set up an interactive media compa-

ny. "He has a reputation for being a motivator," says Krige.

Frances Georgeson heads the group that includes Geffen, DreamWorks, Polydor, A&M, MCA, Interscope, MCA Nashville, and Mercury Nashville. After heading national promotions at PolyGram and BMG, Georgeson was most recently national marketing manager for Mercury.

As major chains revert to central

buying, UMA has forsaken the traditional record-company divisions along states. Instead, the country is divided into two, based in Sydney and Melbourne.

Krige is emphatic that Universal's close relationship with indie retailers (which he calls "the lifeblood of our business") will be maintained. An online delivery service is expected to be in place by midyear.

The merger saw only one act, Shi-

had, dropped, with another, unnamed, "hanging in the air," according to Krige.

All Australian acts are shifted to Universal's Grudge imprint, with big-sellers Spiderbait and Tumbleweed issuing albums shortly. Releases will follow later this year from Grinspoon and the Cruel Sea.

In two years, Grudge is expected to become a stand-alone label with its own head and A&R and promo-

tions teams.

Grinspoon's "Guide To Better Living," which has sold 125,000 units domestically without mainstream airplay, according to the label, was released in the U.S. through Universal on Feb. 23. The act, based in L.A., has already done considerable roadwork in North America and plans a lengthy trek behind the new release.

VICTOIRES AWARDS

(Continued from page 8)

Israeli singer Noa, who plays the lead in "Notre Dame" and who performed at the ceremony, remarked, "I have never seen such musical diversity as in France."

This attention to developing acts had a minimal effect on the ratings. On France 2, the show had an average of 6 million viewers (compared with 6.5 million in 1998), according to ratings institute Mediamétrie.

"We're in the region of the same figures as last year," says France 2 entertainment manager Yves Bigot, who was the Victoires' president last year.

Most executives polled by Billboard endorse the wider musical expertise of the show, but some of them criticize the presentation for being "too conventional" and—a perennial gripe—too long. "We need a less boring show in the style of [a U.S. show]," says Barclay GM Olivier Caillart.

Yet, answers Bigot, the show can't take too many risks: "One has to understand that 6 million viewers represents twice as many as the best sales figures of a French album. So whatever the act you play, you are sure to talk to a majority of people who will never buy the record."

One negative element this year was the public vote for the newcomer act, with only 8,000 phone calls logged, compared with 60,000 last

year. Phone voting made up 50% of the vote, with the remainder decided by the industry-based Victoires academy.

The best ratings during the show were recorded at around 10:30 p.m., with almost 7 million viewers for the "Notre Dame De Paris" performance, live from Strasbourg in eastern France. According to

'One has to understand that 6 million viewers represents twice as many as the best sales figures of a French album'

Charles Talar, CEO of the indie Pomme Music, which issued the soundtrack via Sony Music Distribution, the two awards (concert, song of the year) and the performance will help improve the sales of the record.

"There is still a huge potential, because this music is very popular," he says. "Considering the show is sold-out till May 2000, and we don't want to begin selling tickets [yet] for fall 2000, we'll only see later if the

Victoires has had an effect on the booking."

Talar considers that those awards will also lend a boost to the English-language version of the show, which is due in London in spring 2000, and the release of the international album, which is due on Sony Music in September.

As the Victoires acknowledge top-selling albums from popular acts, the industry does not consider that the acts' presence at the awards will help to break them.

Barclay's Caillart, for one, considers that Bashung's winning of three awards will not bring him a huge sales boost.

"The album was released a year ago," he says. "Today, it still sells around 4,000 [units] per month. Thanks to the Victoires, we will probably see an increase but not an explosion. It will maybe sell 20,000 more and—from 250,000 today—help the record to pass the 300,000 mark quicker."

Universal/PolyGram's lion's share of awards with Bashung, Faudel, and Manau means that the major will be creating retail initiatives with a discount on the wholesale price of winners' albums.

"It will help us help the outlets to put them across, but we will not put stickers on the albums," says Mercury product manager Nicolas Gautier. "It could be different for young rai act Faudel. Despite a

release in October '97, Faudel's album is now on a roll. Faudel was already in the spotlight before this award. However, it can have a good effect by widening the audience. It can help us to drive the point home."

Virgin's three awards (Axelle Red, Air, Manu Chao) means that it will be offering discounts and stickering winners' albums, says Virgin local catalog manager Frédéric Junqua.

"The best female award to Axelle Red will be a plus, as she is to release her next album ["Toujours Moi"] at the end of March," Junqua says.

The two other Virgin awards were picked up by Manu Chao for his "Clandestino" album and Air for its "Moon Safari."

"Until now, Chao's sales have been concentrated in specialized outlets, and without any strong marketing campaign, it has sold 300,000 in France and as many abroad," says Junqua. "This award can help the record's career in the hypermarkets."

The show wound down on a serious note. Late in the evening, female artist Zazie read a statement against piracy. "Has music still a future? In the digital age, everybody wants quicker access to music, but in one year, the looting of our creativity has increased amazingly with the Internet and CD-R copies," she said. "We want to say to our audience, to the politicians responsible, and to all the music lovers that pirating music is also killing it."

The following are some of the key Victoires winners:

Male act: Alain Bashung (Barclay/Universal).

Female act: Axelle Red (Virgin).

Song of the year: "Belle" from "Notre Dame De Paris" (Pomme Music/Sony).

Band: Louise Attaque (Atmosphériques/Sony).

Upcoming act: Faudel (Mercury/Universal).

Rock/pop album: "Fantaisie Militaire," Alain Bashung (Barclay/Universal).

Dance album: "Moon Safari," Air (Source/Virgin).

Rap album: "Panique Celtique," Manau (Polydor/Universal).

Traditional music album: "Clandestino," Manu Chao (Virgin).

Video of the year: "La Nuit Je Mens," Alain Bashung (Barclay/Universal).

Concert: "Notre Dame De Paris."

SANCHEZ

(Continued from page 6)

Saying that Sánchez "did an outstanding job in a market that was very unstable," Díaz adds, "We were looking for an experienced executive to sign new artists and initiate innovative marketing plans for the U.S. market. With that in mind, we believe Carlos is the perfect candidate for the position."

According to SoundScan's 1998 Latin distributor market-share report, Universal Music Latino was the sixth-largest imprint in the domestic Hispanic sector.

Díaz notes that Sánchez will spearhead a drive by Universal Music Latino to decentralize the activities of the label by establishing high-profile satellite offices in Puerto Rico, New York, Los Angeles, San Antonio, and Chicago.

"The action in the U.S. domestic market is in these cities," says Díaz, "and that is why we want to put senior-level management there to better exploit the artists from these locales."

Announcements concerning other posts will be made in the next few weeks, according to Díaz. He anticipates that about 15 people on the current staff of 70 will be made redundant.

GREEN PAPER URGES SINGLE FORCE TO FIGHT EUROPEAN RECORD PIRACY

(Continued from page 6)

cy—and not only in the commission, but also in the national governments.

"It means we are addressing both civil servants and the people in the law-enforcement agencies." Catching pirates is one matter; mounting effective prosecutions is another, he notes. Edwards says the IFPI is hopeful that one result of the Green Paper will be a greater role for the commission in enforcing justice.

"Right now, if pirate discs are made in Germany, distributed in Holland, and sold in England, what happens? The authorities in each country each do a little bit—if we're lucky. What we need is a more central response," says Edwards. As it now stands, the Green Paper carries provisions that would help copyright holders control pirate production at the source.

The document says all optical disc plants within the EU should be registered and licensed and should also be obliged to use the Source Identifi-

cation (SID) code. SID codes are embedded in each CD pressed and indicate the plant where the disc was made.

If each plant is registered and licensed, that means the SID code would, when cross-referenced, identify the location of the plant that made the disc and the owner and operator of the facility. Edwards notes that most pirate CDs made within the EU are produced by otherwise legitimate plants whose owners are either eager to increase their profit margins or lax over how many discs they produce.

Edwards says a major benefit of the Green Paper will be to enhance the status of piracy as a crime worthy of the authorities' attention. "As things now stand," he comments, "if a guy steals two CDs from a store, he faces a potentially longer prison sentence than if he sets up a table outside and sells a thousand pirate discs."

However, this is an area in which

national governments may resist. While EU member states willingly comply with pan-European legislation that enhances the functions of the single market, their sense of independence is likely to surface if a commission document tells them to increase sanctions for convicted pirates.

Nonetheless, the process of convicting pirates should be simplified if the Green Paper is implemented. Edwards notes that the document reduces the burden on record companies to prove that they own the copyrights affected by pirate product.

"Certain reasonable assumptions will be able to be made," he comments, noting that this area has been problematic in the legal arena in the past. Edwards says the IFPI is hoping that the Green Paper process will result in a commitment to immediate action by the commission and, later, a draft directive to bolster law across the union.

U.S. ROCK RESURGENCE TAKES MANY FORMS

(Continued from page 1)

No. 39 on Mainstream Rock Tracks this issue with "Faith."

Alternately, numerous acts that cut their baby teeth on singer/songwriter fare—such as Delicious Vinyl/Trauma's the Flys—are leavening their rock with bred-in-the-bone pop sensibilities, creating still-credible rock music with a wider range of potential media outlets.

And while label executives are loath to scream "trend" in a crowded showcase—having been burned before—few will deny keeping at least one eye on rock's apparent rise.

"It's definitely happening. I don't think we should be surprised," says Dan Beck, president of V2 North America, which boasts such acts as Mercury Rev, Grandaddy, Addict, and Stereophonic. "Our industry has a great propensity to overreact to anything, but the audience is out there. It's a diverse marketplace. It's simply consumer demand."

That demand is manifest in a quick glance at just a few SoundScan numbers: the Offspring, "Americana"



LIT

(Columbia), 2.1 million and No. 3 on this issue's Billboard 200; the Goo Goo Dolls, "Dizzy Up The Girl" (Warner Bros.), 1.4 million, No. 33; Creed, "My Own Poison" (Wind-Up), 2.7 million, No. 37; Korn, "Follow The Leader" (Immortal/Epic), 1.6 million, No. 41; Everlast, "Whitey Ford Sings The Blues" (Tommy Boy), 1.2 million, No. 9; Limp Bizkit, "Three Dollar Bill, Y'all," 1.1 million, No. 27; Barenaked Ladies, "Stunt," 2.9 million, No. 57; matchbox 20, "Yourself Or Someone Like You" (Lava/Atlantic), 6.2 million, No. 54; Everclear, "So Much For The Afterglow," 1.7 million, No. 63; Metallica, "Garage Inc." (Elektra), 1.7 million, No. 48; Hole, "Celebrity Skin" (DGC/Interscope), 967,000, No. 69.

Coming up behind are newer bands such as RCA's Lit, perched on Modern Rock Tracks at No. 14 with "My Own Worst Enemy"; the Flys, at No. 20 on that list and No. 8 on Mainstream Rock Tracks with "Got You (Where I

A Veteran Act's View: Columbia's Aerosmith

One veteran band that has survived rock's fluctuating popularity is Aerosmith which took home a best rock performance Grammy Feb. 24 for the track "Pink." The argument that "rock is dead" is something that Aerosmith lead guitarist Joe Perry has heard many times throughout his multi-platinum career, which has spanned more than 25 years. Perry says that as far as he's concerned, "rock never really went away."

Perry tells Billboard, "But the thing is, rock isn't the new, dangerous thing anymore. It doesn't shock parents anymore. Once in a while, artists like Alice Cooper or Marilyn Manson come along that do things for shock value, but people aren't threatened by rock'n'roll anymore."

Perry says that there's a difference between how the music industry views rock and how consumers view it: "I think the industry needs trends, and the fans need good songs. Certain trends come and go. For a while, people were talking a lot about 'alternative' music, which sure sounded like rock'n'roll to me."

There's a belief among some industry observers that rock artists do not get the patient artist development that they received in the past. In 1994, Aerosmith signed to Columbia Records, its first label, after a stint at Geffen Records that lasted from the mid-'80s to the mid-'90s. Perry says, "We almost got



AEROSMITH

dropped after our first album [1973's "Aerosmith"] because it was considered a flop by the record company. I didn't find out we almost got dropped until much later."

Even though Columbia kept Aerosmith on the roster at the time, the band had to wait a few years before reaching its first breakthrough. Aerosmith's first major hit single, the ballad "Dream On," reached the top 10 in 1976, three years after it was first released.

"Rock artists sometimes have to have that ballad to cross over," Perry says. (Aerosmith's first No. 1 single on The Billboard Hot 100—"I Don't Want To Miss A Thing"—was a ballad.) "When 'Dream On' became a hit for us, we had a lot of people who thought the rest of the album sounded like that, and they were surprised to find out we were a hard rock band."

