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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • MARCH 13, 1999

NARM '99

Lighting Up Las Vegas

A Billboard Supersection



NEW! INSIDE!

The Billboard WEATHER BUREAU

AN INDUSTRY FORECAST FOR DEVELOPING ARTISTS AND THE NEW MUSIC CLIMATE

Current Conditions:
The latest news on the developing talent front, reported by Billboard's global staff

Stormchasers:
Key retailers track the latest consumer trends in their stores

Jetstream:
Reviews and previews of prevailing releases

Acts to Watch:
Guitar-driven indie-rockers

GORDON: Not A He, But A Band With A Feel For Unpredictable Pop
BY CARLA RAY
NEW YORK—Let's clear up any potential confusion right now: Gordon, a new artist on Polygram Records, is not a singer. Gordon is a rock band from Los Angeles that's recorded an outstanding, eponymous debut album, due May 11, with producer Brendan O'Brien (Pearl Jam, Stone Temple Pilots, Rage Against The Machine). No one in

See Regional Report Page 21

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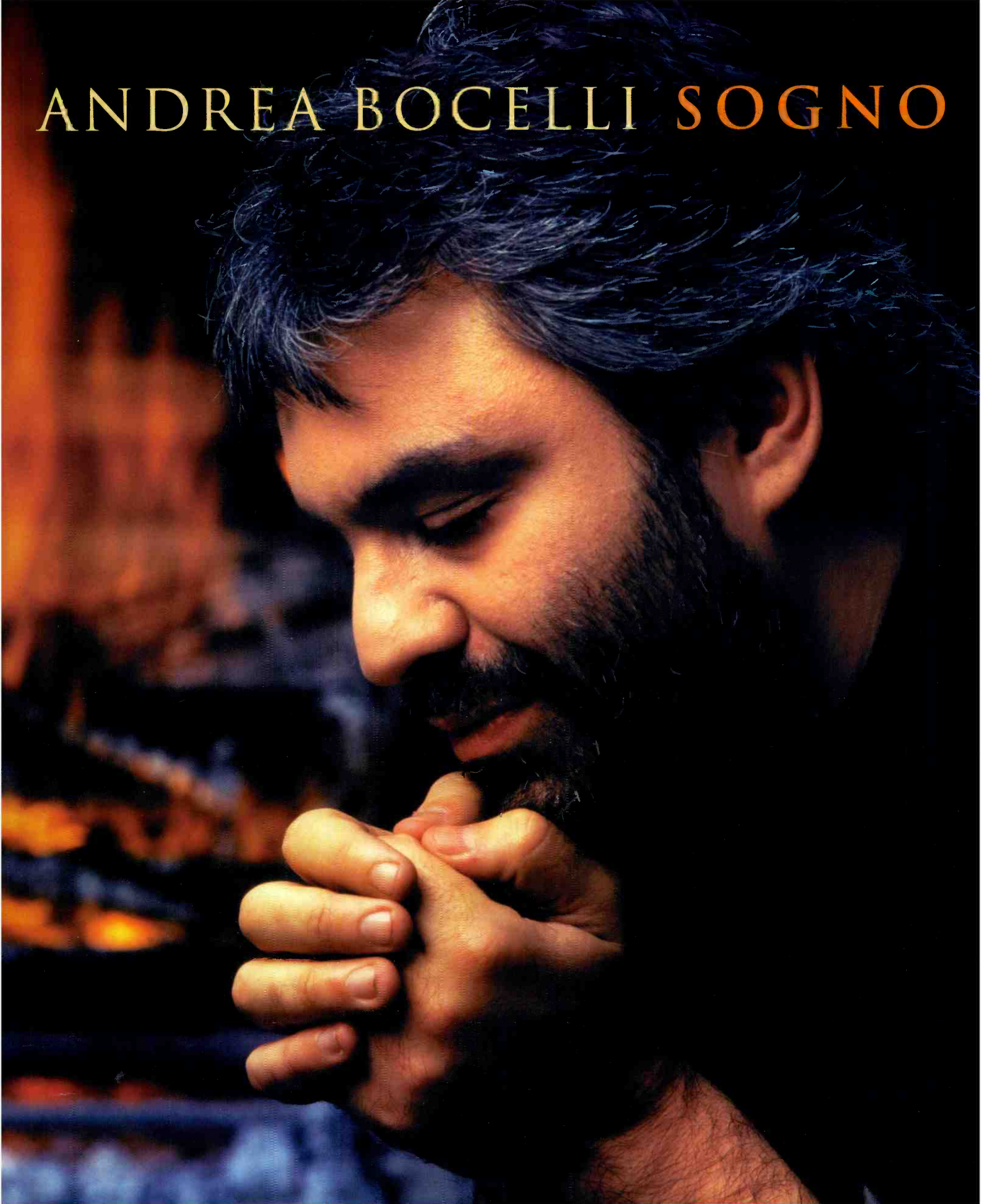
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Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

MARCH 13, 1999

Unique Auction Offers Up Song Lyrics For Charity

BY PAUL SEXTON

LONDON—One of the more imaginative music-industry charity fund-raising efforts is gaining momentum, as the British-based organizers of Hits Under the Hammer prepare for the auction this month of more than 200 song lyrics and related artifacts in London. The campaign aims to raise at least \$800,000 for children's charities Nordoff-Robbins Music Therapy and Norwood Ravenswood.



GOOD WORKS

dren's charities Nordoff-Robbins Music Therapy and Norwood Ravenswood.

Rock and pop lyrics have seldom been as collectible as they are through the Hammer project, which was launched last year (Billboard, April 11, 1998) by prominent U.K. music business figures, backed by the British (Continued on page 105)



Dusty Springfield Is Remembered By Friends, Fans ... P12

Parallel Imports Debate Simmers In Wake Of EU Report

BY JEFF CLARK-MEADS

LONDON—Europe has unlocked both its front and back doors to parallel imports. Now the music industry faces a tense few months while the politicians decide whether to open one or both doors and how wide. A large irony of this complex situation is that politicians have been given the key to those doors by a report that says that allowing parallel imports would not result in what members of Parliament want most—lower prices to consumers.

(Continued on page 104)



HOT NARM TOPICS: PRICING, WEB

WEA Flattens Prices

BY ED CHRISTMAN

NEW YORK—WEA, in an overhaul of selling terms and policies, has eliminated some longstanding industry practices in an attempt to simplify pricing structures and help accounts move to "just in time" inventory management.



The policies, detailed in a WEA letter dated Feb. 26, include the elimination of the incentive/disincentive returns policy and loose-pick charges; the pricing differentials from those changes, as well as the defective-returns credit, are instead being incorporated into a flat, everyday pricing structure.

The new policies, which had been anticipated, also change the com-

(Continued on page 106)

Source-Tagging Key

BY DON JEFFREY

and ED CHRISTMAN

NEW YORK—Source-tagging, the Internet, and price increases are shaping up to be the hottest topics when the label sales, distribution, and retail sectors convene in Las Vegas for the National Assn. of Recording Merchandisers' (NARM) annual convention, Monday-Thursday (8-11).



Sony Music and WEA each sent out policy letters in the last days

Alliance Bows New Distrib. Co.; Navarre Realigns Staff ... Page 6

of February, which reached accounts March 1 and were obtained by Billboard. The WEA letter contained (Continued on page 117)

Online On Fast Track

BY BRETT ATWOOD

LOS ANGELES—A new wave of copyright-protected portable digital music devices are expected to be available at retail by year's end, following an aggressive plan by the Secure Digital Music Initiative (SDMI) Foundation to establish a new digital-music standard rivaling MP3.

However, the industry's effort to establish legitimate businesses around the sale of copyright-protected, digitally delivered music is a race against time, as competing technology companies continue to tap in to the wide MP3 user base with new innovations built upon (Continued on page 106)



Germany's 1999 Echoes Give Nat'l Acts Greater Boost

BY WOLFGANG SPAHR

HAMBURG—Germany's Echo Awards, held March 4 here, are fulfilling their aim of elevating national product to the same level as music from international acts.

The evening's bill reflected this, with national acts such as Hansa/BMG Berlin's Modern Talking and Four Music's Die Fantastischen Vier performing live on the same stage as international stars Cher, Alanis Morissette, R.E.M., Lenny Kravitz, and Eros Ramazzotti.

Dealers say the show is also beginning (Continued on page 105)

MUSIC BIZ LOOKS TO CHALLENGES AHEAD

BY DON JEFFREY

NEW YORK—The music business, buoyed by a turnaround at retail and a steady flow of hit albums across several genres, appears to be in good health.

U.S. album sales are up 5.3% this year. Three of the five major worldwide record companies—Sony, Warner Music, and Universal—booked higher profit and revenue in recent quarters; a fourth, BMG, which is privately held, says its earnings are "significantly higher." Only EMI reported a decline in profit.

Many executives at the major music companies, all of whom spoke

on condition that they not be identified, see hopeful signs for the continued growth of the industry in the promise of the Internet and new music formats, the emergence of popular teen acts, and the broadening of the music-consumer base.

NEWS ANALYSIS

Behind that rosy picture, though, remain issues that trouble observers and raise questions about whether the industry can ever return to the double-digit gains of the early 1990s, when the CD format was hot.

One top record executive says that although the industry is healthy now, "turnaround implies continued strong growth, which we're not going to see until a new format appears." The most likely candidate: direct delivery of music to consumers through digital downloading.

An immediate concern for the five global music giants is the economic slump in Asia (particularly Japan) and Latin America, which has resulted in slack demand for music. EMI reports that its 19% decline in operating (Continued on page 107)

IN MUSIC NEWS



Cranberries Set Will Be Acid Test Of New Island/Mercury

See Page 104

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Ricky Martin's Sales Rocket

Show-Stopping Grammy Set Boosts Sony Artist

BY JOHN LANNERT

Ricky Martin's sizzling bilingual performance of his 1998 World Cup theme "La Copa De La Vida (The Cup Of Life)" Feb. 24 during the Grammy Awards broadcast has spurred a dramatic increase in sales for his year-old Sony Discos album "Vuelve" (Come Back).

According to SoundScan, sales of "Vuelve" were 21,000 units this issue, up an *ojo*-popping 500% from the previous issue's sales of 3,500 pieces. The latest measuring period ran from Feb. 22 to Feb. 28.

"Vuelve" regained the top spot on The Billboard Latin 50 as it simultaneously re-entered The Billboard 200 at No. 78.



MARTIN

The set was one of several spurred by the Grammys (see Between the Bullets, page 116).

"I was glad to let 2 million people all over the world in different cultures know who I

am and what kind of music I make," says Martin.

The feverish, post-Grammy demand for "Vuelve" was so strong that Sony Discos quickly exhausted its warehouse supply of 50,000 units. Sony ordered another 50,000 pieces to fill back orders from stateside retailers, many of whom sold all their copies of "Vuelve" only a few days after Martin's appearance.

"We were completely caught off-guard," says Jeff Young, VP of sales at Sony Discos, who adds that he ran out of "Vuelve" the day after Martin's Grammy set. In a bid to capitalize on Martin's performance, Young says, the label quickly initiated a post-Grammy sales campaign on Martin's full catalog that ended March 5.

One of the few retailers that maintained stock during the "Vuelve" rush was the Torrance, Calif.-based chain Wherehouse. Still, the company's Latin buyer, Isabelle Salazar, says that "Vuelve" sold so well that she placed two back orders for the 290-store chain.

Salazar declines to reveal how many units Wherehouse sold of "Vuelve," which she describes as a consistent top-five seller at the chain.

But Salazar notes that post-Grammy sales of "Vuelve" were 10 times the usual number, while sales of Martin's 1996 album, "A Medio Vivir" (Living Halfway), were three times higher than normal.

Sales of "Vuelve" will "remain strong for another month," Salazar adds.

Martin's Grammy performance, says Salazar, bodes well for sales of his English-language disc, which is due in May on Columbia Records.

"Now everybody knows who Ricky Martin is," says Salazar. "I was working in a store [after the Grammys], and everybody who went in asking for Ricky Martin was non-Latino, so he is truly a crossover artist."

Young agrees, saying that Martin's appearance caused a direct impact on sales of "Vuelve."

"It's the power of television to

move product," says Young.

Indeed, percentage sales increases of Grammy-winning albums on The Billboard Latin 50 by nonperforming Latino acts—WEA Latina star rock group Maná and RMM *salsero* heartthrob Marc Anthony—were minuscule compared with Martin's "Vuelve."

With sales of Maná and Anthony barely budging because their Latino fans have already purchased their albums, Young says that the stratospheric spike in numbers moved by "Vuelve" after Martin's Grammy performance strongly suggests that the post-Grammy consumers of his album were of the gringo variety.

"Americans love Latino music if they are properly exposed to it," says Young. "I don't understand why more Latino artists are not on the American variety programs and talk shows. Why did it take Ricky this long to get on an American show? Now every-

(Continued on page 107)

Maverick, WB Extend Pact; DeMann Sells Label Stake

BY MELINDA NEWMAN

LOS ANGELES—Following months of negotiations, Warner Bros. Records Inc. and Maverick Recording Co. have signed at least a five-year extension on their joint-venture deal.

In addition to including new long-term contracts for Maverick partners Madonna, Maverick head of A&R Guy Oseary, and Maverick head of business affairs Ronnie Dashev, the new arrangement calls for Maverick partner/co-founder/former Madonna manager Freddy DeMann to sell his stake in Maverick (*Billboard Bulletin*, March 2).

DeMann, who is selling his share for approximately \$20 million, according to sources, signed an exclusive consulting contract with Warner Music Group. The partners own 50% of the 7-year-old label, while Warner Bros. Records Inc. owns the other half. Among the artists on Maverick are Alanis Morissette,

the Prodigy, the Deftones, and Candlebox. Maverick's current deal with Warner Bros. Records Inc. was to expire in July (*Billboard Bulletin*, Oct. 16, 1998).

The long negotiation centered around DeMann's exit from the label. According to sources, a rift had developed between DeMann and partners Madonna and Oseary, a friend of DeMann's daughter whom DeMann had brought into the company. Madonna and Oseary had wanted DeMann to leave earlier, but it took months for him to agree to a buyout plan.

Madonna's new contract to continue running Maverick does not affect her recording contract with Warner Bros., which is a separate arrangement. According to sources, she has a number of albums still due under her current agreement.

DeMann did not return phone calls.

Universal Latin Team In Place Leader Díaz Looking To Dominate Region

BY JOHN LANNERT

Three months after assuming the reins as chairman of Universal Music Latin America, Manolo Díaz has assembled a staff he reckons can ably meet the challenges facing the newly formed company that he declares "the leader in Latin America—no discussion."

"We have a team which is very good marketingwise, very experienced, and they know how to increase market share," says Díaz.

Making up Díaz's new regional team are three former executives

from PolyGram Latin America and three former executives from Universal Music Latin America before the latter's parent company, Seagram, acquired PolyGram in December 1998.

Andrew Stokoe, who Díaz says "has always been my right-hand man in finance," has been appointed VP of finance. He previously was finance controller of PolyGram Latin America.

Fabio Álvarez has been named regional controller, with a mandate (Continued on page 117)

Diamond Award Bows For 10M Sales

BY BILL HOLLAND

WASHINGTON, D.C.—How precious is a 10 million-seller? The Recording Industry Assn. of America (RIAA) has declared its worth to be measured in diamonds, as it prepares to unveil a new certification level—the diamond award—to be presented to recording artists who have achieved sales of 10 million units of a single title in the U.S.

RIAA will honor stars whose 62 albums have qualified for diamond status at a March 16 ceremony at Roseland Ballroom in New York.

Officials at RIAA haven't released a list of awardees and won't comment on stars invited to the event, but officials representing Billy Joel, Elton John, Boyz II Men, AC/DC, Boston, and James Hetfield and Jason Newsted of Metallica have confirmed that those artists will be among those present at the noon ceremony (*Billboard Bulletin*, March 3).

Among the other acts who have achieved sales of 10 million for an individual release are the Backstreet Boys, Fleetwood Mac, the Eagles,

Michael Jackson, Pink Floyd, Guns N' Roses, Alanis Morissette, Shania Twain, Bruce Springsteen, Carole King, Celine Dion, Garth Brooks, James Taylor, and Journey, according to RIAA statistics.

The RIAA now bestows gold (500,000 units), platinum (1 million units), and multi-platinum awards

for sales of albums and singles. The gold award was initiated in 1958, the platinum award in 1976, and the multi-platinum award in 1984.

Fewer than two albums per year have sold more than 10 million copies in the U.S. since the flowering of the album age in the mid-'60s, according to the trade group.

Uni Pub Is Taking Shape

Renzer Helms Merger, Taps Global Team

BY IRV LIGHTMAN

NEW YORK—With its international senior management and structure now basically settled, the combined music-publishing operation of MCA and PolyGram is moving ahead to solidify its new standing as the world's third-largest publisher.

But David Renzer, worldwide president of Universal's music publishing section, points out in an exclusive *Billboard* interview that "we don't want to rush to one consolidated system. We're now overseeing a massive data-conversion process to convert without a hiccup."

This means, Renzer says, nothing "severe" has been done with regard to the administration functions of the formerly separate publishing companies. The two entities are settling in as a combined company as a result of Universal parent Seagram's acquisition of PolyGram last year. "We'll be keeping the combined staff through the next royalty cycle in June," says Renzer.

Overall, the combined, as-yet-unnamed company is likely to number fewer than 250 staffers worldwide, compared with a currently larger total at the two companies before the merger. (The company could not supply a total number of employees.) While a U.S. structure is yet to be finalized, Renzer notes that the international executive roster is drawn about 50/50 from the MCA and PolyGram operations.

But, Renzer is quick to claim, cost-saving efficiencies do not apply to the company's songwriting roster.

Unlike sister Universal/PolyGram labels, he notes, "we have really not been under a corporate edict to cut the writing roster. My inclination is to keep everyone we want to keep. Our [combined] roster is amazing."

Renzer says he's just signed hot writer/producer Brian Alexander Morgan. One of his early business deals when he came to MCA was to sign a new deal with another major writer/producer, Glen Ballard.

Renzer also indicates that his pursuit of catalog deals—since he joined the company three years ago he's brought the Interscope and All-Nations copyrights into the fold—is hardly on hold. "We're in the midst of a variety of catalog acquisitions. It's an important part of what I do."

He says, however, that he has been forced to pass on negotiations for the Windswept Pacific catalog, which has been on the market for at least the past six months. "Given the PolyGram integration, there are personnel issues involved, and the timing is not right to make a deal."

Whatever its catalog acquisitions in the years ahead, the combined operation is not likely to challenge either Warner/Chappell or EMI Music as the leading global publishers.

Both MCA and PolyGram set new (Continued on page 116)



RENZER

Sony Brings Fitness To DVD

BY SETH GOLDSTEIN

NEW YORK—Sony Music Video, already deep into DVD, is expanding its coverage to include fitness.

Scoring a marketplace first, SMV has scheduled the release of "Kathy Smith: Kickboxing Workout" on May 18 at \$24.98 suggested list, one month after the \$14.98 VHS edition.

DVD has largely been limited to movies, other than a smattering of nontheatrical titles. The workout genre, off its peak but still prominent on cassette, has been ignored thus far.

SMV is going to its strength with Smith, who has dominated the fitness charts for more than a decade. She joined the SMV roster last year after a lengthy stint on the Warner Home Video label. Kickboxing, too, is strong, as witness the success of Tae-Bo (Shelf Talk, *Billboard*, Feb. 27), which began grabbing sales two months ago.

"The timing is right," says Alex Beeman, marketing VP for SMV and Sony Wonder. She will follow with a second Smith DVD title in November, in time for the annual post-holiday exercise binge, and is talking to MTV about a contribution from the "Grind" series that SMV distributes. "Fitness fits perfectly" into DVD because of all the options "it allows you," according to Beeman.

Those include customized workouts, tailored to the viewer's fitness level; multi-angle tutorials that illustrate each move; and a choice of music or instructional soundtracks. The total running time is about double the 45-minute tape.

SMV isn't missing the opportunity to promote Smith's VHS titles, some 20 of which are sampled on the disc. "This is definitely a cross-sell for us," Beeman adds. "We make it easy for the customer."

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Springfield Remembered

Tributes Pour In For Late U.K. Singer, 59

BY PAUL SEXTON

LONDON—The far-reaching impact of Dusty Springfield's recorded legacy was immediately apparent in the welter of public tributes that followed word of her death. The outpouring was led by Queen Elizabeth, who was said in a statement from Buckingham Palace to be " saddened" by the news.

A true icon of British pop music of the '60s, Springfield died March 2 from breast cancer at the age of 59 at her home in Henley-on-Thames, near London.

Springfield had been suffering from cancer since 1994. She was made an OBE (Officer of the Order of the British Empire) in the U.K.'s New Year Honours list, and her investiture had been due to take place on the day she died. She was allowed to receive the award in the hospital in January.

Vicki Wickham, Springfield's close friend of 36 years and her manager since her 1980s career renaissance, says, "I think Dusty was very satisfied with where she'd got to, but if I'm honest, she didn't like the trappings that went with success. She was such a perfectionist, and she always felt she wasn't as good as, say, Aretha [Franklin], who she loved."

Veteran British pop svengali Simon Napier-Bell, who co-wrote the English lyrics to Springfield's biggest hit, "You Don't Have To Say You Love Me," with Wickham, adds, "She had this amazing thing of sounding fragile with great power. Her best performances—whether it was 'You Don't Have To Say You Love Me' or 'Wishin' And Hopin' or 'Son-Of-A Preacher Man'—I think they match any great performance by Aretha, Sinatra, or even Pavarotti."

Springfield's impact on a generation reached far beyond her 11 top 10 U.K. hits and the same number of U.S. top 40 entries. Many fans and peers regarded her as the best, and most soulful, pop singer ever to

emerge from England; her "Dusty In Memphis" album, released in 1969 and recorded with Jerry Wexler, Tom Dowd, and Arif Mardin, may have had limited commercial success but has assumed legendary critical status.

Its best-known song, "Son-Of-A Preacher Man," brought her smoky, sensual vocals to a new generation via its inclusion on the "Pulp Fiction" soundtrack in 1994. "Dusty In Memphis" was recently reissued on Rhino Records.

"One thing about Dusty is that people ask who she influenced, and the answer is nobody," says Wexler. "I can't think of anybody who carried Dusty Springfield's imprint, as opposed to Aretha Franklin, where there were many acolytes. But Dusty was sui generis—the 'queen of white soul,' I called her."

"Her particular hallmark was a haunting sexual vulnerability in her voice, and she may have had the most impeccable intonation of any singer I ever heard," he adds.

Elvis Costello counts himself as an artist greatly influenced by Springfield. Early in his career, he performed her 1964 British hit "I Just Don't Know What To Do With Myself," written by Burt Bacharach and Hal David. Costello later contributed a song to Springfield's 1982 album "White Heat" (Casablanca).

"She was one of the greatest singers of all time, and I enjoyed her singing my whole life," he says.

In a prepared statement, Bacharach, who co-wrote several Springfield hits, including "Wishin' And Hopin'" and "The Look Of Love," said, "I just feel grateful that I knew Dusty and that I worked with her. I also feel grateful that the world knew her."

Springfield was born Mary O'Brien in Hampstead, north London, on April 16, 1939, and she made her recording debut with

(Continued on page 105)



SPRINGFIELD

Boys, Beatles Big In Feb. RIAA Certs

BY CHRIS MORRIS

LOS ANGELES—Backstreet Boys continued their winning ways in February, as the vocal group's self-titled Jive debut was certified for sales of 10 million by the Recording Industry Assn. of America (RIAA).

Several older titles also hit the 10 million mark last month: Van Halen's "1984 (MCMLXXXIV)" (Warner Bros., 1984), Green Day's "Dookie" (Reprise, 1994), Journey's "Greatest Hits" (Columbia, 1988), and No Doubt's "Tragic Kingdom" (Trauma/Interscope, 1995).

The above will be among the first to qualify for RIAA's new diamond award, which recognizes sales of 10 million units for a single title (see story, page 10).

A slew of recent Grammy winners collected new sales honors: Will Smith's "Big Willie Style" (Columbia) and the "City Of Angels" soundtrack (Warner Bros./Sunset) arrived at 5 million; Jay-Z's "Volume 2... Hard Knock Life" (Roc-A-Fella/Def Jam/Mercury), Lauryn Hill's "The Miseducation Of Lauryn Hill" (Ruffhouse/Columbia), and Metallica's "Garage Inc." (Elektra) all reached 4 million; and the Brian Setzer Orchestra's "The Dirty Boogie" (Interscope) hit 2 million.

Teen thrush Britney Spears' debut set, "... Baby One More Time" (Jive), was simultaneously certified gold, platinum, and double-platinum.

First-time million-sellers included vocalist Eagle-Eye Cherry (Epic) and rapper Redman (Def Jam/Mercury). Bowing in the gold album category were modern rock band Harvey Danger (London), Wu-Tang Clan member RZA (Gee Street/V2), rockers New Radicals (MCA), R&B singer Tyrese (RCA), and saxophonist Boney James (Warner Bros.).

The Beatles—whose active career predated the institution of the RIAA's platinum-single award—scored their first four multi-platinum and first six platinum singles in February. Two gold-single certifications brought the Fab Four's tally in that category to 24.

A complete list of February RIAA certifications follows.

MULTI-PLATINUM ALBUMS

Backstreet Boys, "Backstreet Boys," Jive, 10 million.

Van Halen, "1984 (MCMLXXXIV)," Warner Bros., 10 million.

Green Day, "Dookie," Reprise, 10 million.

Journey, "Greatest Hits," Columbia, 10

million.

No Doubt, "Tragic Kingdom," Trauma/Interscope, 10 million.

Matchbox 20, "Yourself Or Someone Like You," Atlantic, 8 million.

Steve Miller Band, "Greatest Hits 1974-78," Capitol, 8 million.

Will Smith, "Big Willie Style," Columbia, 6 million.

Various artists, soundtrack, "City Of Angels," Warner/Sunset, 5 million.

Will Smith, "Big Willie Style," Columbia, 5 million.

Jay-Z, "Volume 2... Hard Knock Life," Roc-A-Fella/Def Jam/Mercury, 4 million.

Third Eye Blind, "Third Eye Blind," Elektra, 4 million.

Lauryn Hill, "The Miseducation Of Lauryn Hill," Ruffhouse/Columbia, 4 million.

Metallica, "Garage Inc.," Elektra, 4 million.



BACKSTREET BOYS

Creed, "My Own Prison," Wind-Up Records, 3 million.

The Offspring, "Americana," Columbia, 3 million.

DMX, "It's Dark And Hell Is Hot," Def Jam/PolyGram, 3 million.

Mariah Carey, "#1's," Columbia, 3 million.

Eurythmics, "Greatest Hits," Arista, 3 million.

Garbage, "Garbage," Almo Sounds, 2 million.

Adam Sandler, "What The Hell Happened To Me?," Warner Bros., 2 million.

Brian Setzer, "The Dirty Boogie," Interscope, 2 million.

Britney Spears, "... Baby One More Time," Jive, 2 million.

PLATINUM ALBUMS

Britney Spears, "... Baby One More Time," Jive, her first.

Garbage, "Version 2.0," Almo Sounds, its second.

Metallica, "Garage Inc.," Elektra, its ninth.

Eurythmics, "Greatest Hits," Arista, their third.

Jay-Z, "In My Lifetime, Volume I," Roc-A-Fella/Def Jam/Mercury, his second.

Smashing Pumpkins, "Gish," Virgin/Caroline, their sixth.

Frank Sinatra, "A Man And His Music," Reprise, his eighth.

Eagle-Eye Cherry, "Desireless," Epic, his first.

Redman, "Doc's Da Name 2000," Def

Jam/Mercury, his first.

Cher, "Believe," Warner Bros., her third.

Marilyn Manson, "Mechanical Animals," Nothing/Interscope, its third.

GOLD ALBUMS

The Beatles, "Boxed Set—Multiselection," Capitol, their 39th.

Metallica, "Garage Inc.," Elektra, its ninth.

Frank Sinatra, "The Very Best Of Frank Sinatra," Reprise, his 26th.

Sugar Ray, "14:59," Lava/Atlantic, its second.

Heart, "The Road Home," Capitol, its 11th.

Harvey Danger, "Where Have All The Merrymakers Gone?," London, its first.

De Talk, "Supernatural," ForeFront/Virgin, its fourth.

RZA, "RZA As Bobby Digital In Stereo," Gee Street/V2, his 11th.

New Radicals, "Maybe You've Been Brainwashed Too," MCA, their first.

Various artists, soundtrack, "You've Got Mail," Warner/Sunset.

Various artists, "World Wrestling Federation, Volume 3," Koch.

Various artists, "Monsters Of Rock," Razor & Tie.

Britney Spears, "... Baby One More Time," Jive, her first.

Wu-Tang Killa Bees, "The Swarm," Wu-Tang/Priority, their first.

Tyrese, "Tyrese," RCA, his first.

Steven Curtis Chapman, "Greatest Hits," Sparrow, his fifth.

Cedarwood Kids, "Sunday School Songs," Cedarwood Music, their first.

Cedarwood Kids, "Silly Songs," Cedarwood Music, their second.

Cedarwood Kids, "Action Bible Songs," Cedarwood Music, their third.

Bone Thugs-N-Harmony, "The Collection: Volume One," Ruthless/Epic, its third.

Pearl Jam, "Live On Two Legs," Epic, its sixth.

Point Of Grace, "Steady On," Word, its fourth.

Boney James, "Sweet Thing," Warner Bros., his first.

Adam Sandler, "What's Your Name?," Warner Bros., his third.

Shakira, "Dónde Están Los Ladrones," Sony Latin, her second.

Various artists, "MTV Party To Go '99," Tommy Boy.

Cher, "Believe," Warner Bros., her sixth.

Marilyn Manson, "Mechanical Animals," Nothing/Interscope, its third.

MULTI-PLATINUM SINGLES

The Beatles, "Hey Jude," Apple/Capitol, 4 million.

The Beatles, "Something," Apple/Capitol, 2 million.

The Beatles, "Get Back," Apple/Capitol, 2 million.

The Beatles, "Let It Be," Apple/Capitol, 2 million.

PLATINUM SINGLES

The Beatles, "The Long And Winding Road," Apple/Capitol, 1 million.

(Continued on page 107)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Mary Kramer is named VP of design, Sony Wonder, at Sony Music Creative Services in Santa Monica, Calif. She was design director, creative services.

Jeremy Silver is appointed VP of new media at EMI Recorded Music in Los Angeles. He was VP of interactive media at EMI International.

Eric Hodge is named director of marketing and media at Buddha Records in New York. He was head of promotion/marketing at Island Records, U.K.

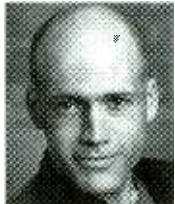
Jill Ruzich is promoted to director of retail marketing at Rhino Records in Los Angeles. She was



KRAMER



SILVER



HODGE



RUZICH



COHEN



BARRETT



CODY



BERNARD

retail marketing manager.

Risk Records in Los Angeles names Steven Cohen director of media relations. He was director of media relations at Moonshine Music.

Arista Records in New York names Doug Barrett associate

director of audits/special projects. He was manager of audits/special projects.

PUBLISHERS. BMI in New York names John E. Cody senior VP of finance and human resources/CFO.

He was VP/controller at the Hearst Book Group.

Jason Bernard is named senior director of creative services at Famous Music in Los Angeles. He was director of A&R at Red Ant.

RELATED FIELDS. Gold Circle Entertainment in Omaha, Neb., names Frank Van Houten managing director, Gold Circle International. He was VP of international at Roadrunner International.



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Artists & Music

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Epic Preps 2nd Vaughan Hits Set, Four Reissues

BY JIM BESSMAN

NEW YORK—Epic/Legacy is rejuvenating its Stevie Ray Vaughan & Double Trouble catalog with a second greatest-hits album, "The Real Deal: Greatest Hits Vol. 2," to be released simultaneously with newly remastered and expanded versions of the band's four studio albums.

The five titles are due in stores worldwide on March 22/23 and will be the center of a major promotion designed to refocus attention on an artist who remains vital to the label more than eight years after his tragic death.

"It's the biggest rollout ever for Sony Music Distribution for reissues tied to a new release," says Epic's senior



VAUGHAN

director of worldwide marketing, Scott Greer. "We're shipping 500,000 units of the four reissues and new 'Greatest Hits' [combined], and the first 'Greatest Hits' will also be present in the positioning of this new product."

Vaughan catalog sells 10,000 to 12,000 units weekly in the U.S., notes Greer: "He's consistently sold over 800,000 across the catalog every year, so the reissues and the new compilation are highly anticipated."