Perry notes that it's much harder for rock acts to reach wide acceptance than it was when Aerosmith first started. "There are so

and tours, covers of classic tunes by current acts, and programs like VH1's "Behind The Music." "Fans today are a whole new generation that is discovering older material from bands like Metallica and Bad Company," says George Cappellini, VP of rock promotion at Epic. "Catalog sales of both acts have been steady over the past several years. The same goes for Guns N' Roses and Led Zeppelin. These young kids, many of whom weren't even born when these albums came out, are going back and rediscovering the music's history. I attribute this to shows like VH1's 'Behind The Music.' Kids want to rock again."

PAST AND FUTURE MERGE

There are several sources for this seemingly serendipitous rock groundswell, industry observers and artists say. Among them is a discovery of classic rock acts by younger recording artists and consumers alike, who have been tipped to the past via a spate of successful reissues

and tours, covers of classic tunes by current acts, and programs like VH1's "Behind The Music."

"Fans today are a whole new generation that is discovering older material from bands like Metallica and Bad Company," says George Cappellini, VP of rock promotion at Epic. "Catalog sales of both acts have been steady over the past several years. The same goes for Guns N' Roses and Led Zeppelin. These young kids, many of whom weren't even born when these albums came out, are going back and rediscovering the music's history. I attribute this to shows like VH1's 'Behind The Music.' Kids want to rock again."

At the same time, the younger

many things that are out of a band's control these days. It's so hard to get on radio stations' playlists. Everything is much more political."

He adds wistfully, "It's not like the old days, [when] you could go to [rock station] WBCN [Boston] and say, 'Here, play my tape,' and then you'd hear it later. It would be better if radio stations had more control of their playlists. With all this consolidation going on in radio, you have a few companies owning all these different radio stations and less people making programming decisions."

As for the perception that MTV has turned into a channel that favors hip-hop and teen-oriented pop acts, Perry says, "It's easy to blame MTV for playing a lot more rap and less rock than they have in the past, but MTV's just giving the people what they want. Rap wouldn't be so huge if people weren't buying so much of it."

Whether or not MTV is giving rock less exposure, Perry says rock artists—especially new and developing artists—shouldn't underestimate the power of touring. "Putting on a good live show: I think that's what it's all about for any rock artist to stand out. If there's an artist that can get people excited in a live situation, that artist has a better chance of staying successful in this business and going the distance."

CARLA HAY

"hip-rock," for Everlast, hip-hop was the starting-off point for a leap into the rock waters. "I tried to figure out what made me excited about hip-hop and applied it toward my new project, which contained more of my early rock influences," he says. "Playing guitar and singing in a different genre has widened my musical boundaries and has been much more successful than I thought."

"I risked my whole career by doing a rock record," he adds. "The House Of Pain fans could have considered it selling out and turning my back on rap. And the rock fans could have written me off as a wannabe. It scared the hell out of me. Who knew rock was gonna make such a comeback?"

RADIO TAKES A HARDER TURN

At the other end of the business spectrum, changes at radio in the last year have also played a role in the genre's apparent "comeback"—helping the music, already bubbling up among artists and fans, to surge into the mainstream consciousness.



GARBAGE

"We benefited from radio needing a change," says Butch Vig of Garbage, whose "Version 2.0" on Almo Sounds was nominated for a Grammy Award for rock album of the year. "Radio has to reinvent itself to keep fans. This time they leaned toward heavy, aggressive-sounding modern rock."

"A lot of bands like Korn were just doing their thing and got caught up in the makeover," Vig adds. "There is always an audience for bands that are kick-ass and aren't afraid to use their guitars, because it is an instant adrenaline rush. Using a guitar is primal and visceral, and any 15-year-old kid can pick one up and try it at home. It's just that MTV and the radio are paying more attention to that category of music."

In addition to a renewed enthusiasm for harder-rocking acts at mainstream rock outlets, Korn, Limp Bizkit, and Metallica are among the acts now also being played daily on modern rock stations, which not too long ago would have eschewed such music.

"People [at first] said we didn't have a chance in hell at getting played on the radio," Limp Bizkit's Durst says. "Things change."

Even the Offspring's Dexter Holland—who won't label rock's resurgence a trend—gives a nod to radio's role in offering rock bands wider exposure today. "Modern rock radio has become more accepting of hard rock music," he says.

Ed Robertson, guitarist for Barenaked Ladies, is among the artists who think that part of that acceptance has been driven by the changing tastes of listeners, who have nudged a sometimes grudging format along with them.

"I think we are a great live band, and people loved the show," Robertson says. "They then went home and

(Continued on next page)

A View From Outside: Ulterior's Moke

British rock band Moke has a different perspective on the U.S. market than an American act trying to win over domestic fans. Moke's self-titled album has already been released in the U.K. and has a U.S. release March 23 on Ulterior Music, the label co-owned by the William Morris Agency.

Moke has a sound that has influences ranging from "Led Zeppelin to hip-hop to the blues," according to lead singer John Hogg. "It'll be interesting to see how our album will be received in America. There are so many influences in America, and I hear a lot of British sound in the music being played here."

Moke is on a North American tour



MOKE

with the Black Crowes. Hogg describes his observation of the music climate in the U.S.: "MTV is so powerful that whatever they decide to play, they know it will have a huge effect on sales. In the U.S., there's always the potential for a break-

through, because there are so many radio stations that cater to different kinds of formats. In England, they're much more closed off, because there are less radio stations to choose from. Europeans are much more fashion-oriented in picking their music, which is why dance and pop acts are doing so well over there."

As for the state of rock from an international point of view, Hogg says, "We've toured Europe, and I have to say that [continental] Europe seems to be more into heavy metal, but the fans are about a few years behind America. England is experiencing a Blur and Oasis hangover, so we're waiting to see what the next big thing is."

CARLA HAY

artists, like generations of bands before them, have been putting their own spin on the past and remaking rock music for the '90s.

"We connected to hard rock as kids, and it was only a matter of time before the people our age who were inspired by it started making music," says Fred Durst, vocalist for Limp Bizkit. "But this rock isn't metal. The lyrics are more personal and political, and the beats are often based in hip-hop."

"Our music combines our heavy metal and top 40 influences for a sound that seems to be striking a chord with modern rock fans," says A. Jay Popoff of Lit.

ROCK SOUND, POP ATTITUDE

"We are a hard rock band, but we have a pop attitude about us," says Adam Paskowitz, lead singer of the Flys, whose album "Holiday Man" reached No. 1 on the Heatseekers chart and has sold 238,000 copies, according to SoundScan.

"We get a lot of adults coming to our show, but we also get a lot of teenagers. We're almost like the heavy metal Backstreet Boys," Paskowitz jokes.

"Rock music is evolving right now," agrees Virgin's Lenny Kravitz, who recently made Billboard history by being the first artist to hit No. 1 on the Mainstream Rock Tracks chart and the Modern Rock Tracks chart at the same time with "Fly Away," which just scored Kravitz a Grammy for best male rock vocal performance. "I think it's in an in-between stage."

Unlike many who seem to be moving in the opposite direction toward

NO-NONSENSE ROCK GROUPS THRIVE IN SCENES WORLDWIDE

(Continued from page 1)

Guitar Wolf has developed a loyal following in the U.S., thanks to its frequent stateside tours. Its latest single, "Can-nana Fever," named after one of Tokyo's major ring roads, is typical of the act's slash-and-burn approach.

Mainstream acts that are distinctly more "rocky" than standard J-pop include the Brilliant Green, a million-selling Sony Records act that debuted in 1997; Ringo Shena,



FEED

a following, and play at least 300 gigs before they're signed. "That's why they invariably make an impression on overseas audiences," he says. "By the time they hit the U.S. or Europe, they've well and truly got their shit together."

Hence, often with little major radio support, the Superjesus, Powderfinger, You Am I, and the Living End debut at No. 1 on the Australian Record Industry Assn. charts, while Regurgitator, Jebediah, and Grinspoon achieve multi-platinum sales (75,000 units certifies platinum).

This month, the Living End (Reprise) and Grinspoon (Universal) make their record debuts stateside, with return tour visits from the Superjesus (Warner Bros.), You Am I (Wasabi/RCA), and Jebediah (Epic) planned this year.

CHRISTIE ELIEZER

THE U.K.

British rock is experiencing a revival in the late '90s. While media interest surrounding Britpop moved on after 1995, its legacy was a revival in bands and the concept of gigging and being part of a band among young musicians. With the eternal popularity of Oasis at radio and at retail, the straightforward rock sound is one that continues to form a vital strand in the U.K.'s music culture.

Newcomers such as London's Gay Dad and Food/EMI's Idlewild are adding to the popularity of established names such as Placebo (Hut/Virgin) and Symposium and Northern Ireland's Ash (both on Mushroom/Infectious), which have seen chart success in recent months.

Although seen as belonging to a different genre, veterans Terrorvision are also on the money with a strong rock vibe: Their single "Tequila" debuted at No. 11 (for the week ending Feb. 10) on their Total Vegas label through EMI.

The A&R circuit tends to favor bands. Execs say that signing a band to a two-singles deal, seeing if it builds a live following and if press interest develops, is a good way of testing the waters without the commitment needed with singer/songwriters or heavily marketed pop acts.

In London, still effectively the place to get signed, talent scouts do the regular round of music pubs and venues such as those in Cam-

den Town (Billboard, Nov. 29, 1997), an environment that favors loud, rocky bands that can cut it with a beery and skeptical crowd.

One band that is now seeing mainstream acceptance with a no-nonsense sound is 3 Colours Red, which is signed to Creation Records, also home to Oasis. Through Sony Independent Network Europe, the band's album "Revolt" will be released on Epic



3 COLOURS RED

in most territories during March, as well as through Sony companies in Japan and Australasia. Epic is issuing the album in the U.S., where the single "Beautiful Day" is already gaining airplay in advance of the group's three-week trip there in March.

"Revolt," the band's second album after 1997's "Pure," debuted at No. 17 in the U.K. for the week ending Feb. 20. 3 Colours Red's lead singer and one of the band's songwriters, Pete Vuckovic, says the band has felt out of place in the music scene "every day. Our music has always been about being direct: We're a band that plays big guitars, and it's nothing to do with scenes or hiding behind fringes."

"It's healthy that people are coming back to rock. Loud music with a primal, earthy beat never did anyone any harm. Dance music isn't really moving on. If someone will invent another instrument to play, then we'll play it. Otherwise we've only got guitars," he says.

One reason why the popularity of hard rock in the U.K. may have been disguised is its incarnation as alternative or indie rock. Throughout the '90s, bands have delivered a raw, guitar sound that has been lumped together with more so-called jangly bands, such as James, in the indie field.

Acts such as the Manic Street Preachers, whose latest Epic set, "This Is My Truth Tell Me Yours," has a pure rock sound, were cham-

pioned by the alternative scene.

Harder-edged rock is coming into its own, emerging as a separate strand from within the indie scene. XFM, the London commercial station, now part of the Capital Group, introduced a two-hour rock show to cater to growing demand.

XFM's music producer, Amanda Law, says, "We're getting sent a lot of rock music at the moment. There's certainly a lot of up-and-coming bands from the rock stable around. Whether they will cross over remains to be seen."

GERMANY

To outsiders, German rock is probably synonymous with the Scorpions, the globe-straddling act whose sales run to 50 million units worldwide. The band's latest release, "Eye To Eye" (EastWest Germany), was released in Germany Feb. 22 and is due March 29 in the U.K. through Coalition Recordings International. It is the band's 14th album.

Yet within the Germany/Switzerland/Austria region, a number of other rock acts have been plying their trade, not least Fury In The Slaughterhouse, for many years the pride of Hannover indie SPV but now signed to EMI Germany. Intercord recently re-signed its biggest act, Pur, in a 10-year deal, a sign that the label has put its faith in a German rock act that it says has sold 10 million records in the region.

Acts such as Blumfeld on Big Cat/Rough Trade (Billboard, Feb. 27) or Tocotronic on L'Age d'Or/Motor embody an alternative style of rock regarded as being at the other end of the German rock spectrum from Pur or Fury.

This *Hamburger Schule* (Hamburg School) regroups a number of acts taking their cues from the political and often bleak and harsh music of the *Neue Deutsche Welle* (German new wave) of the early '80s.

The Welle music is also regaining popularity. Joachim Witt, a veteran of that era, last year saw a comeback with his single "Die Flut" (The Flood) on Strange Ways through Epic.

Taking the rock sound into the next millennium are Guano Apes (G.U.N./BMG), whose album "Proud Like A God" is already gold with 250,000 units sold (Global Music Pulse, Billboard, Jan. 30). Their English-language, hard-edged rock, combined with their passion for

snowboarding, is appealing to a new generation of rock fans.

DOMINIC PRIDE

NORDIC REGION

Among the new Swedish bands sticking to metal, there is Hammerfall, whose second album, "Legacy Of Kings" (Global Music Pulse, Billboard, Jan. 9), has sold 300,000 copies in Germany and 17,000 in Sweden. "Hammerfall has reached a new generation of Swedish rock fans. Many of their listeners are 15-year-olds," says Calle Von Schewen,



director of Swedish record company/distributor House of Kicks.

At the same time, there is a new generation of rockers shying away from the metal clichés and adopting the attitude of the punk, garage, and new wave scene. The Hellcopters and the Backyard Babies both come from the Stockholm garage/rock'n'roll scene.

MTM Major Music, co-owned by German football star Thomas Hässler, has a Swedish office run by Magnus Söderqvist. He specializes in former stars and semi-known musicians of the genre who find it hard to get a major deal, as well as new talent.

Finland has always been very much a rock country, and that includes hard rock and heavy metal. Domestic hard rock has always been slanted toward the more extreme and underground forms of metal and has never enjoyed the kind of sales that international hard rock stars have. Surprisingly, that has changed with such young metal groups as Amorphis and Nightwish. New releases "Tuonela" (Spinefarm) by Amorphis and "Oceanborn" (Spinefarm) by Nightwish have both gone top 10 in recent weeks and enjoyed sales exceeding 10,000 copies each, says the label.

An even more surprising success story is the old-school hard rock group Stratovarius, whose years of hard work finally paid off when it received its first gold album (20,000 copies) last year for the top 10 album "Destiny" (T&T).

ANDERS LUNDQUIST, ANTTI ISOKANGAS, CHARLES FERRO, KAI LOFTHUS

a gutsy, idiosyncratic female vocalist/guitarist signed to Toshiba-EMI; Nanase Aikawa, a female vocalist on Avex's Cutting Edge label whose tough-girl persona offers a distinct contrast to Avex's usual dance/pop idols; and L'Arc-en-Ciel (Ki/oon Records), a four-piece "visual-kei" (visual style/glam rock) band featuring a prominent guitar sound, which had seven singles in 1998's year-end top 30.

STEVE McCLURE

AUSTRALIA

"Australian audiences are the hardest to play to," the late Michael Hutchence of INXS once observed. "If you can impress them, you can get any audience in the world." He was referring to how Aussie bands get their start in hundreds of pubs that range in capacity from 100 to 1,000. The music is shaped by drunken audiences that need to be diverted with loud riffs and catchy hooks, delivered with an entertaining show. The music has little pretensions or sense of compromise.

"Aussie rock seldom gets on mainstream radio," says Billy Thorpe of the Aztecs, who were dubbed loudest band in Australia in the '70s. "So bands seldom waste their energy and ideals trying to write for radio."

It is this pub-rock tradition that yielded the Easybeats, AC/DC, INXS, Silverchair, Angel City, Rose Tattoo, and Screaming Jets.

"Australian audiences are far more discerning than American or British ones," says Paul Krige, managing director of Universal Music Australia. "They're not sucked in by hype, they see the best of the world come through, and they don't respond to manufactured acts or shock tactics. If they're crap, an act doesn't make it here. That's why Aussie bands are better; they have more backbone."

Although unfashionable in dance circles, pub rock is still a viable A&R source. "I hear 300 demos and see 35 new bands a week," says Mark Erber, owner of Sydney's Iron Duke Hotel. "Most of them show real potential."

Michael Parisi, A&R head at Mushroom Records, points out that rock bands have to tour hard, build

ROCK RESURGENCE TAKES MANY FORMS

(Continued from preceding page)

demand that their favorite modern rock station play our songs."

"The success of the [Family Values] tour proved that concertgoers were also interested in loud, aggressive live music," says Korn's Jonathan Davis. "We've created a new age of heavy music, and now fans will call up and want it played on the radio. The rock bands that come after this generation will have a much easier time getting booked or airplay."

Mainstream rock radio, meanwhile, is reveling in the wide variety of bands to feed into its playlists.

"Rock'n'roll is being reborn right now," says Doug Podell, PD of main-

stream rock outlet WRIF Detroit. "I think a lot of bands are noting it and responding to it, and that's nothing but positive for rock radio."

"The pendulum is now swinging," he adds, "[and] we're seeing bands like [DreamWorks'] Buckcherry and [550 Music's] Honky Toast, a real spirited interest in Black Crowes, bands flying onto the playlist and going right into power rotation."

Podell cites two reasons for harder rock's newfound popularity at radio. "One is that programmers are finding that this music sounds good and it sounds fresh," he says. "Second, it has a real rock sound, as

opposed to getting wimpier, sweeter, hookier, softer. We're just seeing more bands in the vein of George Thorogood and Black Crowes that are generating excitement."

The harder sound also appeals to Marilyn Mee, music director at mainstream rock WLZR Milwaukee.

"Thank God there are more harder rock bands around now, because it makes us real rock stations stand apart from the alternative stations that are trying to compete with us," she says. "I'm really pleased to see some of the heavier acts doing well and finding a welcome mat not just after midnight."

Mee says that hip-rock—which is finding a home at modern stations—is, somewhat surprisingly, also working well at mainstream rock. "This whole Kid Rock/Limp Bizkit thing that's happening right now at rock is interesting," she says. "Even a year ago at active rock, we would have gone, 'Yeah, right,' but now that stuff is doing well, especially with males 18-24."

Dave Douglas, PD of active rock WAAF Boston, also sees a cyclical turn in the current rock renaissance.

"In a lot of respects, hard rock never really went away, but I do think

(Continued on next page)

U.S. ROCK RESURGENCE TAKES MANY FORMS

(Continued from preceding page)

the cycle has come back around, and it's more popular than it's been in recent years," he says.

"What you see happening is that the genre resurfaces, but with new artists [carrying it]," Douglas adds. "A band like Korn is reminiscent of some of the great rock bands of the past two decades, like when you'd see the Doors perform, early Aerosmith, Alice In Chains, even Nirvana a little bit. It's that same sort of passion.

"There's a new audience embracing these artists as their own. The youth search for bands or performers they can relate to."

AT RETAIL, A MIXED VIEW

Retailers, in closest contact with those youth on their search, are not surprised that rock is ascending again—since, in the view of many, it has never been far from the surface.

Chris Wester, head music buyer at Minneapolis-area chain Down in the Valley, says that while there has been a slight surge in rock sales at the chain's four stores, "Rock never went away for us. We've seen an increase here as it becomes more mainstream, but we've always seen it sell. If anything, we're riding the top of the wave right now, whereas a lot of [retailers] are just getting on top of the board."

The rising tide is not lifting all retail boats, however. According to Bob Say, VP of Moby Disc, the six-store Los Angeles-area chain has not seen the same upturn in rock sales many regions report.

"Looking at the charts every week, we're amazed at what we see is selling elsewhere," says Say, who adds that Moby Disc's sales are highly influenced by radio play. "There's no radio station in L.A. that plays what people categorize as real rock music, so Creed and Days Of The New didn't get any airplay of consequence."

Eric Keil, VP of purchasing at South Plainfield, N.J.-based Compact Disc World, who is seeing stronger rock sales lately, chalks it up to music video play. "These new rock groups have been around and tend to have very loyal fans, but they don't get as much radio play. Instead, I think the necessary component is MTV—bands like Eve 6, Orgy, and Barenaked Ladies get good video play, and that's key," Keil says.

VIDEO SAVED THE ROCK STAR?

It's no secret that MTV is powerful, and when this proverbial Goliath throws its support behind a genre, vibrations are sure to be felt.

The channel's rock programming, including the long-running modern-rock series "120 Minutes," is often credited as being instrumental in breaking new and developing acts.

In recent years, however, MTV has been criticized by some industry observers for playing less rock. "Headbangers Ball," MTV's hard rock/heavy metal show, was canceled in the mid-'90s after several years.

But cut to '99, and a quick look at MTV's videoclip programming for the week ending Feb. 14 (according to Broadcast Data Systems) shows that of the top 20 videos played on MTV that week, five were from rock artists: Lenny Kravitz, the Off-



LIMP BIZKIT



MARVELOUS 3



BARENAKED LADIES

spring, Orgy, Sugar Ray, and Korn.

Says MTV senior VP of music Tom Calderone, "We play rock at all hours of the day. Anyone who's seen our show 'Total Request Live' knows that we have artists like Korn and Limp Bizkit consistently in the top 10 for viewer requests."

Earlier this year, MTV resurrected the concept of a harder-edged rock show by debuting the weekday program "Rocks Off." The network has also introduced a number of new rock artists in "Buzzworthy" rotation.

"We're very proud that those artists have gotten their first major [TV] exposure on MTV," Calderone adds. "Orgy and Eve 6 got an early start on '120 Minutes,' and there are countless new rock acts which we've shown on [MTV sister channel] M2."

Another MTV sister channel, VH1, has been changing its image as an AC/classic rock outlet by starting to play more contemporary rock acts such as matchbox 20.

The VH1 series "Hard Rock Live" and "Storytellers" spotlight rock artists in a live-performance setting. VH1 is also playing artists who may have been considered too "alternative" for the network a few years ago, such as Barenaked Ladies and Hole.

VH1 executive VP of talent and music programming Wayne Isaak says, "Rock acts are building momentum. The reason why we're being more adventurous in the rock music we're playing is because we've seen our audience grow, and we're looking at the best music of the day. Hole has made a record that sounds like a clas-

sic—it has a sound that's irresistible. And [Hole lead singer] Courtney Love isn't necessarily the grunge queen anymore; she's just a great rock artist."

DOING IT ON THE ROAD

Exposure of a different sort—on the road and in clubs—has also helped cement the rock fan base.

John Scher, president/CEO of Metropolitan Entertainment, says "edgier, harder rock" has an incredibly loyal following that, while only now making itself heard on mainstream radio, has been making noise on the live circuit for some time.

"From a live point of view, it is absolutely one of the genres you can count on," he says. "There is a consistent sell to a mostly male and under-24 audience."

Scher's vantage from the road has also given him insight into why the hip-rock hybrid is working so well at radio and retail. "I would say that 50% or 60% of hip-hop fans are shared with rock radio," he says. "The mix of these two audiences was completely noticeable when we produced the Family Values tour with Ice Cube and Korn."

While artists note that fans can turn radio onto bands, the opposite attraction is also taking hold, according to Danny Zelisko of Evening Star Productions in Phoenix. "The crossover at radio is helping bring more people to concerts who may not have known who a band was before, because they weren't on their favorite format."

However, he adds, "Radio isn't necessary to keep rock alive and kicking.

We had 35,000 people at Black Sabbath on New Year's. Out of 40 stations in the show's market, only one hard rock station played them and supported the show. These kids are coming from somewhere. They want this music."

Limp Bizkit figured that out. "It's a twisted business," says the band's Durst. "If the right people think the song is hot, you make it. If they don't, you are doomed to suck. But for the band, the right people are the fans, which is why we toured our asses off and played shit clubs even when people weren't buying the album en masse."

The Flys' Paskowitz likewise believes the key factors for a breakthrough are "MTV and touring... At the end of the day, it's about getting our music to the people."

THE LABELS TAKE NOTE

And in the end, it is those people who will decide how far rock rises and how long it rides this wave, say a number of label executives queried.

And that means, in the end, that it's ultimately all about the music.

"Good music doesn't go away," says Roy Lott, president of Capitol Records and deputy president of EMI Recorded Music North America. "It's all about good records. In the public's eye, there's not so much of this flow of, 'Is it dead or isn't it dead?' The public is more interested in who's recording and releasing what at what time."

Virgin Records America recently signed Manic Street Preachers for North America (their album is due in May) and has Blur on tap for March.

ONLINE DISTRIBUTOR THE ORCHARD

(Continued from page 8)

acts, such as the Go-Go's and Blondie, and co-founder of Sire Records.

"There is a lot of really good music that is denied access to consumers, because it hasn't caught the interest of the major labels," he adds. "This opens up the possibility for everyone to get their music out without being dependent on the whims of any fashion or music style that the industry tells an artist to be doing."

While the majority of participating acts are relatively unknown, some former major-label acts are offered, including '80s electronic pop act Alphaville, rocker Rick Springfield's recent band project Sahara Snow, and ex-Eurythmics member Dave Stewart.

All releases are sold on a consignment basis, and the Orchard offers a full accounting and payment quarterly to clients. "We only earn money on the things that we sell," says Cohen.

The service, which started in November '98, is already catching the

attention of some independent labels that are eager to expand their distribution reach.

"They seem to be doing pretty well with our product," says Todd Durrant, owner of Provo, Utah-based label A Different Drum, which is selling a new EP from Alphaville. "They keep reordering, so I guess that means it is selling... I think they've got a great-looking page and a great concept, and I think it will only grow from here on out."

Many titles distributed by the Orchard ultimately sell in the range of 500 to 1,000 units, according to Cohen.

"We don't have to sell 2,000 units to be successful," says Gottehrer.