The 16-track "The Real Deal: Greatest Hits Vol. 2" offers such classic tracks as "Love Struck Baby" and "Voodoo Chile (Slight Return)," as well as "Pipeline," Vaughan's Grammy-nominated instrumental duet with surf guitar legend Dick Dale, which was on the "Back To The Beach" soundtrack and is out of print. Also included is "Leave My Girl Alone," which was previously available only on a promotional disc.

Initial shipment of the disc is projected at more than 250,000 units, in a first-run, limited-edition Digipak featuring the distinctive "SRV" logo from Vaughan's guitar embossed in reflective foil.

"We hope to make it a nice piece for fans, as well as broaden the audience to a new generation of fans of Kenny Wayne Shepherd and Jonny Lang—who were obvi-

ously influenced and inspired by him," continues Greer.

The catalog reissues are "Texas Flood" (1983), "Couldn't Stand The Weather" (1984), "Soul To Soul" (1985), and "In Step" (1989); the last is the only one of the four that hasn't been budget-priced in its new edition. All include new liner notes and previously unpublished photos, as well as previously unreleased live or studio bonus tracks and interview excerpts.

"There's an interview with Timothy White [Billboard's editor in chief, whose "Rock Lives" radio programs

were the source for the interview bits and who updated his original liner notes for "Soul To Soul"] where Vaughan talks about grow-

ing up listening to Jimmy Reed, which gives insight into where the music and the rhythm came from," says Double Trouble drummer Chris Layton.

Layton also lauds the choice of bonus tracks, made with the assistance of reissue producer Bob Irwin and Vaughan's brother and project consultant, Jimmie Vaughan. "At the time we made the records, the emphasis was on Stevie Ray's guitar—which is really what we were about—and not necessarily the band's performance," he says. "But some of the bonus tracks have better band performances."

The remastered sound quality, adds the trio's bassist, Tommy Shannon, is also an improvement. "You can hear Stevie's guitar tone and the kick drum better," he says, "and the overall recording is clearer. It's just a bigger sound."

The net result, notes Layton, achieves far more "than repackaging the same old shoe and reselling it."

Indeed, Greer says that Epic, in conjunction with Sony Music's catalog development arm, Legacy, is "working to re-establish the legend of Stevie Ray Vaughan & Double Trouble at retail and, ultimately, [with] the consumer."

To this end, Greer says that the label declared a "90-day moratori-

(Continued on page 117)

Pretty Things Rage On In New Set

Snapper Music Builds On Band's Steady Reissue Program

BY ED CHRISTMAN

NEW YORK—Thirty-five years after the Pretty Things first hit the U.K. charts, the band will issue its 10th studio album in the U.S. on Tuesday (9). The set, "Rage Before Beauty," follows an aggressive reissue campaign that has seen six of the band's original records, out of print for many years, made available on a worldwide basis over the past nine months.

Dougie Dudgeon, A&R director of London-based Snapper Music, the Pretty Things' worldwide label, says, "The catalog has been a nice setup for the new album, which in turn will spearhead marketing aimed at spurring more sales of the catalog."

The catalog titles were released on the Original Masters imprint, and the new album is on Mad Fish; both are subsidiaries of Snapper Music, which is distributed by Woodland, Calif.-based Distribution North America in the U.S.

The new album is being handled by a number of distributors elsewhere in the world, most of whom are expected to release it in the same time frame as the U.S. launch.

These include Kent-based Pinnacle in the U.K., Hamburg-based Edel in Germany, Milan-based Edal in Italy, Paris-based Wagram in France, Madrid-based Master Track in Spain, Helsinki-based K-tel in Finland, Oslo-based Arcade in Norway, Ahlberg-based Cavan in Denmark, Amsterdam-based Dureco in the Netherlands, Malmo-based MNW in Sweden, Master Music in Hong Kong, Victoria-based Shock in Australia, and Vancouver-based PHD in Canada.

Tony Harris, Snapper's head of international sales, projects that the album will ship 20,000 units in Europe. Kathy Hope, DNA director of marketing, estimates that 10,000 units will move in the U.S.

The title of the new album alludes to the band members' ages, with most in their mid-50s, as well as to their reputation, says Phil May, lead singer and co-founder of the Pretty Things.

The new album features the band's vintage 1966 lineup. In addition to May, this includes Dick Taylor, co-founder and lead guitarist; John Povey, on keyboards; Skip Allen, on drums; and Wally Waller, on bass. Most have been with the band whenever it has been active since its launch; Waller and Taylor dropped out of the band during the '70s but returned to the fold in 1980. Augmenting the original lineup is guitarist Frank Holland, who has been a member of the band for the last 10 years.

The Pretty Things are acknowledged by rock aficionados as an influ-

ential band, even though they have had little in the way of chart success, placing only a half-dozen singles on the U.K. chart in 1964-66. In the U.S., two of their albums made The Billboard 200—1974's "Silk Torpedo," which peaked at No. 104, and 1995's "Savage Eye," which peaked at No. 163. Both albums were on Led Zeppelin's Swan Song label.

Because "Rage Before Beauty" is the band's first studio album of new songs since 1980's "Cross Talk," Larry Mansdorf, a buyer for Newbury Comics, says he was initially skeptical about the viability of a new Pretty Things set. But after hearing



THE PRETTY THINGS

it, he labels it a solid album, saying, "I was pleasantly surprised."

Mansdorf adds that the Boston-based chain has achieved nice sales from the reissued Pretty Things catalog. "There is a nice crop of underground bands like Olivia Tremor Control and Brian Jonestown Massacre out currently, and a lot of their fans are going back and finding the earlier classics like 'S.F. Sorrow,'" says Mansdorf.

It comes as no surprise to Pretty Things manager Mark St. John, who co-produced the new album with Dave Garland, that the band's catalog is finding new fans.

"This is the source of the Nile," says St. John. "The Pretty Things are a voice of authority with no turkeys in their closet. A lot of young acts are looking for older bands with attitude, and the Pretty Things supply that."

The Pretty Things were formed in 1963, when Taylor left his spot as the original bass player for the Rolling Stones to put together a band with May. Soon the band was at the forefront of the British R&B movement and was being marketed by its label at the time, Fontana, as a raunchier, wilder version of the Rolling Stones.

While the band never had a hit in the U.S., the raw R&B recordings of its first two albums are considered a key influence on what became known in this country as garage rock during the '60s and punk during the '70s.

When many of their peers like the Stones and the Animals went to the U.S. to find fame and fortune as part of the British Invasion, the

Pretty Things stayed behind to tour the U.K. and Europe and experiment with drugs and music. The Pretty Things were among the first to incorporate psychedelia into their music and, according to May, the first band to have a drug-themed song, "L.S.D.," banned by the BBC.

In the summer of 1967, the band recorded what is now regarded as a masterpiece of pop/psychedelia, "S.F. Sorrow," which is also considered the first rock opera, coming out in early 1968, almost a year before the Who would issue "Tommy." The Pretty Things followed that in 1969 with "Parachute."

During the '70s, the Pretty Things released three albums. From 1981 until the present, the band occasionally toured Europe, issued four albums, some blues



covers and live sets.


Since the late '80s, the band has been preoccupied with trying to win back control of its catalog; after a seven-year struggle, it regained ownership of many of its titles from EMI Music and PolyGram, according to May.

The Pretty Things now own their first five albums. The other four studio albums, owned by the Warner Music Group, are controlled by the Pretty Things through licensing.

"Rage Before Beauty" was recorded primarily during this recent struggle, although two tracks date back to 1981. The album builds on the sound employed by the band during the Swan Song era, with tracks such as "Everlasting Flame"; it also captures its early R&B/garage rock days through songs like "Passion Of Love" and "Vivian Prince," a tribute to the band's original drummer.

The latter song is one of three tracks that Snapper will promote to college and alternative rock radio. The other two are "Love Keeps Hanging On," which old friend David Gilmour, the Pink Floyd guitarist, plays on, and "Mony Mony," one of three covers on the album.

The set's last song is called "God Give Me The Strength (To Carry On)." The lyrics, written by manager St. John, biographical and acknowledge that while the Pretty Things have never achieved mainstream success, "the band has continued on through all sorts of adversity," says May. (The new Pretty Things songs, published by Lupus Music, are overseen by Bryan Morrison, who was the band's original manager back in 1964.)



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Best R&B Album
"Doo Wop (That Thing)"
Best Female R&B Vocal Performance
Best R&B Song



BEASTIE BOYS

"Hello Nasty"
Best Alternative Music Performance
"Intergalactic"
Best Rap Performance By A Duo or Group

PIERRE BOULEZ (GEMA)

"Mahler: Sym No. 9"
Best Orchestral Performance
"Bartok: Bluebeard's Castle"
Best Opera Recording

DIXIE CHICKS

"Wide Open Spaces"
Best Country Album
"There's Your Trouble"
Best Country Performance By A Duo or Group With Vocal

JAMES HORNER

"My Heart Will Go On"
Record of the Year
Song of the Year
Best Song Written For A Motion Picture or For Television

MADONNA

"Ray of Light"
Best Pop Album
Best Dance Recording
Best Short Form Music Video

ROBERT SHAW

Barber: Prayers of Kierkegaard/Vaughan Williams:
Dona Nobis Pacem/Bartok: Cantata Profana
Best Classical Album
Best Engineered Album, Classical
Best Choral Performance

LIFETIME ACHIEVEMENT

Jerry Leiber
Mike Stoller
Alan Jay Lerner
Frederick Loewe

ALANIS MORISSETTE

"Uninvited"
Best Female Rock Vocal Performance
Best Rock Song

WILLIAM ORBIT (PRS)

"Ray of Light"
Best Pop Album
Best Dance Recording

METALLICA

"Better Than You"
Best Metal Performance

MONICA

"The Boy Is Mine"
Best R&B Performance By A Duo or Group With Vocal

DAVID MORALES

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JIMMY PAGE & ROBERT PLANT

"Most High"
Best Hard Rock Performance

PATTI PAGE

"Live At Carnegie Hall - The 50th Anniversary Concert"
Best Traditional Pop Vocal Performance

ANDRE PREVIN

"American Scenes (Works of Copland, Previn, Barber,
Gershwin)
Best Chamber Music Performance

RICKY SKAGGS

Bluegrass Rules!
Best Bluegrass Album
"Same Old Train"
Best Country Collaboration With Vocals

WILL SMITH

"Gettin' Jiggy Wit It"
Best Rap Solo Performance

DENIECE WILLIAMS

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Best Pop/Contemporary Gospel Album

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KRZYSZTOF PENDERECKI (GEMA)
"Penderecki: Violin Con. No. 2 'Metamorphosen'"
Best Instrumental Soloist(s) Performance (with Orchestra)
Best Classical Contemporary Composition

ARTURO SANDOVAL
"Hot House"
Best Latin Jazz Performance

STEVIE WONDER
"St. Louis Blues"
Best Male R&B Vocal Performance
Best Instrumental Arrangement Accompanying Vocal(s)



AEROSMITH
"Pink"
Best Rock Performance By A Duo or Group With Vocal

WALTER AFANASIEFF
"My Heart Will Go On"
Record of the Year

DON SEBESKY
"Waltz For Debby"
Best Instrumental Arrangement



CLANNAD (IMRO)
Landmarks
Best New Age Album

ELVIS COSTELLO (PRS) & BURT BACHARACH
"I Still Have That Other Girl"
Best Pop Collaboration With Vocals

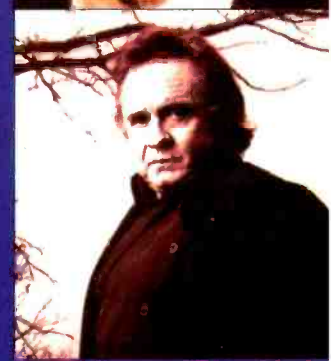
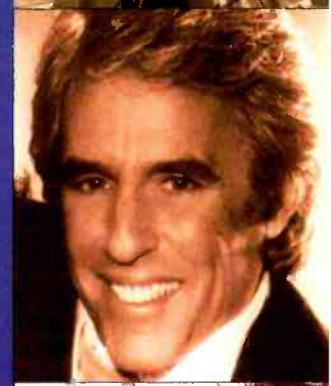
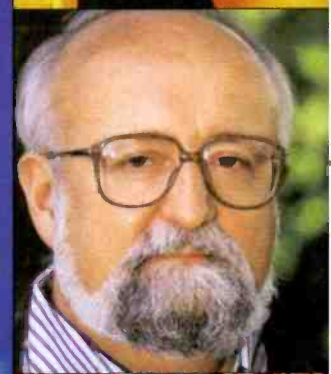
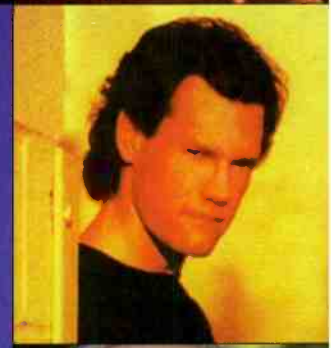
EMMYLOU HARRIS & RANDY TRAVIS
"Same Old Train"
Best Country Collaboration With Vocals

ROBERT JOHN "MUTT" LANGE (PRS)
"You're Still The One"
Best Country Song

LENNY KRAVITZ
"Fly Away"
Best Male Rock Performance

LEBO M, TIM RICE (PRS), JAY RIFKIN, JULIE TAYMOR & HANS ZIMMER
The Lion King
Best Musical Show Album

MANA
"Suenos Liquidos"
Best Latin Rock/Alternative Performance



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Epic Putting Its Money On C-Note

Latest TCE Male Act Offers Pop Sound With A Latin Twist

BY MICHAEL PAOLETTA

NEW YORK—In 1998, Orlando, Fla.-based Trans Continental Entertainment (TCE) reintroduced the concept of the boy group with pop acts like Jive's Backstreet Boys and RCA's 'N Sync. Between the two five-member groups, more than 13 million albums have been sold, according to SoundScan.

Waiting around the corner is the latest TCE discovery: Epic Records' C-Note, a male quartet that is three-quarters Hispanic. But the label is hoping to set them apart from the boy-group mold.

"First and foremost," says Ceci Kurzman, VP of worldwide marketing at Epic, "we don't see them as a boy group, but as a very talented vocal group. It just so happens that they're also very good-looking."

Unlike Backstreet Boys and 'N Sync, both of whom were introduced to European markets before

making their American debuts, C-Note will do just the opposite.



C-NOTE

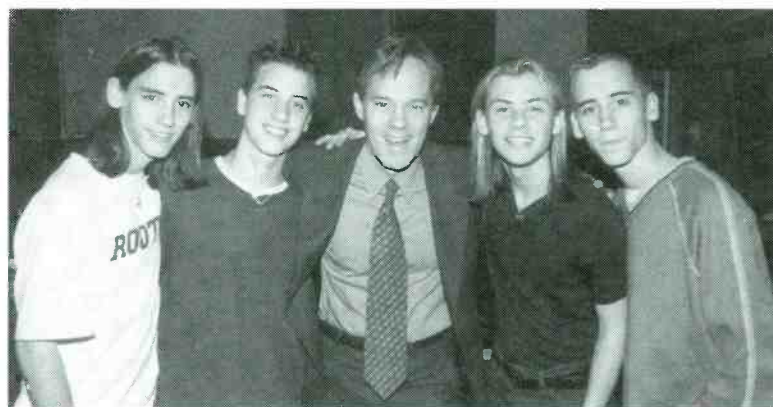
C-Note's debut album, "Different Kind Of Love," will be issued May 18 in the U.S.; it will be preceded by the single "Wait Till I Get Home," which goes to top 40/rhythm radio Tuesday (9) and retail March 23.

According to Kurzman, the group also recorded a Spanish version of the song (titled "No Dejo De Pensar") that will go to

Latin radio in late March or early April.

Kurzman recognizes the Latin demographic as a major component of the C-Note master plan. "We want to stress the bilingual aspect of the group," she says. "More importantly, the group itself has a strong desire for that element of its heritage to shine through. In the end, that's what will really separate them from the other pop groups out there."

Lee Chesnut, VP of A&R at
(Continued on page 20)



Teen Dreams At Lunch. The Moffatts, whose Capitol debut is due June 8, recently treated label employees to a lunchtime concert of tunes from their forthcoming self-titled release, which will include tracks produced by Glen Ballard. Pictured, from left, are Bob Moffatt, Dave Moffatt, Capitol Records president/CEO Roy Lott, Scott Moffatt, and Chris Moffatt.

BEC Christian Act Joy Electric Is Wired Into Electro-Pop, Punk

BY DAVID RICHARDS

SILVER SPRING, MD.—Is the mainstream ready for Christian synth-punk?

Joy Electric front man Ronnie Martin hopes the minor success



JOY ELECTRIC

his group has had with its previous four albums will bolster interest in its new set, "Christian Songs," due April 7 on BEC Records. "Every album, every EP, has sold better than the last," he

says.

BEC is run by Brandon Ebel, owner of independent label Tooth & Nail, under a production deal through EMI Music Distribution (EMD). Tooth & Nail is distributed by various regional independent distributors, while BEC releases are distributed by EMD.

BEC publicist James Cho notes that Joy Electric "is very close to going to the next level of sales, 100,000 [units] or more, with this next album."

Joy Electric's last album, "Robot Rock," was also released by BEC; its previous three sets were issued by Tooth & Nail.

Todd Durant of A Different Drum, an online retailer, counts Joy Electric as one of his best sellers. "We sell-through our order in the first week. The band's fans are very dedicated," he says.

Joy Electric's devoted following has helped it take its place in the forefront of the emerging electro-

(Continued on page 24)

Jones, Spielberg, Stevens Plan Millennium Show; Bruce Hits The Road; Williams Preps 'Phantom'

IT'S SOONER THAN WE THINK: With the turn of the century fast approaching, **Quincy Jones**, **Steven Spielberg**, and **George Stevens Jr.** are planning a Dec. 31 event that Jones is calling the Millennium Concert. Although a number of invitations have gone out, Jones says it's too early to announce any participants for the Washington, D.C., event.

BORN TO RUN: **Bruce Springsteen & the E Street Band** will begin an international tour April 9 in Barcelona, Spain. The reunion marks the group's first outing in more than 10 years.

MOVIE MADNESS: The most anticipated movie of the year is "Star Wars: Episode 1—The Phantom Menace," which means that many "Star Wars" fans are equally excited about a new score from composer **John Williams**.

For Williams, the work meant "a revisit of music from 20 years ago," he says. "Ninety percent of it is new, while 10% comes from earlier themes that are now familiar." He adds that some of the new music is "full of hints for the next two movies."

Williams admits it was "daunting at first" approaching the music 20 years after the original "Star Wars" debuted, "but then it was like getting back on a bicycle." The film opens in the U.S. and Canada on May 21. A release date for the Sony Classical soundtrack has not been set.

A number of other artists are working on material for upcoming films. **Burt Bacharach** and **Elvis Costello** just finished recording a new version of "I'll Never Fall In Love Again" for this summer's "Austin Powers" sequel, "The Spy Who Shagged Me." Says Bacharach of the pairing: "We have fun together, just two weirdos." Costello adds that working with Bacharach is "great. [We] sit at the piano and bounce ideas off one another. I can't say I learned any of his secrets. We have chemistry though."

They aren't the only collaborators. **Brandy** says she has recorded a duet with **Diana Ross** for their upcoming flick, "Double Platinum." "I'm not sure whether they will include it on the soundtrack or release it elsewhere," says Brandy, adding, "Diana Ross is the coolest person I ever met. She gives good advice."

Nonclassical producer of the year **Rob Cavallo** says he has just finished "You'll Be In My Heart" for **Phil Collins**. The track will be on the "Tarzan" soundtrack.

On the other hand, some acts have had enough of the movies. **The Goo Goo Dolls' Johnny Rzeznik**, who scored one of last year's biggest hits with "Iris" from the "City Of Angels" soundtrack, says, "I'm staying away from movie work for a while. I think it took

away some of my indie cred. Not that I don't like 'Iris.' I am very proud of that song, and I think 'City Of Angels' was a beautiful love story."

ON THE ROAD: **Sarah McLachlan** is sticking to her plan to make this summer's Lillith Fair outing the last for the tour. "It's been a great run, but we all want to have a life and a family, and you just can't do both," she says. McLachlan, who has a live album coming out in June on Arista, won't reveal who'll play on the tour's swan song, adding only, "I want this last one to be fabulous. I've asked everybody to perform. Some have already said



by Melinda Newman

yes, but I can't tell who they are yet" . . . **Maxwell**, who abruptly canceled his tour last year, says, "I intend to make up the canceled tour dates this summer. I am mad happy right now. There are times when you forget who you are, but I have cleared that stuff up and am ready to make up my absence to my fans."

IN THE STUDIO: Expect the little girls to line up early for the May 18 release of "Millennium," the **Backstreet Boys'** Jive Records follow-up to their 10-times-platinum self-titled album. "We aren't trying to be a more mature Backstreet Boys, but we are constantly setting new goals for ourselves and trying to make better music," says the act's **Howie D.** "There are more adult contemporary-type songs and acoustic tracks on the album." A world tour starts June 2 and should hit the U.S. by September . . . **Martina McBride** has returned to the studio to begin her follow-up to the platinum-certified "Evolution." "We've already picked four or five songs," she says, referring to herself and co-producer **Paul Worley**. After all these years, she says, what she looks for in a song hasn't changed. "I still look for a song that moves me, is unique and different, and lyrically isn't a cliché. I trust my instincts. Sometimes it works, and sometimes it doesn't."

UPDATE: Following his split with longtime manager **Roger Forrester**, **Eric Clapton** has picked **Peter Jackson**, his longtime tour manager, to coordinate his worldwide tours and longtime publicist **Ronnie Lippin** to continue handling his publicity and serve as his U.S. contact. The London-based Clapton plans to manage himself.

SCORE CARD: Hallelujah! As I mentioned two weeks ago, my predictions for last year's Grammys were nothing short of pitiful. Even my parents wanted to check my credentials. Luckily I redeemed myself somewhat this year. Out of 12 predictions, I got seven right.

Assistance in preparing this column was provided by Carrie Bell in Los Angeles.

Reggie Walker.

sensational new artist has a CD single "Triple Threat" featuring great ballad "What Can I Do?" CD was produced and mastered at Oscar winning Fantasy Studios and Live Oak Studios in Berkeley, CA. CD is being sent to radio stations around the country.

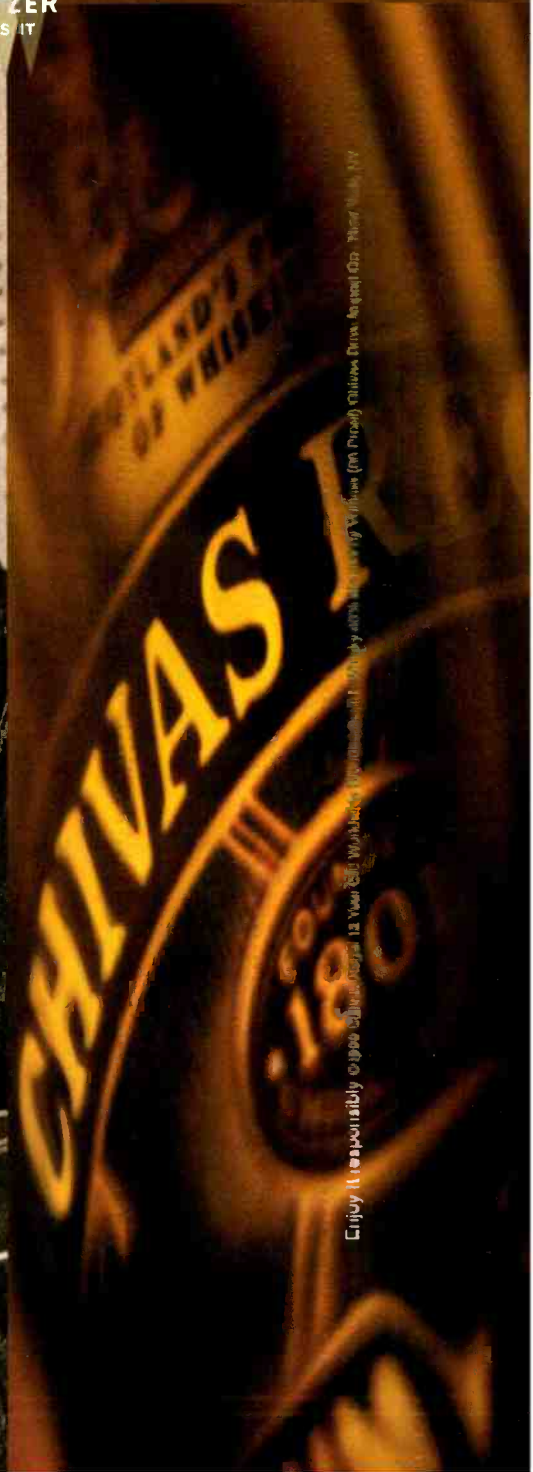
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EPIC PUTTING ITS MONEY ON C-NOTE

(Continued from page 18)

Epic, admits that that's one of the reasons he signed the act to a worldwide deal. "C-Note arrives with a different angle to work," Chesnut says. "Their sound is definitely mainstream pop, dance, and R&B, but with a Latin twist. That will surely help in crossing them over to a variety of music formats. It should also help in broadening the age range of their fan base."

Therein lies the major distinction between C-Note and groups like 'N Sync and Backstreet Boys, says Chesnut, who adds, "Perhaps fans of 'N Sync and Backstreet Boys have matured a little and want something a bit more grown-up. Maybe even something that borders on a 'bad boy' image."

In fact, Chesnut believes that this "bad boy" image may cause concern among mothers whose daughters become fans of the group. But he's not worried about negative consequences.

"This will only help our cause," he says. "All these groups can't be alike. You can't keep following the same blueprint for success. In the end, though, I think many of these concerned mothers will end up being fans themselves."

He may be right. Touring throughout Florida for the past year, C-Note has attracted a broad demographic, says Kurzman. "The group doesn't really have a core audience," Kurzman says. "They attract teens, people in their 20s, as well as women in their 30s and 40s. It's like the mothers are insisting on attending the shows with their daughters."

C-Note members—José "Brody" Martinez, David Perez, Andrew "Dru" Rogers, and Raul Molina—are surprised, yet pleased, by their broad demographic appeal.

FLIRTATIOUS MOMS

Explains Martinez, "The young girls are always right in front of the stage, while the older ones stand off to the sides, and the mothers and guys usually stand in the back of the room."

Molina confirms this, adding, "After each show, we sign autographs, and there'll be mothers waiting on line with their daughters. And it's always the mothers who do the most flirting. It's like the mothers are living vicariously through their daughters, reliving their youth. We have a lot of fun with it."

For a group with no single or album in the marketplace, C-Note has a huge following throughout Florida—a result of constant touring. The act is managed by Alan Siegel of Trans Continental Management and booked by David Zedeck of New York-based Renaissance Entertainment.

Kurzman notes that it is the group's nonstop touring, which she terms "a street-style promotion," that will be the focal point of the label's marketing plan.

"This is the perfect setup," she says. "They've done a lot of the preliminary work for us. And once the album is in stores, we'll be doing special promotions, and live performances will play an important role. We believe that face-to-face contact with consumers is key for a group like C-Note."

In 1998, the foursome performed at state and county fairs, radio shows, shopping malls, and Orlando's House of Blues, among other places.

Recalls Molina, "Last year, we were performing at a fair in Burlington [Vt]. The first day, 15 people showed up for our show. By the last day, we were filling all the seats. Up to this point, our fan base

has grown by word-of-mouth."

A recent appearance on MTV's "Ultra Sound" certainly upped the fan-base ante. Martinez says that prior to the show's airing, the C-Note World Wide Web page (www.cnote.com) was receiving about 700 hits per day. "These days," he says, "it's getting about 4,000 hits" per day.

Friends since the early '90s, C-Note—an acronym for "create nothing other than excellence"—has been performing for the past four years and was discovered by TCE about two years ago, Molina says. "Trans Con actually came to us. [At the time,] Backstreet Boys hadn't happened here yet, and 'N Sync was just breaking in Germany."

STAR MACHINE

The Louis J. Pearlman-helmed TCE is a multifaceted company that encompasses many aspects of the pop machine, from a multi-million-dollar recording studio and management company to a stable of vocal coaches, personal trainers, choreographers, stylists, and marketers—all designed with the future would-be pop star in mind.

An aviation business, travel agency, pizza and yogurt shops,

and the Chippendales strippers are also part of the TCE mix.

For "Different Kind Of Love," C-Note worked with a handful of producers: Guy Roche, Khris Kellow, Vassal Benford, Dakari, and Full Force, who also wrote the set's first single, the Hall & Oates-sampled "Wait Till I Get Home."

Dale O'Brian, PD of top 40 WWZZ (Z104) Washington, D.C., describes the single as strong and powerful. "We will definitely add it," he confirms. "It doesn't sound like every other group out there. They have their own unique style. And the Hall & Oates sample is as good as it gets."

Also contributing to the album is songwriter Diane Warren, who penned both "Tell Me Where It Hurts" and "One Night With You," which was originally recorded by Luther Vandross.

Jennifer Commander, regional marketing manager of the Orlando-based Virgin Megastore, is most direct when she says that C-Note is poised to be the next big thing to come out of Orlando's music scene. "There is already quite a buzz in this area," she says. "They are the ones to watch in 1999."

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LAURYN HILL

Lauryn Hill, The Miseducation of Lauryn Hill

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LAURYN HILL

BEST RAP SOLO PERFORMANCE
WILL SMITH

"Gettin' Jiggy Wit It"- track from *Big Willie Style*
Producer: Track Masters; Engineer: Ken "Duro" Ifill
[Studio C: SSL 9096J]

BEST ROCK INSTRUMENTAL PERFORMANCE
PAT METHENY GROUP

"The Roots of Confidence"- track from *Imaginary Day*
Producer: Pat Metheny; Engineer: Rob Eaton
[Studio B: AMS/Neve Capricorn Digital]

BEST CONTEMPORARY JAZZ PERFORMANCE
PAT METHENY GROUP

Pat Metheny Group, Imaginary Day
Producer: Pat Metheny; Engineer: Rob Eaton
[Studio B: AMS/Neve Capricorn Digital]

BEST JAZZ INSTRUMENTAL PERFORMANCE
HERBIE HANCOCK

Herbie Hancock, Gershwin's World
Producer: Robert Sadin; Engineer: Rob Eaton
[Studio A: AMS/Neve VX-96]

BEST INSTRUMENTAL ARRANGEMENT W/ VOCAL
HERBIE HANCOCK

"St. Louis Blues"- track from *Herbie Hancock, Gershwin's World*
Producer: Robert Sadin; Engineer: Rob Eaton
[Studio A: AMS/Neve VX-96]

BEST MALE R&B VOCAL
STEVIE WONDER

"St. Louis Blues"- track from *Herbie Hancock, Gershwin's World*
Producer: Robert Sadin; Engineer: Rob Eaton
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BEC CHRISTIAN ACT JOY ELECTRIC IS WIRED INTO ELECTRO-POP, PUNK

(Continued from page 18)

pop genre in the U.S., along with acts like Mesh and Anything Box on Austin, Texas-based Jarrett Records and WEA Germany's De/Vision. But unlike many of the bands it has been lumped in with, Joy Electric has an appeal that spreads beyond the "synth-pop" tag.

"We started off trying to be pure disco, house music-style," says Martin. "We don't want to be perceived as 'retro.' I am by no means a purist. I feel influenced by bands like the Alarm or the Smiths as much as anybody. But as I began to experiment more with analog synths, I think our

sound moved towards that early electronic sound."

In addition to Martin, the self-produced Joy Electric features Jeff Cloud. A third member, Caleb Mannann, has been added for live shows.

Published by BEC Publishing (BMI), the band has a bouncy electro-pop sound closer to Hot Butter's "Popcorn" (a No. 9 Billboard Hot 100 single in 1972) than to Depeche Mode.

Electronic burps and squiggles underline sugary-sweet melodies that stick in your head for days. Layered on top of that radio-friendly musical bed are lyrics that relate obscure fairy tales set in the deep woods or fit into more accessible Christian love songs. In between, the band stays true to its punk attitude with songs like "Monosynth," which aggressively promotes the band members' devotion to Moog synthesizers.

The band's last album, "Robot Rock," was recorded entirely on analog synthesizers. Yet that didn't stop Joy Electric from doing a number of acoustic performances at indie stores, something that the self-managed band, booked by Velvet Blue, plans to do in April and May to support the new album.

"We go on tour in April, at least 40 dates, plus lots of in-store appearances," says Martin. "I love to play those because it lets us play the songs as they were written, on guitar, without all the sound effects. People are always amazed."