Cohen says, "That might not interest the major labels, but we have found that there are still many profitable opportunities here. We don't try to fool anyone coming here with false promises of major-label-level sales. To make the model successful for us, we are aiming to aggregate

hundreds of thousands of independent offerings."

The privately held company is relying on the grass-roots nature of the Internet and the independent music community to generate interest in the service. "Word-of-mouth has been working well so far," says Gottehrer.

The service is distributing about 1,000 titles and aims to have about 100,000 by year's end, says Cohen.

The company is likely to gain customers via a new strategic alliance with Philadelphia-based independent CD and cassette manufacturer Disc Makers. The Orchard is waiving its \$40 distribution fee to musicians who manufacture at least 300 discs with Disc Makers.

In addition, the Orchard has aligned with custom compilation service EZCD, which will allow consumers to create CDs made up of single tracks from participating artists distributed by the Orchard.

"All these records, [and] Lenny Kravitz, have potential for wide appeal," says co-president Ray Cooper. "They're not straight-ahead rock. They're definitely more formed to songs."

He adds that the current climate can only help matters: "All said, there seems to be a coming together, like how MTV is seeing rock as an integral part of programming, which results in higher sales."

Martin Davies, head of marketing and promotion at Tommy Boy, believes the key factor in the current renaissance is "the public always responds to great music. These are strong records—acts like Everlast, Everclear, Korn, Hole—that are spending weeks on the 200 chart. They have substance, longevity."

Rich Fitzgerald, executive VP of marketing of Warner Bros. Records, sums up prevailing industry sentiment in noting that whatever one wants to label this rising crop of rock bands, its arrival in the market—and the support it is receiving—can only be good for the business.

"I believe it's healthy if the music industry covers a broader spectrum," he says. "All forms of music need to be heard and promoted and nurtured."

This story was prepared by Michael Paoletta, Carla Hay, Chuck Taylor, Dylan Siegler, and Marilyn A. Gillen in New York and Carrie Bell in Los Angeles.

TVT DEAL

(Continued from page 8)

tastemaker. And as everyone realizes that such transactions are doable, those interested will understand that deals will get done."

In a prepared statement, CAK UCC president Robert W. D'Loren states that "this transaction is infinitely more complex than anything previously structured in this asset class."

The asset-backed financing is a 10-year expected life, seven-year average life loan. UCC says it intends to hold the loan on its books for future securitization in a pooled loan transaction. This pooling is the way that banks today deal with home mortgages.

Artists on TVT's roster include XTC, Sevendust, Buck-O-Nine, Bounty Killer, Gravity Kills, Mic Geronimo, Gil Scott-Heron, DJ Hurricane, the Connells, LaTonya, Portable, and the Brian Jonestown Massacre. Its label logos include TVT Records, Wax Trax!, Blunt, United Producers, and TVT Soundtrax.

Last year, it launched a Broadway series that to date has offered the revivals of "1776" and "Follies," a stage version of "The Wizard Of Oz," and Sandra Bernhard's one-woman show, "I'm Still Here... Damn It!" TVT is releasing albums in conjunction with CBS Television, Anheuser-Busch, the Sci-Fi Channel, MTV's Matt Pinfield, and Crunch Fitness.

TVT is credited with developing Trent Reznor and Nine Inch Nails, now part of a joint-venture between TVT and Interscope. TVT says its sale of its joint venture interest to Interscope is pending.

BEST BUY KICKS OFF FIND 'EM FIRST CAMPAIGN IN SUPPORT OF DEVELOPING ARTISTS

(Continued from page 1)

followed by a TV campaign beginning March 7. In an unusual twist, Best Buy will fund the promotion itself and has not solicited any cooperative advertising dollars from the labels with artists featured in the campaign.

The company declines to say how much it is spending on the program, which will run for at least several months, but sources say its budget is in the \$2 million range.

Titles in the program are Kelly Willis' album "What I Deserve" on Rykodisc, Thievery Corporation's "Sounds From The Thievery Hi-Fi" on 18th Street Lounge, and Mary Cutrufello's "When The Night Is Through" on Mercury.

Also, Remy Zero's "Villa Elaine" on Geffen; David Garza's "This Euphoria" on Atlantic; Blues Jumpers' "Wheels Start Turning" on the band's own label, Ridge Records; Patricia Barber's "Modern Cool" on Premonition; and Rufus

Wainwright's self-titled album on DreamWorks Records.

All titles were chosen by Best Buy, with the only label input on selection occurring when queries were made to see if titles under consideration for inclusion in the promotion were still being worked. Senior buyer Tom Overby is the executive riding herd over the selection process.

While all music retailers partner with labels in developing new acts, the degree of commitment varies from chain to chain, label executives privately complain. But whatever the commitment a chain displays, almost universally it will expect labels to fund such promotions through cooperative advertising dollars.

Gary Arnold, senior VP of merchandising at Best Buy, says, "This isn't about selling space on the endcap. It is a no-strings program. Nobody is paying a dime."

But if the promotion proves suc-

cessful, he adds, "I am sure that there will be a lot of people [who will] want to get involved," meaning that future campaigns could be cofunded with the labels.

In the meantime, Joyce Castagnola, senior VP of sales for DreamWorks, says, "I was blown away when I heard about the promotion. It is amazing. I applaud any account that

BILLBOARD EXCLUSIVE

wants to step up and partner with me and break one of our artists."

While Best Buy is not asking for label funding, Castagnola says she will support the effort any way she can, including with funds for advertising and in making sure that Wainwright is available for in-store appearances.

Similarly, Candace Berry, head of sales at Interscope, which now includes Geffen, says, "I give the account credit for looking for ways to promote new artists. That's not where every chain's focus is."

Arnold acknowledges that while Best Buy has always been known for its commitment to developing artists, over the past few years its high-profile campaigns have focused

on touting the icons of music, such as Fleetwood Mac and Jimmy Page and Robert Plant.

Moreover, the chain wanted to move beyond the existing retail promotion vehicles to come up with a new model. "So one thing led to another, and last fall we launched the [Find 'Em First] campaign around Mary Cutrufello," Arnold says.

But that initial promotion did not generate the impact Best Buy wanted, so the chain "back-burnered it for a while, and [we] asked ourselves, 'What have we learned from this?'" says Arnold. "We realized that we needed to run the campaign over a longer period of time, and that it would take a multifaceted effort."

The revamped promotion has been widened to include eight acts, half of which are on independent labels. The titles have an endcap in each of Best Buy's 311 outlets, and most of the albums are less than \$10, a price point essential in marketing unknown acts, according to Arnold. However, he adds that two of the titles are not below that price, because it would be a violation of the particular labels' minimum-advertised-price (MAP) policies to do so.

The advertising campaign kicks off this week, with print ads appear-

ing in trade publications and such consumer magazines as Details, Spin, and Rolling Stone, as well as the chain's weekly insert.

On March 7, TV spots will begin running on cable channels including MTV. "The ads are unusual," says Arnold, "in that we don't show the product or price tags. The spots showcase a live performance and the theme of the campaign."

Arnold says that not every featured act will get a TV spot and that the TV component will likely feature one act a month. "Hopefully, after seeing the commercial, people will say, 'I like what I see. Who is this artist?'" Arnold says.

Every aspect of the promotion will reinforce the campaign and give more information on the acts, Arnold says. For example, each album will have a "belly band" around it with more artist information; the one for Garza boasts information on the artist's back catalog.

In addition, anyone who buys one of the featured titles will get a \$2-off coupon good toward purchase of any other regular-priced CD in the store, excluding BMG Distribution and Sony Music Distribution product, which have MAP levels \$1 higher than the other majors.

HOT 100 SPOTLIGHT

This column was prepared by Geoff Mayfield, Keith Caulfield, and Steve Graybow

ROLLING THE CREDITS: How is it that one single gets two titles and two sets of writers' credits on Billboard's singles charts? With **Mariah Carey's** latest Columbia hit, which bullets 23-21 on The Billboard Hot 100, it is a matter of radio's preference for this mix or that.

At R&B radio, programmers lean toward **Damizza's** remix, featuring **Krazie Bone** and **Da Brat**, which bullets at No. 39 on Hot R&B Airplay. Damizza's production is the A-side of the standard-length singles that hit the streets on Feb. 23 and bears the augmented song title "I Still Believe/Pure Imagination." The stretched-out title is due to a sample from the film "Willy Wonka And The Chocolate Factory." The regular-length configurations also include a dance mix by **David Morales** but not the mix that is heard on Carey's "#1's" album.

The original version, as it appears on "#1's" and on the maxi-single configurations that were released Feb. 9, is simply titled "I Still Believe." It was produced by **Steve Jordan** and **Mike Mason** and has been the clear preference of top 40 and adult contemporary formats.

These differences account for the contrast in writers' credits. The original writing team of **Antonina Armado** and **Beppe Cantarelli** is cited on the Hot 100. Those two, and "Wonka" songwriters **Anthony Newley** and **Leslie Bricusse**, are cited on Hot R&B Singles & Tracks, where the single bullets at No. 20. Sales of the standard mix will elevate "Believe" on both the R&B list and the Hot 100 in the next issue.

TITLE MATCH: Radio's preferences also lead the Hot 100 and Hot R&B Singles & Tracks to alter the title listing for the new **Silk The Shock** single. No Limit and distributing label Priority consider "Somebody Like Me To Be" to be the A track, but R&B radio has essentially ignored that track in favor of the single's other title, "It Ain't My Fault 2."

Since the Hot 100 and Hot R&B Singles & Tracks no longer list double-A-sided singles, the policy of both charts is to apply sales points to the track that has gotten the most airplay to date, and in this case, the hands-down winner is "It Ain't My Fault."

The Silk single wins the Hot 100's Hot Shot Debut, entering at No. 20. Sales account for 72% of its Hot 100 points. On the R&B list, "It Ain't My Fault" motors into the top 10 (30-7), earning that chart's Greatest Gainer/Sales trophy (see Rhythm Section, page 34).

CLOSER RACE: In the week that radio growth moves **Monica's** "Angel Of Mine" (Arista) to the top of Hot 100 Airplay list, the erosion of her retail sales and continued growth by **Cher's** "Believe" (Warner Bros.) close the gap between the top two slots. But can Cher overtake Monica before she gets caught by **Whitney Houston's** "Heartbreak Hotel" (Arista), which bullets at No. 3 with Greatest Gainer/Sales stripes? We'll see, although Cher may benefit from ABC's Feb. 22 TV movie on **Sonny & Cher**, which easily topped its night's ratings. Meanwhile, the Feb. 23 retail drop of **Savage Garden's** "The Animal Song" (Hollywood/Columbia), **Fatboy Slim's** "Praise You" (Skint/Astralwerks), and **Keith Sweat's** "I'm Not Ready" (Elektra/EEG) will invade next issue's Hot 100.

DVD MAKING INROADS IN INTERNATIONAL TERRITORIES

(Continued from page 6)

where the new home video format faces a stiff challenge from the rapidly developing digital-TV sector, which potentially offers superior sound and picture quality to VHS.

In addition, two false hardware launches and economic hardships have hindered DVD's international prospects.

While there are more than 2,000 DVD titles available in the U.S., there are approximately 200 available in international territories, according to Universal Studios Home Video executive VP/COO Bill Clark.

"This is a short-term strategic deal to jump-start the business," says Clark, "and this alignment with Columbia is a concentrated effort to pump product into the pipeline."

Industry sources indicate the deal will last at least two years.

Clark says about 100 titles are covered under the new arrangement, including catalog titles "Apollo 13," "Liar, Liar," "Babe," "Dante's Peak," and "The Nutty Professor" and more recent product such as "Out Of Sight." Columbia will also push for day-and-date release according to territory for upcoming DVD titles "Meet Joe Black" and "Patch Adams."

Universal has been in the North American marketplace for the past year and has been looking to break into international markets.

"Even if you want to get into international markets immediately, you can't," says Columbia president Ben Feingold.

Feingold says that the problems that plagued DVD's U.S. launch, such as authoring, manufacturing, and personnel, are now afflicting the international front.

"The U.S. market is a cakewalk compared to international," Feingold says. "It's highly complicated, with multiple languages and regional cod-

ing, but we've got a system."

Columbia began DVD distribution in Europe, Latin America, and Asia in April 1998 along with Warner Home Video, the chief proponent of the new format. Warner also distributes DVD titles internationally from Buena Vista Home Entertainment and MGM Home Entertainment.

Although Columbia is setting up Universal, Feingold says the company isn't actively looking to farm out its services.

"Clearly we're willing to talk, and the strategy is to get other companies into the market; and whether they do it themselves or use us isn't that important," Feingold says.

The news comes as U.K. DVD sales have hit new heights, according to research company Chart Information Network (CIN).

According to CIN, Buena Vista's "Armageddon" has sold 8,000 units in its first week and has not only hit the No. 1 slot on the DVD chart but has also captured the No. 9 position on the overall video sell-through chart.

Warner U.K. says that this equated to a 40% week-to-week increase in total market sales and that "Armageddon" sales surpassed total DVD Christmas sales by 45%.

It was "ample proof that DVD is now strong enough to hold its own in the video chart," Warner said.

Warner U.K. is set to follow "Armageddon" with the first simultaneous DVD/VHS release of "Lethal Weapon 4," on March 22.

The DVD format will get a further boost with the news that Entertainment, the U.K.'s sole surviving independent theatrical and video distributor, is set to release its own DVD titles starting in May. So far, 42 titles have been identified for release from Entertainment, which has rights to such movies as New Line Home Video

titles "Lost In Space," "The Crow," and "Rush Hour."

In the meantime, rumors are rife that Entertainment has held talks with video distributor CIC, the embattled joint-venture operation between Paramount and Universal, which is expected to split in three months.

Universal's Clark would not comment on the status of CIC but emphasized that the alliance with Columbia was well in the works before rumors about CIC arose.

Industry insiders say that CIC president Paul Miller and Entertainment's managing director Nigel Green have met to discuss a video distribution deal.

But Entertainment's sales director Paul Evenden denies there are any talks with CIC. "There was no truth in the rumor whatsoever," Evenden says. "We have not been talking to Paramount."

Miller, too, has denied such reports and says it is too early to say if CIC is looking for a new partner.

A deal with Entertainment, however, could throw a lifeline to CIC, which is also uncertain whether it will hold on to the DreamWorks product, which is also distributed by Universal.

Sources said that the family-owned Entertainment, which recently announced a return to the film production sector, is looking to take its highly successful video operation "to the next level, and that requires a more sophisticated vehicle to do it."

The CIC breakup is also being seen by industry watchers as heralding a greater shake-up of current distribution arrangements.

MGM, with its huge back catalog and the James Bond franchise, is being touted as a future CIC partner. MGM is currently distributed internationally by Warner Home Video, but this deal is due to expire in four years' time.

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



MARCH 6, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
No. 1						
1	1	1	6	BRITNEY SPEARS ▲ ² JIVE 41651 (10.98/16.98) 4 weeks at No. 1	...BABY ONE MORE TIME	1
2	3	2	26	LAURYN HILL ▲ ⁴ RUFFHOUSE 69035/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
3	2	3	14	THE OFFSPRING ▲ ² COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	2
4	5	6	56	DIXIE CHICKS ▲ ⁴ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	4
5	4	5	48	'N SYNC ▲ ⁵ RCA 67613 (11.98/17.98)	'N SYNC	2
6	6	8	13	2PAC AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
7	7	12	15	CHER WARNER BROS. 47121 (10.98/16.98)	BELIEVE	7
8	11	9	9	DMX ▲ ² RUFF RYDERS/DEF JAM 53864*/MERCURY (11.98 EQ/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
9	9	10	21	EVERLAST ▲ TOMMY BOY 1236 (11.98/16.98) HS	WHITEY FORD SINGS THE BLUES	9
10	18	15	7	VARIOUS ARTISTS ● KOCH 8803 (9.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3	10
11	13	11	21	JAY-Z ▲ ⁶ ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
12	8	14	68	SHANIA TWAIN ▲ ⁸ MERCURY (NASHVILLE) 536003 (10.98 EQ/17.98)	COME ON OVER	2
13	16	13	15	R. KELLY ▲ ⁴ JIVE 61625* (19.98/24.98)	R.	2
HOT SHOT DEBUT						
14	NEW	1	1	MR. SERV-ON NO LIMIT 50045*/PRIORITY (10.98/16.98)	DA NEXT LEVEL	14
15	12	17	65	WILL SMITH ▲ ³ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
16	10	4	4	FOXY BROWN VIOLATOR/DEF JAM 558933*/MERCURY (10.98 EQ/16.98)	CHYNA DOLL	1
17	28	31	10	TYRESE ● RCA 66901* (9.98/13.98) HS	TYRESE	17
18	30	—	2	VARIOUS ARTISTS GRAMMY/ELEKTRA 62381/EEG (11.98/17.98)	1999 GRAMMY NOMINEES	18
19	15	7	5	SILKK THE SHOCKER NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	1
20	14	19	80	BACKSTREET BOYS ▲ ¹⁰ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
GREATEST GAINER						
21	35	35	16	JUVENILE CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	21
22	27	22	40	DMX ▲ ³ RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98 EQ/17.98)	IT'S DARK AND HELL IS HOT	1
23	17	20	14	MARIAH CAREY ▲ ² COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	4
24	22	65	4	SOUNDTRACK POLYGRAM TV 538743/MERCURY (11.98 EQ/17.98)	THE '60S	22
25	20	27	84	SARAH MCLACHLAN ▲ ⁵ ARISTA 18970 (10.98/17.98)	SURFACING	2
26	23	25	6	SUGAR RAY ● LAVA/ATLANTIC 83151/AG (10.98/16.98)	14:59	19
27	25	28	49	LIMP BIZKIT FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	22
28	29	21	17	VARIOUS ARTISTS ▲ POLYGRAM-UNIVERSAL-EMI 416795/VIRGIN (11.98/17.98)	NOW	10
29	32	29	37	BRANDY ▲ ⁴ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
30	33	26	17	DRU HILL ▲ UNIVERSITY/ISLAND 524542/MERCURY (10.98 EQ/17.98)	ENTER THE DRU	2
31	19	16	5	DAVE MATTHEWS/TIM REYNOLDS BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
32	26	23	14	WHITNEY HOUSTON ▲ ² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
33	34	32	22	GOO GOO DOLLS ▲ WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
34	24	24	14	JEWEL ▲ ³ ATLANTIC 82950*/AG (10.98/16.98)	SPIRIT	3
35	31	30	14	GARTH BROOKS ▲ ¹² CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
36	21	—	2	COLLECTIVE SOUL ATLANTIC 83162/AG (10.98/16.98)	DOSAGE	21
37	37	38	73	CREED ▲ ² WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
38	39	34	10	BUSTA RHYMES ▲ FLIP/MODE/ELEKTRA 62211*/EEG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	12
39	54	—	2	SOUNDTRACK 143/ATLANTIC 83163/AG (10.98/17.98)	MESSAGE IN A BOTTLE	39
40	45	48	32	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
41	46	53	27	KORN ▲ IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
42	36	37	47	SOUNDTRACK ▲ ⁵ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
43	44	42	21	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
44	49	36	10	MYSTIKAL ▲ NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	5
45	43	62	17	98 DEGREES ● MOTOWN 530956/UNIVERSAL (10.98 EQ/16.98)	98 DEGREES AND RISING	43
46	38	33	6	SOUNDTRACK HOLLYWOOD 62177 (10.98/17.98)	VARSITY BLUES	19
47	40	18	3	TEAR DA CLUB UP THUGS HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYNDALAZDAYZ	18
48	41	39	13	METALLICA ▲ ² ELEKTRA 62299*/EEG (11.98/24.98)	GARAGE INC.	2
49	52	45	26	ROB ZOMBIE ▲ GEFENN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
50	59	49	21	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
51	51	41	15	NEW RADICALS ● MCA 11858 (10.98/16.98) HS	MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
52	56	44	10	VARIOUS ARTISTS ● ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98 EQ/16.98)	DJ CLUE? THE PROFESSIONAL	26