Rich Paluso, VP of sales for EMI Christian Music Group's Chordant Distribution, says the album will be promoted in the Christian music market through direct-mail coupons and by placing it in video monitor "telescan" units at retail. EMD will do the same in the non-Christian market.

The band members' Christian approach to both their music and their life is something that has held them back, but not in the way you'd think.

"We have really struggled in the Christian music scene. Most people in the contemporary Christian music scene just don't get us," says Martin. "It has only been recently that there has been room for music within the community that wasn't rooted in Nashville gospel. Bands like de Talk have been instrumental in helping to open people's perceptions of what is 'Christian.'"

Gaining recognition from mainstream modern rock fans has also been a struggle for the band. "When we started, the indie scene didn't really have many bands that played just keyboards. People didn't know what to make of us," Martin says.

One solution he saw was to start his own label, Plastic Music, which is distributed via Tooth & Nail's regional distribution deals. "I wanted to promote the style of music we do, but at the same time I also wanted to surround myself with people who were similar to us. I guess the label is really sort of selfish."

The label's first release, 1998's "You Are Obsolete" by House Of Wires, was hailed as one of the best electronic albums of last year. Future releases will include albums from Good Night Star, which is due Tuesday (9), and from the band Norway in April.

The title of Joy Electric's new album, "Christian Songs," Martin notes, has several meanings. "It's a recognition by us that, yes, we are a Christian band. But I also like it because it is meant to shock people a little. All the bands you see on MTV try to be alternative but seem uniformly bland.

"Mention that you're Christian and you get a reaction from people, sometimes negative, but a reaction nonetheless. When people say that we are punk, I think that's what they mean. We're not guitar-punk like Green Day, but we are true to the punk spirit, which is to shock people, get them to think."

Price Sues T-Neck, Others Suit Cites Breach Of Contract, Interference

BY CHRIS MORRIS

LOS ANGELES—Kelly Price, whose 1998 debut album was one of the year's R&B breakthroughs, has sued her label, T-Neck Records; her distributing label, Island Records; T-Neck principal Ron Isley; and Isley Brothers Music Corp. Price alleges breach of contract and interference with other recording opportunities.

The suit, filed Feb. 22 in California Superior Court in L.A., seeks \$11 million in compensatory damages, punitive damages to be determined, and a rescission of Price's contract (*Billboard Bulletin*, Feb. 24).

Price's T-Neck/Island bow, "Soul Of A Woman," has been a fixture on Billboard's Top R&B Albums chart for six months; it climbed as high as No. 2. The set has sold more than 780,000 units to date, according to SoundScan. The vocalist was also featured on Whitney Houston's 1998 single "Heartbreak Hotel."

According to the action, Price signed an exclusive recording contract in May 1997 that was never executed and delivered by T-Neck.

The singer claims that during the summer of 1998, she was billed as an opening act at Isley Brothers concerts, even though she had never agreed to play the engagements.

The action alleges that T-Neck subsequently "commenced a campaign to effectively destroy the recording career of Kelly Price."

The suit claims that T-Neck interfered with negotiations involving Price's appearance on the upcoming all-star album "Aida"; threatened Arista Records with legal action after Price worked on "Heartbreak Hotel"; and disrupted prospective work by Price with Barry White, Harlem World, Third Story, and others.

An Island spokesman had no comment on the suit.

'Most people in the contemporary Christian music scene just don't get us'

The Artist Sues Nine Web Sites, Search Engine

This story was prepared by Carolyn Horwitz, news editor of *Billboard Bulletin*.

NEW YORK—The Artist Formerly Known As Prince has filed a copyright- and trademark-infringement lawsuit against nine World Wide Web sites, with allegations that include the selling of bootlegged recordings and offering unauthorized song downloads.

Defendants in the action—filed Feb. 25 in U.S. District Court for the Southern District of New York—include several Web sites that appear to be fan-generated and GeoCities, a search engine and major network of personal Web pages that is being acquired by Yahoo! (*Billboard Bulletin*, March 2).

In addition to the bootlegs and downloads, the suit alleges unauthorized use of The Artist's pseudonym, a federally registered symbol, and the unauthorized display of photos of The Artist, album covers, and lyrics. The suit calls for actual and compensatory damages to be determined and a permanent injunction enjoining the sites' activities.

Meanwhile, The Artist has filed a similar suit in the same jurisdiction against Swedish publisher Uptown Productions, which distributes in the U.S. the magazine of the same name. Charges include use of the symbol and unauthorized photographs, publication and sale of unauthorized biographies, sale of a CD-ROM that includes a bootleg discography and album covers, and operation of a Web site from which such items are sold.

The suit calls for actual and compensatory damages and a permanent injunction prohibiting the publication and sale of the materials and the maintenance of the Web site.

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	3	23	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 2802/WARLOCK (10.98/16.98)	No. 1 WWW.THUG.COM
2	4	19	GODSMACK REPUBLIC 5319Q/UNIVERSAL (8.98/12.98)	GODSMACK
3	NEW	1	BUILT TO SPILL WARNER BROS. 46952 (16.98 CD)	KEEP IT LIKE A SECRET
4	1	18	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
5	NEW	1	PRINCE PAUL TOMMY BOY 1210* (11.98/16.98)	PRINCE OF THIEVES
6	2	27	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
7	5	18	DIVINE PENDULUM 12325/RED ANT (10.98/16.98)	FAIRY TALES
8	6	17	KID ROCK LAVA/ATLANTIC 83119/AG (7.98/11.98)	DEVIL WITHOUT A CAUSE
9	NEW	1	LIT RCA 67775 (9.98/13.98)	A PLACE IN THE SUN
10	16	8	SIXPENCE NONE THE RICHER SQUINT 7032 (10.98/15.98)	SIXPENCE NONE THE RICHER
11	9	29	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
12	NEW	1	SLEATER-KINNEY KILL ROCK STARS 312* (10.98 CD)	THE HOT ROCK
13	10	46	ELVIS CRESPO ● SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
14	8	33	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
15	NEW	1	SEBADOH SUB POP 31044*/SIRE (10.98/15.98)	SEBADOH
16	31	3	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98)	NUESTRO AMOR
17	15	23	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
18	20	7	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98)	PRINCESSES NUBIENNES
19	18	16	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98)	ON DA GRIND
20	22	60	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
21	12	16	TQ CLOCKWORK 69431*/EPIC (11.98 EQ/16.98)	THEY NEVER SAW ME COMING
22	14	33	FIVE ARISTA 19003 (10.98/16.98)	FIVE
23	13	5	ROY D. MERCER VIRGIN (NASHVILLE) 46854 (9.98/15.98)	HOW BIG A BOY ARE YA? VOLUME 5
24	11	23	SHAKIRA ● SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
25	7	3	THE OTHER ONES GRATEFUL DEAD 14062/ARISTA (20.98 CD)	THE STRANGE REMAIN

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

26	NEW	1	KELLY WILLIS RYKODISC 10458 (6.98/11.98)	WHAT I DESERVE
27	19	25	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/MERCURY (10.98 EQ/16.98)	JUST WON'T BURN
28	17	5	MARCO ANTONIO SOLIS FONOVISA 0516 (10.98/16.98)	TROZOS DE MI ALMA
29	30	8	JERRY RIVERA SONY DISCOS 82862 (8.98 EQ/14.98)	DE OTRA MANERA
30	NEW	1	JIMMY EAT WORLD . CAPITOL 55950 (16.98 CD)	CLARITY
31	21	5	SHAE JONES M3 53232/UNIVERSAL (10.98/16.98)	TALK SHOW
32	41	5	MARVELOUS 3 HIFI/ELEKTRA 62375/EEG (10.98/16.98)	HEY!ALBUM
33	23	7	VICENTE FERNANDEZ SONY DISCOS 82713 (8.98 EQ/14.98)	ENTRE EL AMOR Y YO
34	25	17	CHAYANNE SONY DISCOS 82869 (8.98 EQ/13.98)	ATADO A TU AMOR
35	39	19	VOICES OF THEORY H.O.L.A. 341016 (10.98 EQ/16.98)	VOICES OF THEORY
36	34	12	FFH ESSENTIAL 10498 (10.98/16.98)	I WANT TO BE LIKE YOU
37	NEW	1	OVERKILL CMC INTERNATIONAL 86267 (10.98/16.98)	NECROSHINE
38	26	16	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC (10.98 EQ/16.98)	LIVE FROM THE POTTER'S HOUSE
39	28	61	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
40	36	7	VAST ELEKTRA 62173/EEG (10.98/16.98)	VISUAL AUDIO SENSORY THEATER
41	35	11	JENNIFER KNAPP GOTE 3832 (9.98/11.98)	KANSAS
42	24	27	TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98)	KISS THE SKY
43	27	54	JAGGED EDGE ● SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
44	42	27	KEB' MO' OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98)	SLOW DOWN
45	37	22	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE (10.98 EQ/16.98)	PLEASURES OF THE NIGHT
46	29	29	THE W'S 5 MINUTE WALK 25204/SARABELLUM (10.98 EQ/16.98)	FOURTH FROM THE LAST
47	49	3	THE COUP POLEMIC 4600/DOGDAY (10.98/14.98)	STEAL THIS ALBUM
48	43	9	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98)	HOW YOU LUV THAT? VOL. 2
49	NEW	1	NOELIA FONOVISA 6080 (8.98/12.98)	NOELIA
50	NEW	1	PHIL STORM 40 STREET 4545 (10.98/14.98)	QUIET STORM

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

YOUNG GOSPEL GETTERS: Atlanta-based gospel singers **5 Young Men** are off to a promising start. The group, signed to Soultree/Loud/RCA Records, was discovered by Maurice



Loud 'N Clear. Members of Metallica count themselves as fans of Loudmouth, a Chicago hard rock/heavy metal band, whose self-titled debut album is due March 23 on Hollywood Records. Loudmouth's first single, "Fly" (which was featured on the "Varsity Blues" soundtrack), has been getting spins at rock stations like KEGL Dallas, WEBN Cincinnati, and WXTM St. Louis. In mid-March, Loudmouth goes on tour with Godsmack.

Starr, the same impresario behind New Edition and New Kids On The Block. Starr produced 5 Young Men's debut album, "5 For

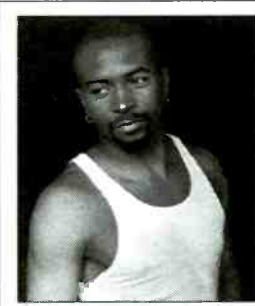
1," which is set for release March 23.

Loud national marketing director **Liz Hausle** says, "We sent a three-song CD sampler to gospel radio in October 1998. The group has already performed at the BMG convention and the Urban Network convention." In the coming weeks, 5 Young Men will be making a string of TV appearances, including "The Donny And Marie Show" April 2 and the Nickelodeon Kids' Choice Awards May 1.

5 Young Men will be doing a promotional tour of schools and record stores. The album's first single, "One More Chance," which has already been serviced to radio, will be commercially released in April at a date to be determined.

Hausle says the single's release follows the album's release because "we want to build a buzz with the gospel audience first before going to a larger audience."

BLUES 'KING': Veteran blues musician **Clarence Brewer** has been a well-known fixture on the blues



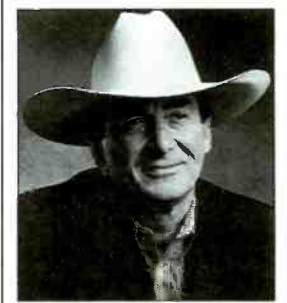
State Of 'Bliss.' Los Angeles-based R&B/pop singer **Robb Boldt** is managed by legendary songwriters Barry Mann and Cynthia Weil. His debut album, "The Bliss Of Affection," is set for release April 27 on Babylon/Trauma Records. Prior to landing a solo record deal, Boldt worked with Paula Abdul and Rebekah.

circuit in his hometown of Springfield, Mo., but hasn't made an album until recently. His debut set, "King Clarentz," was released Feb. 23 on HMG/HighTone Records. The 49-year-old Brewer is joined on the album by Springfield roots-rock favorites the **Skeletons**.

PIECES OF LILY: Contemporary Christian duo **Considering Lily** has changed since the release of its 1997 self-titled debut. There's a new lead singer—**Jeanette Herdman**—who replaced original member **Serene Allison** when Allison left in 1998 to become a full-time wife and mother. Allison's sister, **Pearl Barrett**, is still part of Considering Lily. The duo's second album, "The Pieces Fit" (ForeFront), features the single "Great Expectations." Guest performers on the album include members of **Audio Adrenaline**.

FOR THE RECORD: Contrary to an item in a previous column (Popular Uprisings, Billboard, March 6), **Well-water Conspiracy's** "Broth-

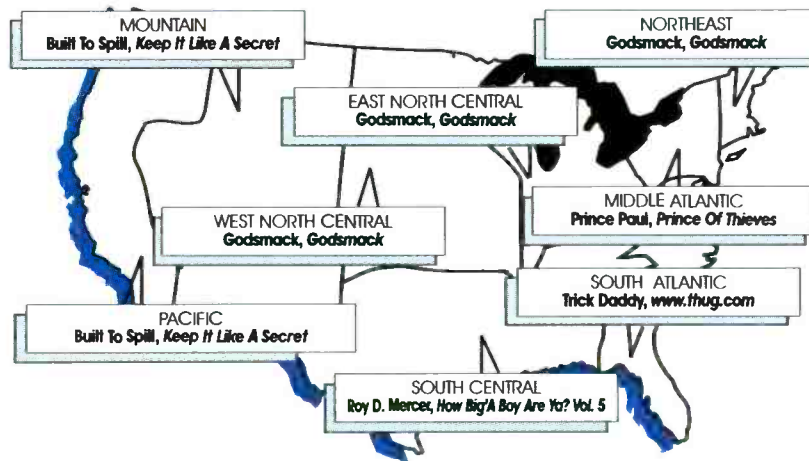
erhood Of Electric: Operational Directive(s)" (Time Bomb Recordings) is the act's second album. The group's debut album, "Dec-



Tyson Comeback. Canadian country veteran **Ian Tyson** returns with his first album in five years, "Lost Herd," due March 23 on Vanguard Records. (The album will be released on Vanguard in the U.S. and on Stony Plain Records in Canada.) Ian is known for his past work as one-half of the acclaimed folk duo Ian & Sylvia, who co-hosted the Canadian TV series "Nashville North" in the '70s. Tyson wrote almost all the songs on "Lost Herd," which looks at the changing Western landscape.

laration Of Conformity," was released in 1997 on indie label Third Gear Records.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Built To Spill Keep It Like A Secret	1. Godsmack Godsmack
2. Godsmack Godsmack	2. Kid Rock Devil Without A Cause
3. TQ They Never Saw Me Coming	3. Prince Paul Prince Of Thieves
4. Sara Evans No Place That Far	4. The Flys Holiday Man
5. Susan Tedeschi Just Won't Burn	5. Sevendust Sevendust
6. The Other Ones The Strange Remain	6. The Other Ones The Strange Remain
7. Lee Ann Womack Some Things I Know	7. Susan Tedeschi Just Won't Burn
8. The Flys Holiday Man	8. Lit A Place In The Sun
9. The Wilkinsons Nothing But Love	9. Sebadoh Sebadoh
10. David Wilcox Underneath	10. Five Five

HELTER SKELTER

Helter Skelter would like to congratulate Sheryl Crow, Ricky Martin & Metallica upon their fantastic success at the 1999 GRAMMY Awards. We also extend our congratulations to all of our clients who gained a total of 25 nominations.

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Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

LEE LESSACK

I Know You By Heart

PRODUCERS: Lee Lessack, John Boswell
LML Music 110

Lee Lessack is a cabaret act who records himself and others on his own label. There is a touching purity to his voice, which is given ample opportunity to stress its persuasiveness on such material as the title song, "Dreamers," and "The Moon Is A Harsh Mistress"—songs that are introspective but generally unpretentious. Particularly effective is a medley of "Right As The Rain" and "Soon It's Going To Rain." The background tracks have a lovely, chamber-music delicacy. This is cabaret romanticism of a high order. Contact: 323-856-9202.

JACKIE & ROY

The Beautiful Sea—Songs Of Sun, Sand & Sea

PRODUCER: Hugh Fordin
DRG 8474

It's not likely that in a 50-year, 30-album career as a vocal duo (along with 50 years of marriage this June), Jackie Cain and Roy Kral have failed to disappoint either their fans or the songwriters who've been blessed with their jazzy but respectful renditions of their works. Here the motif is a (largely) breezy sea-theme, although two objects that look awfully nice over the sea—the moon and the sun—are represented, too ("Moon Over Miami," the duo's own "Full Moon," and "Sun On Your Face"). One particularly fine Latinish ballad offering is Jackie's revival of Frank Loesser and Victor Schertzinger's "Sand In My Shoes," including its strong verse. Jackie & Roy remain remarkably fresh in an album recorded last summer.

R & B

TEVIN CAMPBELL

PRODUCERS: various
Qwest/Warner Bros. 47008

Young R&B crooner Tevin Campbell, who rose to fame as a teen star with the 1991 album "T.E.V.I.N.," returns to form with a self-titled release that follows his commercially lackluster "Back To The World." Led by funky lead single "Another Way," the album offers retailers and programmers plenty of viable options, including "Never Again," a groove-heavy tune co-written and co-produced by Wyclef Jean; the acoustic tune "Since I Lost You," which uses a sample from James Taylor's "Fire And Rain" as a backbone; and "Don't Throw Your Life Away," a shuffling soul ballad co-written with Narada Michael Walden and Sally Jo Dakota. From this Quincy Jones protégé, who embodies the romantic side of his mentor's musicality, an album for the R&B mainstream with crossover potential at AC and lite jazz.

COUNTRY

GEORGE STRAIT

Always Never The Same
PRODUCERS: Tony Brown & George Strait
MCA Nashville 70050

After more than two dozen albums over the past 18 years, George Strait remains the true king of contemporary country. Always firmly understated, his albums are the cream of country taste. Not a writer, he nevertheless is probably the most astute song judge in the business. By now, of course, he automatically commands the best that Music Row writers

SPOTLIGHT



PAUL McCARTNEY & WINGS
Band On The Run—25th Anniversary Edition
PRODUCER: Paul McCartney
Capitol 99176

A watershed album for Paul McCartney & Wings, a massive hit, and one of the most enduring pieces of work in the rock era, 1974's "Band On The Run" was also one of the most troubled projects that the former Beatle ever undertook. The album was nearly doomed when Wings guitarist Henry McCullough and drummer Denny Seiwell quit on the eve of the band's departure to Lagos, Nigeria, for the recording sessions. Stripped down to the trio of McCartney, his late wife, Linda, and guitarist Denny Laine, Wings soldiered on, but other troubles plagued the band in Africa—the McCartneys' knife-point mugging by five local assailants, Paul's collapse due to a bronchial infection, etc. Despite the adversity, "Band On The Run" was finished and released to great commercial and critical acclaim. (It's McCartney's best-selling post-Beatles album.) From the orchestral grandeur of the title track to the supercharged energy of "Jet" to the delicate acoustic strains of "Bluebird" and "Mamunia," "Band On The Run" represents McCartney's songwriting and recording craft at its finest. Along with a newly remastered version of the album, the "25th Anniversary Edition" features a bonus disc of outtakes from the album sessions, alternate versions, and recollections from the likes of actor Dustin Hoffman, who inspired McCartney to write "Picasso's Last Words"; engineer Geoff Emerick; arranger/orchestrator Tony Visconti, who was not credited on the original album; and various participants in the cover shoot, from photographer Clive Arrowsmith to actors James Coburn and Christopher Lee. A well-deserved return to the spotlight.

ROY CLARK
The Lightning Fingers Of Roy Clark For Swingin', Dancing And Listening!

PRODUCER: Ken Nelson
Razor & Tie 7930182193

Though the scant copy accompanying the original liner notes doesn't divulge it, this was Roy Clark's original solo album, on Capitol in 1962. He had come to prominence as an accompanist for Wanda Jackson, had gotten his own Vegas show, and was making his name as a flashy guitar picker in an era when guitar virtuosity—à la the Ventures—was briefly celebrated. Clark went on to become a major country music figure, and this album remains very much a curious period piece. Who then imagined that the world needed a twist version of the country classic "Wildwood

SPOTLIGHT



TIN HAT TRIO
Memory Is An Elephant
PRODUCER: Hans Wendt
Angel 7243 5 56786

Those numb to the blips and bleeps of the digital age will welcome the infectious acoustica of the classically trained, jazz-honed Tin Hat Trio. The Bay Area threesome—violinist Carla Kihlstedt, accordionist Rob Burger, and guitarist Mark Orton—proffers a circus swirl of soul, mingling Left Bank jazz with Gypsy honky-tonk, skewed tango with postmodern classicism. On "Memory Is An Elephant," the group's debut disc, Orton's melting-pot compositions are fired by the collective improvisation, making the set a fine conspectus of Tin Hat's live shows (at which you want to dance but take care to listen closely instead). Tracks like "Fire Of Ada," "Waltz Of The Skyscraper," and "Thinuette" are strangely familiar but compellingly elusive, like sepia-toned ghosts from an old photograph. Music of Old World depth delivered with New World brio, "Memory Is An Elephant" is the sound of the other Young America.

have to offer. Here, the likes of Melba Montgomery, Jim Lauderdale, Kostas, Dean Dillon, Terry McBride, Wayland Holyfield, Fred Knobloch, the late Kent M. Robbins, and Hank Cochran offer up bedrock country sentiments and melodies. For an up-to-date, guaranteed three-handkerchief weeper about divorce, check out Lonnie Williams' "4 Minus 3 Equals Zero." Figure the arithmetic, and then cry in your beer.

KENNY CHESNEY

Everywhere We Go
PRODUCERS: Norro Wilson & Buddy Cannon
BNA 07863 67655

As one of the prevailing great young male hopes of country music, Kenny Chesney continues to mature as an inter-

preter of some of Nashville's best writers, as well as being a gifted writer himself. He lends a sincere earnestness to such simple message songs as "You Had Me From Hello" and his Randy Travis duet on the Southern fundamentalist religion tune "Baptism." The Jim Collins/Paul Overstreet composition "She Thinks My Tractor's Sexy" is either a very simple country sentiment or a multilayered sexual entendre. Or both. Either way, it's the kind of slightly loopy country song that country music needs to retain its peculiar identity. Chesney manages to straddle a couple of country's worlds with integrity.

JAZZ

JOHN LURIE

African Swim/Manny & Lo
PRODUCER: John Lurie

Strange & Beautiful Music 0017
The latest offering from downtown icon John Lurie's Strange & Beautiful label ranges from the sublime to the ridiculous. Collecting soundtracks to two films—the unreleased "African Swim" and the left-field hit "Manny & Lo"—the album includes some typically clever Lurie writing, as well as the gorgeous playing of his Lounge Lizards and such famous pals as guitarist Marc Ribot and Medeski, Martin & Wood. A couple of goofy pop pastiches inhibit the flow, but the West African-flavored main themes to both "African Swim" and "Manny & Lo" are captivating—and obvious picks for public radio. Distributed in the U.S. by Koch.

LATIN

LUIS ENRIQUE

Timbalaye
PRODUCER: Luis Enrique Mejia
Rodeo/PolyGram Latino 559122

Ever since erstwhile "prince of salsa" Luis Enrique abandoned his tropical career several years ago, he has been trying to establish a pop presence, with little notice. "Timbalaye," with its ear-pleasing blend of mostly sugary romantic fare recorded as percussive pop ditties or earnest odes, offers this handsome singer from Nicaragua a legitimate shot at pop stardom. Though his expressive baritone is a little too thin to power emotive slower songs, Enrique's well-cured knowledge of timing and phrasing more than compensates for his voice on radio-ripe ballad entries such as "Llorandote," "Amuleto Secreto," and "Te Tuve Y Perdí." Also sporting an outside chance at Latin pop radio is "Y Soñar," an uplifting paean about universal love spiked with smooth harmonies and a catchy, acoustic-rock backdrop.

VITAL REISSUES

Flower" (see "Wildwood Twist")? Or "A Maiden's Prayer" jazzed up? Or a twanging guitar and sloppy sax on "Weepin' Willow Twist"? Or a syncopated version of the big-band classic "In The Mood"? No matter. It's here for history to judge.

CHRIS CONNOR

Warm Cool—The Atlantic Years
PRODUCERS: Joel Dorn, Chris Connor, Will Friedwald
32 Records 32108

What? Never heard (or barely heard) of the magnificent Chris Connor? Blame it on her former labels for snoozing despite the demand. A major star from the mid-'50s onward, she was one of Atlantic's best-known jazz artists, and 32 Records deserves a deep bow for this two-CD retrospective. The still-active

Connor followed Anita O'Day and June Christy as vocalist in the Stan Kenton band and, like them, went on to a rich solo career, first on Bethlehem (pick up those reissues, too—if you can find them) and then on Atlantic. She was a perennial poll-winner, and her "cool jazz" albums also sold well (it didn't hurt that she was a platinum-haired beauty) and were hip-crowd favorites. And no wonder: She had a husky, "warm cool" expressive voice, and she took on adventurous material like Strayhorn's "Something To Live For" and Ornette Coleman's "Lonely Woman," both included among the 40 choice recordings here. A decent Connor-on-Atlantic retrospective is long, long overdue, and, saints preserve us, it's not only terrific but it's budget-priced too!

RAP

VARIOUS ARTISTS

The Corruptor Soundtrack
PRODUCERS: various
Jive 1241 41671

If this compilation is any indication, "The Corruptor" (directed by James Foley, who also helmed "At Close Range" and "Glen-garry Glen Ross") promises moviegoers a more realistic and complexly rendered trip through the dark, shadowy paths of the criminal world in NYC's Chinatown than the usual Hollywood treatment. KRS-One's "5 Boroughs"—featuring Buckshot, Cam'Ron, Keith Murray, Killah Priest, Prodigy, Redman, Vigilante, Run of Run-D.M.C., and Jamaica's own Poor People's Governor, Bounty Killer—leads as first single. Jay-Z's ultra-banging "More Money, More Cash, More Hoes," the next single up, brilliantly evokes the most alarming and interesting elements of the movie's demimonde. Tracks by Mobb Deep, UGK, Mystikal, and Too \$hort have enough bounce and drama to generate their own heat. Together, they add up to a brilliant aural sketch of the movie's gritty subject.

CLASSICAL

ELGAR/LUTOSLAWSKI: CELLO CONCERTOS

Pieter Wispelwey, cello; Netherlands Radio Philharmonic, Jac van Steen
PRODUCERS: Jacob Bogaart, Pieter Wispelwey
Channel Classics 12998

Since the Jacqueline de Pré bio-pic "Hilary & Jackie" has received so much attention—and with it her classic interpretation of the Elgar Cello Concerto—there may not be much room for anyone else's take on the late-Romantic masterpiece for a while. That would be a shame, because Dutch cello ace Pieter Wispelwey is an uncommonly intelligent interpreter; his way with the work is less effulgent than that of De Pré or even Steven Isserlis, but the cool contrast is welcome. Wispelwey's view of Lutoslawski's gripping piece of postmodern instrumental theater is no less lapidary, and it makes an interesting coupling. The orchestral support is strong, and the Channel production is typically excellent. Distributed in the U.S. by Harmonia Mundi and in the U.K. by Koch.

CONTEMPORARY CHRISTIAN

CAROLYN ARENDS

This Much I Understand
PRODUCERS: Dan Marnien, Carolyn Arends
Reunion 40396

The fact that this is being heralded as the year of the woman in popular music should bode well for Canadian singer/songwriter Carolyn Arends. Long a favorite in contemporary Christian circles, Arends has an appealing voice and intuitive songwriting and is well deserving of widespread acceptance. This could be the album that brings her new fans. That's not to say she's watered down the poignant expressions of faith that have endeared her to Christian audiences on her first two records. It's just that there are many songs here that will appeal to a broad spectrum of listeners. Produced by Arends and Dan Marnien, an engineer known for his work with Shawn Colvin and Joni Mitchell, the album gives Arends' expressive vocals a chance to take center stage. Among the many highlights are "Happy," "Life Is Long," "Surprised By Joy," and "We've Been Waiting For You," a beautiful ballad written about the birth of her son. A benchmark album from one of the most affecting communicators in any genre, it should be warmly embraced by those who are moved by literate songs delivered with emotional honesty.

ALBUMS:

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

Reviews & Previews



HOME VIDEO
BY CATHERINE APPLEFELD OLSON

SANDCASTLE SECRETS

American Service Productions
35 minutes, \$19.95

Anyone who's ever walked down the beach and wondered at a magnificent sand structure that someone else has created will appreciate this tape. Through step-by-step guidance and demonstration in a backyard sandbox, the narrator reveals ways to create large, decorative sandcastles with a little help from a few household items such as dull kitchen knives and a melon baller. The big sandcastle secrets can be summed up in a few words: water and multi-shaped containers. The base of the castle is shaped into a variety of forms using an open square box or a cylindrical plastic bucket, depending on which design the architect chooses. For novices, the use of "cheaters," which are removed in reverse order when the castle base is completed, may come as a surprise. But the narrator assures viewers that behind every sweeping sandcastle is a wooden box or two. Contact: 803-548-2290.

YOU CAN LEARN TO PLAY SOFT ROCK

Warner Bros. Publications
40 minutes, \$9.95

Guitar enthusiasts looking for a way to impress friends in front of the fire might want to check out this latest at-home lesson from the folks at Warner Bros. Publications. The newest edition in the "SongXpress" line provides those having a grasp of the basic chords with the means to transform those disparate sounds into various mellow tunes. Four songs are included on this tape: Bread's anthem "If," America's "Sister Golden Hair," the Allman Brothers Band's "Melissa," and Kenny Loggins' "Danny's Song." Instruction, provided by veteran Tommy Anthony, is straightforward and presented in a fun and untimidating manner.

SEE ME SING

Shooting Star Media
25 minutes, \$19.95

There are several tapes on the market that propose to teach children to sing using sign language. This one stands out from the pack because it features kids signing instead of an adult teacher and it has creative songs and strong production values. The tape stars a young princess who lives in a castle where everyone communicates through sign language. She introduces viewers to her family and friends, using letters of the alphabet as well as words and phrases, and speaks as she signs so kids can make a connection between audible words and gestures. The songs themselves contain empowering messages that help children who need to use sign language believe they can do everything their hearing counterparts can. Contact: 888-536-SIGN.

YOU'RE INVITED TO A MALL PARTY

DualStar/Warner Bros.
30 minutes, \$12.95

As every warm-blooded preteen girl knows, the best cure for the rainy day blahs is a trip to the local mall. In this latest installment of the "You're Invited To A Party" series, wonder twins Mary-Kate and Ashley Olsen travel to Minneapolis' Mall of America, where the clothes, toys, and junk food are flowing. The concept of turning a trip to the mall into a full-blown social gathering might

at first stretch the bounds of the term "party," but the mega-mall—which houses not only umpteen stores but an amusement park and aquarium to boot—makes a very attractive destination. Also new from DualStar/Warner Bros. is "You're Invited To A Costume Party."

ROCK BOTTOM: IN YOUR HOUSE

WWF Home Video
150 minutes, \$29.95

Nearly three hours of action in the ring makes this tape a library necessity for World Wrestling Federation (WWF) die-hards. But those who are more interested in the personalities than in their various demonstrations of domination might be better off selecting a different WWF offering. The program encompasses the big match between the Rock and Mankind, who battle it out for the federation title, as well as action from Val Venis, D'Lo Brown, Mark Henry, and Owen Hart. It closes with a "Buried Alive" match (this term can be taken almost literally) between headliners Stone Cold Steve Austin and the Undertaker. Also new from the WWF is "Capitol Carnage," a cult hit in the U.K. but previously unavailable in the States, and the newly sell-through-priced "Wrestlemania." Contact: 203-637-1374.

MICKEY HART'S INDOSCRUB

Rykodisc
Approximately 15 minutes, 7.98 DVD
Released as a companion piece to Hart's "Supralingua" album released last summer, this DVD contains two widely different videos. The title track has a fast-paced industrial look and sound using quick cuts of construction sites and fast-moving cityscapes to accompany the former Grateful Dead drummer's mix of computer-generated and world sounds. The second clip, "Endless River," is a soothing mix of tranquil pictures and sound. The most interesting part of the video is a short interview with Hart, who describes his evolution from member of a cultural icon band to new age musician. Viewers can choose between Dolby digital surround sound, DTS, or 24 bit/96 kilohertz stereo. A World Wide Web link is also available. The only flaw is that the video should have been available in widescreen.