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
53	47	43	16	ALANIS MORISSETTE ▲ ³ MAVERICK/REPRISE 47094*/WARNER BROS. (10.98/17.98)	SUPPOSED FORMER INFATUATION JUNKIE	1
54	55	51	103	MATCHBOX 20 ▲ ⁸ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
55	50	40	16	SOUNDTRACK INTERSCOPE 90181 (10.98/17.98)	THE RUGRATS MOVIE	19
56	58	46	11	REDMAN ▲ DEF JAM 558945*/MERCURY (10.98 EQ/16.98)	DOC'S DA NAME 2000	11
57	48	50	33	BARENAKED LADIES ▲ ³ REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
58	75	73	10	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	58
59	62	63	8	ORGY ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	CANDYASS	59
60	68	64	51	MADONNA ▲ ³ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
61	53	52	35	SOUNDTRACK ▲ ³ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
62	64	—	2	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	62
63	61	57	72	EVERCLEAR ▲ ² CAPITOL 36503* (10.98/16.98)	SO MUCH FOR THE AFTERGLOW	33
64	60	55	41	LENNY KRAVITZ ▲ VIRGIN 45605 (10.98/16.98)		5
65	66	54	14	METHOD MAN ▲ DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	2
PACESETTER						
66	86	—	2	VARIOUS ARTISTS GRAMMY/ELEKTRA 62380*/EEG (11.98/17.98)	1999 GRAMMY RAP NOMINEES	66
67	57	56	64	ANDREA BOCELLI ▲ ² PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	35
68	42	47	4	JIM BRICKMAN WINDHAM HILL 11396 (10.98/16.98)	DESTINY	42
69	67	66	24	HOLE ▲ DGC 25164/INTERSCOPE (10.98/16.98)	CELEBRITY SKIN	9
70	74	61	23	SOUNDTRACK ▲ DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	5
71	72	72	21	SHERYL CROW ▲ ² A&M 540959/INTERSCOPE (10.98 EQ/17.98)	THE GLOBE SESSIONS	5
72	82	191	3	QUINCY JONES QWEST 46490/WARNER BROS. (24.98/29.98)	FROM Q WITH LOVE	72
73	63	60	44	FAITH HILL ▲ ² WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
74	84	74	17	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
75	99	91	16	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	16
76	77	67	32	BEASTIE BOYS ▲ ³ GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
77	100	102	15	112 ● BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
78	93	100	5	JESSE POWELL SILAS 11789/MCA (10.98/16.98)	'BOUNTY IT	78
79	79	81	43	DAVE MATTHEWS BAND ▲ ² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
80	76	70	98	THIRD EYE BLIND ▲ ⁴ ELEKTRA 62012*/EEG (11.98/17.98) HS	THIRD EYE BLIND	25
81	70	59	13	SOUNDTRACK ▲ AMERICAN 69377/COLUMBIA (11.98 EQ/17.98)	CHEF AID: THE SOUTH PARK ALBUM	16
82	71	77	66	CELINE DION ▲ ⁸ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
83	69	68	15	U2 ● ISLAND 524613/MERCURY (11.98 EQ/17.98)	THE BEST OF 1980-1990	45
84	81	75	20	CAKE ● CAPRICORN 538092/MERCURY (10.98 EQ/16.98)	PROLONGING THE MAGIC	33
85	89	79	21	DEBORAH COX ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	72
86	78	69	23	SHAWN MULLINS ● SMG 69637/COLUMBIA (10.98 EQ/16.98) HS	SOUL'S CORE	54
87	83	78	37	EVE 6 ▲ RCA 67617 (10.98/16.98) HS	EVE 6	33
88	94	84	22	KEITH SWEAT ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	6
89	65	—	2	MARK CHESNUTT DECCA 70035/MCA NASHVILLE (10.98/16.98)	I DON'T WANT TO MISS A THING	65
90	96	82	15	VARIOUS ARTISTS ● POLYGRAM TV/DEF JAM 565668/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	46
91	80	76	29	EAGLE-EYE CHERRY ▲ WORK 69434/EPIC (10.98 EQ/16.98) HS	DESIRELESS	45
92	90	93	49	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
93	95	87	27	THE TEMPTATIONS ● MOTOWN 530937/UNIVERSAL (10.98 EQ/16.98)	PHOENIX RISING	44
94	87	83	20	PHIL COLLINS ● FACE VALUE/ATLANTIC 83139/AG (10.98/16.98)	...HITS	18
95	98	80	14	ICE CUBE ▲ PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. 1 (THE WAR DISC)	7
96	91	89	15	GEORGE MICHAEL ▲ EPIC 69635 (15.98 EQ/19.98)	LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL	24
97	117	115	41	GARBAGE ● ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
98	105	98	28	KELLY PRICE ● T-NECK/ISLAND 524516/MERCURY (10.98 EQ/16.98)	SOUL OF A WOMAN	15
99	88	58	52	BIG BAD VOODOO DADDY ● COOLSVILLE 90290/INTERSCOPE (10.98/16.98)	BIG BAD VOODOO DADDY	47
100	85	71	14	SOUNDTRACK ▲ DREAMWORKS 50041/INTERSCOPE (11.98/17.98)	THE PRINCE OF EGYPT	25
101	97	86	26	VARIOUS ARTISTS ▲ TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	20
102	108	94	13	BONE THUGS-N-HARMONY ● RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	32
103	106	88	11	VARIOUS ARTISTS ● NO LIMIT 50724*/PRIORITY (10.98/16.98)	NO LIMIT SOLDIER COMPILATION — WE CAN'T BE STOPPED	19
104	101	92	35	THE BRIAN SETZER ORCHESTRA ▲ ² INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
105	73	97	67	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
106	126	118	16	TOTAL	BAD BOY 73020/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM 39
107	107	174	19	SOUNDTRACK	WALT DISNEY 60631 (10.98/16.98)	MULAN 24
108	92	95	40	SOUNDTRACK	CAPITOL 93402 (10.98/17.98)	HOPE FLOATS 4
109	103	99	18	VARIOUS ARTISTS	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS SPARROW 51686 (15.98/19.98)	51
110	118	104	13	DJ QUIK	PROFILE 19034/ARISTA (10.98/16.98)	RHYTHM-AL-ISM 63
111	115	101	26	MONIFAH	UPTOWN 53155/UNIVERSAL (10.98/16.98)	MO'HOGANY 96
112	102	85	6	THE BLACK CROWES	AMERICAN 69361/COLUMBIA (10.98 EQ/16.98)	BY YOUR SIDE 26
113	133	120	28	GERALD LEVERT	EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES 17
114	125	111	4	VARIOUS ARTISTS	BEAST 5458/SIMITAR (10.98/16.98)	SLAMMIN' WRESTLING HITS 111
115	114	109	97	SAVAGE GARDEN	COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN 3
116	119	128	7	SARA EVANS	RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR 116
117	116	105	68	SPICE GIRLS	VIRGIN 45111 (11.98/17.98)	SPICEWORLD 3
118	132	122	75	USHER	LAFACE 26043/ARISTA (10.98/16.98)	MY WAY 4
119	111	130	45	ANDREA BOCELLI	PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM 59
120	109	108	18	JONNY LANG	A&M 540984/INTERSCOPE (10.98 EQ/16.98)	WANDER THIS WORLD 28
121	120	113	17	THE FLYS	DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN 109
122	127	127	6	TRICK DADDY	SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98)	WWW.THUG.COM 122
123	110	114	90	TIM MCGRAW	CURB 77886 (10.98/16.98)	EVERYWHERE 2
124	104	112	26	ALABAMA	RCA (NASHVILLE) 67633/RLG (10.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS 13
125	148	151	7	GODSMACK	REPUBLIC 53190/UNIVERSAL (8.98/12.98)	GODSMACK 125
126	152	136	17	DIVINE	PENDULUM 12325/RED ANT (10.98/16.98)	FAIRY TALES 126
127	129	121	23	MARILYN MANSON	NOTHING 90273/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS 1
128	160	129	72	JANET	VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE 1
129	122	117	47	ALL SAINTS	LONDON/ISLAND 828997/MERCURY (10.98 EQ/16.98)	ALL SAINTS 40
130	136	110	13	VARIOUS ARTISTS	TOMMY BOY 1268 (12.98/17.98)	MTV PARTY TO GO 99 60
131	137	116	14	SOUNDTRACK	DREAMWORKS 50050/INTERSCOPE (10.98/16.98)	THE PRINCE OF EGYPT—INSPIRATIONAL 73
132	121	90	5	ANI DI FRANCO	RIGHTEOUS BABE 013 (10.98/15.98)	UP UP UP UP UP UP 29
133	158	160	22	DC TALK	FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL 4
134	138	175	13	ENRIQUE IGLESIAS	FONOVISA 080002 (10.98 EQ/16.98)	COSAS DEL AMOR 64
135	140	132	37	VARIOUS ARTISTS	RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK 112
136	139	131	50	NATALIE IMBRUGLIA	RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE 10
137	159	148	29	SNOOP DOGG	NO LIMIT 50000/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD 1
138	124	140	29	DIAMOND RIO	ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE 70
139	172	144	75	MASTER P	NO LIMIT 50659/PRIORITY (10.98/16.98)	GHEITTO D 1
140	135	107	9	SOUNDTRACK	COLUMBIA 69762 (11.98 EQ/17.98)	THE FACULTY 47
141	144	124	17	VARIOUS ARTISTS	ARISTA 19026 (10.98/16.98)	ULTIMATE DANCE PARTY 1999 69
142	149	106	23	VINCE GILL	MCA NASHVILLE 70017 (10.98/16.98)	THE KEY 11
143	123	119	13	PEARL JAM	EPIC 69752* (11.98 EQ/17.98)	LIVE ON TWO LEGS 15
144	154	156	18	SOUNDTRACK	TVT SOUNDTRAX 8210/TVT (10.98/17.98)	BLADE 36
145	150	133	8	KID ROCK	LAVA/ATLANTIC 83119/AG (7.98/11.98)	DEVIL WITHOUT A CAUSE 133
146	161	171	88	K-CI & JOJO	MCA 11613* (10.98/16.98)	LOVE ALWAYS 6
147	184	162	20	SOUNDTRACK	FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK 8
148	130	134	55	SOUNDTRACK	MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER 5
149	176	149	44	MYA	UNIVERSITY 90166/INTERSCOPE (10.98/16.98)	MYA 29
150	128	143	25	ALAN JACKSON	ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE 4
151	163	168	30	MARK WILLS	MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98)	WISH YOU WERE HERE 74
152	151	123	36	SOUNDTRACK	BLACKGROUND/ATLANTIC 83113/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM 4
153	142	126	16	BEE GEES	POLYDOR 559220/UNIVERSAL (10.98 EQ/17.98)	ONE NIGHT ONLY 89
154	131	137	63	SOUNDTRACK	SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC 1
155	175	142	39	MASTER P	NO LIMIT 53538/PRIORITY (12.98/19.98)	MP DA LAST DON 1
156	186	152	13	TIMBALAND	BLACKGROUND/ATLANTIC 92813/AG (10.98/16.98)	TIM'S BIO: LIFE FROM DA BASSMENT 41
157	134	125	16	U2	ISLAND 524612/MERCURY (24.98 EQ CD)	THE BEST OF 1980-1990/THE B-SIDES 2
158	166	181	18	AEROSMITH	GEFFEN 25221/INTERSCOPE (16.98/21.98)	A LITTLE SOUTH OF SANITY 12
159	153	141	17	MOTLEY CRUE	MOTLEY 78002/BEYOND (10.98/17.98)	GREATEST HITS 20
160	143	139	18	TOBY KEITH	MERCURY (NASHVILLE) 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE 61
161	112	—	2	THE OTHER ONES	GRAVEFUL DEAD 14062/ARISTA (20.98 CD)	THE STRANGE REMAIN 112
162	113	103	11	SOUNDTRACK	WARNER SUNSET/ATLANTIC 83153/AG (10.98/17.98)	YOU'VE GOT MAIL 44
163	165	157	66	METALLICA	ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD 1
164	188	165	31	XSCAPE	SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK 28
165	162	145	16	JIMI HENDRIX	EXPERIENCE HENDRIX 11671*/MCA (10.98/17.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX 133
166	168	163	73	BROOKS & DUNN	ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION 4
167	182	154	22	TRIN-I-TEE 5:7	B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7 139
168	155	183	41	VONDA SHEPARD	550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) 7
169	156	159	16	THE WILKINSONS	GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE 133
170	183	166	78	INSANE CLOWN POSSE	ISLAND 524442/MERCURY (10.98 EQ/16.98)	THE GREAT MILENKO 63
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173	181	167	77	FLEETWOOD MAC	REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE 1
174	147	197	14	ELVIS CRESPO	SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVENTEMENTE 147
175	141	188	18	SHAKIRA	SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES? 131
176	167	161	31	SOUNDTRACK	MAVERICK 46984/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2 22
177	187	169	10	TQ	CLOCKWORK 69431*/EPIC (11.98 EQ/16.98)	THEY NEVER SAW ME COMING 122
178	164	138	4	ROY D. MERCER	VIRGIN (NASHVILLE) 46854 (9.98/15.98)	HOW BIG A BOY ARE YA? VOLUME 5 138
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181	RE-ENTRY	26	JERMAINE DUPRI	SO SO DEF 69287*/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK 3	
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184	146	146	20	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY	EPIC 69600 (11.98 EQ/17.98)	WHI! DIVAS LIVE 21
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MARY LEE'S CORVETTE REVS UP WITH WILD PITCH SET

(Continued from page 11)

her that she might have won \$75,000—or a free Corvette. “It had little pictures of different color Corvettes, and under each one it said ‘Mary Lee’s Corvette,’” she says. “So I cut them out and made a flier out of them for my next gig and figured everyone would know it was me.”

She decided to cut her first album when she realized that people who heard her song demos weren’t really hearing the “nuances” in her voice. “I’m not like an R&B singer where you wait to hear the next lick,” she says, “but a singer telling a story in the moment—and living the song.”

At the suggestion of her husband, producer Eric “Roscoe” Ambel, Kortés cut her first album direct to two tracks, ostensibly as artist demos. But the results were so promising that she decided to press up CDs on her own Lenora label, which was distributed through Ripe & Ready Records.

“It made its way to [music director and syndicated “World Cafe” show host] Bruce Warren at [Philadelphia triple-A station] WXPN,” Kortés says, “and at the same time Freedy Johnston started hearing me sing at different clubs and asked me to sing on his record.”

Kortés, in turn, enlisted Johnston to sing on her album’s “1,000 Promises Later.”

“These things coincided, and people started remembering my name, and that helped,” she says.

Kortés also cites an October 1997 collection of articles in *Billboard* on unsigned New York bands. The collection, titled “The Surprising New Sounds Of New York City,” highlighted Mary Lee’s Corvette (*Billboard*, Oct. 25, 1997). That came to the attention of Stu Fine, co-president of Wild Pitch with partner Howard Ross.

“Stu got it immediately—which is a really wonderful and rare thing for an artist,” she says. “And I got a bud-

get and got to do a multitrack recording, just like a professional.”

While “Mary Lee’s Corvette” was an acoustic album, “True Lovers Of Adventure” is electric; it features expanded instrumentation, including cello and York’s sitar-like tamboura. The album title comes from a line in the song “Lick The Sunshine,” which is about “seizing the moment,” Kortés says.

The disc as a whole offers an adult pop style that the Montana-born Kortés—who came to New York a decade ago aiming to be a book editor—traces back to her childhood.

“Growing up, my grandmother was my biggest influence,” she says. “She had a Hammond organ and played lots of Gershwin songs. I was pretty influenced by mainstream music—as a little girl I liked Elton John—and I wanted to evoke with this album some of my feelings from adolescence, like the longing to have something [when] you don’t even know what it is yet, with the future being this big imposing question mark.”

“But I don’t like to write the same things over and over,” she adds. “‘Need For Religion’ is an uptempo, poppy kind of thing. ‘Sweeter Than True’ is a bit swingy, with a lyric that’s not specific. But the stuff I really like to write is the stuff that cuts your heart out, like ‘Why Don’t You Leave Him?’”

That song deals with domestic violence, and according to Wild Pitch’s Ross, may be used in public service announcements.

Kortés, a League Management client who is now without agency representation, is slated to perform March 23 in State College, Pa., at a show sponsored by the Pennsylvania Coalition against Domestic Violence. She has a show a week later in Philadelphia sponsored by local station WXPN.

On March 24, Wild Pitch will hold a record-release party at New York’s

Mercury Lounge, the culmination of a six-month pre-release plan.

“As the record evolved, each time we heard it we gained a fuller appreciation for the lyrics, textures, and subtleties,” says Ross. “We felt it could be a major record if we could get it to the right ears. So we decided back in August on a campaign geared at triple-A.” The label planned a radio release date in January.

A teaser mailing set up the promotion for “Lick The Sunshine,” which was shipped to radio—with lollipops—last October. Indie promoters were hired on both coasts to bolster the label’s in-house promotion, and Kortés was sent to visit radio stations throughout the East Coast. According to Ross, more than 35 radio stations are now programming Mary Lee’s Corvette.

“I think it’s one of the best albums this year,” says Denise Spiser, PD at Amarillo, Texas, triple-A station KBZD. “It’s fun, it’s sassy, and it continues to score phone calls galore every time we spin ‘Lick The Sunshine,’ which is in heavy rotation.”

Wild Pitch is now arranging special “low-dough” radio tie-in performances and residency programs in Kortés’ home territory to drive retail sales.

At the Musicland Group, New York-based senior divisional advertising coordinator Chris Nadler, who got on the Mary Lee’s Corvette bandwagon after the debut album was named in *Billboard*’s year-end critics’ picks, is planning a regional push. This includes “miracle listening station” support for indie and developing artists in key college and Manhattan stores in the New York area. The push will involve a full-page advertorial in the New York-based *Village Voice*, including a Q&A section.

“We also want to get [the album] up in a light-box program, so that the image is in a lot of key stores,” adds Nadler, who is also aggressively pursuing in-stores for Kortés.



by Geoff Mayfield

GET READY: Without Valentine’s Day or the long Presidents Day weekend, this issue’s *Billboard* 200 is predictably anemic. Most of the albums on the list, including each of last issue’s top 10, sold less than they did on the previous chart. But the Feb. 23 arrival of the new **TLC** and **Eminem** albums will make for an interesting battle for next issue’s top slot; first-day numbers from a big sample of chains give the edge to TLC but also suggest that both acts will beat 250,000 units.

Also look for a top 10 bow by **the Roots**, along with the annual sales spikes delivered by the Feb. 24 telecast of the Grammys. Figure that **Lauryn Hill** will be one of the artists who sees a major Grammy bump; were it not for the competition from TLC and Eminem, she would be a threat to return to the top spot. And based on the sales hops that TV exposure has delivered to tenor **Andrea Bocelli** over the past year, his duet with **Celine Dion** makes him another likely post-show winner at the cash register.

NUMBING THE NUMBERS: Visitors to our World Wide Web site, *Billboard* Online, sometimes think something is wrong with the picture when they look at gold and platinum certifications on The *Billboard* 200. Folks were confused, for example, when new albums by **Garth Brooks**, **Method Man**, and **Jewel** bowed at Nos. 1, 2, and 3, respectively, in the Dec. 5, 1998, issue, yet the third-place title, Jewel’s “Spirit,” had already been certified platinum by the Recording Industry Assn. of America (RIAA), signifying net shipments of 1 million copies. More were confounded when Brooks’ “Double Live” was eventually certified in the Dec. 26, 1998, issue; while his sales to date on SoundScan were at an impressive 2.6 million units, heads turned when the title was certified 12-times-platinum.

A flood of perplexed E-mail followed each episode and served as sparkling illustrations of how RIAA certifications often vary from the SoundScan units that determine the rankings on our charts. The difference is simple: SoundScan estimates actual sales to consumers, while the RIAA measures shipments into the pipeline. There is a high correlation between SoundScan figures and those of multi-platinum albums released since 1991, but SoundScan units will lag on younger titles that have just been certified gold (for 500,000 net shipments) or platinum.

Since Brooks and Method Man obviously outsold Jewel that first week, chart watchers asked, how could it be that her album was certified while the other two were not? Indeed, Brooks had moved a record-setting sum in excess of 1 million units, with Method Man following with 411,000 and Jewel trailing with a still-handsome 368,000.

This was actually the second time in 1998 that an Atlantic album got certified in less than a month, as **Jimmy Page & Robert Plant**’s “Walking Into Clarksdale” received its gold award in *Billboard*’s May 16 issue, one week after it first charted. The answer in both cases, explains **Angie Corio**, senior director of the RIAA gold and platinum program, is that the 30-day window required before an award is certified starts not with street date but the day when the title began to ship. With both Jewel and Page & Plant, some units moved into the pipeline earlier than usual.

To clarify this issue, Corio says, she will recommend that the 30-day window start with street date, rather than shipment date, when the RIAA’s marketing committee meets later this year.

Brooks’ 12-times-platinum certification is owed to changes over the past decade in how the RIAA tallies certifications for boxed sets and double albums. Beginning in June 1992, the RIAA revised its boxed-set criteria so that shipped units were multiplied by the number of discs and/or tapes in the box, and double albums that timed out to at least 120 minutes were moved into the boxed-set category. The time limit for doubles was shortened to 100 minutes in June 1992. Thus, when Brooks’ album was tagged 12-times-platinum, the certification recognized shipments of 6 million copies.

As for Brooks’ apparent pursuit of the U.S. record for number of albums shipped, currently held by **the Beatles**, the boxed-set rule does not apply. Thus, Brooks’ current tally, which Corio puts at 89 million, includes a one-for-one count on “Double Live” and on his boxed set, “The Limited Series.” Likewise, the Fab Four’s sum of 105 million reflects actual shipments, rather than adjusted counts, of the two-fers “The Beatles,” “1962-1966,” and “1967-70.”

Despite the frequent confusion, *Billboard* continues to post the RIAA’s gold and platinum awards on our charts because the industry still considers these certifications significant benchmarks. However, the administration of certification sits with the RIAA, not *Billboard*, and the program’s criteria is shaped by the RIAA’s label membership.

Furthermore, the process of certifying, or re-certifying, an album or single is the responsibility of the label, and there are times when an award falls through the cracks. This explains how it is that the “Grease” soundtrack—released on the now-defunct RSO label but a still-active seller that has registered more than 4 million units at SoundScan during the ’90s—has been stuck at eight-times-platinum since its certification was last updated in 1984.

UNIVERSAL IN CANADA PACTS WITH DISNEY RECORDS

(Continued from page 6)

ing director Jim Rayburn, who retires March 31 after 41 years with the company.

Like its U.S. label counterpart, the label was placed under the Buena Vista Music Group umbrella in Burbank, Calif., in October ’98. At that time, the Canadian affiliate’s top executive, Joe Etter, director of sales, began to report to Buena Vista Music Group chairman/president David Berman.

Buena Vista also decided to end Walt Disney Records’ longtime self-distribution status in the U.S. and signed a production and distribution deal with Universal Music and Video Distribution, effective Feb. 20.

With a staff of 10, Walt Disney Records will continue to operate out of Walt Disney Co. (Canada) offices in Etobicoke, Ontario. Walt Disney Records closed its distribution facility here Feb. 19, leading to a loss of four jobs. Sources indicate that Disney label staff could eventually operate from Universal’s headquarters.

In making the move to Universal, Walt Disney Records joins the other Buena Vista Music Group labels Hollywood and Lyric Street at Univer-

sal. Mammoth, however, will continue to be distributed in Canada by Attic Music Group, which, by coincidence, is also distributed in Canada by Universal.

Unlike its American P&D setup, the Canadian agreement is a full licensing agreement covering marketing, sales, and distribution. This move marks the second time the Disney imprint has been in a major record company’s camp in Canada. In the ’60s, it was distributed by Capitol Records of Canada.

The Canadian licensing agreement comes at an active time for the Disney label. On March 16, it releases “Mannheim Meets The Mouse,” an adult-g geared title featuring Mannheim Steamroller interpreting Disney classics, and on March 23, it releases the soundtrack of Jim Henson Productions’ “Bear And The Big Blue House,” the albums “Mickey’s Comedy For Kids” and “Jungle Boogie,” and a “Noah’s Ark” read-a-long. Additionally, preceding the June 19 release date of Disney’s animated “Tarzan” film, the soundtrack, featuring five songs by Phil Collins, is being released May 18.

While Universal will deal with traditional music retailers, it has entered into an agreement with Penguin Canada for Penguin to distribute Disney titles to nontraditional accounts.

Randy Lennox, president of Universal Music Group (Canada), says, “The strategic and special-market possibilities of Disney’s music marry with our own similar repertoire. In addition, Penguin is the perfect partner to get us into alternate and non-traditional [accounts].”

Disney’s Etter cites significant benefits for Walt Disney Records to be aligned with a major label in Canada. “We’ve had a lot of success with our soundtracks and compilation albums, but the weakest part of our distribution has been at regular record retail, which is one of Universal’s strengths. “As a general rule, with our adult contemporary or a pop [soundtracks], we haven’t had upfront racking and [marketing displays] that major labels are able to negotiate. As a result, we have had a slower build [on those types of albums].”

“The way Universal is able to get penetration in regular retail will be a huge bonus for us with ‘Tarzan.’”

BUZZ BUILDS FOR SYLVIAN'S LONG-AWAITED 'BEES' ON VIRGIN

(Continued from page 11)

album "The First Day" and the live set "Damage."

Sylvian says that with Fripp, he discovered "the pleasures of live performance that had always eluded me before." This new enthusiasm for the stage fueled his first solitary tour—a singer/songwriter-style undertaking as acclaimed as it was surprising. Re-energized, Sylvian began expressing himself again in solo terms, producing "Dead Bees On A Cake" over five years in disparate locales.

One of the most efficacious elements of the gradual production stemmed from Sylvian recording the vocals on his own. "It was liberating," he says. "With others in a studio, you tend to compromise, often just to get things done. All by myself in a cabin, I was free to work on my singing methodically and intently. I think this intensifies the sense of intimacy for the listener, which has always been vital for my material. I've come to realize that its fragility is perhaps its strength."

In addition to Sylvian's dusky voice and multi-instrumental effects, "Dead Bees On A Cake" features such past Sylvian partners as Sakamoto and jazz trumpeter Kenny Wheeler, as well as world-class guitarists Bill Frisell and Marc Ribot. Talvin Singh guests on percussion, as does former Japan stickman (and Sylvian's brother) Steve Jansen.

Sylvian's wife, Ingrid Chavez, adds backing vocals and spoken word to several tracks. And Shree Maa, a North Indian mystic and teacher to Sylvian and Chavez, contributes an almost unbearably touching prayer, "Praise," set to Sylvian's ambient accompaniment. A left-field gem, it is a track that should find many fans on world music radio programs.

A lambent atmosphere and supple groove mark many of the new songs, with the lead single, "I Surrender," and the standout track "Thalhiem" evoking signature Sylvian. As on his past Virgin solo albums—"Brilliant Trees," "Gone To Earth," and 1987's powerful "Secrets Of The Beehive" (see Rediscussion, this page)—the new set's sculptural songscapes are inflected with jazz-wise improvisation and sounds of the wider world. And this time, the exotica includes Americana, as in the bluesy "Dobro #1" and "Midnight Sun."

Although Sylvian's patient muse has never led him to any great commercial breakthrough, he remains a flagship artist for Virgin. His relationship with the label is one of its longest, spanning nearly 20 years back to Japan's 1980 watershed LP "Gentleman Take Polaris." Sylvian is signed to Virgin U.K. but lives in California, so the label's London and Los Angeles offices are collaborating closely on the "Dead Bees On A Cake" campaign.

"We are all working to create a sense of event around the record at retail and with showcases with David in some major cities," says Virgin co-president Ray Cooper. "And even though there may be limited promotional opportunities in other areas, this isn't just a two-week program. There is a lot of passion for David within the company. He is a mainstay of Virgin's musical culture, and we really couldn't have asked for a better album to work with."

On March 15, Virgin issues "I Surrender" as a promotional and commercial single in the U.K., with two versions featuring different B-sides of Sylvian-produced demos for Chavez. In the U.S., a promo single with an edit of "I Surrender" and "Midnight Sun" will go March 30 to triple-A, alternative, college, and public

radio. A 15-minute promo film directed by Sylvian will be available on both sides of the Atlantic.

In the U.K., six of Japan's discs charted, including the 1983 live swan song "Oil On Canvas," which hit No. 5. Sylvian's solo debut, "Brilliant Trees," reached No. 4 in 1984. And with his ambitions having taken on critical luster with the years, anticipation of the new album from European territories has been high, according to Lorraine Barry, Virgin's international marketing director.

"David is out doing promotion in Europe this month, and we haven't been able to fit in everyone we want to," Barry says. "There's much enthusiasm to have him back."

One U.K. retailer who verifies Barry's report is Paul Hawkins, owner of Diverse Vinyl in Newport, Gwent, in Wales. He says his staff has "been nagging our Virgin rep" for the new album, since some fans have been asking for the new disc for months. And in the U.S., KCRW Los Angeles leaked "I Surrender" and "Godman," the planned second single, on PD Nic Harcourt's "Morning Becomes Eclectic" show.

To John Schaefer, host of "New Sounds" on WNYC New York, Sylvian's "deeply felt style of tone painting would seem like an uncomfortable fit for a so-called rock artist—yet it makes me personally very comfortable," he says. "Really, anyone who is hip to David Byrne, Sting, or Peter Gabriel should feel welcome in David Sylvian's world. But the way it is today, people are only likely to get an invitation to that world via public radio."

Managed by the London-based Opium Arts (which also publishes his songs), Sylvian may undertake a short tour later in the year in addition to the spring showcase performances. He is also preparing a compilation disc for release in 2000 that will collect many rarities, remixes, and re-performances among his solo and collaborative work not included on the deluxe Virgin boxed set from 1989, "Weatherbox."

Among the anthology's highlights will be the long-out-of-print single "Pop Song," as well as "The Golden Way," a Sylvian track on Nicola Alesini and Pier Luigi An-

dreoni's new "Marco Polo" set (on the Italian Materiali Sonori label, available in North America via Allegro Corp.). In addition to the compilation, a reconstituted version of "Secrets Of The Beehive" should see reissue in 2000, and the limited-edition "Weatherbox" may be made available again.

Such catalog work and the depth of "Dead Bees On A Cake" signal an artistic renewal for Sylvian. In its ideals of searching and devotion, the new album reflects "the most exciting time in my life," he

says, referring to his marriage to Chavez, the birth of their two children, and their travels, both spiritual and geographical.

"I think a piece of work is most successful when it documents a period of time," Sylvian says. "And I'm satisfied with the new album because it is part and parcel of my life—which for a while was quite full enough without making music."

Assistance in preparing this story was provided by Paul Sexton in London.