EVEREST

Miramax Home Entertainment/Buena Vista Home Entertainment
Approximately 48 minutes, \$19.99

Narrated by Liam Neeson, this IMAX documentary painfully illustrates how simple human desire can lead people to the brink of death. The dramatic film

follows an international team of Everest climbers up the treacherous mountain, where they witness a devastating avalanche that kills all but one member of another team. The doomed expedition was the subject of the best-selling book "Into Thin Air." In spite of intense grief and fear, the team pushes on and against all odds reaches the top of the world. The most dramatic moment is when an American climber steps over the path and finds a fallen member of the other team frozen in the icy Everest snow. The emotions of reaching the summit are as overwhelming as the superb pictures taken by the brave IMAX film crew. A solid box-office take of more than \$60 million, unheard-of for an IMAX feature, should help drive sales. The only drawback is that this isn't in widescreen.

ENTER*ACTIVE BY CARRIE BELL

BUNGHOLE IN ONE

Illusions/GT Interactive Software
Windows 95

MTV's resident bad-boy metalheads Beavis and Butt-head are taking on the wacky world of miniature golf. Don't expect any wussy windmills or polyester pants here. Instead, you'll have to escape

land mines, tombstones, nacho cheese, lava lamps, couch springs, and other traps set on this 18-hole course inspired by Mike Judge's hit cartoon series. Up to four people can test their skills against Beavis, Butt-head, Tom Anderson, Mr. Van Driessen, Todd, or Principal McVicker, each of whom have distinctive dialogue and reactions. As silly and demented as this game might be, it's not easy. In fact, if you can achieve par on this crazy course, you should be crowned the world's best computer-assisted miniature golfer.

AKUJI THE HEARTLESS

Crystal Dynamics/Eidos
Sony PlayStation

In this action-adventure game, you are Akuji, a voodoo priest's warrior son who was murdered on his wedding day and cast into hell. To exact revenge and be reunited with your bride, you must explore the four vestibules of this creepy underworld, collect the souls of your ancestors as an offering for Baron Samedi, and kill four dreaded sentinels and their many minions. Richard Roundtree of "Shaft" fame provides the deep voice of Akuji, but the player is responsible for mastering the many complicated moves and spells needed to survive. With rivers of blood, sacrifices, skeletons, giant insects with knives for legs, and rotting enemies, this 3D environment is high on the gore factor but visually intriguing. Sporadic space markers and the ability to save only at the end of each level further complicate matters. "Akuji The Heartless" is sure to be a hit with teenage male PlayStation addicts.

ON ★ STAGE

ANNIE GET YOUR GUN

Music and Lyrics by Irving Berlin; book by Herbert and Dorothy Fields; revised by Peter Stone
Produced Barry and Fran Weissler; directed by Graciela Daniele; choreographed by Daniele and Jeff Calhoun
Starring Bernadette Peters, Tom Wopat, Ron Holgate, and Valerie Wright
Marquis Theatre, New York

Yes, Virginia, there is life after Ethel Merman. The iron-lunged, all-brass Broadway icon, who died 15 years ago, still casts a long shadow over revivals of her star vehicles.

"Annie Get Your Gun"—music and lyrics by Irving Berlin, book by Herbert and Dorothy Fields—is such a one. Merman was Annie Oakley, the turn-of-the-century sharpshooter who proved you can't get a man with a gun when the show opened in 1946 and reappeared in 1965.

Now it's Bernadette Peters' turn in an expensive new production mounted at the Marquis Theatre in New York. Peters, the eternal kewpie doll, is the polar opposite of Merman, and "Annie Get Your Gun" itself has undergone some revisionist surgery to bring it closer to current cultural standards.

Berlin's splendid score—name standards like "They Say It's Wonderful" and "There's No Business Like Show Business" and you're ignoring 10 others—is as untoppable as Mount Everest. However, Tony winner Peter Stone, most recently for "Titanic," gets an "as revised by" credit for the Fields book, which took potshots at American Indians and underplayed the feminist angle in deference, perhaps, to

La Merman, an irresistible force in any era.

Never mind: Peters grabs Annie literally by the throat in a sly and spirited performance that should keep every seat filled into the new millennium. (The Marquis box office, which closed right after the openings of tone-deaf musicals like "The Red Shoes" and "Nick & Nora," is selling tickets into June.) Peters doesn't disappoint, and neither does the rest of the cast, including Tom Wopat, Ron Holgate, and Valerie Wright.

Easygoing Wopat, wearing a Garth Brooks Stetson, is a standout as Frank Butler, the man for whom Annie disarms for love and for the survival of Buffalo Bill's Wild West Show. They're as well-matched as a pair of pearl-handled revolvers.



SETH GOLDSTEIN

AUDIOBOOKS BY TRUDI MILLER ROSENBLUM

EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX BUT WERE AFRAID TO ASK

By David Reuben, M.D.

Read by the author

HarperAudio
3 hours (abridged), \$18
ISBN 0-694-52109-4

Thirty years after the publication of Reuben's groundbreaking guide to all matters sexual, he has written a revised version with, he says, 96.9% new material, incorporating AIDS, new forms of birth control, and other up-to-date information. Reuben writes in an informative but easy-to-understand style, seasoned with wit and humor. The wealth of information included here is certainly useful, and Reuben's speaking voice is friendly, almost jovial. For someone wanting an overview of human sexuality, this tape is a breezy listen. However, if someone has a specific question, it would be impossible to quickly find the answer without listening to the whole tape. Despite Reuben's pleasant narration style here, a manual of this type is more convenient in printed form, with a table of contents and an index to help consumers find information that they need.

OTHER WORLDS

By Barbara Michaels

Read by Barbara Rosenblat

HarperAudio
3 hours (abridged), \$18
ISBN 0-694-52082-9

This intriguing and atmospheric tale takes place in a Victorian-era gentlemen's club whose members include escape artist Harry Houdini, mystery novelist Sir Arthur Conan Doyle, psychoanalyst Dr. Nandor Fodor, and a mysterious female writer. The group gathers to discuss cases of supposedly supernatural occurrences and offer possible explanations. Two tales of haunted houses and malevolent spirits are told on this tape. Michaels writes in an elegant and intelligent style, and the tales are presented as puzzles to be solved, not scary horror stories. As always, veteran narrator Barbara Rosenblat gives a polished and professional performance, using her distinctive vocal talents to bring each character to life.



R&B Legends Unite. Larry Graham celebrated the release of his new album, "GCS2000," at the NV Bar & Lounge in New York along with The Artist Formerly Known As Prince, who co-produced the set. Shown, from left, are Larry Graham and The Artist.

MTV's Role In Breaking R&B Tracks Grows Network's Renewed Video Play Affects Crossover Stations The Most

This story was prepared by Dana Hall, managing editor of R&B Airplay Monitor; and Jeff Silberman, managing editor of Top 40 Airplay Monitor.

Broadcast Data Systems chart information, requests, music testing, gut feelings, and sales statistics are just some of the tools radio programmers use to make decisions about the titles they'll play on their stations. Years ago, another influence had been video play—MTV in particular. But with its subsequent expansion into

non-video programming, the music channel had lost much of its impact on radio.

That is, until recently. With several new artists breaking at MTV, R&B and street rap getting substantially more air time (beyond "MTV Jamz" and "Yo—MTV Raps"), and MTV's renewed commitment to playing more videos, radio programmers are feeling the effect.

"MTV is now having the most impact I've ever seen," says Mark Feather, PD at KGGI Riverside, Calif. "I notice a big correlation. For instance, we played 2Pac's 'Changes,' and it got OK phones. But the minute MTV started banging it, it went top five requested, and it has stayed there ever since."

John Candelaria, operations manager at KPRR (Power 102) El Paso, Texas, agrees. "Records that sputtered here, then blew up after MTV popped them [include] Britney Spears . . . and 'N Sync," he says. "It's a major influence here, this being a small market."

For the most part, those PDs who feel MTV has the most impact on their programming decisions are in crossover radio or at R&B outlets in markets with a large non-ethnic listenership.

"We have a large non-African American audience, and I know they're tuning into MTV," says mainstream R&B WKKV (V100) Milwaukee PD Nate Bell.

"There are some records that are dying a slow death, and then the video saves them," Bell says. "There's also been times when a video has changed my opinion on a record—if they have a real slick shoot or if a video has spurred a lot of phone calls, I'll put it in due to that."

Quinn Echols, PD at KDKS Shreveport, La., adds that MTV affects his decisions. "If they're really hitting an artist like TLC, then I take notice," Echols says. "That could have an impact twofold—first on my crossover audience, which I do have to reach, and secondly on my core.

"MTV helps complete that cycle between an urban station and its crossover listeners," Echols adds. "It can also help the crossover or urban station hold that listener who might be punching back and forth, looking for the . . . type of black artist that MTV will embrace." Echols cites Mya, Puff Daddy, Usher, Brandy, and Monica as such artists.

Programmers also note MTV's renewed commitment to playing music videos and its increased support of R&B and crossover artists as other tools in making artists familiar to their listening audiences.

KPRR's Candelaria says, "We look at it as another guide for us. Without radio competition, the kids need to be introduced to new music—be it through MTV, mix shows, the clubs, or single sales. MTV plays a big role in determining what new music the kids want to hear."

Feather notes that before MTV returned to playing more videos, "I'd see their top song get maybe 15 spins. Now the hottest videos are getting in the 30-40 spin range, which has a much greater impact overall."

MTV WHO?

But there are still programmers, even on the crossover side, who feel that MTV has less impact now than in years past, at least for their stations' target audiences.

"I wouldn't have known [there was any impact] until you just told me," says Cat Thomas, PD at rhythmic top 40 KLUC Las Vegas. "Maybe we're quicker to [play new music] in Vegas, because there's not as much influence here from MTV. I have friends in Ohio who sit and watch MTV a lot, but here, this is a very active city with active listeners. They go out a lot and aren't influenced by MTV."

KUBE Seattle PD Eric Powers adds that he mainly sees MTV's influence on the songs that the station is already playing. "But . . . those callers are real young," he says, "usually 12- to 15-year-old boys."

(Continued on page 37)

At the Pioneer Awards: Sobering Stories, Some Wise Advice, And Just Deserts

This column was prepared by guest columnist Melinda Newman, West Coast bureau chief.

GOING TO THE GO-GO: It's tremendously disorganized, it's oversold, and the food leaves a lot to be desired, yet there's no place the attendees of the annual R&B Foundation Pioneer Awards would rather be.

Always held the day after the Grammys, this year's fete took place Feb. 25 at Sony Pictures Studios in Culver City, Calif.

It's one of the few times in the year when it seems like everyone is rooting for the same side. R&B pioneers, many of whom have never gotten the money or respect they deserve, are honored by their peers and their musical progeny. All of us in the music industry have heard the tales of African-American artists getting robbed of their royalties and struggling to make a living despite selling millions of records. However, every year at this event, the stories have faces.

The event was hosted by **Smokey Robinson**, whose overabundant charm smoothed over some of the evening's considerable rough edges. The honorees this year were the late **Johnny Adams**; **Nick Ashford** and **Valerie Simpson**; **Mickey Baker**; **Isaac Hayes** and **David Porter**; **Brenda Holloway**; **Patti LaBelle & the Blue Belles**; **Barbara Lewis**; **Barbara Lynn**; the **Manhattans**; **Garnet Mimms**; former **Drifters** **Charlie Thomas**, **Bill Pickney**, and the late **Johnny Moore**; **Joe Simon**; and **Dee Dee Warwick**.

Additionally, **Sam Cooke** received the first Legacy Tribute, a new honor that heralds a deceased artist for his or her seminal musical contributions. **John Lee Hooker** was the recipient of the Lifetime Achievement Award. In addition to an award, the recipients (or their surviving family members) received an honorarium of several thousand dollars.

In a few short words, **Judy Adams**, accepting for her husband Johnny, who died late last year shortly after learning of his induction, gave voice to the foundation's reason for being. "Johnny released 100 singles and many albums," she said. "This man still hasn't received any royalties for his music . . . The slavery was dressed up in a suit. I say to all the record companies: I have no shame; these pioneers sweat all their lives for these younger musicians to have a chance in this world. This is your work; you don't have to be ashamed." And as a

final advisory, she cautioned young artists without representation, "Don't walk, *run* to get an attorney."

Indeed, many of the speakers and presenters took advantage of the bully pulpit to exhort upcoming artists to aid the foundation or to warn them of the pitfalls encountered by their forefathers.

Simon, speaking in the cadence of the minister that he now is, talked about being swindled on the road and other setbacks. "I am very, very smart," he said. "I'm smart enough to know I'm not smart. I want some of the young people to know what we went through."

One of those "young people" eager to pay homage was **Lauryn Hill**, who presented an award to **LaBelle** and the **Blue Belles—Cindy Birdsong, Nona Hendryx, and Sarah Dash**—who sang together for the first time in 31 years.

"This is the best part of my year," said Hill, which was saying quite a lot, given that she had won five Grammys less than 24 hours earlier. Turning to the Blue Belles, she said, "I'm 23 years old; I know I'm a baby. 'The Miseducation Of Lauryn Hill' is the album, but you were my teachers. I'm giving it up to you because you're solely responsible for everything I do musically."

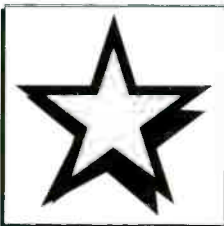
As wonderful as it was to see Hill acknowledge those whose torch she had been passed, she was the first to admit that the evening belonged to the honorees—even the reluctant ones.

Baker, who is best known for "Love Is Strange," his hit performed with former partner **Sylvia Vanderpool**, cracked up the crowd by admitting that the foundation had been trying to coax him into receiving an award for two years, but he "couldn't have cared less." Unlike many of the artists, who still tour for a living—some out of financial necessity, some out of love for the music—Baker, who lives in Paris, prefers his solitude. "I have one foot already in the grave. I'm 74 years old. With the check that I think is in this envelope, I'll just go away quietly and die."

Baker was inducted by **Marty Stuart**, **Travis Tritt**, and **Asleep At The Wheel's Ray Benson**, marking the evening's only nod to the link between country music and R&B.

The night before, after winning their Grammy for best country collaboration with vocals, **Tritt** and **Stuart** talked about how vital R&B was during their formative years. "It was part of life to us on the radio,"

(Continued on page 37)



So So Many Smiles. So So Def recording artist Trina Broussard relaxes after her recent showcase at Chris Tucker's new Atlanta club, the Chris Tucker Comedy Café. Shown, from left, are So So Def CEO Jermaine Dupri, Broussard, and Tucker.

Billboard[®] TOP R&B ALBUMS

MARCH 13, 1999

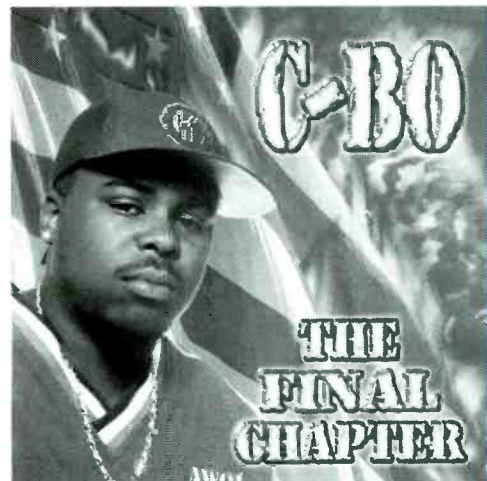
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan[®]**



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST <small>(IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD))</small>	TITLE <small>(SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)</small>	PEAK POSITION
				No. 1/Hot Shot Debut		
1	NEW		1	TLC LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
2	NEW		1	THE ROOTS MCA 11948* (10.98/16.98)	THINGS FALL APART	2
3	NEW		1	EMINEM WEB/AFTERMATH 90287*/INTERSCOPE (10.98/16.98)	THE SLIM SHADY LP	3
				Greatest Gainer		
4		1	27	LAURYN HILL [▲] RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
5		7	17	JUVENILE ● CASH MONEY 53162*/UNIVERSAL (10.98/16.98)	400 DEGREEZ	4
6		4	11	DMX ● RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98 EQ/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
7		3	16	R. KELLY ● JIVE 41625* (19.98/24.98)	R.	1
8	NEW		1	YUKMOUTH RAP-A-LOT 46720/VIRGIN (11.98/19.98)	THUGGED OUT THE ALBULATION	8
9		6	22	TYRESE ● RCA 66901* (9.98/13.98) HS	TYRESE	6
10		—	2	MR. SERVON NO LIMIT 50045*/PRIORITY (10.98/16.98)	DA NEXT LEVEL	1
11		2	6	FOXY BROWN VIOLATOR/DEF JAM 558933*/MERCURY (10.98 EQ/16.98)	CHYNA DOLL	1
12		8	18	DRU HILL ● UNIVERSITY/ISLAND 524542/MERCURY (10.98 EQ/17.98)	ENTER THE DRU	2
13		11	23	JAY-Z ● ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
14		5	7	SILKK THE SHOCKER NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	1
15		10	14	2PAC ● AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
16		14	41	DMX ● RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98 EQ/17.98)	IT'S DARK AND HELL IS HOT	1
17		15	11	BUSTA RHYMES ● E.L.E., EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)		2
18		12	12	MYSTIKAL ● NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	1
19		19	23	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
20		9	4	TEAR DA CLUB UP THUGS HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYDALAZDAYZ	4
21		13	15	WHITNEY HOUSTON ● ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
22		22	14	JESSE POWELL SILAS 11789/MCA (10.98/16.98) HS	'BOUT IT	20
23		17	22	OUTKAST ● LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
24		16	11	VARIOUS ARTISTS ● ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98 EQ/16.98)	DJ CLUE? THE PROFESSIONAL	3
25		26	16	112 ● BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
26		33	23	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	26
27		18	12	REDMAN ● DEF JAM 558945*/MERCURY (10.98 EQ/16.98)	DOC'S DA NAME 2000	1
28		21	38	BRANDY ● ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
29		25	18	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
30		23	28	THE TEMPTATIONS ● MOTOWN 530937/UNIVERSAL (10.98 EQ/16.98)	PHOENIX RISING	8
31	NEW		1	TEVIN CAMPBELL QWEST 47008/WARNER BROS. (10.98/16.98)	TEVIN CAMPBELL	31
32	NEW		1	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	32
				Pacesetter		
33		44	18	TELA RAP-A-LOT 46588/VIRGIN (10.98/16.98)	NOW OR NEVER	13
34		24	16	METHOD MAN ● DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	1
35		20	15	MARIAH CAREY ● COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	6
36		27	66	WILL SMITH ● COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
37		28	33	MONICA ● ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
38		29	29	KELLY PRICE ● T-NECK/ISLAND 524516/MERCURY (10.98 EQ/16.98)	SOUL OF A WOMAN	2
39		32	22	DEBORAH COX ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
40		30	23	KEITH SWEAT ● ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	2
41		39	17	TOTAL BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	9
42		31	3	QUINCY JONES QWEST 46490/WARNER BROS. (24.98/29.98)	FROM Q WITH LOVE	31
43		35	14	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-SM	13
44		36	32	GERALD LEVERT ● EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	2
45		43	19	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98) HS	ON DA GRIND	34
46	NEW		1	PRINCE PAUL TOMMY BOY 1210* (11.98/16.98) HS	PRINCE OF THIEVES	46
47		34	15	ICE CUBE ● PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. 1 (THE WAR DISC)	2
48		50	9	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	48

49	57	—	8	CHAKA KHAN NPG 9281 (14.98 CD)	COME 2 MY HOUSE	49
50	47	52	3	VARIOUS ARTISTS GRAMMY/ELEKTRA 62380*/EEG (11.98/17.98)	1999 GRAMMY RAP NOMINEES	47
51	41	40	33	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
52	40	38	24	SOUNDTRACK ● DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	2
53	39	37	12	VARIOUS ARTISTS NO LIMIT SOLDIER COMPILATION — WE CAN'T BE STOPPED PRIORITY 50724* (10.98/16.98)		2
54	45	45	42	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
55	44	42	19	KENNY LATTIMORE COLUMBIA 68854 (10.98 EQ/16.98)	FROM THE SOUL OF MAN	15
56	68	57	8	VOICES OF THEORY H.O.L.A. 341016 (10.98 EQ/16.98) HS	VOICES OF THEORY	56
57	42	41	15	GETO BOYS RAP-A-LOT 46780/VIRGIN (11.98/17.98)	DA GOOD DA BAD & DA UGLY	5
58	48	48	5	SHAE JONES M3 53232/UNIVERSAL (10.98/16.98) HS	TALK SHOW	43
59	NEW		1	PHIL STORM 40 STREET 4545 (10.98/14.98) HS	QUIET STORM	59
60	49	47	14	BONE THUGS-N-HARMONY ● RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	12
61	59	58	33	JERMAINE DUPRI ● JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)		1
62	52	55	14	TIMBALAND BLACKGROUND/ATLANTIC 92813*/AG (10.98/16.98)	TIM'S BIO: LIFE FROM DA BASSMENT	11
63	58	53	18	98 DEGREES ● MOTOWN 530956/UNIVERSAL (10.98 EQ/16.98)	98 DEGREES AND RISING	41
64	RE-ENTRY		2	THE 2 LIVE CREW LUKE 238*/LIL' JOE (12.98/17.98)	GREATEST HITS VOLUME 2	64
65	54	54	31	SNOOP DOGG ● NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
66	53	49	16	VARIOUS ARTISTS ● THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2 POLYGRAM TV/DEF JAM 565668/MERCURY (10.98 EQ/17.98)		29
67	51	46	7	KEITH MURRAY JIVE 41646* (10.98/16.98)	IT'S A BEAUTIFUL THING	9
68	63	65	6	THE COUP POLEMIC 4600/DOGGDAY (10.98/14.98)	STEAL THIS ALBUM	51
69	56	51	27	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	42
70	66	74	79	MASTER P ● NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
71	70	61	16	TQ CLOCKWORK 69431*/EPIC (11.98 EQ/16.98) HS	THEY NEVER SAW ME COMING	28
72	55	69	18	DIVINE PENDULUM 12325/RED ANT (10.98/16.98) HS	FAIRY TALES	40
73	72	60	29	LUTHER VANDROSS ● VIRGIN 46089 (11.98/17.98)	I KNOW	9
74	60	66	40	MASTER P ● NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
75	65	78	28	SOUNDTRACK ● FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	3
76	RE-ENTRY		4	VARIOUS ARTISTS LIL' JOE 236* (10.98/15.98)	BOOTY MIXX PARTY	76
77	64	73	22	GANGSTA BOO HYPNOTIZE MINDS 1685/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	15
78	69	63	54	JAGGED EDGE ● SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
79	76	64	22	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE (10.98 EQ/16.98) HS	PLEASURES OF THE NIGHT	36
80	77	75	14	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2	17
81	73	71	75	BRIAN MCKNIGHT ● MOTOWN 536215/UNIVERSAL (11.98 EQ/17.98)	ANYTIME	1
82	74	72	45	MYA ● UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	13
83	67	76	73	JANET ● VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
84	RE-ENTRY		3	GLENN JONES SAR 1001 (11.98/15.98)	IT'S TIME	84
85	78	79	4	BIG GANK FADE ENTERTAINMENT 70769 (5.98/6.98)	WEIGHT OF THE WORLD (EP)	75
86	61	59	17	MIA X NO LIMIT 53502*/PRIORITY (10.98/16.98)	MAMA DRAMA	3
87	62	56	14	RZA AS BOBBY DIGITAL ● GEE STREET 32521*/V2 (11.98/17.98)	RZA AS BOBBY DIGITAL IN STEREO	3
88	83	92	13	DJ DMD AND THE INNER SOUL CLIQUE INNER SOUL 6622 (11.98/14.98) HS	TWENTY-TWO: P.A. WORLD WIDE	28
89	80	68	88	K-CI & JOJO ● MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
90	85	77	35	MAXWELL ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
91	81	70	17	SOUNDTRACK ● DEF JAM 558925*/MERCURY (11.98 EQ/17.98)	BELLY	2
92	88	93	62	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
93	86	84	76	JON B. ● YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	5
94	84	—	17	FAT JOE ● MYSTIC/ATLANTIC 92805*/AG (10.98/16.98)	DON CARTAGENA	2
95	93	98	72	USHER ● LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
96	89	100	20	HOT BOYS CASH MONEY 9614 (10.98/17.98) HS	GET IT HOW U LIVE!!	37
97	92	87	88	THE NOTORIOUS B.I.G. ● BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
98	98	—	42	ERYKAH BADU ● KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	1
99	75	62	21	BIZZY BONE ● MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	2
100	RE-ENTRY		76	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ● B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1

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



C-BO THE FINAL CHAPTER

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Vibrant Atlanta Scene Offers Ideal Setting For Billboard Summit

ATLANTA BOUND: With the passing of each week, Billboard's sixth annual Dance Music Summit becomes that much closer. How close, you ask? Well, the event takes place July 14-16 at the Sheraton Colony Square in Atlanta. And, we must admit, a recent weekend trip to Georgia proved too good to be true.

As a card-carrying member of New York's club community, we were visibly surprised and amazed by Atlanta's burgeoning club scene, which slightly reminded us of New York's energetic and vibrant club scene of the '80s.

After visiting several clubs—including Backstreet, Nomenclature Museum, Fusion, Kaya, the Warehouse 960, and Yin Yang, most of which are situated in midtown (near the hotel)—we feel confident that many conference attendees will be equally impressed by the city's nightlife.

Backstreet, a multilevel club that never closes, is home to Billboard-reporting DJ Stuart Gardner, who lifted us to unimaginable heights with his mesmerizing mix of diva house (Cher's "Be-



by Michael Paoletta

lieve," Madonna's "Nothing Really Matters," and Regina Belle's "I've Had Enough") and dreamy trance (think Hooj Choons and Perfecto).

The phrase "house party" took on new meaning when we entered Nomenclature Museum, a club within a house. The DJ on Saturday nights is another Billboard-reporting DJ, Richard Leslie, who took us on a musical journey we won't soon forget.

Definitely more on the underground tip, Leslie worked us over with a seamless mix that included such tasty morsels as Lovestation's "Teardrops," Kenny Lattimore's "Days Like This," Cassius' "99," Armand Van Helden Featuring Duane Harden's "You Don't Know Me," and Soul Dharma's "Flower."

Within moments of entering Kaya, we couldn't help but envi-

sion the Summit's opening-night festivities. Since the club has two distinct rooms, each with its own ambience, the night could easily segue from a loungey live vibe to a DJ-driven all-night party. The possibilities are virtually endless. If we seem slightly thrilled, that's because we are.

Those who desire more information regarding the Dance Music Summit should contact Michele Jacangelo-Quigley at 212-536-5299. Questions relating to artist showcases and panel discussions should be directed to me via E-mail at mpaoletta@billboard.com.

DANUBE DANCE: Since the mid-'90s, Peter Kruder and Richard Dorfmeister have kept a busy schedule. In between producing one-off singles (most notably the "G-Stoned" EP), the Austrian pair has imparted its bottom-heavy grooves onto a variety of remix projects, including Roni Size's "Heroes," Depeche Mode's "Useless," and, most recently, Madonna's "Nothing Really Matters."

Last year, New York-based Stu-

dio K7 Records issued "The K&D Sessions," a two-CD set that spotlighted many of the pair's productions and remixes. And while this 21-track collection continues to stimulate with its delicious intertwining of jazz, hip-hop, bossa nova, electronic, and dub, we couldn't help but wonder what it would be like to experience the pair's deft musicology in a live setting. Well, wonder no more.

On Feb. 28, Kruder and Dorfmeister embarked on a 10-city tour of North America that, thus far, has taken them to Seattle, San Francisco, Los Angeles, and Boulder, Colo. Upcoming cities include Chicago on Monday (8), New York on Tuesday (9), Boston on Wednesday (10), Toronto on Friday (12), Montreal on Saturday (13), and Miami on March 14.

THE PLAYER: On March 23, C2/Columbia Records will issue King Britt Presents Sylk 130's "When The Funk Hits The Fan—The Remixes." Soulful and oh-so funky, the 10-track collection features the act's many clubby restructurings, several of which were never commercially released.

The track listing is as follows: "Gettin' Into It" (Deego's Nu Era remix); "City (5-6 Theme)" (King Britt's Japan remix); "The Reason" (Vikter Duplaix's Playa Duplaix mix); "When The Funk Hits The Fan" (Mood II Swing's Funky dub); "Last Night A DJ Saved My Life" (Roger Sanchez's S-Man's Horny dub); "Season's Change" (Phillip Charles' Philharmonix mix); "The Reason" (David Morales' Sleaze mix); "Gettin' Into It" (Ahmir's Brother? remix); "Last Night A DJ Saved My Life" (Francois

Kevoikian's FK dub); and "When The Funk Hits The Fan" (Mood II Swing's vocal mix).

Speaking of producer/DJ/label executive King Britt, Ovum/Ruffhouse/Columbia has issued the promo-only "Swell" by Scuba (an alias of Britt's). Produced, written, and conceived by Britt, "Swell" has been altered by Duplaix and Charles, who have confidently encased their soundscapes in mid-'80s house grooves (reminiscent of Jungle Wonz's "Time Marches On" and anything from Gherkin Records).

STRONG ENOUGH: 1998 was the year that pop/dance singer Erin Hamilton danced her way into our hearts. With two anthemic club singles ("Satisfied" and a reworking of Gary Wright's "Dream Weaver"), this daughter of Carol Burnett ably injected some much-needed energy onto some slightly staid dancefloors.

Along the way, we kept wishing and hoping that radio programmers would embrace her decidedly pop sound. But alas, they didn't. Of course, this was before Cher woke up programmers with "Believe." That said, our fingers are crossed as Hamilton's new single sees the light of day.

For her third outing, Hamilton—who recently headlined at Mardi Gras in Australia—has uncovered another rock gem: the Nick Graham/Robert Mitchell-penned "The Flame," which was a No. 1 hit for Cheap Trick in 1988. Scheduled for release on Tuesday (9) on Los Angeles-based Trax Recordings, this Scott Anderson-produced remake has replaced the power-ballad drivel of the original with a festive hands-in-the-air spirit.

Handling the remixing chores is the production outfit Rosabel. Made up of Ralphi Rosario and Abel Aguilera, Rosabel delivers the house-inflected goods on a handful of tasty mixes. The absolute highlight of the bunch is the Circuit Anthem. And just wait till ya hear Hamilton holding that note—we can already hear the comparisons to Deborah Cox!

COLOR HER DIVINE: After much speculation, Bette Midler is, indeed, confirmed to perform at the Salvation club in Miami on March 13, according to Debra Pelton, director of promotion at Warner Brothers. While Pelton couldn't confirm other dates at press time, she did say there "are tentative club dates" planned for Houston (March 19) and Detroit (March 20). By the way, Midler's opening act in Miami is Erin Hamilton. Quite the fierce pairing, if ya ask us!

Romanian Refugee Couple Brings Forth Weed

BY AMANDA NOWINSKI

SAN FRANCISCO—The personal and musical roots of Weed—the Romanian refugee husband/wife team of Dan and Christina Handradur—are as tenacious as the band's name suggests.

A classically trained musician whose rigorous violin instruction began at age 5 in Bucharest, Romania, Dan became fascinated with electronic music and DJ culture nine years later, when he and his family fled to Geneva, Switzerland, to escape Communist rule in Romania.

Although Dan enrolled at the Conservatoire of Geneva to study music theory, he quickly became obsessed with the non-traditional sounds of Brian Eno, dub, Curtis Mayfield, and the experimental German group Can.

Christina was raised in the same Bucharest community, but Dan did not meet her until his last years at the Conservatoire, where Christina was also enrolled, majoring in languages and art.

Drawn to each other by a shared love of '80s electro, symphonic pop, and club culture, the pair relocated to Vancouver, where they eventually married.

On April 13, Los Angeles-



WEED

based Nettwerk Records will issue the duo's debut, "Hard To Kill," an intricately composed fusion of the moodier side of trip-hop, psychedelic, and ambient beats.

"I've always viewed electronic music as a means of capturing and manipulating sound," says Dan, who has channeled the compositional knowledge and discipline of his earlier training into ambient-inspired solo projects for Silent Records, Hardhouse U.K., ESP Holland, and Apolon Records Japan.

The duo's first fully collaborative venture, Weed is the union of Dan's prolific musicianship and Christina's recently discovered vocal skills.

"Christina never studied music," says Dan. "I discovered her

talent when I was doing a song in '86 and wanted a female voice speaking over a track. She started singing a bit, and I realized she had a good ear. So, over the past few years she's become more involved."

Last spring, Weed became a full-time effort for both musicians.

"The album took about a billion man hours to complete," says Dan. "With me on flute, violin, harmonica, percussion, guitar, bass, synthesizer, and turntables and Christina on vocals, synth programming, and guitar. There was an enormous amount of recording, mixing, and editing to complete."

Weed's songs are published through NettSongs Publishing/Chrysalis Songs (BMI).

Drawing on influences from the Orb, '70s psychedelia, and post-rave Bristolian goth, the intention of "Hard To Kill" was not to ignite the dancefloor.

"We'll emphasize the dance side more when we perform live," Dan says. "But on this first album, I didn't want to have a definite dance presence throughout. Dance beats can tire the sound out, and a good album should take you to a few different places."

(Continued on next page)

Billboard. Dance HOT Breakouts

MARCH 13, 1999
CLUB PLAY

1. RIDE THE TRIP PLASMIC HONEY
JELLYBEAN
2. STRONG ENOUGH CHER WARNER BROS
3. HEAVEN GLENN SCOTT GIANT STEP
PALM PICTURES
4. ENTER THE MACHINE D MACHINE
TOMMY BOY SILVER
5. WHEN I GROW UP GARBAGE
MUSHROOM IMPORT

MAXI-SINGLES SALES

1. YOUR LOVE GIGI TOMMY BOY SILVER
2. SUPERTHRUSTER SLY AND ROBBIE
PALM PICTURES
3. ROCKET SOUL MUSIC
FUNKI PORCINI NINJA TUNES
4. NOTHING REALLY MATTERS
MADONNA MAVERICK
5. DREAM WEAVER ERIN HAMILTON TRAX

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

CLUB PLAY				
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST
No. 1				
1	2	4	5	NOTHING REALLY MATTERS MAVERICK 44613/WARNER BROS. 1 week at No. 1 ◆ MADONNA
2	3	3	9	SOMEONE TO HOLD H.O.L.A. 341082 VERONICA
3	1	2	8	(YOU GOT ME) BURNIN' UP TOMMY BOY SILVER LABEL 348/TOMMY BOY ◆ CEVIN FISHER
4	9	22	4	HEARTBREAK HOTEL ARISTA 13613 ◆ WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
5	11	19	4	JACKIE'S STRENGTH ATLANTIC 84442 ◆ TORI AMOS
6	6	11	7	WE LIKE TO PARTY! GROOVILICIOUS 061/STRICTLY RHYTHM ◆ VENGABOYS
7	4	1	9	SKIN NERVOUS 20356 ◆ CHARLOTTE
8	13	20	5	ECSTASY (TAKE YOUR SHIRTS OFF) GROOVILICIOUS 064/STRICTLY RHYTHM JOHNNY VICIOUS FEAT. LULA
9	8	12	7	99 ASTRALWERKS PROMO/CAROLINE ◆ CASSIUS
10	5	6	9	TAKE THE LONG WAY HOME CHEEKY PROMO/ARISTA ◆ FAITHLESS
11	12	17	6	JOY DEFINITY 004 KATHY BROWN
12	10	13	10	SPECIAL ALMO SOUNDS PROMO/INTERSCOPE ◆ GARBAGE
13	7	5	12	I'M BEAUTIFUL WARNER BROS. 44586 ◆ BETTE MIDLER
14	14	16	7	THE LOVER THAT YOU ARE (REMIX 2000) JELLYBEAN 2547 PULSE FEAT. ANTOINETTE ROBERSON
15	20	33	3	I STILL BELIEVE COLUMBIA 79104 ◆ MARIAH CAREY
16	27	36	4	BODY TWISTED 55528/MCA ◆ FUNKY GREEN DOGS
17	19	21	7	ETERNAL FLAMES TOMMY BOY SILVER LABEL 340/TOMMY BOY HYPERTROPHY
18	17	9	12	TAKE ME TO THE TOP JELLYBEAN 2545 PLASMIC HONEY
19	30	49	3	BABY WANTS TO RIDE GROOVILICIOUS 067/STRICTLY RHYTHM HANI
20	15	7	12	THE REASON OVUM/RUFFHOUSE PROMO/COLUMBIA SYLK 130
21	21	10	10	GODSPEED MUSICNOW 19 BT
22	25	27	7	YOU DON'T KNOW ME ARMED 002 ◆ ARMAND VAN HELDEN FEATURING DUANE HARDEN
23	22	24	8	SOMEONE PERFECTO/KINETIC PROMO/REPRISE ASCENSION
24	16	14	9	FLOWER DUET '99 GLASSNOTE 5006 JONATHAN PETERS PRESENTS LUMINAIRE
25	32	41	4	FOOL FOR LOVE MAXI 2075 SOUL STATION
26	26	32	5	POPCORN VIRGIN IMPORT THE BOOMTANG BOYS
27	33	40	4	MAMA KONDA EPIDROME PROMO/EPIC ORINOKO
28	18	8	12	IT'S NOT RIGHT BUT IT'S OKAY ARISTA 13613 WHITNEY HOUSTON
29	24	23	8	OBSESSION 4 PLAY 1020 FUZZY LOGIC
30	23	15	10	ACTIVATE EMPIRE STATE 0621/EIGHTBALL THAT KID CHRIS & DJ MADA PRES. HARDFEELINGS
31	29	30	6	HAPPY AFTERHOURS 350/UC DONNA BLAKELY
32	44	—	2	DO YOU LOVE ME TOMMY BOY SILVER LABEL 349/TOMMY BOY A GIFT OF LOVE FEAT. DEMI MOORE
Power Pick				
33	47	—	2	STRANDED EPIC PROMO LUTRICIA MCNEAL
34	40	50	3	TAINTED LOVE TWISTED 55530/MCA SOFT CELL VS. CLUB 69
Hot Shot Debut				
35	NEW	—	1	DARKNESS INC. IMPORT/SONY SATOSHI TOMIE FEAT. ROBERT OWENS & CEVIN FISHER
36	42	—	2	SUPER SONIC KINETIC 44604 MUSIC INSTRUCTOR (FEAT. FLYING STEPS)
37	45	—	2	THE NO. 1 SONG IN HEAVEN OGLIO 85003 ◆ SPARKS
38	NEW	—	1	THE MUSIK NERVOUS DOG 20353/NERVOUS ORANGE
39	34	31	9	I'VE HAD ENOUGH MCA 55526 REGINA BELLE
40	37	37	8	AIN'T NO MOUNTAIN HIGH ENOUGH EPIDROME PROMO/EPIC JOCELYN BROWN
41	38	39	15	HORNY AMERICAN 79065/COLUMBIA ◆ MOUSSE T. VS. HOT 'N' JUICY
42	NEW	—	1	GIRLS ON FILM (REMIX) EMI IMPORT DURAN DURAN
43	NEW	—	1	STRUCK BY LOVE EIGHTBALL 132 LECTROLLUV FEATURING ALVAUGHN JACKSON
44	28	26	13	U GOT MY LOVE MO' BIZZ IMPORT DJ JEAN
45	36	28	13	THAT ZIPPER TRACK MOONSHINE 88455 DJ DAN PRESENTS NEEDLE DAMAGE
46	48	—	2	BODY MOVIN' CAPITOL IMPORT ◆ BEASTIE BOYS
47	NEW	—	1	CAN'T TAKE MY EYES OFF OF YOU AM 0100 JEANIE TRACY
48	39	35	8	I KNOW I CAN DO IT F-111 44538/REPRISE LISAHALL
49	43	44	5	ZULU SONY DISCOS PROMO FRANCISCO PAZ
50	31	18	14	PRESSURE STRICTLY RHYTHM 12555 ULTRA NATE

MAXI-SINGLES SALES				
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST
No. 1				
1	1	1	16	BELIEVE (T) (X) WARNER BROS. 44576 15 weeks at No. 1 ◆ CHER
2	4	4	4	BLUE MONDAY (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS. ◆ ORGY
3	3	3	6	HEARTBREAK HOTEL/IT'S NOT RIGHT BUT IT'S OKAY (T) (X) ARISTA 13613 ◆ WHITNEY HOUSTON
4	2	2	4	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104 ◆ MARIAH CAREY
Hot Shot Debut				
5	NEW	—	1	JACKIE'S STRENGTH (T) (X) ATLANTIC 84442/AG ◆ TORI AMOS
6	5	5	13	WE LIKE TO PARTY! (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM ◆ VENGABOYS
7	NEW	—	1	PRAY FOR YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE ◆ FATBOY SLIM
8	6	6	23	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN ◆ STARDUST
9	8	11	32	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE ◆ FATBOY SLIM
10	9	8	3	MIAMI (X) TWIN SOUNDS/DOMINION ENTERTAINMENT 4251/K-TEL SLICK
11	7	7	6	ALL I HAVE TO GIVE (T) (X) JIVE 42563 ◆ BACKSTREET BOYS
12	10	9	23	NOBODY'S SUPPOSED TO BE HERE (T) (X) ARISTA 13551 ◆ DEBORAH COX
13	11	10	42	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG ◆ BRANDY & MONICA
14	17	16	3	PRETTY FLY (FOR A WHITE GUY) (X) TWIN SOUNDS/DOMINION ENTERTAINMENT 4261/K-TEL THE OBSCURE
15	12	12	6	TAINTED LOVE (T) (X) TWISTED 55530/MCA SOFT CELL VS. CLUB 69
16	13	13	6	I'M BEAUTIFUL (T) (X) WARNER BROS. 44586 ◆ BETTE MIDLER
17	14	—	2	BODY (T) (X) TWISTED 55528/MCA ◆ FUNKY GREEN DOGS
18	18	18	14	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM ◆ VENGABOYS
Greatest Gainer				
19	40	36	41	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932 ◆ RICKY MARTIN
20	15	14	7	TAKING EVERYTHING (T) (X) EASTWEST 63779/EEG ◆ GERALD LEVERT
21	16	15	27	SUAVENTE (T) (X) SONY DISCOS 82795 ◆ ELVIS CRESPO
22	24	23	37	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS. ◆ MADONNA
23	23	19	12	HORNY (T) (X) AMERICAN 79065/COLUMBIA ◆ MOUSSE T. VS. HOT 'N' JUICY
24	25	22	40	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER LORDS OF ACID
25	21	21	4	WHEN I'M GONE (T) (X) ROBBINS 72034 ROCKELL
26	19	17	45	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822 ◆ MARIAH CAREY
27	22	20	14	WOULD YOU...? (T) (X) OVAL 27556/V2 ◆ TOUCH AND GO
28	20	24	6	SOMEONE TO HOLD (T) (X) H.O.L.A. 341082 VERONICA
29	27	25	7	X '99 (T) (X) TWISTED 55489/MCA JUNIOR VASQUEZ
30	30	28	48	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515 ◆ BACKSTREET BOYS
31	35	39	12	FIND ANOTHER WOMAN (T) (X) GROOVILICIOUS 058/STRICTLY RHYTHM REINA
32	31	31	8	C'EST LA VIE (T) (X) EPIC 79085 ◆ B*WITCHED
33	32	35	10	SKIN (T) (X) NERVOUS 20356 ◆ CHARLOTTE
34	29	27	24	ONLY WHEN I LOSE MYSELF (T) (X) MUTE/REPRISE 44562/WARNER BROS. ◆ DEPECHE MODE
35	43	34	51	FROZEN (T) (X) MAVERICK 43993/WARNER BROS. ◆ MADONNA
36	38	33	17	DON'T LET THIS MOMENT END/OYE (T) (X) EPIC 79059 ◆ GLORIA ESTEFAN
37	39	30	19	JUMP AROUND (2000 MIX) (T) (X) TOMMY BOY 463 HOUSE OF PAIN
38	NEW	—	1	CAN'T GET ENOUGH (T) (X) MOTOWN 86084/UNIVERSAL ◆ WILLIE MAX FEAT. RAPHAEL SADIQ
39	45	—	2	THE MUSIK (T) (X) NERVOUS DOG 20353/NERVOUS ORANGE
40	34	32	6	FRIEND OF MINE (T) (X) T-NECK/ISLAND 572331/MERCURY ◆ KELLY PRICE
41	41	37	7	(YOU GOT ME) BURNIN' UP (T) (X) TOMMY BOY SILVER LABEL 348/TOMMY BOY ◆ CEVIN FISHER
42	50	42	23	LET ME GO...RELEASE ME (T) (X) H.O.L.A. 341070 VERONICA
43	47	38	5	INCE AGAIN (T) JIVE ELECTRO 42578/JIVE A TRIBE CALLED QUEST VS. APHRODITE
44	33	40	60	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC ◆ JAYDEE
45	49	41	57	HOW DO I LIVE (T) (X) CURB 73047 ◆ LEANN RIMES
46	RE-ENTRY	—	4	...BABY ONE MORE TIME (T) JIVE 42535 ◆ BRITNEY SPEARS
47	RE-ENTRY	—	8	LET'S GO ALL THE WAY (T) (X) COLUMBIA 78958 ◆ REACT
48	37	44	47	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS. ◆ PRODIGY
49	RE-ENTRY	—	2	THE LOVER THAT YOU ARE (REMIX 2000) (T) (X) JELLYBEAN 2547 PULSE FEAT. ANTOINETTE ROBERSON
50	46	43	19	JUMP JIVE AN' WAIL (X) UNDER THE COVER 9807 BIG DADDY ORCHESTRA

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

ROMANIAN REFUGEE COUPLE BRINGS FORTH WEED

(Continued from preceding page)

Ironically, it was one of Dan's clubby side projects—Dreamlogic—that caught the attention of Nettwerk VP of A&R Mark Jowett last year.

"We signed Dan and Christina last spring after I'd heard a more straightforward trance track by Dreamlogic," Jowett says. "When they gave me four Weed demo tracks, I immediately became intrigued by Christina's voice,

which has a very exotic, emotional edge. I liked how the music was quite hard and industrial one moment and very hypnotic and laid-back the next. The music was a cool combination, an interesting sonic template from which Christina's voice could spring off."

As the label that represents the industrial band Skinny Puppy and the ambient Delirium, Nettwerk seemed an appropriate match for

Weed.

"Most of our artists are trying to find a new voice, so they explore a darker terrain," says Jowett. "We're focused on helping artists develop their careers, and although dance is a part of how we market acts, we don't just put out a bunch of 12-inch singles."

The promotional wheels for Weed started turning Feb. 19 when the label issued a promo-

only single to club DJs. The song—"If Only You Could See"—was remixed by Chris Fortier and Neal Colo of the Florida-based production outfit Fade. The remix will appear as a bonus track on the album.

On Tuesday (9), "If Only You Could See" will be serviced to college mix shows and modern rock specialty shows, according to Nettwerk GM Marivi Magsino.

"We want to put a heart and soul to Weed," says Jowett. "Dan and Christina are very interesting people with interesting lives. That said, we will represent them in a very visual way on the album cover and in all future promotions."

At press time, the Nettwerk-managed/booked Weed was laying down the foundation for its North American tour.

Julie Reeves Inaugurates Debut Of Virgin Nashville

BY CHET FLIPPO

NASHVILLE—When Scott Hendricks learned he was getting the go-ahead from EMI to start Virgin Records Nashville last year, he had no doubts about who would be his flagship musical artist. "It was Julie all the way," says Hendricks.

That artist herself was certain she would stay with Hendricks. "Scott had signed me when he was still president of Capitol Nashville," says Julie Reeves. "Then, when all the changes happened at Capitol [Hendricks was replaced by Pat Quigley in 1997], I was going with him, regardless."

The result is the Hendricks-produced debut album by Reeves, "It's

About Time," which will be Virgin Records Nashville's initial musical release, due April 20.

Reeves, who hails from the Ashland, Ky., area that has spawned singers ranging from the Judds to Patty Loveless and Ricky Skaggs, came to Hendricks via a circuitous route.

In high school, she began singing in a trio with her mother and a friend, and the audience reception around Ashland persuaded them to move to Nashville in 1994 for a try at the big time. "I had just graduated from high school," recalls Reeves, "and I cried all the way to Nashville. Things did not get better immediately. People told us, 'We



REEVES

already have the Judds, so your group thing won't work.'

Reeves stayed on in Nashville by herself and became a very popular demo singer on Music Row—enabling her later to call on her musical friends for songs for her album, which is rich with compositions by songwriters ranging from Dave

Loggins to Mark D. Sanders, Max T. Barnes, Trey Bruce, and Aimee Mayo.

She came to Hendricks' attention via a New York connection.

"Jayne Young from W&R Productions in New York came here and heard Julie sing," says Hendricks. "She took Julie to her boss, Rick Wake, who's produced everyone from Mariah Carey to Madonna. Rick flipped out and signed her to a production deal.

"Rick called me and said, 'I just signed this girl with an incredible voice, and I don't know what to do with her. I want you to produce her.' So, I signed her to Capitol. She is an incredible interpreter of songs. She has a true alto voice, a very rich voice, very thick."

Hendricks says the choice of a first single was difficult. "In today's

environment," he notes, "with all the new female artists, there's got to be a single that's completely different and unique. Ballads sell albums, but every once in a while an uptempo [song] comes along that sells albums. We picked 'It's About Time,' which we feel has the potential to do it. I just hope radio gives us a chance."

Virgin Nashville VP of promotion Larry Hughes says the setup for Reeves has been different in that it was also a label start-up. "Scott and Doug Baker [national promotion director] and I went on the road, seeing radio stations and syndicators and consultants," he says. "Then, as Virgin added regionals, we plugged them in. We've probably seen 65 stations and a dozen consultants.

(Continued on page 42)

Christian Artist Ashton Switches Over To Country With Capitol Deal

BY DEBORAH EVANS PRICE

NASHVILLE—"I'm sure there are a lot of people who feel like, 'Well, she made a hard left turn, and she didn't even signal,'" says Susan Ashton of her switch from EMI's Sparrow label to a country music career at Capitol Nashville. "But this is not something that's happened overnight. This decision was not made on a whim."

After five highly successful albums in the contemporary Christian genre and two Dove Awards from the Gospel Music Assn., Ashton recently made her bow on the Hot Country Singles & Tracks chart with the Diane Warren ballad "Faith Of The Heart." On April 20, Capitol Nashville will release her first country album, "Closer." The album will be promoted via

a CMT special tied in to a radio contest and what Capitol Nashville president Pat Quigley calls the "biggest local ad buy in the history of country music."

Ashton says entering the country market has been a gradual process that began around the release of her second album when she recorded a song with Glen Campbell and Paul Overstreet for the latter's album. Her move into country continued when Garth Brooks asked her to open his 1994 European tour.

The Houston native says there were other events that led her into the country field. "I did a duet with Billy Dean, and I did a duet with Gary Chapman for the 'America Salutes The Beatles' record," she says. "Then Kathy Mattea cut 'Great Divide,' a song off my second record, and Martina McBride cut a song off one of my records. Then Garth cut 'You Move Me.'"

(Continued on page 42)



ASHTON



Girls' Night Out. Members of the Asylum group Trio got together to celebrate the release of its second album in 12 years, "Trio II." Shown, from left, are Dolly Parton, Asylum president Evelyn Shriver, Linda Ronstadt, Asylum senior VP Susan Nadler, and Emmylou Harris.

Clark's DeltaDisc Imprint Kicks Off With Ellis Release; Fletcher Settles Into Nashville

ANOTHER NEW RECORD LABEL? Well, why not? That's what Mississippi attorney **Fredrick B. Clark** decided not long ago, and he recently opened DeltaDisc in Hendersonville, Tenn., outside of Nashville.

Clark first came to prominence in 1986 when he represented the state of Mississippi in filing suit against tobacco companies. The state ultimately won a settlement that will amount to \$6.7 billion over 25 years. His

portion of tobacco company reparations is now fueling his record company. (He also recently gave his alma mater, Jackson State University, \$2 million, along with \$500,000 to Mississippi Valley State University.)

Last spring at the mayoral inauguration in Durant, Miss., he heard **Beverly Ellis** sing and decided she needed a record label. "I wanted to let the public judge her, not the labels," he says.

"I've always loved country music," says Ellis. "African-Americans love country music as much as white people do. I met Fred, and he said, 'Let's make a record.'"

"Originally," Clark tells Nashville Scene, "we were going to cut an album with her and shop it to the major labels. But I realized that it would take three or four years to get an album out, so I just started kicking around the idea of starting my own company. Then we got distribution with PolyGram [now Universal] and put her album out."

Ellis' country debut, "A Diamond Won't Cut It," was recorded at Starstruck Studios here and released in February. She, Clark, and the label are now working to gain it exposure. Clark is attracting some industry veterans to his company, such as DeltaDisc GM **Tom McBee**, VP/A&R **Mike Daniel**, and A&R director **Boomer Castleman**. "I feel we have an advantage

here in that we don't have to do things the corporate way," Clark says.

Clark says the label will not be confined to country.

"We're looking at some gospel and R&B acts now," he says. "I want to build a company that will be around a long time. Money is not my main objective at this point. I want to build a legacy, to build something that will be here long after I'm gone."

Clark admits that opening a new label is a big risk. "So is everything in life," he says.

PEOPLE: Van Fletcher, who has just assumed his post as executive VP/GM at Virgin Records Nashville (*Billboard-Bulletin*, March 2), tells Nashville Scene that he moved here from the East Coast for two reasons: quality of life and quality of a record company.

"When **Scott [Hendricks]** got the label," says the former senior VP of sales and branch distribution at PolyGram Group Distribution in New York, "I started thinking. One reason I came is because of Scott's reputation. I knew the music would be good. I've seen an awful lot of labels pop up over the years, and there's only so much room, but there's always room for really great music and great artists. That's why I feel good about this. Scott's really low-key, like I am. I know I won't be asked to run around and do crazy stunts—I can hire someone to do that."

Fletcher, a native of North Carolina, where he farmed before entering the music business, says this region is attractive to him and to his wife, who is from Kentucky. "Working with new artists attracted me as well," he says. "You can build a foundation for new artists, and then when the music comes, you just let it grow. I know Scott is into careers, and that's what we'll do here."



by Chet Flippo



ELLIS

Billboard TOP COUNTRY ALBUMS

MARCH 13, 1999

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	57	DIXIE CHICKS ▲ ⁴ MONUMENT 68195/SONY (10.98 EQ/16.98) HS	No. 1 WIDE OPEN SPACES	1
2	2	2	69	SHANIA TWAIN ▲ ⁸ MERCURY 536003 (10.98 EQ/17.98)	GREATEST GAINER COME ON OVER	1
3	3	3	15	GARTH BROOKS ▲ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
4	4	5	3	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	4
5	NEW		1	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	HOT SHOT DEBUT KEEPERS/GREATEST HITS	5
6	5	4	45	FAITH HILL ▲ ⁷ WARNER BROS. 46790 (10.98/16.98)	FAITH	2
7	15	18	29	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	PACESETTER THE KEY	1
8	8	8	50	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
9	6	10	16	SOUNDTRACK ▲ ⁵⁵⁰ MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
10	7	6	3	MARK CHESNUTT DECCA 70035/MCA NASHVILLE (10.98/16.98)	I DON'T WANT TO MISS A THING	6
11	10	9	41	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
12	11	13	18	SARA EVANS RCA 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	11
13	9	7	79	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
14	12	12	91	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	1
15	13	11	27	ALABAMA ▲ ² RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
16	14	14	31	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
17	17	20	43	MARK WILLS ● MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	8
18	19	22	76	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
19	20	19	29	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	16
20	16	15	26	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
21	18	16	19	TOBY KEITH ● MERCURY 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	5
22	21	17	39	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
23	23	24	23	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
24	22	21	5	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 5	13
25	24	25	79	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
26	27	33	21	AARON TIPPIN LYRIC STREET 65003/HOLLYWOOD (10.98/16.98)	WHAT THIS COUNTRY NEEDS	26
27	25	23	43	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
28	30	32	19	DEANA CARTER ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
29	28	28	66	GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98)	SEVENS	1
30	35	31	33	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
31	29	26	45	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
32	36	37	41	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
33	26	27	43	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
34	31	38	77	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
35	33	39	33	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12

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
36	32	30	39	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
37	34	35	20	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
38	37	36	38	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
39	40	45	6	NEAL MCCOY ATLANTIC 83170/AG (10.98/16.98)	THE LIFE OF THE PARTY	24
40	39	40	17	BILLY RAY CYRUS MERCURY 558347 (10.98 EQ/16.98)	SHOT FULL OF LOVE	32
41	41	42	72	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
42	60	58	26	WILLIE NELSON ISLAND 524548 (10.98 EQ/16.98)	TEATRO	17
43	46	47	36	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
44	38	29	15	SOUNDTRACK ● DREAMWORKS 50045/INTERSCOPE (10.98/16.98)	THE PRINCE OF EGYPT—NASHVILLE	8
45	42	46	85	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
46	43	34	69	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
47	47	43	20	TRAVIS TRITT WARNER BROS. 47097 (10.98/16.98)	NO MORE LOOKING OVER MY SHOULDER	15
48	45	44	3	TIM WILSON CAPITOL 98889 (7.98/16.98) HS	IT'S A SORRY WORLD	44
49	55	52	45	STEVE WARINER ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
50	48	49	26	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
51	44	41	43	GARTH BROOKS CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
52	50	48	79	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
53	49	53	97	GEORGE STRAIT ▲ ³ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
54	51	57	45	ROY D. MERCER VIRGIN 94301 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
55	52	56	29	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	48
56	58	51	23	LYLE LOVETT CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	9
57	57	62	71	ROY D. MERCER VIRGIN 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
58	56	54	33	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
59	53	50	45	RANDY TRAVIS DREAMWORKS 50034/INTERSCOPE (10.98/16.98)	YOU AND YOU ALONE	7
60	59	55	22	BLACKHAWK ARISTA NASHVILLE 18872 (10.98/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT	25
61	61	61	5	RICKY SKAGGS SKAGGS FAMILY 1001 (9.98/15.98)	ANCIENT TONES	53
62	63	59	41	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
63	54	60	18	T. GRAHAM BROWN INTERSOUND 9346/PLATINUM (10.98/16.98) HS	WINE INTO WATER	47
64	66	67	77	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
65	62	63	17	THE TRACTORS ARISTA NASHVILLE 18878 (10.98/16.98)	FARMERS IN A CHANGING WORLD	39
66	75	65	81	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
67	68		85	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
68	65		2	CHAD BROCK WARNER BROS. 47071 (10.98/16.98)	CHAD BROCK	65
69	69	71	5	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	69
70	70	69	5	MERLE HAGGARD EPIC 69321/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	69
71	73	66	76	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
72	74	73	4	OLD DOGS ATLANTIC 83156/AG (10.98/16.98)	OLD DOGS	61
73	64	64	28	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98) HS	IT WOULD BE YOU	21
74	72	68	40	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
75	RE-ENTRY		20	RANDY TRAVIS WARNER BROS. 47028 (10.98/16.98)	GREATEST #1 HITS	66

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

Billboard Top Country Catalog Albums

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

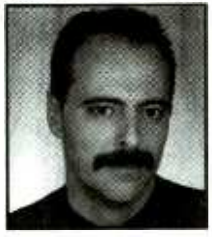
MARCH 13, 1999

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ▲ ¹¹ MERCURY 522886 (10.98 EQ/17.98) HS	51 weeks at No. 1 THE WOMAN IN ME	212
2	2	GARTH BROOKS ▲ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	184
3	3	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	175
4	4	HANK WILLIAMS, JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	247
5	14	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	237
6	5	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	623
7	12	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	153
8	7	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	257
9	6	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	215
10	8	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	72
11	9	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	173
12	10	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	234
13	18	SHANIA TWAIN ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	122

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	11	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	138
15	13	DEANA CARTER ▲ ⁴ CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	130
16	15	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	477
17	16	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	332
18	17	ROY D. MERCER VIRGIN 54781 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	95
19	22	CLINT BLACK ▲ RCA 66671/RLG	THE GREATEST HITS	120
20	19	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	216
21	20	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	568
22	23	ROY D. MERCER VIRGIN 54782 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 2	90
23	21	PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	13
24	24	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	95
25		THE JUDDS CURB 11514/MCA NASHVILLE (6.98/11.98)	GREATEST HITS	4

Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past Heatseeker title. © 1999, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

GETTIN' CHICKIE WITH IT: Double Grammy winners Dixie Chicks and Shania Twain take the biggest post-show gains on Top Country Albums, as "Wide Open Spaces" (Monument) and "Come On Over" (Mercury) tighten their grips at Nos. 1 and 2, respectively, while Twain's set blasts back into the top 10 on The Billboard 200 (see *The Bullets*, page 116).

Dixie Chicks, winners of trophies for best country album and best country performance by a duo or group, parlay those honors into a 19% gain with "Wide Open Spaces," which scans more than 115,000 units, up approximately 19,000. Since bowing at No. 17 with 7,500 pieces on Top Country Albums in the Feb. 14, 1998, issue, "Wide Open Spaces" experienced peak sales of 272,000 during Christmas week.

On Hot Country Singles & Tracks, "You Were Mine," the fourth single from "Wide Open Spaces," rises 4-1, up 386 plays. It is the third consecutive chart-topper from the award-winning set.

Twain's performance of "Man! I Feel Like A Woman!" on the show, coupled with wins for best female country vocal performance and best country song, push "Come On Over" up 41% with Greatest Gainer honors on Top Country Albums with an increase of more than 31,000 units. That hefty gain shoots the album 12-7 on the big chart.

"Man! I Feel Like A Woman!" the seventh single from "Come On Over," re-enters Hot Country Singles & Tracks at No. 53 with 306 plays. The song previously had but one week on the chart, reaching No. 70 in the Nov. 15, 1997, Billboard, based upon unsolicited album play. This time, spins are detected at 40 monitored country stations.

TATER-EATIN' COUNTRY BOYS: Nominated in four Grammy categories, Vince Gill took trophies for best male country vocal performance with "If You Ever Have Forever In Mind," which he performed during the telecast, and he shared the honors for best country instrumental performance with Randy Scruggs for the venerable old-time fiddle tune "A Soldier's Joy," found on Scruggs' 1998 set "Crown Of Jewels" (Reprise).

Gill's "The Key" (MCA Nashville) rises 15-7 on Top Country Albums and takes our percentage-based Pacesetter award with a 60% increase. That set scans more than 14,000 units, up more than 5,000. Two of Gill's older perennials, "When Love Finds You" and "Souvenirs," take jumps on Top Country Catalog Albums, rising 14-5 and 12-7 respectively. Each of those sets scans approximately 3,000 units.

On the radio, Gill's shuffle-beat single "Don't Come Cryin' To Me" gains 253 plays to rise 33-30 on Hot Country Singles & Tracks with airplay at 148 of our 162 stations.

SMOKEY MOUNTAIN CROONER: With 10,000 scans, Knoxville, Tenn., native Kenny Chesney inks his first No. 1 on Top Country Singles Sales as "How Forever Feels" (BNA) rises 2-1 on that list. Concurrently, Chesney's song sees the issue's fattest gain on Hot Country Singles & Tracks, up 710 plays. Watch for Chesney's new "Everywhere We Go" album to bow on the country chart next issue.

ASHTON SWITCHES OVER TO COUNTRY WITH CAPITOL DEAL

(Continued from page 40)

Ashton has also sung background vocals on albums by Brooks, McBride, and Patty Loveless. "My fans have been writing me for several years wanting me to make a country record," she says. "But I didn't want to do it just to do it."

She credits Sparrow Records president Peter York with urging her to make the transition. "He said, 'You're not going to be happy until you make a country record,' and it kind of surprised me," she says. "But that's when I started to seriously explore it."

She knew manager Bob Doyle from her association with Brooks. She decided to test the waters by asking him if she could sing demos for his publishing company. "I thought we could just see how people respond to it," she says. "The response was overwhelming."

After Quigley heard her demo of "Commitment" (later a LeAnn Rimes hit), he was struck by the quality of her voice and its emotion. "I said, 'We've got to get that voice on this label,'" Quigley recalls.

She met him and signed with Capitol Nashville last June and began work on the album with producer Emory Gordy Jr.

Ashton says she's happy with the album. "I'm an emotional person," says Ashton. "I want something that makes me want to roll down the windows, hang my head out, and scream along with the song, or if it's a ballad I want it to get inside me. I wanted to record songs that affect me that way and hopefully would have that impact on other people."

The songs chosen represent some of Music Row's top songwriters, among them Marcus Hummon, Matraca Berg, Neil Thrasher, and Kim Richey. Greg Swedberg, operations manager at KEYY Minneapolis, is supporting "Faith Of The Heart" and says the rest of the album he has heard is also strong. "I've heard a lot of the music, and it's quality stuff," he says.

He doesn't anticipate Ashton having trouble crossing from the Christian to the country market. "I use a little history to guide me here. I was in top 40 when Amy Grant crossed over," he says. "When you play a con-

temporary Christian artist on your radio station, reaction is usually positive, provided the music is good, and in this case the music is good."