'I've come to realize that my music's fragility is perhaps its strength'

REDISCUSSION

An occasional column highlighting albums of special artistic merit that Billboard regards as being underappreciated at the time of their initial release.

Some works of art speak with such a distinctive voice that even left incomplete they communicate with a compelling fullness, the gaps filled in by an appreciative audience. David Sylvian's 1987 Virgin disc, "Secrets Of The Beehive," was issued abridged in a sense, with the linchpin composition unfinished and left off the album. Yet what was released remains perhaps Sylvian's most alluring creation, a collection of chamber music that possesses the immediacy of great pop but stretches far beyond the confines of any genre.

Shadow and light, faith and despair, dissonance and concord—"Secrets Of The Beehive" is a masterpiece of juxtaposition, and its sophisticated mix of composition and improvisation reinforces the emotional alchemy. The opening song, "September," is a subtle, Satie-like miniature that speaks volumes about both the promise of love and the fleeting grace of youth. And marked by grave organ swells and Mark Isham's plangent trumpet, the single "Let The Happiness In" reflects its title only gradually, as the addition of percussion eases the tension.

"We never feel a pure emotion—every feeling is undercut by another," Sylvian says. "So to express an emotion well is to allow for its mirror image to show. You have to incorporate darkness in order to write a song of true celebration."

"Secrets Of The Beehive" is blessed throughout by the contributions of Isham, guitarists David Torn and Phil Palmer, and bassist Danny Thompson, as well as the acutely sensitive string/wind arrangements and piano playing of Ryuichi Sakamoto. Despite the sterling support, though, it is Sylvian's imagination that is the primary

instrument, his affecting lyrics and dark-hued voice placed well to the fore.

Although an unschooled musician—a "non-musician" as he would have it—Sylvian exhibits a uniquely progressive sound print. It is a talent that the classically trained Sakamoto, a long-time Sylvian collaborator, appreciates. "David has his own method, which is organic and very personal," he says. "I don't know where he got his sense of harmony, for instance, but it is beautiful. An individual sound is hard to create; I don't know any trained musician who can do what he does."

By conflating worlds apart—stark folk art and studio soundscape, blue-note improvisation and postmodern classicism—Sylvian fashioned a song cycle with the rare potential for capturing disparate hearts. Yet the sparse textures and pregnant pauses endemic to Sylvian's intuition of *ma*—the Japanese concept of the space around a sound that gives it resonance—set "Secrets" far apart from more commercial currents. Those lucky enough to catch wind of "Let The Happiness In" or the euphonious "Orpheus" on golden-age college radio encountered music both ahead of its time and timeless.

Sylvian hopes to reissue a more fully realized version of "Secrets Of The Beehive" in the near future, adding the centerpiece "Rise" and perhaps the B-side "Promise." "Even though it is a bit of an unfinished painting, I feel close to the album," he says, adding that such tone poems as "Waterfront" and "The Devil's Own" still speak to his goal of richer ends through minimal means.

"There was a collective subtlety to the 'Secrets' sessions, a restraint in the performances and arrangements in which no one voice drowned out another," Sylvian says. "When that happens, music is able to sing out of its own accord."

BRADLEY BAMBARGER



David Sylvian
"Secrets Of The
Beehive"
Produced by Steve Nye
and David Sylvian
Virgin, 1987

This Week's Billboard ONLINE
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- Rod Piazza and the Mighty Flyers
"Here And Now"
(Tone-Cool)
- Various Artists
"Old School Vs. New School"
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News Updates Twice Daily

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A new **Billboard Challenge** begins every Thursday. Last week's champ was Mark Stockholm of Rodeo, Calif; this week's winner is Carl Marinuzzi of North Haven, Conn.

News contact: Julie Taraska
jtarska@billboard.com

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Future Is The Focus Of Music & Marketing Seminar

As the industry gears up for unparalleled challenges, Billboard introduces a one-day seminar focusing on new marketing strategies. The first Music & Marketing Seminar, to be held April 8 at the Essex House in New York, will explore non-traditional ways to market products and build brands. Attendees will hear top executives and strategists, many from outside the music industry, discuss new directions in such areas as creative advertising, sponsorship, and direct selling.

Panel topics include new approaches to creative, integrated media-buying strategies; how unaffiliated products and services are linked to convey more powerful messages and images to consumers; how companies can combine the power of research information sources to focus on reaching their audience; and how the Internet will allow marketers to better reach consumers. Confirmed speakers include Brian Dearth, VNU-EIG; Jim Griffin, OneHouse;

Matthew Grimm, Brandweek; Alan Jurmain, Lowe & Partners; Dr. Jeffrey Rayport, Harvard Business School and Market-space Center; and Norman Schoenfeld, DDB Needham.

Attendees will experience the state-of-the-art in consumer research and share in the visionaries' view of the online future and what it will mean for entertainment marketers.

Programming will include group presentations as well as opportunities for informal brainstorming sessions with experts and colleagues.

To register for the Music & Marketing Seminar, send your name and information to Michele Quigley, Billboard, 1515 Broadway, NY, NY 10036, fax to 212-536-1400, or online at www.billboard.com. The pre-registration fee (through March 19) is \$550; after March 19 the fee is \$600. You must register in advance. For further information contact Michele Quigley at 212-536-5002.

1999 Billboard music marketing seminar

Music & Media To Publish Official Echo Awards Book

Music & Media, Billboard's European sister publication, has been chosen by the German Phono Academy to publish the official souvenir booklet for this year's Echo Awards, taking place in Hamburg on March 4.

These annual accolades recognize the most popular domestic and international artists in Germany, based on the country's singles and album charts. The event, now in its eighth year, is organized by the German Phono Academy; its current chairman is Gerd Gebhardt.

Music & Media editor-in-chief

Emmanuel Legrand and his team will document the full story—in words and pictures—of this year's Echo ceremonies. They will also assess the importance of the awards at home and abroad for the German music industry.

The Echo Awards booklet will be published with the March 27 issue of Music & Media and, in addition, will be distributed to all worldwide subscribers of Billboard magazine. It will also be mailed to select Members of the European Parliament and other key politicians and policymakers in the region.

Music & Media

Billboard Music & Marketing Seminar

Essex House • New York City • April 8, 1999

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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

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Two No. 1 Hits For The Sisters Sara(h)

TWO WOMEN WITH THE same first name collect their first No. 1 hits in this issue. On the Adult Contemporary list, Sarah McLachlan's "Angel" (Warner Sunset/Reprise) deposes "I'm Your Angel" (Jive) by R. Kelly & Celine Dion. That duet had a 12-week reign—an impressive run but seven weeks shy of the all-time record set by Dion's "Because You Loved Me" in 1996. "Angel" is McLachlan's fifth AC entry. Her previous best was "Adia," which peaked at No. 5 in July 1998. By ascending to the top of the AC chart, the Canadian singer keeps pole position out of U.S. hands. Out of the last 68 weeks, there have only been seven weeks when a U.S. act had an exclusive hold on the top of the AC list. Those were the seven weeks that the Backstreet Boys ruled with "As Long As You Love Me" in October and November of 1998.

She spells her first name differently than McLachlan does, but Sara Evans also claims her first No. 1 title this issue, as "No Place That Far" (RCA) takes over from Mark Chesnutt's "I Don't Want To Miss A Thing" (Decca) at the top of Hot Country Singles & Tracks. Just as "Angel" is McLachlan's fifth AC entry, "No Place That Far" is Evans' fifth song to reach the country chart. But it's a remarkable improvement over her first four efforts, as the highest-ranked until now, "Three Chords And The Truth," peaked at No. 44.

Evans also moves to No. 1 on the Heatseekers chart with her album, titled after the hit "No Place That Far."

YOU GOTTA HAVE FAITH: For the second week in a row, Faith Evans has four titles in the top 40 of Hot R&B Singles & Tracks, and by next issue all four could

be in the top 30. Evans stays at No. 1 for the fourth week with Whitney Houston and Kelly Price on "Heartbreak Hotel" (Arista). She's holding at No. 14 with "All Night Long" (Bad Boy/Arista), recorded with Puff Daddy. She's down 16-19 with "Love Like This" (Bad Boy/Arista) and climbs 40-31 with "Georgy Porgy" (Warner Bros.), on which she's featured with Eric Benét.

"Hotel" is Evans' second chart-topping R&B hit. Her first, "I'll Be Missing You," was also a collaboration, with Puff Daddy and 112. It's also the second No. 1 hit for Price, following "Friend Of Mine." But it's old news for Houston, who's on her eighth No. 1.

CHART BEAT™



by Fred Bronson

CHIP OFF THE OLD BLOCK:

Everywhere you look, there's a former member of New Kids On The Block. Joey McIntyre makes a nice 40-26 move on The Billboard Hot 100 with "Stay The Same" (C2), while his former bandmate Jordan Knight enters Hot 100 Singles Sales at No. 39 with "Give It To You" (Interscope). With additional airplay, Knight could be joining McIntyre on the Hot 100 as early as next issue. Meanwhile, Sony's Legacy imprint has issued "New Kids On The Block's Greatest Hits," featuring 14 of the group's biggest tracks.

EAR CANDY: Anthony Newley and Leslie Bricusse are back on Hot R&B Singles & Tracks for the first time since Dionne Warwick brought their "Who Can I Turn To" to No. 36 in 1965. The duo's "Pure Imagination" is included in the remix of Mariah Carey's "I Still Believe" (Columbia) (see Hot 100 Spotlight, page 109).

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1998	1999	1998	1999
TOTAL	98,326,000	97,944,000 (DN 0.4%)	CD	66,933,000 72,897,000 (UP 8.9%)
ALBUMS	83,111,000	86,835,000 (UP 4.5%)	CASSETTE	15,994,000 13,739,000 (DN 14.1%)
SINGLES	15,215,000	11,109,000 (DN 27%)	OTHER	184,000 199,000 (UP 8.2%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,884,000	12,962,000	1,922,000
LAST WEEK	LAST WEEK	LAST WEEK
16,153,000	14,248,000	1,905,000
CHANGE	CHANGE	CHANGE
DOWN 7.9%	DOWN 9%	UP 0.9%
THIS WEEK 1998	THIS WEEK 1998	THIS WEEK 1998
15,249,000	12,546,000	2,703,000
CHANGE	CHANGE	CHANGE
DOWN 2.4%	UP 3.3%	DOWN 28.9%

TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE			
	1998	1999	CHANGE
CHAIN	9,046,000	5,892,000	DN 34.9%
INDEPENDENT	2,122,000	1,499,000	DN 29.4%
MASS MERCHANT	4,040,000	3,695,000	DN 8.5%
NONTRADITIONAL	7,000	23,000	UP 228.6%

ROUNDED FIGURES FOR WEEK ENDING 2/21/99

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



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- **To the Web and Beyond:**
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- **Closing Cocktail Reception**

Contact: Michele Quigley 212.536.5002

confirmed participants as of february 26

Matthew Grimm, Editor, Brandweek Brandweek is the pre-eminent business to business publication tracking brand marketing. He has been editor since July 1997.

Jim Griffin, President/CEO, OneHouse LLC Prior to starting OneHouse, Jim founded and ran Geffen Records' Technology department, where he digitized the first full-length commercial entertainment product released online (Aerosmith's Head First, June 1994). He also developed one of the first corporate Intranet sites.

Brian Dearth, Senior VP, VNU/Entertainment Information Group Dearth is responsible for all micro-marketing activities in the entertainment sector. He's been in the market research business for 12 years with the past two and a half at VNU/EIG. Previously, he was with Claritas, where he ran marketing and headed product management.

Alan Jurmain, Executive VP, Director of Media Services Lowe & Partners/SMS Jurmain has been with the company since 1987 and has forged successful campaigns for Heineken, Coca-Cola USA, Lever Brothers and Lego Systems and others.

Jeffrey Rayport, Associate Professor, Harvard Business School & Director of the Marketspace Center at Monitor Company Rayport specializes in advising companies on the challenges involving digital commerce strategies and technology-based services. Monitor Company is a global strategy consulting firm based in Cambridge, Massachusetts.

Norman Schoenfeld, Worldwide/Director, Promotion Strategy, DDB Needham Previously the VP, Original Programming and Artist Development at MTV NETWORKS/VH1, Schoenfeld is currently responsible for planning the event marketing and promotions strategy for DDB/NY office. Clients include Michelin, Hershey, Amtrak, Dial, Compaq, Mobil and others.

marketing

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Confirmation letters will be faxed within 10 days of receipt. This form may be duplicated. Please type or print clearly. Make payments to Billboard.

Registrations must be received by Tuesday, April 6. No walk-up registrations will be accepted.

- \$550 pre-registration - received between Feb. 19 and March 19
 \$600 full-registration - received between March 19 and April 6

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Cancellations must be received in writing. Cancellations received between February 19 and March 23 are subject to a \$200 administrative fee. No refunds will be issued after March 23.

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