Quigley says he plans a marketing campaign that will combine radio, TV, and retail. Ashton and Steve Wariner will be featured on CMT's "CMT All Access" program the last week of April, and it will be taped in Nashville. Quigley says Capitol plans to buy ads on major network TV programs like the "Today" show and "The Rosie O'Donnell Show" to tell viewers which stations are playing her music and how to win a trip to the taping of "All Access."

"We're making a consumer contest out of listening to certain stations," he says, "with a flyaway contest attached to it." Quigley says he plans to involve 33 radio stations in 25 markets. "This is a way to help our friends in radio," he says. "Actu-

ally, this will be supporting four things—CMT, country radio, plus Susan's and Steve's records."

Quigley says Capitol will spend \$400,000 on television ads in those select markets. The ads will be tagged to let consumers know to look for the product in Musicland, Wal-Mart, and other retail outlets.

"The packaging for Susan's CD is going to be very unusual," says Quigley. "Magazines have always done a great job of letting people know what was on the inside by their covers. Susan's will be the first record with a magazine-type cover to let consumers know more about what's inside."

EMI Christian Music Group's (EMI CMG) Chordant Distribution will take the new album to the Christian market. Sparrow is under the EMI CMG umbrella.

Ashton is managed by Bob Doyle & Associates and is booked by the William Morris Agency. Her publisher is EMI.

JULIE REEVES

(Continued from page 40)

"Then, we had a soiree for radio in New York City and had Julie do an acoustic set with a three-piece band, and we debuted the video. Now we're setting her up for CRS [Country Radio Seminar]. The campaign isn't a huge blitz—just a lot of small things, a lot of impressions."

The title-track single is at No. 63 on the Hot Country Singles & Tracks chart. Mike Hammond, operations manager at WIVK Knoxville, says he was struck immediately, first by Reeves' voice and secondly by the song. "The thing that sold me on her was her voice," he says. "It's unique and distinctive. And, the song is different. I liked it immediately, which seldom happens."

New Virgin Nashville executive VP/GM Van Fletcher says the label will carefully build Reeves' career. "That's what you want to do with a new artist who's young and doesn't have a touring base," he says. "But the base that she does have is a pretty damned good voice. We'll be spreading the music out to as many

people as we can. We'll look at some areas in marketing, to schools and to younger audiences, and open up some eyes to Julie."

With marketing, he says, the racks are a first priority. "We'll do it regionally, first of all, with as many listening campaigns as we can. And some positioning campaigns. I'm taking a look at the strong country markets, and we'll advertise around the Alan Jackson tour she'll be on. I'm treating this as a long-term, rest-of-1999 project."

Reeves' manager, Christy DiNapoli, says he's optimistic. "She's only the fourth artist I've signed in 16 years," he says. "I think she's fantastic. She's going to go out for seven or eight dates on Alan Jackson's tour. He's giving new artists a chance, which is wonderful. Then, we'll see how the single does."

"We just signed a booking deal with CAA [Creative Artists Agency] yesterday, so we're off and running," DiNapoli adds. "I'm convinced this is going to be the year of the new artists. You can feel it."

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

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

69 ALWAYS NEVER THE SAME (Warner-Tamerlane, BMI/Golden Wheat, BMI/Sony/ATV Tree, BMI)	218 GONE CRAZY (WB, ASCAP/Yee Haw, ASCAP) WBM
22 ANYONE ELSE (PolyGram International, ASCAP/St. Julien, ASCAP) HL	219 HANDS OF A WORKING MAN (Warner-Tamerlane, BMI/Sugar Bend, BMI) WBM
62 BABY AIN'T ROCKING ME RIGHT (Glitterfish, BMI/Music Corp. Of America, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI)	72 HAPPY EVER AFTER (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP) HL
67 BARLIGHT (Warner-Tamerlane, BMI) WBM	31 HILLBILLY SHOES (Sixteen Stars, BMI) HL
36 BETTER MAN (Sony/ATV Tree, BMI/Gary Nicholson, ASCAP/MRB, ASCAP) HL	7 HOLD ON TO ME (Reynson, BMI/Bayou Boy, BMI) HL
3 BUSY MAN (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Tieren It Up, BMI) HL/WBM	61 HORSE TO MEXICO (Mike Curb, BMI/Rose Blue, BMI/Millhouse, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM
27 CAN'T GET ENOUGH (Reynson, BMI/Kentucky Girl, BMI/Bayou Boy, BMI/Careers-BMG, BMI/A Hard Day's Write, BMI) HL	5 HOW FOREVER FEELS (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
30 DON'T COME CRYING TO ME (Vinyr Mae, BMI/English-town, BMI) WBM	12 I CAN'T GET OVER YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
20 DRIVE ME WILD (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Cal IV, ASCAP/Cooter Moe, ASCAP)	41 I DON'T WANT TO MISS A THING (Realsongs, ASCAP) WBM
29 EVERYTIME I CRY (BMG, ASCAP/Sierra Home, ASCAP/Warner-Tamerlane, BMI) HL/WBM	44 IF A MAN ANSWERS (Songs Of PolyGram Int'l, BMI/Tokco Tunes, BMI/Wacissa River, BMI/MRB, BMI) HL
52 FAITH OF THE HEART (Realsongs, ASCAP/MCA, ASCAP) HL/WBM	11 I'LL THINK OF A REASON LATER (Hamstein Cumberland, BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM
23 FLY (THE ANGEL SONG) (Golden Phoenix, SOCAN/Kyagay-songs, SOCAN/Rory Bourke, BMI) WBM	75 I LOOK AT YOU (Warner-Tamerlane, BMI)
21 FOR A LITTLE WHILE (Magnatune, SESAC/Family Style, SESAC/Glacier Park, SESAC/Moraine, SESAC/Malaco, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL	26 I'M LEAVING (O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/MCA, ASCAP) HL
70 FREE ME (Rick Hall, ASCAP)	63 IT'S ABOUT TIME (MCA, ASCAP/Soda Creek, ASCAP/Careers-BMG, BMI/Music Hill, BMI) HL
	51 IT'S YOUR SONG (Gooby, BMI/Pan For Gold, BMI/Copy-

	right Management, BMI) CLM/WBM
45 I WAS (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL	
47 I WILL BE THERE FOR YOU (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI/Sony/ATV Tree, BMI/Wenonga, BMI) HL/WBM	
14 KEEPIN' UP (Maypop, BMI/Wildcountry, BMI/Route Six, BMI) WBM	
58 LET'S START LIVIN' (Dreaming In Public, SOCAN/South Beach, ASCAP)	
60 LIFE GOES ON (Island Bound, ASCAP/Famous, ASCAP) HL	
49 LITTLE GOOD-BYES (Without Anna, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Colonel Rebel, ASCAP/Kentucky Thunder, ASCAP/CG, ASCAP/Sony/ATV Tree, BMI/Kent Breen, BMI) HL	
17 LOVE AIN'T LIKE THAT (LaLuna, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL	
53 MAN! I FEEL LIKE A WOMAN (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM	
41 MAYBE NOT TONIGHT (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/If Dreams Had Wings, BMI)	
8 MEANWHILE (J. Fred Knobloch, ASCAP/Waysong, ASCAP/Lebrun, ASCAP/Angram, ASCAP)	
59 A NIGHT TO REMEMBER (Curb, ASCAP/Kinetic Diamond II, ASCAP/Rob 'N Riley, ASCAP/Song Of Peer, ASCAP/Cramly, ASCAP)	
71 NO EASY GOODBYE (Mike Curb, BMI/That's A Smash, BMI/Sounds Of Boudreaux, BMI)	
40 NO MORE LOOKING OVER MY SHOULDER (Warner-Tamerlane, BMI/Aimo, ASCAP/Daddy Rabbit, ASCAP) WBM	
4 NO PLACE THAT FAR (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM	

73 ONE OF YOU (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Laudersongs, BMI/Mighty Nice, BMI/Bluewater, BMI)	
13 ORDINARY LIFE (McSpadden-Smith, BMI/Magnolia Hill, ASCAP)	
74 PEACE OF MIND (O-Tex, BMI/Blind Sparrow, BMI/Acuff-Rose, BMI)	
9 POWERFUL THING (Mighty Nice, BMI/Andersongs, BMI/MCA, ASCAP/Fire Feather, ASCAP) HL	
56 SATURDAY NIGHT (Wacissa River, BMI/Irving, BMI/Missy, BMI) WBM	
42 SAY ANYTHING (Mike Curb, BMI/CurbSongs, ASCAP) WBM	
46 SHE'S ALWAYS RIGHT (Sony/ATV Tree, BMI/Suffer In Silence, BMI/Careers-BMG, BMI/Music Hill, BMI/Hope-N-Cal, BMI/Five Cowboys, BMI/Cal IV, BMI) HL	
66 SINGLE WHITE FEMALE (Blakemore Avenue, ASCAP/Markswest Pacific, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) WBM	
19 SOMEBODY'S OUT THERE WATCHING (Warner-Tamerlane, BMI/Puckaleasia, BMI/Nomad-Noman, BMI/Franne Golde, BMI/Windswest Pacific, BMI) WBM	
64 SOMETHIN' 'BOUT A SUNDAY (Aimo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Ty Land, BMI)	
10 STAND BESIDE ME (Hamstein Cumberland, BMI) WBM	
48 STRANGER IN MY MIRROR (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL	
15 THAT DON'T IMPRESS ME MUCH (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM	
68 THERE GOES THE NEIGHBORHOOD (Music Corp. Of America, BMI/Permo, BMI) HL	
35 TWO TEARDROPS (Mr. Bubba, BMI/Sony/ATV Tree, BMI/Steve Wariner, BMI) HL/WBM	
6 UNBELIEVABLE (Mighty Nice, BMI/Al Andersongs, BMI/Windswest Pacific, BMI/My Life's Work, BMI) HL/WBM	

50 WHAT ABOUT YOU (WB, ASCAP/Platinum Plover, ASCAP/Songs Of PolyGram Int'l, BMI/Iony Joiner, BMI) HL/WBM	
65 WHAT DO YOU SAY TO THAT (Laudersongs, BMI/Mighty Nice, BMI/Blue Water, BMI/Carolee, BMI/EMI, BMI)	
55 WHATEVER YOU SAY (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI/Music Hill, BMI)	
43 WHAT'S THE MATTER WITH YOU BABY (Aimo, ASCAP) WBM	
32 WHEN MAMA AIN'T HAPPY (EMI Blackwood, BMI/Ty Land, BMI/Careers-BMG, BMI/Sontanner, BMI/Quantum, BMI) HL	
54 WHO NEEDS PICTURES (EMI April, ASCAP/Plaid Paisley, ASCAP/Cattle Call, ASCAP/Sea Gayle, ASCAP) HL	
16 WISH YOU WERE HERE (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mr. Bubba, BMI/Belton Uncle, BMI) HL/WBM	
39 WITH YOU (WB, ASCAP/Dreamin' Upstream, ASCAP/Big Red Tractor, ASCAP) WBM	
57 WRITE THIS DOWN (Neon Sky, ASCAP/Irving, BMI/Colter Bay, BMI)	
25 WRONG AGAIN (Still Working For The Man, BMI/Dyad, BMI) HL	
33 WRONG NIGHT (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM	
34 YOU DON'T NEED ME NOW (Blackened, BMI) WBM	
38 YOUR OWN LITTLE CORNER OF MY HEART (EMI April, ASCAP/Maltz Time, ASCAP/Rick Hall, ASCAP) HL/WBM	
37 YOU STILL SHAKE ME (EMI Blackwood, BMI/Song Island, BMI/Mission Valley, ASCAP) HL	
1 YOU WERE MINE (Woolly Puddin', BMI/Bug, BMI) HL	
28 YOU WON'T EVER BE LONELY (Sony/ATV Tree, BMI/No Fuzzy Dice, ASCAP/Famous, ASCAP) HL	

Billboard HOT COUNTRY SINGLES & TRACKS

MARCH 13, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
◀ No. 1 ▶						
1	4	7	14	YOU WERE MINE P. WORLEY, B. CHANCEY (E. ERWIN, M. SEIDEL)	◆ DIXIE CHICKS MONUMENT ALBUM CUT	1
2	2	1	17	I DON'T WANT TO MISS A THING M. WRIGHT (D. WARREN)	MARK CHESNUTT (C) (D) DECCA 72078/MCA NASHVILLE	1
3	6	10	20	BUSY MAN J. KELTON, K. STEGALL (B. REGAN, G. TEREN)	◆ BILLY RAY CYRUS (V) MERCURY 566582	3
4	1	5	24	NO PLACE THAT FAR N. WILSON, B. CANNON (S. EVANS, T. SHAPIRO, T. MARTIN)	◆ SARA EVANS (C) (D) (V) RCA 65584	1
5	8	12	14	HOW FOREVER FEELS B. CANNON, N. WILSON (W. MOBLEY, T. MULLINS)	◆ KENNY CHESNEY (C) (D) (V) BNA 65666	5
6	3	2	20	UNBELIEVABLE M. D. CLUTE, DIAMOND RIO (A. ANDERSON, J. STEELE)	◆ DIAMOND RIO (V) ARISTA NASHVILLE 13138	2
7	5	4	23	HOLD ON TO ME C. PETOCZ, J. M. MONTGOMERY (B. DALY, W. RAMBEAUX)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84197	4
8	11	13	10	MEANWHILE T. BROWN, G. STRAIT (J. F. KNOBLOCH, W. HOLYFIELD)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72084	8
9	12	11	16	POWERFUL THING T. BROWN, T. YEARWOOD (A. ANDERSON, S. VAUGHN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72082	9
10	7	6	23	STAND BESIDE ME B. GALLIMORE, T. MCGRAW (S. A. DAVIS)	◆ JO DEE MESSINA CURB ALBUM CUT	1
11	14	17	12	I'LL THINK OF A REASON LATER M. WRIGHT (T. MARTIN, T. NICHOLS)	LEE ANN WOMACK (V) DECCA 72076/MCA NASHVILLE	11
12	13	14	9	I CAN'T GET OVER YOU D. COOK, K. BROOKS, R. DUNN (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13152	12
◀ AIRPOWER ▶						
13	21	23	19	ORDINARY LIFE N. WILSON, B. CANNON (B. BAKER, C. HARRINGTON)	◆ CHAD BROCK (C) (D) (V) WARNER BROS. 17136	13
14	15	16	15	KEEPIN' UP D. COOK, ALABAMA (R. OWEN, T. GENTRY, G. FOWLER, R. ROGERS)	ALABAMA RCA ALBUM CUT	14
15	10	8	14	THAT DON'T IMPRESS ME MUCH R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (V) MERCURY 566220	8
16	17	22	8	WISH YOU WERE HERE C. CHAMBERLAIN (S. EWING, B. ANDERSON, D. MOORE)	MARK WILLS (V) MERCURY 566764	16
17	18	21	9	LOVE AIN'T LIKE THAT B. GALLIMORE, F. HILL (T. GAETANO, A. J. MASTERS)	FAITH HILL WARNER BROS. ALBUM CUT	17
◀ AIRPOWER ▶						
18	22	25	6	GONE CRAZY K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13155	18
19	20	19	21	SOMEBODY'S OUT THERE WATCHING T. HASELDEN, R. ZAVITSON (R. LERNER, F. GOLDE, S. BOOKER)	◆ THE KINLEYS (C) (D) EPIC 79064	19
20	23	26	18	DRIVE ME WILD M. A. MILLER, M. MCANALLY (M. A. MILLER, G. HUBBARD, M. LAWLER)	◆ SAWYER BROWN (C) (D) (V) CURB 73075	20
21	9	3	19	FOR A LITTLE WHILE B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR, S. MANDILE, J. VANDIVER)	TIM MCGRAW CURB ALBUM CUT	2
22	26	29	7	ANYONE ELSE P. WORLEY, B. J. WALKER, JR., C. RAYE (R. FOSTER)	◆ COLLIN RAYE EPIC ALBUM CUT	22
23	16	15	21	FLY (THE ANGEL SONG) T. HASELDEN, R. ZAVITSON, D. JOHNSON (S. WILKINSON, R. M. BOURKE)	◆ THE WILKINSONS (C) (D) (V) GIANT 17131/REPRISE	15
24	27	27	12	HANDS OF A WORKING MAN B. GALLIMORE (D. V. WILLIAMS, JIM COLLINS)	◆ TY HERNDON EPIC ALBUM CUT	24
25	24	18	26	WRONG AGAIN M. MCBRIDE, P. WORLEY (T. L. JAMES, C. WEIL)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	1
26	29	33	7	I'M LEAVING P. MCMACKIN, A. TIPPIN (A. BARKER, R. HARBIN, L. D. LEWIS)	AARON TIPPIN LYRIC STREET ALBUM CUT	26
27	28	28	9	CAN'T GET ENOUGH E. GORDY, JR., (B. DALY, W. RAMBEAUX, K. BLAZY)	◆ PATTY LOVELESS EPIC ALBUM CUT	27
28	30	32	14	YOU WON'T EVER BE LONELY D. MALLOY, J. G. SMITH (A. GRIGGS, B. JONES)	◆ ANDY GRIGGS (C) (D) RCA 65646	28
29	31	34	6	EVERYTIME I CRY K. STEGALL (B. REGAN, K. STALEY)	◆ TERRI CLARK (V) MERCURY 566848	29
30	33	35	8	DON'T COME CRYING TO ME T. BROWN (V. GILL, R. NIELSEN)	VINCE GILL (V) MCA NASHVILLE 72085	30
31	35	43	5	HILLBILLY SHOES J. SCAIFE (M. GEIGER, W. MULLIS, B. TAYLOR)	◆ MONTGOMERY GENTRY COLUMBIA ALBUM CUT	31
32	32	31	13	WHEN MAMA AIN'T HAPPY T. BROWN (R. GILES, G. GODARD, T. NICHOLS)	TRACY BYRD (C) (D) (V) MCA NASHVILLE 72083	31
33	19	9	18	WRONG NIGHT D. MALLOY, R. MCENTIRE (J. LEO, R. BOWLES)	REBA (V) MCA NASHVILLE 72075	6
34	34	39	7	YOU DON'T NEED ME NOW C. BLACK, J. STROUD (C. BLACK, S. RUSSELL)	CLINT BLACK RCA ALBUM CUT	34
35	41	52	4	TWO TEARDROPS S. WARINER (B. ANDERSON, S. WARINER)	STEVE WARINER CAPITOL ALBUM CUT	35
36	37	37	9	BETTER MAN C. FARRIN (B. WARREN, B. WARREN, G. NICHOLSON)	◆ THE WARREN BROTHERS (C) (D) (V) BNA 65670	36
37	36	36	8	YOU STILL SHAKE ME D. CARTER, C. FARRIN (L. SATCHER, T. ROULLIER)	◆ DEANA CARTER CAPITOL ALBUM CUT	36
38	39	42	6	YOUR OWN LITTLE CORNER OF MY HEART M. BRIGHT, T. DUBOIS (W. ALDRIDGE, B. CRISLER)	BLACKHAWK (V) ARISTA NASHVILLE 13158	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	40	41	7	WITH YOU M. SPIRO (M. HENDRIX, R. L. BRUCE)	◆ LILA MCCANN (C) (D) ASYLUM 64052	39
40	38	38	11	NO MORE LOOKING OVER MY SHOULDER B. J. WALKER, JR., T. TRITT (M. PETERSON, C. WISEMAN)	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. 17108	38
41	49	58	3	MAYBE NOT TONIGHT K. STEGALL (K. STEGALL, D. HILL)	◆ SAMMY KERSHAW & LORRIE MORGAN BNA/MERCURY ALBUM CUT	41
42	42	44	8	SAY ANYTHING B. HERRING, M. BRIGHT (S. MCANALLY, R. HERRING)	◆ SHANE MCANALLY CURB/MCG ALBUM CUT/CURB	42
43	44	45	9	WHAT'S THE MATTER WITH YOU BABY R. CROWELL (B. N. CHAPMAN, A. ROBOFF)	◆ CLAUDIA CHURCH (C) (D) (V) REPRISE 17112	43
44	45	46	4	IF A MAN ANSWERS J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH (V) MERCURY 566912	44
45	43	50	5	I WAS K. LEHNING (C. BLACK, P. VASSAR)	◆ NEAL MCCOY (C) (D) (V) ATLANTIC 84456	43
46	52	54	4	SHE'S ALWAYS RIGHT D. JOHNSON, C. WALKER (P. BARNHART, E. HILL, R. McDONALD)	CLAY WALKER GIANT ALBUM CUT/REPRISE	46
47	46	47	6	I WILL BE THERE FOR YOU B. GALLIMORE (R. BOWLES, J. LEO, T. SHAPIRO)	◆ JESSICA ANDREWS (C) (D) (V) DREAMWORKS 59021	46
48	61	—	2	STRANGER IN MY MIRROR J. STROUD, B. GALLIMORE, R. TRAVIS (S. EWING, K. WILLIAMS)	RANDY TRAVIS DREAMWORKS ALBUM CUT	48
49	54	67	3	LITTLE GOOD-BYES D. HUFF (K. OSBORN, J. DEERE, K. GREENBERG)	◆ SHEDAISY LYRIC STREET ALBUM CUT	49
50	50	51	4	WHAT ABOUT YOU T. MCGRAW, B. GALLIMORE, J. STROUD (T. MULLINS, T. TOLIVER)	SONS OF THE DESERT EPIC ALBUM CUT	50
51	48	48	18	IT'S YOUR SONG A. REYNOLDS (B. HILL, P. WOLFE)	◆ GARTH BROOKS CAPITOL ALBUM CUT	9
52	51	53	7	FAITH OF THE HEART E. GORDY, JR. (D. WARREN)	◆ SUSAN ASHTON (C) (D) (V) CAPITOL 58757	51
53	RE-ENTRY	2	2	MAN! I FEEL LIKE A WOMAN! R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT	53
54	57	64	5	WHO NEEDS PICTURES F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	◆ BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT	54
55	62	—	2	WHATEVER YOU SAY P. WORLEY, M. MCBRIDE (T. MARTIN, E. HILL)	MARTINA MCBRIDE RCA ALBUM CUT	55
56	47	49	6	SATURDAY NIGHT D. HUFF (C. CANNON, J. STEWART)	LONESTAR BNA ALBUM CUT	47
◀ HOT SHOT DEBUT ▶						
57	NEW	1	1	WRITE THIS DOWN T. BROWN, G. STRAIT (D. H. OGLESBY, K. M. ROBBINS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	57
58	55	57	5	LET'S START LIVIN' B. HILL (G. GRAND, S. RICE)	GIL GRAND MONUMENT ALBUM CUT	55
59	NEW	1	1	A NIGHT TO REMEMBER D. COOK, L. WILSON (M. T. BARNES, T. W. HALE)	JOE DIFFIE EPIC ALBUM CUT	59
60	59	61	3	LIFE GOES ON M. BRIGHT (S. D. JONES)	◆ JAMES PROSSER (C) (D) (V) WARNER BROS. 17111	59
61	53	56	7	HORSE TO MEXICO C. HOWARD, A. SMITH (P. SEBERT, J. MCELROY)	TRINI TRIGGS (C) (D) (V) MCG/CURB 73066/CURB	53
62	NEW	1	1	BABY AIN'T ROCKING ME RIGHT J. CRUTCHFIELD, K. LEHNING (M. NESLER, T. MARTIN)	MARK NESLER ASYLUM ALBUM CUT	62
63	71	—	2	IT'S ABOUT TIME S. HENDRICKS, T. BRUCE (M. D. SANDERS, E. HILL)	◆ JULIE REEVES VIRGIN ALBUM CUT	63
64	NEW	1	1	SOMETHIN' 'BOUT A SUNDAY R. E. ORRALL, J. LEO (C. WISEMAN, T. NICHOLS)	MICHAEL PETERSON REPRISE ALBUM CUT	64
65	NEW	1	1	WHAT DO YOU SAY TO THAT T. BROWN, G. STRAIT (J. LAUDERDALE, M. MONTGOMERY)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	65
66	NEW	1	1	SINGLE WHITE FEMALE T. BROWN, B. CANNON, N. WILSON (S. SMITH, C. D. JOHNSON)	◆ CHELY WRIGHT MCA NASHVILLE ALBUM CUT	66
67	60	60	9	BARLIGHT L. MAINES, C. ROBISON (C. ROBISON)	◆ CHARLIE ROBISON LUCKY DOG ALBUM CUT/COLUMBIA	60
68	58	59	4	THERE GOES THE NEIGHBORHOOD W. WILSON (K. HARLING)	KEITH HARLING (V) MCA NASHVILLE 72093	58
69	NEW	1	1	ALWAYS NEVER THE SAME T. BROWN, G. STRAIT (M. GREEN, T. MCBRIDE)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	69
70	67	—	2	FREE ME B. BECKETT (W. ALDRIDGE)	WAYNE TOUPS BTM ALBUM CUT	67
71	56	—	2	NO EASY GOODBYE DELIOUS, A. SMITH (J. HOLLAND)	SOUTH SIXTY FIVE ATLANTIC ALBUM CUT	56
72	68	68	3	HAPPY EVER AFTER G. NICHOLSON, T. GRAHAM BROWN (G. NICHOLSON, K. WELCH)	T. GRAHAM BROWN INTERSOUND ALBUM CUT	68
73	NEW	1	1	ONE OF YOU T. BROWN, G. STRAIT (KOSTAS, J. LAUDERDALE)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	73
74	NEW	1	1	PEACE OF MIND T. BROWN, G. STRAIT (A. BARKER, D. DILLON)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	74
75	NEW	1	1	I LOOK AT YOU T. BROWN, G. STRAIT (S. BOGARD, J. STEVENS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	75

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

Billboard Top Country Singles Sales

MARCH 13, 1999

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

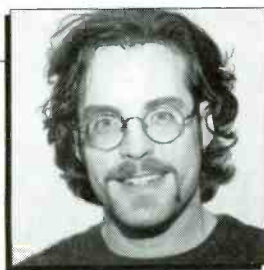


THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1 ▶					
1	2	3	6	HOW FOREVER FEELS BNA 65666/RLG 1 week at No. 1	KENNY CHESNEY
2	1	1	13	I DON'T WANT TO MISS A THING DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
3	4	4	17	FLY (THE ANGEL SONG) GIANT 17131/WARNER BROS.	THE WILKINSONS
4	3	2	8	MEANWHILE/YOU HAVEN'T LEFT ME YET MCA NASHVILLE 72084	GEORGE STRAIT
5	5	5	11	SOMEBODY'S OUT THERE WATCHING EPIC 79064/SONY	THE KINLEYS
6	6	6	19	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
7	7	7	52	THIS KISS WARNER BROS. 17247	FAITH HILL
8	8	12	4	DRIVE ME WILD CURB 73075	SAWYER BROWN
9	9	14	6	ORDINARY LIFE WARNER BROS. 17136	CHAD BROCK
10	11	21	3	I WILL BE THERE FOR YOU DREAMWORKS 59021/INTERSCOPE	JESSICA ANDREWS
11	12	9	24	IF I LOST YOU WARNER BROS. 17152	TRAVIS TRITT
12	13	—	2	WITH YOU ASYLUM 64052/EEG	LILA MCCANN
13	10	8	17	NO PLACE THAT FAR RCA 65584/RLG	SARA EVANS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	11	91	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
15	24	—	2	YOU WON'T EVER BE LONELY RCA 65646/RLG	ANDY GRIGGS
16	15	10	53	I'M ALRIGHT/BYE BYE ● CURB 73034	JO DEE MESSINA
17	19	—	2	AMONG THE MISSING BNA 65645/RLG	MICHAEL McDONALD & KATHY MATTEA
18	16	13	25	SOMEONE YOU USED TO KNOW EPIC 79011/SONY	COLLIN RAYE
19	21	22	6	NO MORE LOOKING OVER MY SHOULDER WARNER BROS. 17108	TRAVIS TRITT
20	17	19	15	A BITTER END COLUMBIA 79013/SONY	DERYL DODD
21	18	18	21	THERE YOU HAVE IT ARISTA NASHVILLE 13134	BLACKHAWK
22	20	20	17	ROCKY TOP '96 DECCA 55274/MCA NASHVILLE	THE OSBORNE BROTHERS
23	25	—	47	COMMITMENT ● CURB 73055	LEANN RIMES
24	22	24	18	GUILTY BNA 65552/RLG	THE WARREN BROTHERS
25	23	15	25	I WILL STAND BNA 65570/RLG	KENNY CHESNEY

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

Classical KEEPING SCORE



by Bradley Bamberger

PUBLIC RESOURCE: Beyond its surprisingly idyllic San Antonio-in-February setting, the 37th annual conference of the Assn. of Music Personnel in Public Radio had its disappointments (desultory record company turnout) and its heartening moments (a knock-out performance by the genre-defying new Angel act **Tin Hat Trio** that satisfied more

people than it mystified). Typically, though, there was one presentation that encapsulated the special resonance of public radio.

With an even-keeled eloquence and the numbers to back it up, **Ed Lube**—manager of the direct-response/marketing firm Public Radio Music Source (PRMS)—pointed out not only the value of his service but the fact that the public radio audience is often more open-minded than even its proponents give it credit for being. A great portion of last year's PRMS top 100 sellers consists of a more adventurous range of music than is usually thought commercially viable, with vocal music (a supposed no-no on classical radio) proving particularly popular.

The best-selling title from PRMS was "Sacred Treasures," a Russian choral works compilation from the syndicated "Hearts Of Space" program; a two-disc Deutsche Grammophon reissue of **Daniel Barenboim's Chopin Nocturnes** took the second slot. The rest of the top-sellers list features some odd juxtapositions, as sandwiched between **Andrea Bocelli** and **Sarah Brightman** is the Deutsche Grammophon two-fer of **Herbert von Karajan's Brahms symphonies**. The top 15 also finds room for the exotic chant of San Antonio's own **Savae** and its "Guadalupe: Virgin De Los Indios" set on the Talking Taco label, as well as the internationally acclaimed **Bach of guitarist Paul Galbraith** on Delos. And not only does **Yo-Yo Ma** have two popular PRMS discs (the Bach and **Piaz-zolla**), so does Japanese countertenor sensation **Yoshikazu Mera** (whose BIS albums are hardly the sort of thing a major-label marketing director would have devised).

Based in St. Paul, Minn., PRMS was established in 1993 by Minnesota Communications Group, which runs Minnesota Public Radio. (PRMS gets 80% of its product from Valley Media and CD One Stop, with the rest purchased direct and kept as inventory; the small-staffed operation contracts its fulfillment services out to Dayton-Hudson's Rivertone Trading Co.) PRMS doesn't move big numbers relative to other outlets—200,000 CDs in 1998 (reported to SoundScan), or \$3.7 million, a flat figure from the previous year. Still, for classical music—and left-of-center hybrids—the sales are a key spark. PRMS is affiliated with (and plugged on) some 350 stations nationwide, and a couple of years ago, it began sending out brochures to a preferred customer list of 50,000. And although some record companies have shied away from the costs, it seems that more labels are recognizing the potential of co-promotions with PRMS.

Deutsche Grammophon ran a special "DG Month" last December with PRMS that cost \$20,000—but yielded \$73,000 in CD sales. Not only were the Barenboim and Karajan titles hits; so were **Anne-Sophie Mutter's Beethoven Violin Concerto** reissue, violinist **Gil Shaham's Grammy-winning "American Scenes"** album, and early-music vocal group **Pomeri-**

um's esoteric "Book Of Hours." "We did great with PRMS," says **Wende Persons**, director of U.S. promotion and product management for Universal Classics. "Not only did we sell more than 7,200 CDs, but we got extra promotion and airplay for our artists that will help us down the line." Universal plans a PRMS promotion in the fall (which will only cost \$12,000) on behalf of Philips' epochal "Great Pianists Of The 20th Century" series. "Frankly, it took the crisis at retail to get the company to think hard about pursuing non-retail sales," Persons says. "But I think things like this are only going to become more important."

One thing that should help make working with PRMS attractive is the fact that Lube has analyzed his constituency to a T. Among stations participating with PRMS, 58% are classically oriented, 31% jazz, and 11% "eclectic." Of the PRMS top 100 sellers, 52% are core classical, while 15% are classical crossover and 13% are jazz—although many customers make purchases in several categories. Lube has other figures of interest to marketers, but perhaps the most striking statistic shows that PRMS reaches a segment of the marketplace that record companies usually miss via traditional outlets. PRMS customers skew older at 29% 45-54, 20% 55-64, and 21% 65 and above (an age group that feels more comfortable shopping on the phone than at retail or on the Internet). Also, unlike the traditional record-store crowd, a majority of PRMS customers are female.

Not only does Lube know who is buying records via PRMS, he knows why. "Creative programming—content plus context—is what moves people to seek out recorded music," he says, adding that a great number of titles on his best-sellers list ended up there via attention on such National Public Radio programs as "Morning Edition" and "All Things Considered." (A recent example: Following a review on a recent "All Things Considered," the **Hilliard Ensemble's** ECM New Series new disc of Renaissance polyphony by **Orlando Lassus** was immediately in demand via PRMS—and it jumped onto Billboard's Top Classical Albums chart last issue.)

Local programming, too, can motivate listeners to call PRMS en masse. "When **Bonnie Grice** was on KUSC in Los Angeles, her enthusiasm for a record or an artist would always result in a flood of calls," Lube says. "Programming isn't just about the music that gets played; it's also about the human stories that surround that music and make it compelling for people. And not every program has to be as elaborate as a show like 'St. Paul Sunday.' Providing a setting for the music can be done concisely as part of the regular day's broadcasting."

"There is always a lot of debate about the pros and cons of public radio becoming more like commercial radio," Lube says, alluding to certain public stations turning to the 24-hour ear candy of "modal music." "But while most music programming can be easily duplicated by a commercial station, the room for personality gives public radio a unique soundprint. And that personality is what makes it a unique selling tool for music."

Lube attends public broadcasting conferences constantly, and he says this year's Music Personnel confab was the first occasion in which the need for educating the listener on the air—and the attendant potential for expanding the market for music—was discussed with any frequency. "I would never advocate dropping **Milton Babbitt** into drive time," he says, "but I'm convinced that the taste of the public radio listening audience for adventuresome programming—unusual music that they haven't heard before—is far greater than many people think. I think our top 100 shows that it isn't even the kind of music that you play that matters as much as it is how you present it."

"With all the competition radio has for people's attention these days, it isn't enough to just put out a signal," Lube adds. "Short-term come is important, but public radio has to provide a true alternative. More than anything, I think we have to remember that even though numbers can be useful, programming isn't a science—it's an art."



LUBE

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan ®	
			NO. 1	
1	1	22	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE	22 weeks at No. 1 THE NU NATION PROJECT
2	NEW		VARIOUS ARTISTS EMI CHRISTIANWORD 43125/VERITY	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
3	2	15	SOUNDTRACK DREAMWORKS 50050/INTERSCOPE	THE PRINCE OF EGYPT—INSPIRATIONAL
4	3	33	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE HS	TRIN-I-TEE 5:7
5	4	45	FRED HAMMOND & RADICAL FOR CHRIST ● VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
6	5	93	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
7	8	49	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
8	6	6	VARIOUS ARTISTS MALACO 1002	HERITAGE OF GOSPEL
9	7	16	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC HS	LIVE FROM THE POTTER'S HOUSE
10	9	57	VARIOUS ARTISTS ▲ VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
11	21	6	WANDA NERO BUTLER NINE 227/SOUND OF GOSPEL	FAMILY PRAYER
12	NEW		VARIOUS ARTISTS EMI GOSPEL 20209	GREAT WOMAN OF GOSPEL VOLUME II
13	10	4	VARIOUS ARTISTS INTERSOUND 5315/PLATINUM	RAISIN' THE ROOF
14	26	15	LOIS SNEAD BORN AGAIN 1020/DIAMANTE	SOMEBODY (MUST BE THE LORD) LIVE IN BUFFALO, NY
15	12	5	MEN OF STANDARD MUSCLE SHOALS SOUND 8015/MALACO	FEELS LIKE RAIN
16	11	24	YOLANDA ADAMS VERITY 43123 HS	SONGS FROM THE HEART
17	23	3	REV. JACKIE MCCULLOUGH GOSPO CENTRIC 90175/INTERSCOPE	THIS IS FOR YOU LORD
18	13	11	JUANITA BYNUM SHEKINAH INTERNATIONAL 11659	MORNING GLORY VOLUME ONE: PEACE
19	14	69	KAREN CLARK-SHEARD ISLAND 524397/MERCURY HS	FINALLY KAREN
20	17	27	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 90176/INTERSCOPE	BOW DOWN AND WORSHIP HIM
21	16	20	VICTORY IN PRAISE MUSIC AND ARTS SEMINAR MASS CHOIR TYSOCT/NEW LIFE 43117/VERITY	ANY DAY
22	15	35	WALTER HAWKINS AND THE LOVE CENTER CHOIR GOSPO CENTRIC 90172/INTERSCOPE HS	LOVE ALIVE V: 25TH ANNIVERSARY REUNION
23	18	19	KIM BURRELL TOMMY BOY GOSPEL 1249/TOMMY BOY	EVERLASTING LIFE
24	29	27	DAWKINS & DAWKINS HARMONY 1696	FOCUS
25	20	31	PASTOR HEZEKIAH WALKER PRESENTS THE LFT CHURCH CHOIR VERITY 43116 HS	LIVE AT LOVE FELLOWSHIP TABERNACLE
26	19	88	VICKIE WINANS CGI 161279	LIVE IN DETROIT
27	22	71	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NEW LIFE 43108/VERITY HS	STRENGTH
28	31	7	JAMES BIGNON & THE DELIVERANCE MASS CHOIR ATLANTA INT'L 10243	ON THE OTHER SIDE OF THROUGH
29	25	70	BEBE WINANS ATLANTIC 83041/AG	BEBE WINANS
30	RE-ENTRY		JAMES GREAR & CO. BORN AGAIN 1018/PANDISC	DON'T GIVE UP
31	24	96	SHIRLEY CAESAR WORD 68003/EPIC HS	A MIRACLE IN HARLEM
32	32	20	KIRK WHALUM FEATURING GEORGE DUKE & PAUL JACKSON, JR. WARNER GOSPEL 47113/WARNER BROS.	THE GOSPEL ACCORDING TO JAZZ
33	NEW		HELEN BAYLOR WORD 69793/EPIC	GREATEST HITS
34	28	18	TAKE 6 REPRISE 46795/WARNER BROS.	SO COOL
35	30	12	KEITH JOHNSON & THE SPIRITUAL VOICES WORLD WIDE 2609	THROUGH THE STORM
36	27	84	THE CANTON SPIRITUALS VERITY 43021 HS	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
37	34	6	LEE WILLIAMS & THE SPIRITUAL QC'S MAJESTIC 7004	LOVE WILL GO ALL THE WAY
38	NEW		COMMISSIONED VERITY 43126	VERITY PRESENTS THE NEW GOSPEL
39	37	27	LASHAUN PACE SAVOY GOSPEL 14838/MALACO	JUST BECAUSE GOD SAID IT
40	39	18	GREG O'QUIN 'N JOYFUL NOYZE WORD 69203/EPIC	CONVERSATIONS

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

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HIGHER GROUND



by Deborah Evans Price

AVALON SHINES ON NEW 'LIGHT': One of the acts to break through and succeed amid the onslaught of new Christian artists in the past few years has been Avalon. On March 23, Sparrow will release the group's third album, "In A Different Light."

The original Avalon foursome—Michael Passons, Jody McBrayer, Janna Potter, and Nikki Hassman—entered the scene with their self-titled debut album in December 1996 and followed with 1997's "A Maze Of Grace," which peaked at No. 1 on Billboard's Top Contemporary Christian album chart...

Their new effort, "In A Different Light," will introduce record buying fans to new Avalon member Cherie Paliotta. The Rhode Island native replaced Hassman, who caught the attention of Sony Music Entertainment chairman/CEO Thomas Mottola and has signed a mainstream pop deal with Sony New York.

"Anytime something changes, it's difficult," says Potter. "It wasn't an easy time for Avalon or for Nikki, but she felt going into another area of music was where God was calling her. Even though it was tough for us, how

do you fault somebody for doing what they feel God has called them to do?"

After months of auditions, they found Paliotta, who had been performing in the group Soul'd Out. "We weren't just looking for a singer but someone who could handle road life, had a heart for ministry, and wanted to be a part of a group," Passons says. "Finding someone with all those attributes was difficult. We looked for nine or 10 months and listened to a lot of people. One by one, people were weeded out until we found Cherie, and she was just what we were looking for."

All the group's members feel there's a noticeable difference in the sound on this album. "I think we've taken the best of what Avalon has had to give in the first two projects and really tried to round out the Avalon sound," says Potter.

"Vocally we all stretched ourselves on this album, which **Brown Bannister**, our producer, definitely helped us to do. It also offers more as far as musical

styles. We've got some acoustic stuff and some rock stuff. I think we've just gone places we've never gone before musically. The pop sound is definitely there, but there are some meatier things there this time. I think we've really found our sound with this record. We walked down some roads we hadn't been down before and found some things that are distinctively us."

Passons credits Bannister with helping them deliver a different sound. "This man's talent is not just the music," he says. "He has a great talent for relating to people. Plus he has so many wonderful ideas as far as harmonies and textures. That's what we needed. He (Continued on page 97)



AVALON

In the SPIRIT



by Lisa Collins

LIVE FROM LOS ANGELES: It was a packed house at Los Angeles' Wilshire Ebell Theatre for the seventh annual pre-Grammy Gospel Night Celebration, featuring live performances from Take 6, Helen Baylor, Kim Burrell, Sheila E., Donnie McClurkin, Andrae Crouch, Kirk Whalum, and Yolanda Adams. The event marked the launch of Musicforce.com's new gospel site, gospelforce.com, which will broadcast the show in its entirety over the Internet simultaneously with the program's airing on the Family Network. At press time, the Family Network's broadcast date had not been announced.

Among the show's highlights was McClurkin. Fresh from his performance on "The Oprah Winfrey Show," he is gearing up for a weekly TV show slated to kick off on the TBN network later this year. McClurkin, who hopes to "broaden the gospel horizon to embrace all cultures" with his variety/ministry show, is scheduled to tape the first 13 episodes over the next two months. He'll then get to work on a follow-up to his highly successful self-titled debut album. Collaborations with BeBe Winans and James Taylor are possibilities for the project, which is being done for a label that McClurkin prefers not to name, at least for now.

Grammy nominee and BET talk show host Bobby Jones combined work with pleasure during Grammy week with the launch Feb. 27-28 of a West Coast Gospel Explosion. Featured performers were Men Of

Standard, Baylor, Bobby Womack, Deniece Williams, and the Dixie Hummingbirds. Jones hopes to begin work this summer on a follow-up to his Grammy-nominated release on Gospo Centric. "I'm going to continue to use some of my talented friends as guests in keeping with the theme of my TV show," he says. "But perhaps more importantly, I'm one of the ones who want to safeguard the original sounds of gospel music so that people will know it's emphatically gospel."

In the meantime, Jones adds, "my book [“Touched By God,” from Simon & Schuster] has done so well that an autobiography is now in the works.”

The offspring of gospel's two dynasty families—the Hawkins and the Winans—seem to think alike. Turns out **Phase II** is not only the name for the group composed of four Winans offspring but also the name of the group founded by Walter Hawkins' son, **Walter Jr.** Hawkins and son will be collaborating on and co-producing an album by the group, slated for release on Gospo Centric. "A few of the tracks have been laid," the elder Hawkins reports, "and it's going to be a very versatile mix of both contemporary and traditional gospel. But," Hawkins is quick to add, "a name change might be in the works."

CRUSADIN': Winding down from their "Prince Of Egypt—Inspirational" album, producers Louis "Buster" Brown and Scott "Shavoni" Parker have turned their attention to work on Yolanda Adams' forthcoming Elektra debut and their own recently launched label, Crusade Records. "Because of its strong Hollywood profile, 'The Prince Of Egypt' CD was a very important contribution to gospel's awareness in the mainstream and for our label launch as well," says Brown. Two acts, Tyrone Tribett and 15-year-old teen newcomer Christian, both of whom were featured on "The Prince Of Egypt—Inspirational" project, are the label's first signees.

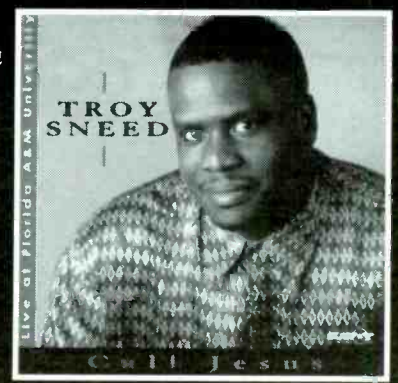
Top Contemporary Christian

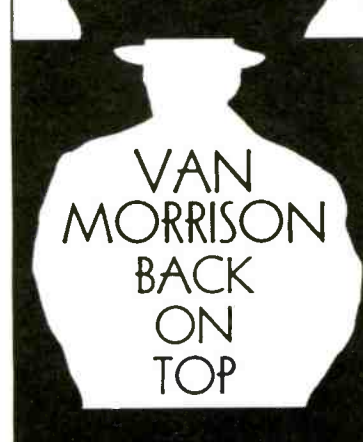
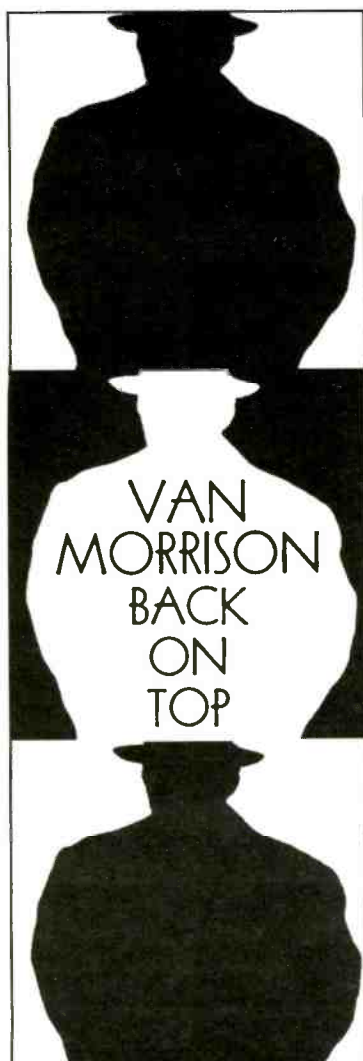
COMPILLED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	22	KIRK FRANKLIN ● GOSPO CENTRIC/INTERSCOPE 90241/WOR	THE NU NATION PROJECT
2	NEW	▶	THE SUPERTONES BEC 7415/CHORDANT	CHASE THE SUN
3	2	17	SOUNDTRACK ▲ 550 MUSIC/MYRRH 5772/WOR	TOUCHED BY AN ANGEL: THE ALBUM
4	4	19	VARIOUS ARTISTS ▲ SPARROW 1686/CHORDANT	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
5	3	15	SOUNDTRACK ▲ DREAMWORKS 50041/PROVIDENT	THE PRINCE OF EGYPT
6	6	23	DC TALK ● VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
7	8	11	SIXPENCE NONE THE RICHER SQUINT 7032/WOR	SIXPENCE NONE THE RICHER
8	5	15	SOUNDTRACK ● DREAMWORKS 50050/PROVIDENT	THE PRINCE OF EGYPT—INSPIRATIONAL
9	7	33	TRIN-I-TEE 5:7 B-RITE 0072/WOR	TRIN-I-TEE 5:7
10	12	61	AVALON SPARROW 1639/CHORDANT	A MAZE OF GRACE
11	9	23	VARIOUS ARTISTS TIME LIFE 80401/MADACY	SONGS 4 LIFE — FEEL THE POWER!
12	11	9	VARIOUS ARTISTS HOSANNA/INTEGRITY 1424/WOR	SHOUT TO THE LORD 2000
13	10	30	POINT OF GRACE ● WORD 5444	STEADY ON
14	22	35	NEWSBOYS STAR SONG 0169/CHORDANT	STEP UP TO THE MICROPHONE
15	15	46	CECE WINANS PIONEER/SPARROW 1628/CHORDANT	EVERLASTING LOVE
16	19	14	FFH ESSENTIAL 10498/PROVIDENT	I WANT TO BE LIKE YOU
17	13	77	LEANN RIMES ▲ CURB 77885/WOR	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
18	14	16	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY 1319/WOR	LIVE FROM THE POTTER'S HOUSE
19	21	52	JENNIFER KNAPP GOTE 3832/WOR	KANSAS
20	27	3	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HILL 2214/CHORDANT	SINGIN' IN MY SOUL
21	23	39	JACI VELASQUEZ MYRRH 7026/WOR	JACI VELASQUEZ
22	17	15	SOUNDTRACK ● DREAMWORKS (NASHVILLE) 50045/PROVIDENT	THE PRINCE OF EGYPT—NASHVILLE
23	18	14	MXPX TOOTH & NAIL 1122/CHORDANT	LET IT HAPPEN
24	16	31	THE W'S 5 MINUTE WALK/SARABELLUM 5204/CHORDANT	FOURTH FROM THE LAST
25	24	44	MICHAEL W. SMITH REUNION 10007/PROVIDENT	LIVE THE LIFE
26	29	71	STEVEN CURTIS CHAPMAN ● SPARROW 1630/CHORDANT	GREATEST HITS
27	25	19	REBECCA ST. JAMES FOREFRONT 5189/CHORDANT	PRAY
28	26	3	VARIOUS ARTISTS BRENTWOOD 0495/PROVIDENT	ACOUSTIC WORSHIP — VOLUME 2
29	20	17	VARIOUS ARTISTS TIME LIFE 80402/MADACY	SONGS 4 LIFE — LIFT YOUR SPIRIT!
30	28	15	VARIOUS ARTISTS TIME LIFE 80403/MADACY	SONGS 4 LIFE — EMBRACE HIS GRACE!
31	37	19	BURLAP TO CASHMERE SQUINT/A&M 5562/WOR	ANYBODY OUT THERE?
32	NEW	▶	SONICFLOOD GOTE 2802/CHORDANT	SONICFLOOD
33	NEW	▶	VARIOUS ARTISTS SPRING HOUSE 0810/CHORDANT	FAVORITE HYMNS FROM THE HOMECOMING FRIENDS
34	30	22	BOB CARLISLE BENSON/DIADEM 82312/PROVIDENT	STORIES FROM THE HEART
35	RE-ENTRY		VARIOUS ARTISTS TIME LIFE 80404/MADACY	SONGS 4 LIFE — RENEW YOUR HEART!
36	35	16	YOLANDA ADAMS VERITY 43123/PROVIDENT	SONGS FROM THE HEART
37	NEW	▶	REV. JACKIE MCCULLOUGH GOSPO CENTRIC/INTERSCOPE 5692/WOR	THIS IS FOR YOU LORD
38	32	4	VARIOUS ARTISTS TV FIRST 0001/CHORDANT	KEEP THE FAITH 2000
39	RE-ENTRY		NICHOLE NORDEMAN STAR SONG/SPARROW 0207/CHORDANT	WIDE EYED
40	40	19	KATHY TROCCOLI REUNION 10007/PROVIDENT	CORNER OF EDEN

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"Call Jesus" may be Troy Sneed's debut album but he's anything but a novice. Troy has performed with some of the gospel greats including Dorothy Norwood, LaShun Pace and the late Rev. James Cleveland. Now it's his turn to heed the call and bring his powerful message to gospel fans everywhere.





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Artists & Music

ECM's Charles Lloyd Gets Back To Nature With Revisited 'Forest'

WHEN THE BEATLES came to the U.S. in 1964, union labor laws required that an American group travel to Europe in exchange for the British musicians' entry onto American soil. That American group, a sextet led by Cannonball Adderley, included saxophonist Charles Lloyd.

"The feeling at the time was that jazz musicians were appreciated much more in Europe," explains Lloyd. "We were young men who loved this music, yet we were touring our homeland under less-than-desirable conditions. We had heard that there was a great hunger for jazz in Europe, and we were curious to see how we would be received there. Our travel overseas was really a matter of necessity."

That necessity led to a long-standing association between the Memphis-born Lloyd and the nations of Europe, culminating in his historic 1967 tour of the Eastern Bloc and the Soviet Union. It was the first time many in the audience had seen an American jazz musician perform live.

In 1966, Lloyd recorded "Forest Flower: Live At Monterey," one of the first jazz recordings to sell more than a million copies. His quartet played on bills with Jimi Hendrix and the Grateful Dead.

"Jerry Garcia told me that I influenced the Dead to start improvising, because up until the point that they heard me they were primarily folk-influenced," relates Lloyd, adding that Janis Joplin "was always wanting to sing 'Summertime' with me."

Lloyd retreated to the sanctum of Big Sur in the early '70s to pursue a spiritual journey that lasted the bet-

ter part of a decade. "I was able to get off the bus, to check things out," he explains. "I lived a simple life, a Thoreau kind of notion, where I could sit outside for hours, just playing for the trees."

"Voice In The Night," Lloyd's sixth date for ECM (released March 9), gracefully acknowledges the saxophonist's illustrious past while firmly rooting his music in the present. In particular, Lloyd—along with drummer Billy Higgins,



by Steve Graybow

guitarist John Abercrombie, and bassist Dave Holland—has revisited his trademark composition "Forest Flower."

"I wrote that piece in the early '60s," relates Lloyd. "While preparing to record the new album, I was looking at the whole body of my work and decided that I wanted to record that composition with Abercrombie."

"I look at my compositions as my progeny," Lloyd adds, "and I wanted to see how the kid ["Forest Flower"] was doing now."

"And wow," he continues, his voice rising with paternal pride, "the kid is alive, and he's flourishing. He still has high hopes."

Not one to retread the past, "Voice In The Night" also finds Lloyd's quartet exploring the recent Elvis Costello/Burt Bacharach composition "God Give Me Strength."

"His music, his singing, has always moved me," says the 60-year-old Lloyd of Costello. The saxophonist also professes a deep respect for Grammy-winning singer/rapper Lauryn Hill, explaining that "she is looking back into the rhythm and blues tradition, while at the same time taking elements from her own situation and mixing it together."

"I always say that my music dances on a lot of shores, which is to say that when you love music, you

(Continued on page 97)



LLOYD

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TOP WORLD MUSIC ALBUMS™				
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	75	ROMANZA ▲ ² PHILIPS 539207 HS	ANDREA BOCELLI
▲ 47 weeks at No. 1				
2	NEW▶		TEARS OF STONE RCA VICTOR 68968	THE CHIEFTAINS
3	2	74	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT
4	3	5	ROMANZA (WITH SPANISH TRACKS) POLYGRAM LATINO 539638	ANDREA BOCELLI
5	4	76	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG HS	BUENA VISTA SOCIAL CLUB
6	5	23	RETURN TO PRIDE ROCK—SONGS INSPIRED BY DISNEY'S THE LION KING II WALT DISNEY 60639	VARIOUS ARTISTS
7	6	29	CANTOS DE AMOR NONESUCH/ATLANTIC 79510/AG	GIPSY KINGS
8	RE-ENTRY		LEAHY NARADA 42955/VIRGIN HS	LEAHY
9	8	17	THE ALBUM II ASTOR PLACE 4014	ALABINA
10	NEW▶		THE ULTIMATE ST. PATRICK'S DAY CELEBRATION LEGACY 65217/COLUMBIA	VARIOUS ARTISTS
11	7	30	GAELIC STORM OMTOWN/HIGHER OCTAVE 46112/VIRGIN HS	GAELIC STORM
12	13	45	INTRODUCING... RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG	RUBEN GONZALEZ
13	11	15	O.K. ISLAND 524559	TALVIN SINGH
14	10	3	MICHAEL FLATLEY'S FEET OF FLAMES PHILIPS 505595	RONAN HARDIMAN
15	RE-ENTRY		LANDMARKS ATLANTIC 83083/AG	CLANNAD

TOP BLUES ALBUMS™				
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	19	WANDER THIS WORLD A&M 540984	JONNY LANG
▲ 19 weeks at No. 1				
2	2	73	TROUBLE IS... ▲ REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
3	3	43	JUST WON'T BURN TONE-POOL/ROUNDER 471164/MERCURY HS	SUSAN TEDESCHI
4	5	19	BLUES ON THE BAYOU MCA 11879	B.B. KING
5	4	8	BLUES BLUES BLUES ATLANTIC 83148	THE JIMMY ROGERS ALL-STARS
6	6	27	SLOW DOWN OKEH/550 MUSIC 69376/EPIC HS	KEB' MO'
7	9	69	DEUCES WILD ● MCA 11711	B.B. KING
8	7	19	BEST OF FRIENDS VIRGIN 46424	JOHN LEE HOOKER
9	8	27	GREATEST HITS MCA 11746	B.B. KING
10	10	23	BLUES COLLECTION MADACY 1332	VARIOUS ARTISTS
11	12	56	BLUES BROTHERS 2000 ● UNIVERSAL 53116	SOUNDTRACK
12	11	6	WOMAN IN NEED WALDOXY 2820/MALACO	MEL WAITERS
13	14	83	LIVE AT CARNEGIE HALL EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
14	NEW▶		RIGHT AS RAIN BLIND PIG 5051	TOMMY CASTRO
15	13	6	COME ON IN FAT POSSUM 80317/EPIGRAPH	R.L. BURNSIDE

TOP REGGAE ALBUMS™				
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	33	PURE REGGAE POLYGRAM TV 565122/ISLAND	VARIOUS ARTISTS
▲ 18 weeks at No. 1				
2	1	16	STRICTLY THE BEST 21 VP 1539*	VARIOUS ARTISTS
3	3	41	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
4	4	18	NEXT MILLENNIUM BLUNT 6370*/TVT HS	BOUNTY KILLER
5	6	35	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
6	7	63	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
7	5	63	MANY MOODS OF MOSES SHOCKING VIBES 1513*/VP HS	BEENIE MAN
8	8	66	INNA HEIGHTS GERMAIN 2068*/VP HS	BUJU BANTON
9	13	5	ISLAND 40 TH ANNIVERSARY VOLUME 5 — REGGAE ROOTS ISLAND 572486	VARIOUS ARTISTS
10	9	4	TEMPLE YARD GOTEE 72800	TEMPLE YARD
11	10	3	SWEET OVER MY SOUL VP 1546*	LUCIANO
12	RE-ENTRY		PAY THE PIPER R.A.S. 3251*	ISRAEL VIBRATION
13	12	15	STRICTLY THE BEST 22 VP 1540*	VARIOUS ARTISTS
14	11	7	DRUM & BASS STRIP TO THE BONE BY HOWIE B PALM PICTURES 2004/RKODISC	SLY AND ROBBIE
15	RE-ENTRY		DANCEHALL XPLOSION '98 — MEGAMIX JAM DOWN 40001	VARIOUS ARTISTS

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

Songwriters & Publishers

ARTISTS & MUSIC

Sharon Surveys Classic Songwriters Latest Set Offers Jazz Interpretations Of Loesser's Tunes

BY JIM BESSMAN

NEW YORK—Much as Tony Bennett has made albums centering on singers like Frank Sinatra and Billie Holiday, his longtime pianist and music director Ralph Sharon has produced discs revolving around songwriters like Sammy Cahn, Harold Arlen, Harry Warren, George Gershwin, Rodgers and Hart, and Cole Porter.

"I like to take famous popular music composers whom I admire and



Ralph Sharon sketch by Tony Bennett.

investigate their particular body of work," says Sharon, whose latest such investigation, "The Ralph Sharon Quartet Plays The Frank Loesser Songbook," comes out March 15 on DRG. "I try to choose tunes that show off the different angles and attitudes that they have on a song—and that I can put a jazz feeling into. So I'm quite picky."

For example, on the Loesser set, Sharon puts his own stamp on the title track of "Guys And Dolls" by giving it an atypically swinging beat. "I Believe In You," from "How To

Succeed In Business Without Really Trying," was given a novel jazz treatment.

"I try to fit the songs to my style, which is sort of a pop/jazz kind of feel," Sharon continues. "I also reach back for material, so I dug deep into Loesser's music and did a few songs that were quite old from movies I saw when I was a kid, like 'Can't Get Out Of This Mood,' which is a beautiful ballad I remembered from the 1942 movie 'Seven Days Leave.'

"So it's a double pleasure for me to take some of these old songs I knew from years ago from the movies and radio and be able to record them now, when younger musicians aren't into them and listeners can't even hear them."

Having studied so many of the century's classic pop songwriters, Sharon is positioned to characterize them. Loesser, he says, is distinguished by his chord structure.

"The way he constructs a song is also very different from the rest of his contemporaries," Sharon says, citing another cut from the new album, "Baby, It's Cold Outside." "It's very unusual in that it's a sort of duet within the song itself—not like two people singing the same thing: One sings the line 'I can't stay,' then the other answers, 'But baby, it's cold outside.'

"This is the first recording with the Ralph Sharon Quartet [guitarist Gray Sargent joins Ralph Sharon Trio members Sharon, bassist Paul Langosch, and drummer Clayton Cameron], so I play the 'first voice,' you might say, and Gray does the

answers on the guitar while the rhythm section is going on behind us."

Sharon's previous album was 1997's "The Ralph Sharon Quartet Plays The Harry Warren Songbook." Contrasting Loesser with Warren, Sharon says Warren was "very, very melodic, not as 'tricky' as Frank and much more nostalgic to me."

The Warren disc also showcased Sharon's artful means of joining thematically connected songs in a mini-medley form, as in the case of "This Heart Of Mine" and "My Heart Tells Me So." He likewise linked "Time After Time" and "The Second Time Around" on the 1995 "The Ralph Sharon Trio Swings The Sammy Cahn Songbook."

"I really enjoy taking some of these writers' creations and adding to them," he notes, also citing his version of "Slaughter On Tenth Avenue," from the Trio's 1991 album "The Magic Of Richard Rodgers," a jazz version of which "took a lot of construction and deconstruction, since it's an instrumental you only hear in ballet."

It should be recalled, of course, that Sharon's savvy in song selection brought Bennett his biggest hit.

"A couple friends gave me a bunch of songs they wrote, and I put them in a drawer, and two years later I was looking for a shirt and found 'I Left My Heart In San Francisco,'" he says. "A week later we were in Hot Springs, Ark., and I looked at it and called Tony and said, 'We're going to San Francisco next. I've got a tune here that it might be a good idea to do.'"

Notation Music Hosts 'Nashville In New York'



Shown, from left, are Wake and veteran Nashville writer John Bettis.

New York-based Notation Music recently hosted a week-long "Nashville In New York" songwriting gathering with 20 writers from the country and rock fields.

Notation Music owner Ric Wake, a producer and writer, says, "We have at least 20 potential hits . . . which would have never happened if we hadn't brought these writers together." Writer Denise Rich, Notation's other partner, says that the New York writers had been "pushed to go deeper into their souls" by the event.



Pictured at the gathering, from left, are Nashville writers Sharon Vaughan and Bobby Wood. The latter played piano for Elvis Presley in the early '60s.



Shown at the event, from left, are Rich and BMI's 1998 songwriter of the year, Stephony Smith.



Shown taking a break from their sessions with New York writer Martin Briley, from left, are Nashville's Nettie Music and Roxie Dean.

NO. 1 SONG CREDITS

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

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

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

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

HOT LATIN TRACKS
SI TE PUDIERA MENTIR • Marco Antonio Solis • Crisma/SESAC

ASCAP Helps New Acts Polish Up Demos; Berklee Expands Catalog

A PROFESSIONAL TOUCH: A Demo2Deal artist-development program has been launched by the ASCAP Foundation to give newer acts a professional touch (and then some) for their demo recordings.

The foundation will provide free recording time in a state-of-the-art studio in New York, including tape and engineer costs, a "direct link to high-level label A&R and publishing executives," and career advice from music industry professionals.

The demo process, open to those who participate in one of the performance right society's showcases or workshops, is the idea of Marcy Drezler, ASCAP New York senior director of membership relations. If the program is successful, an ASCAP spokesman says, it will be extended to other areas of the country.

ON TO THE 'NEW': Music print giant Hal Leonard Corp. has signed on with the Berklee College of Music to develop the New Berklee Press catalog publications.

To more fully reflect the college's expanding curriculum, Berklee will no longer concentrate primarily on faculty instrumental and performance instruction books. It will branch out into areas of music production and engineering, music business, music technology, and music therapy. Hal Leonard, which has distributed Berklee publications since 1986, will work closely with Berklee to develop the new line of publications, said an announcement by Dave Kusek, director of Berklee Press, and John Cerullo, VP of rights acquisitions for Hal Leonard.

One of those projects is "Jim Kelly's Guitar Workshop" book/CDPack and DVD. The latter is said to be the first use of a DVD as an instructional tool.

Berklee, founded in 1945, is noted for preparing its students, numbering nearly 3,000, for

careers in contemporary music. According to Hal Leonard, one of its Berklee instruction titles, "Modern Method For Guitar" by William G. Leavitt, has sold more than 250,000 copies.

CHORAL CATALOG TO WB: Warner Bros. Publications (WBP) has bought the well-known Lawson-Gould choral catalog founded by Walter Gould in 1954. Gould made the deal, for an amount not revealed, with Jay Morgenstern, executive VP/GM of Warner/Chappell Music, the parent of WBP, following negotiations that started late last year. With more than 3,000 titles, the catalog features works by Robert Shaw, Alice Parker, Roger Wagner, Robert

DeCormier, Robert Russell Bennett, and Ralph Hunter, among many others. Catalog is expected to be updated in a new Lawson-

Gould choral series, which will also include new works.

SONGWRITING CONTEST: The USA Songwriting Competition, in association with a number of corporations, has launched this year's songwriting contest, in which entrants can win a grand prize of more than \$22,000 in cash and music merchandise. Entries are being accepted through May 31.

For more information, call toll free 1-877-USA-Song in the U.S. or 781-397-0256 outside the country. The World Wide Web site is songwriting.net. E-mail address is info@songwriting.net.

PRI NT ON P RI NT: The following are the best-selling folios from Hal Leonard Corp.:

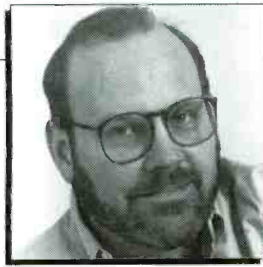
1. Sarah McLachlan, "Surfacing."
2. Alanis Morissette, "Supposed Former Infatuation Junkie."
3. Mariah Carey, "#1's."
4. Jim Brickman, "Destiny."
5. Foo Fighters, "The Colour And The Shape."

Words & Music



by Irv Lichtman

Latin Notas



by John Lannert

GRAMMYS BAT 1,000: For the first time ever, all of the winners of the Grammy Awards' six Latino-rooted categories made sense.

Finally, there was no head-scratching surprise awardee or boneheaded pick by the members of Grammy organizers the National Academy of Recording Arts and Sciences (NARAS) and its Latino counterpart, the Latin Academy of Recording Arts and Sciences (LARAS).

Every honoree was deserving, even if two of the star winners—RMM's *salsero* titan **Marc Anthony** and WEA Latina's rock mega-group **Maná**—were (tsk, tsk) not on hand to pick up their coveted statuettes.

In case you didn't hear, Anthony triumphed in the best tropical Latin performance category for "Contra La Corriente," and Maná scored a victory in the best Latin rock/alternative category for "Sueños Líquidos." Both Anthony and Maná, each of whom were first-time honorees, were predicted to win by many in the business.

And as expected, Barb Wire's **Flaco Jiménez** was a double winner—he won as a solo artist in the best Tejano music performance category with "Here And Now" and as a member of **Los Super Seven** for its

eponymous disc, which won in the best Mexican-American music performance category. The revered accordionist has now won four Grammys. Los Super Seven won its first statuette.

Esteemed trumpeter **Arturo Sandoval** snared his second Grammy in the best Latin jazz performance category with his N2K Encoded disc "Hot House," the first Grammy winner for N2K.

Sony Discos heartthrob **Ricky Martin** landed his first Grammy in the toughest-call category, best Latin pop performance, with "Vuelve." More important, Martin did what no other performer could do during the broadcast—he slayed the hitherto polite audience on hand at Los Angeles' Shrine Auditorium by delivering a pulsating, effervescent take of "La Copa De La Vida (The Cup Of Life)."

And to add icing on the cake, Martin was announced as the winner in the Latin pop category. It was the first time an awardee in the Latin pop category was presented during a live broadcast of the Grammys.

The massive and positive post-Grammy coverage of Martin's performance in the consumer media has provided the Puerto Rican actor/singer with an invaluable rocket boost for his English-language debut on Columbia, now slated to drop in May. The exposure has also catapulted sales of his current album (see story, page 10).

Congrats are due to NARAS, which—by airing live a Latino artist performing in Spanish during the Grammys—gave a mighty shot of credibility to its campaign to legitimize LARAS as a viable organ for its Latin American projects.

Martin's appearance demonstrated to many in the
(Continued on page 50)

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
NO. 1					
1	4	4	7	MARCO ANTONIO SOLIS FONOVISIA	◆ SI TE PUDIERA MENTIR B.SILVETTI (M.A.SOLIS)
2	1	2	9	ENRIQUE IGLESIAS FONOVISIA	◆ NUNCA TE OLVIDARE R.PEREZ-BOTJIA (E.IGLESIAS)
3	5	15	4	JUAN LUIS GUERRA 440 KARENCAIMAN	◆ PALOMITA BLANCA J.L.GUERRA (J.L.GUERRA)
4	2	1	12	JERRY RIVERA SONY DISCOS	◆ ESE R.SANCHEZ (A.JAEN,WPAZ)
5	3	3	10	SHAKIRA SONY DISCOS	◆ TU S.MEBARAK,L.MENDEZ (S.MEBARAK,D.O'BRIEN)
6	8	8	4	MDO SONY DISCOS	NO PUEDO OLVIDAR A.JAEN (A.TALAMANTEZ,A.GRULLON,T.TORRES)
7	6	5	33	VICENTE FERNANDEZ SONY DISCOS	ME VOY A QUITAR DE EN MEDIO PRAMIREZ (M.MONTERROSAS)
8	13	9	18	CHAYANNE SONY DISCOS	◆ DEJARIA TODO ESTEFANO (ESTEFANO)
9	7	7	16	TIRANOS DEL NORTE SONY DISCOS	CREI J.MARTINEZ (C.MONGE)
10	9	6	8	OLGA TANON WITH CRISTIAN CASTRO WEA LATINA	ESCONDIDOS R.PEREZ (R.PEREZ,M.ABAROA)
11	20	36	3	GRUPOMANIA SONY DISCOS	NINA BONITA O.SERRANO,B.SERRANO (O.SERRANO)
12	19	29	4	SERVANDO Y FLORENTINO WEA LATINA	◆ MUCHACHO SOLITARIO R.MONTANER,R.SANCHEZ,Y.MARRUFO (R.MONTANER)
13	12	11	10	JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN	ADORABLE MENTIROSA J.GABRIEL (J.GABRIEL)
14	10	10	25	LOS TEMERARIOS FONOVISIA	◆ COMO TE RECUERDO A.A.ALBA (A.A.ALBA)
15	21	22	4	CHAYANNE SONY DISCOS	PIENSO EN TI ESTEFANO (ESTEFANO)
16	11	16	4	PEPE AGUILAR MUSART/BAI BOA	ME ESTOY ACOSTUMBRANDO A TI NOT LISTED (NOT LISTED)
17	15	12	27	VICTOR MANUELLE SONY DISCOS	◆ QUE HABRIA SIDO DE MI O.ALFANNO (O.ALFANNO)
18	16	14	19	LOS MISMOS EMI LATIN	◆ QUE BONITO LOS MISMOS (M.E.CASTRO)
19	24	35	3	LUIS FONSI UNIVERSAL LATINO	◆ PERDONAME A.CEPEDA (C.BLANES)
GREATEST GAINER					
20	37	—	2	MILLIE EMI LATIN	◆ UNA VOZ EN EL ALMA R.PEREZ (R.PEREZ,G.MARQUEZ)
21	14	13	11	FRANKIE NEGRON WEACARIBE/WEA LATINA	PRINCESA S.GEORGE (E.GONZALEZ)
22	18	23	8	CONJUNTO PRIMAVERA FONOVISIA	NECESITO DECIRTE J.GUILLEN (R.GONZALEZ MORA)
23	17	24	5	LOS TUCANES DE TIJUANA EMI LATIN	◆ ESPEJEANDO G.FELIX (M.QUINTERO LARA)
24	27	28	3	LIMITE RODVEN/POLYGRAM LATIN	PASION J.CARRILLO (A.VILLAREAL)
25	26	17	4	VICENTE FERNANDEZ SONY DISCOS	BOHEMIO DE AFICION PRAMIREZ (M.URieta)
26	22	20	7	CARLOS PONCE EMI LATIN	◆ TE VAS K.SANTANDER (K.SANTANDER)
27	31	21	26	MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	PARA DARTE MI VIDA R.QUEZADA (V.VICTOR)
28	25	25	12	CRISTIAN ARIOLA/BMG LATIN	◆ DESPUES DE TI...QUE? R.PEREZ (R.PEREZ)
29	36	—	2	NOELIA FONOVISIA	◆ TU M.AZEVEDO (ESTEFANO)
30	NEW ▶	1	1	LOS TRI-O ARIOLA/BMG LATIN	◆ ADORACION A.FACCI (R.CARDENAS)
31	35	—	2	TIRANOS DEL NORTE SONY DISCOS	ENTREGA TOTAL NOT LISTED (NOT LISTED)
32	NEW ▶	1	1	PEDRO FERNANDEZ RODVEN/POLYGRAM LATIN	ME QUEDE CON LAS GANAS H.PATRON (L.DE LA COLINA)
33	32	32	4	LOS TEMERARIOS FONOVISIA	ES ELLA LA CAUSA A.A.ALBA (A.A.ALBA)
34	30	18	21	LIMITE RODVEN/POLYGRAM LATIN	◆ LA OTRA PARTE DEL AMOR J.CARRILLO,G.PADILLA (ALAZAN)
35	23	—	3	GISELLE ARIOLA/BMG LATIN	HUELE A PELIGRO M.TEJADA,B.CEPEDA (A.MANZANERO)
36	NEW ▶	1	1	CHARLIE CRUZ SIR GEORGE/WEA LATINA	BOMBON DE AZUCAR S.GEORGE (C.ROLDIN,M.KILLPATRIC,I.LENGEL,C.FIGUEROA,G.LAUREANO)
37	28	—	2	WILLMAN CANO PLATANO	VIVIR ASI ES MORIR DE AMOR M.BERNAL (C.BLANES)
38	NEW ▶	1	1	GRUPO MATEO'S UNIVERSAL LATINO	◆ ME MATA LA PENA P.MATEO (R.BAUITISTA)
39	NEW ▶	1	1	JAVIER CAIMAN	TIEMBLA MI PIEL NOT LISTED (NOT LISTED)
40	34	33	10	PRISCILA Y SUS BALAS DE PLATA FONOVISIA	SOBREVIVIRE T.PAIZ (D.FEKARIS,F.PERREN)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
21 STATIONS		18 STATIONS		65 STATIONS	
1	MDO SONY DISCOS NO PUEDO OLVIDAR	1	JERRY RIVERA SONY DISCOS ESE	1	JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN
2	ENRIQUE IGLESIAS FONOVISA NUNCA TE OLVIDARE	2	GRUPOMANIA SONY DISCOS NINA BONITA	2	MARCO ANTONIO SOLIS FONOVISA SI TE PUDIERA MENTIR
3	SHAKIRA SONY DISCOS TU	3	JUAN LUIS GUERRA 440 KARENCAIMAN	3	CONJUNTO PRIMAVERA FONOVISIA
4	JERRY RIVERA SONY DISCOS ESE	4	MDO SONY DISCOS NO PUEDO OLVIDAR	4	TIRANOS DEL NORTE SONY DISCOS CREI
5	JUAN LUIS GUERRA 440 KARENCAIMAN	5	VICTOR MANUELLE SONY DISCOS QUE HABRIA SIDO...	5	VICENTE FERNANDEZ SONY DISCOS ME VOY A QUITAR...
6	CHAYANNE SONY DISCOS DEJARIA TODO	6	SERVANDO Y FLORENTINO WEA LATINA MUCHACHO SOLITARIO	6	LOS TUCANES DE TIJUANA EMI LATIN
7	OLGA TANON WITH CRISTIAN CASTRO WEA LATINA ESCONDIDOS	7	FRANKIE NEGRON WEACARIBE/WEA LATINA	7	LIMITE RODVEN/POLYGRAM LATINO
8	MARCO ANTONIO SOLIS FONOVISA SI TE PUDIERA MENTIR	8	MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS PARA DARTE...	8	VICENTE FERNANDEZ SONY DISCOS BOHEMIO DE...
9	CHAYANNE SONY DISCOS PIENSO EN TI	9	LUIS FONSI UNIVERSAL LATINO PERDONAME	9	LOS TEMERARIOS FONOVISA COMO TE RECUERDO
10	MILLIE EMI LATIN UNA VOZ EN EL ALMA	10	GISELLE ARIOLA/BMG LATIN HUELE A PELIGRO	10	LOS MISMOS EMI LATIN QUE BONITO
11	LUIS FONSI UNIVERSAL LATINO PERDONAME	11	MILLIE EMI LATIN UNA VOZ EN EL ALMA	11	LOS TEMERARIOS FONOVISA ES ELLA LA CAUSA
12	SERVANDO Y FLORENTINO WEA LATINA MUCHACHO SOLITARIO	12	WILLMAN CANO PLATANO VIVIR ASI ES MORIR DE AMOR	12	LIMITE RODVEN/POLYGRAM LATINO
13	VICENTE FERNANDEZ SONY DISCOS ME VOY A QUITAR...	13	CHARLIE CRUZ SIR GEORGE/WEA LATINA BOMBON DE AZUCAR	13	PEPE AGUILAR MUSART/BALBOA ME ESTOY...
14	NOELIA FONOVISA TU	14	SHAKIRA SONY DISCOS TU	14	PRISCILA Y SUS BALAS DE PLATA FONOVISA SOBREVIVIRE
15	CARLOS PONCE EMI LATIN TE VAS	15	GRUPO MATEO'S UNIVERSAL LATINO ME MATA LA PENA	15	EZEQUIEL PENA FONOVISA UNA PAGINA MAS

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1999 Billboard/BPI Communications, Inc.

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- \$439 pre - registration - received between February 19 and April 2
- \$489 full- registration - after April 2 and walk up

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All cancellations must be submitted in writing. Cancellations received between Feb 19 and April 2nd are subject to a \$150.00 administrative fee. No refunds will be issued after April 2nd.

Artists & Music

MARCH 13, 1999

THE Billboard Latin 50™

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

NOTAS

(Continued from page 48)

Latino music community that NARAS is trying to put its Grammy house in order with Hispanic acts as it pushes full steam to attract new members to LARAS . . . and to launch a Latin American Grammys ceremony in the near future.

Let's hope onstage music appearances by Hispanic acts will become an annual feature of future Grammy TV broadcasts.

LARAS' IMPRESSIVE SOIREE: The Latin Academy of Recording Arts and Sciences (LARAS) acquitted itself nicely during Grammy week with its inaugural Grammy Latin Music Celebration, a reception/showcase that boasted crowd-pleasing sets by Grammy nominees **Aterciopelados** (BMG), **El Tri** (WEA Latina), and **Celia Cruz** (RMM).

Also attending the spirited LARAS affair, held Feb. 23 at L.A.'s Conga Room, were industry notables and big-name artists, including **Thomas D. Mottola**, CEO/president of Sony Music Entertainment, a longtime fan of Latino sounds; during the Aterciopelados set, he exclaimed, "I love this music!" Also on hand were Epic superstar **Gloria Estefan** and her husband, **Emilio Estefan Jr.**; Grammy winner **Marc Anthony**, who chose to spend the evening with the folks from Sony, the label to which he signed his English-language deal in 1998; RMM president **Ralph Mercado**, who said that Anthony owes the label four more Spanish-language discs; members of Sony's now-defunct Tejana act **La Mafia**; Sony Discos' hot chanteuse **Shakira**; BMG Argentina's highly regarded songsmith **Alejandro Lerner**; William Morris' ubiquitous VP of the international department, **Jorge Pinos**; and singer/songwriter **Claudia Brant**, who since moving to Los Angeles from her native Buenos Aires last June has penned 30 songs that have been placed with various artists by her publisher, peermusic.

MANÁ MEETS CARLOS: Maná is slated to co-headline a summer tour of the U.S. with **Carlos Santana**, who invited Maná's front man, **Fher**, to participate on an upcoming disc. WEA Latina is slated to drop Maná's upcoming unplugged album in May.

BLUE NOTE'S LATIN SWING: As the so-called "swing" movement gained copious media notice in the past year, Latino jazz luminaries such as **Arturo Sandoval** and **Paquito D'Rivera** were quietly reviving the Latin big-band jazz format.

New York's famed nightclub Blue Note is paying tribute to Latin jazz's large ensembles in March with the Latin Big Band Jazz Festival, a two-week series of shows headlined by **Tito Puente & His Latin Jazz Ensemble** and **Eddie Palmieri Big Band**.

Puente is booked to play a six-day stint beginning on Tuesday (9).

Palmieri is slated to appear March 16-21.

Also scheduled to perform during Blue Note's Latin big-band jazz happening are **Ralph Irizarry & Timbalaye**, which will perform a brunch-time set March 14, and the **Steve Wilson Quartet**, which will perform March 15.

After its Latin big-band jazz festival, Blue Note will host a set of concerts by other Latin jazz giants, including **Ray Barretto & New World Spirit** and the **Poncho Sánchez Latin Jazz Band** (March 30-April 4); the **Michel Camilo Trio** (April 13-18); and the **Arturo Sandoval Sextet** and the **Danilo Pérez Trio** (April 27-May 2).

CHART NOTES, RETAIL: Butressed by the astounding 17,500-unit jump in sales of **Ricky Martin's** 21,000-unit seller "Vuelve" (Sony Discos), the overall count of titles charting on The Billboard Latin 50 came in this issue at 140,500 units—up 17,500 copies from last issue.

Also, apart from resuming occupation of the No. 1 slot on the pop genre chart, "Vuelve" re-enters The Billboard 200 at No. 78.

Chalk up Martin's sales geyser to his captivating performance on the Grammy Awards. It wouldn't have mattered if he hadn't accepted the award for best Latin pop performance onstage (although he did)—Martin's kinetic appearance was more than sufficient to drive big numbers this issue.

With sales of **Enrique Iglesias'** runner-up album "Cosas Del Amor" (Fonovisa) falling 15% to 8,000 units, his hit disc dropped 134-157 on The Billboard 200.

Topping the tropical/salsa genre chart for the 15th week in a row is **Elvis Crespo's** "Suavemente" (Sony Discos), whose sales remained unchanged at 7,000 pieces. His smash title slips 174-186 on The Billboard 200.

Ascending to the apex of the regional Mexican genre chart for the first time is "Nuestro Amor" by **Ariola/BMG's** neo-trio vocal group **Los Tri-O**. "Nuestro Amor," which sold 6,500 units, also makes it onto The Billboard 200 at No. 199.

And how about the impressive chart debut of the eponymous disc by Fonovisa's promising songstress **Noelia**? The solid label bow by the pretty daughter of Puerto Rico's venerable chanteuse **Yolandita Monge** bows at No. 12 on 3,000 units.

CHART NOTES, RADIO: **Marco Antonio Solís** notches his fifth chart-topper this issue with "Si Te Pudiera Mentir" (Fonovisa). Solís' ballad smash earned 13.7 million audience impressions. The acclaimed singer/songwriter/producer also scored five No. 1 hits on Hot Latin Tracks with his former group **Los Bukis**.

Jerry Rivera's former chart-topper "Ese" (Sony Discos) retains the throne on the tropical/salsa genre chart for the seventh week running with 9.2 million audience impressions.

For the fourth successive week, **Juan Gabriel Con Banda El Recodo** stay atop the regional Mexican genre chart with "Adorable Mentirosa" (Ariola/BMG), which tallied 6.6 million audience impressions.

Reaching the zenith on the pop genre chart for the first time, with 9.9 million audience impressions, is **MDO** and its hit "No Puedo Olvidar" (Sony Discos).

Also, **Enrique Iglesias'** chart-topping hit from last issue, "Nunca Te Olvidaré" (Fonovisa), was his 10th No. 1 single on Hot Latin Tracks. Iglesias' tally of chart-toppers is second only to WEA Latina icon **Luis Miguel**, who has 12.

Iglesias also has logged 54 weeks atop Hot Latin Tracks, second only to **Luis Miguel's** 56 weeks.

SALES STATFILE: The Billboard Latin 50: this issue: 140,500 units; last issue: 122,000 units; similar issue last year: 93,500 units.

Pop genre chart: this issue: 66,000 units; last issue: 52,000 units; similar issue last year: 41,000 units.

Tropical/salsa genre chart: this issue: 38,000; last issue: 36,000 units; similar issue last year: 25,500 units.

Regional Mexican genre chart: this issue: 31,500 units; last issue: 29,000 units; similar issue last year: 25,500 units.

LATIN TRACKS A-Z

- 13 **ADORABLE MENTIROSA** (BMG, ASCAP)
- 30 **ADORACION [TRUUFAMOS, CONTIGO]** (BMG Songs, ASCAP/Peer Int'l., BMI)
- 25 **BOHEMIO DE AFICION** (Copyright Control)
- 36 **BOMBON DE AZUCAR** (No Little Fish, ASCAP/Brooklyn)
- 14 **COMO TE RECUERDO** (Maximo Aguirre Music/Editora Angel Musical, SESAC)
- 9 **CREI** (Peer Int'l., BMI)
- 8 **DEJARIA TODO** (1998 Deep Music, BMI)
- 28 **DESPUES DE TI...QUE?** (KMC, ASCAP/MCA, ASCAP)
- 31 **ENTREGA TOTAL** (Copyright Control)
- 33 **ES ELLA LA CAUSA** (ADG, SESAC)
- 10 **ESCONDIDOS** (MCA, ASCAP/Warner-Tamerlane, BMI)
- 4 **ESE** (Ventura, ASCAP)
- 23 **ESPEJEANDO** (Flamingo, BMI)
- 35 **HUELE A PELIGRO** (D'Nico Int'l., BMI)
- 34 **LA OTRA PARTE DEL AMOR** (Warner-Tamerlane, BMI)
- 16 **ME ESTOY ACOSTUMBRANDO A TI** (Copyright Control)
- 38 **ME MATA LA PENA** (EMS, ASCAP)
- 32 **ME QUEDE CON LAS GANAS** (Copyright Control)
- 7 **ME VOY A QUITAR DE EN MEDIO** (Warner-Tamerlane, BMI)
- 12 **MUCHACHO SOLITARIO** (EMI April, ASCAP)
- 22 **NECESITO DECIRTE** (Seg Son, BMI)
- 11 **NINA BONITA** (Sony Discos, ASCAP)
- 6 **NO PUEDO OLVIDAR** (Ventura, ASCAP)
- 2 **NUNCA TE OLVIDARE** (EMI April, ASCAP)
- 3 **PALOMITA BLANCA** (Karen, ASCAP)
- 27 **PARA DARTE MI VIDA** (WB Music Corp., ASCAP/Flamboyant)
- 24 **PASION** (Alvi Systems)
- 19 **PERDONAME** (Copyright Control)
- 15 **PIENSO EN TI** (1998 Deep Music, BMI)
- 21 **PRINCESA** (Delmonte, BMI)
- 18 **QUE BONITO** (Pacific, BMI)
- 17 **QUE HABRIA SIDO DE MI** (New Edition EMOA, SESAC)
- 1 **SI TE PUDIERA MENTIR** (Crisma, SESAC)
- 40 **SOBREVIVIRE [I WILL SURVIVE]** (PolyGram International, ASCAP/Perren-Vibes, ASCAP)
- 26 **TE VAS** (F.I.P.P., BMI)
- 39 **TIEMBLA MI PIEL** (Copyright Control)
- 5 **TU** (F.I.P.P., BMI/Sony/ATV Latin, BMI)
- 29 **TU** (1998 Deep Music, BMI)
- 20 **UNA VOZ EN EL ALMA** (JKMC, ASCAP/MCA, ASCAP)
- 37 **VIVIR ASI ES MORIR DE AMOR** (Copyright Control)

THIS WEEK	LAST WEEK	WKS ON CH	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	11	55	RICKY MARTIN • SONY DISCOS 826533	17 weeks at No. 1	VUELVE
2	1	23	ENRIQUE IGLESIAS • FONOVISA 080002		COSAS DEL AMOR
3	2	46	ELVIS CRESPO • SONY DISCOS 82634	NS	SUAVEMENTE
4	9	4	LOS TRI-O ARIOLA 58436/BMG LATIN	NS	NUESTRO AMOR
5	3	23	SHAKIRA • SONY DISCOS 82746	NS	DONDE ESTAN LOS LADRONES?
6	4	5	MARCO ANTONIO SOLIS FONOVISA 0516	NS	TROZOS DE MI ALMA
7	8	13	JERRY RIVERA SONY DISCOS 82862	NS	DE OTRA MANERA
8	5	29	SOUNDTRACK EPIC 68905/SONY DISCOS		DANCE WITH ME
9	6	35	VICENTE FERNANDEZ SONY DISCOS 82713	NS	ENTRE EL AMOR Y YO
10	7	21	CHAYANNE SONY DISCOS 82869	NS	ATADO A TU AMOR
11	13	2	ENRIQUE IGLESIAS FONOVISA 6076		REMIXES
NO. 1/GREATEST GAINER					
12	NEW		NOELIA FONOVISA EDRO	NS	NOELIA
HOT SHOT DEBUT					
13	10	65	ALEJANDRO SANZ WEA LATINA 20281	NS	MAS
14	30	2	TITO ROJAS M.P. 56250		ALEGRIAS Y PENAS
15	12	11	JUAN GABRIEL CON BANDA EL RECODO ARIOLA 64321/BMG LATIN	NS	JUAN GABRIEL CON BANDA...EL RECODO!!!
16	17	18	OLGA TANON WEA LATINA 25098	NS	TE ACORDARAS DE MI
17	22	12	GRUPOMANIA SONY DISCOS 82878	NS	THE DYNASTY
18	16	75	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG	NS	BUENA VISTA SOCIAL CLUB
19	15	11	JUAN LUIS GUERRA 440 KAREN 930216/POLYGRAM LATINO	NS	NI ES LO MISMO NI ES IGUAL
20	28	20	JOSE FELICIANO RODVEN 559002/POLYGRAM LATINO		SEÑOR BOLERO
21	18	73	MANA • WEA LATINA 20430		SUENOS LIQUIDOS
22	23	69	MARC ANTHONY • RMM 82156		CONTRA LA CORRIENTE
23	21	13	VICO C EMI LATIN 98110	NS	AQUEL QUE HABIA MUERTO
24	35	38	CHARLIE ZAA SONOLUX 82706/SONY DISCOS	NS	UN SEGUNDO SENTIMIENTO
25	20	17	LOS TEMERARIOS FONOVISA 6078		15 EXITOS PARA SIEMPRE
26	14	75	ALEJANDRO FERNANDEZ • SONY DISCOS 82446	NS	ME ESTOY ENAMORANDO
27	19	22	FRANKIE NEGRON WEACARIBE 24712/WEA LATINA		NO ME COMPARES
28	37	43	PEPE AGUILAR MUSART 1819/BALBOA		CON MARIACHI
29	33	37	OZOMATLI ALMO SOUNDS 80020/INTERSCOPE	NS	OZOMATLI
30	25	4	PEPE AGUILAR MUSART 2017/BALBOA		POR EL AMOR DE SIEMPRE
31	32	22	INTOCABLE EMI LATIN 95178	NS	INTOCABLE
32	29	5	EDDIE GONZALEZ SONY DISCOS 82982		CON USTEDES
33	24	21	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1775		CASAS DE MADERA
34	31	6	TIRANOS DEL NORTE SONY DISCOS 82928		ENTREGA TOTAL-BOLEROS NORTENO
35	NEW		LOS ACOSTA DISA 53856/EMI LATIN		VOLANDO EN UNA NAVE TRISTE
36	27	42	VICTOR MANUELLE SONY DISCOS 82717	NS	IRONIAS
37	NEW		JOAN SEBASTIAN MUSART 2040/BALBOA		EL REY DEL JARIPEO
38	26	17	FEY SONY DISCOS 82755		EL COLOR DE LOS SUENOS
39	44	2	SERVANDO Y FLORENTINO WEA LATINA 26382		MUCHACHO SOLITARIO
40	RE-ENTRY		VICO C ARIOLA 64751/BMG LATIN		HISTORIA
41	34	21	CONJUNTO PRIMAVERA FONOVISA 9663		NECESITO DECIRTE
42	36	19	LIMITE RODVEN 559468/POLYGRAM LATINO	NS	DE CORAZON AL CORAZON
43	42	13	VARIOUS ARTISTS J&N 82790/SONY DISCOS		MERENHITS '99
44	41	3	VARIOUS ARTISTS FONOVISA 80745		COMO TE EXTRAÑO VOL. 2
45	39	21	JULIO IGLESIAS COLUMBIA 69577		MY LIFE: THE GREATEST HITS
46	48	6	YESENIA FLORES FONOVISA 9678		ARRANCAME A PUNOS
47	38	15	LOS TUCANES DE TIJUANA EMI LATIN 96599	NS	LOS MAS BUSCADOS
48	45	35	LOS TUCANES DE TIJUANA EMI LATIN 93618	NS	AMOR PLATONICO
49	40	5	VARIOUS ARTISTS COLD FRONT 6338/K-TEL		LATIN CLUB MIX '99
50	43	29	GIPSY KINGS NONESUCH/ATLANTIC 79510/AG		CANTOS DE AMOR

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 RICKY MARTIN SONY DISCOS VUELVE	1 ELVIS CRESPO SONY DISCOS SUAVEMENTE	1 LOS TRI-O ARIOLA/BMG LATIN NUESTRO AMOR
2 ENRIQUE IGLESIAS FONOVISA COSAS DEL AMOR	2 JERRY RIVERA SONY DISCOS DE OTRA MANERA	2 VICENTE FERNANDEZ SONY DISCOS ENTRE EL AMOR Y YO
3 SHAKIRA SONY DISCOS DONDE ESTAN LOS LADRONES?	3 SOUNDTRACK EPIC/SONY DISCOS DANCE WITH ME	3 JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN JUAN GABRIEL CON BANDA...EL RECODO!!!
4 MARCO ANTONIO SOLIS FONOVISA TROZOS DE MI ALMA	4 TITO ROJAS M.P. ALEGRIAS Y PENAS	4 LOS TEMERARIOS FONOVISA 15 EXITOS PARA SIEMPRE
5 CHAYANNE SONY DISCOS ATADO A TU AMOR	5 GRUPOMANIA SONY DISCOS THE DYNASTY	5 PEPE AGUILAR MUSART/BALBOA CON MARIACHI
6 ENRIQUE IGLESIAS FONOVISA REMIXES	6 BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH/AG BUENA VISTA SOCIAL CLUB	6 PEPE AGUILAR MUSART/BALBOA POR EL AMOR DE SIEMPRE
7 NOELIA FONOVISA NOELIA	7 JUAN LUIS GUERRA 440 KAREN/POLYGRAM LATINO NI ES LO MISMO NI ES IGUAL	7 INTOCABLE EMI LATIN INTOCABLE
8 ALEJANDRO SANZ WEA LATINA MAS	8 MARC ANTHONY RMM CONTRA LA CORRIENTE	8 EDDIE GONZALEZ SONY DISCOS CON USTEDES
9 OLGA TANON WEA LATINA TE ACORDARAS DE MI	9 CHARLIE ZAA SONOLUX/SONY DISCOS UN SEGUNDO SENTIMIENTO	9 RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE CASAS DE MADERA
10 JOSE FELICIANO RODVEN/POLYGRAM LATINO SEÑOR BOLERO	10 FRANKIE NEGRON WEACARIBE/WEA LATINA NO ME COMPARES	10 TIRANOS DEL NORTE SONY DISCOS ENTREGA TOTAL-BOLEROS NORTENO
11 MANA WEA LATINA SUENOS LIQUIDOS	11 VICTOR MANUELLE SONY DISCOS IRONIAS	11 LOS ACOSTA DISA/EMI LATIN VOLANDO EN UNA NAVE TRISTE
12 VICO C EMI LATIN AQUEL QUE HABIA MUERTO	12 SERVANDO Y FLORENTINO WEA LATINA MUCHACHO SOLITARIO	12 JOAN SEBASTIAN MUSART/BALBOA EL REY DEL JARIPEO
13 ALEJANDRO FERNANDEZ SONY DISCOS ME ESTOY ENAMORANDO	13 VARIOUS ARTISTS J&N/SONY DISCOS MERENHITS '99	13 CONJUNTO PRIMAVERA FONOVISA NECESITO DECIRTE
14 OZOMATLI ALMO SOUNDS/INTERSCOPE OZOMATLI	14 KARIS EMI/BMG LATIN YO VOY POR TI	14 LIMITE RODVEN/POLYGRAM LATINO DE CORAZON AL CORAZON
15 FEY SONY DISCOS EL COLOR DE LOS SUENOS	15 TONO ROSARIO WEACARIBE/WEA LATINA EXCLUSIVO	15 VARIOUS ARTISTS FONOVISA COMO TE EXTRAÑO VOL. 2

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with million sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. NS indicates past and present Heatseeker titles. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Engineers, Mixers Finally Receive Grammy Recognition

IT MIGHT BE an overstatement to call it a new era in the music industry, but recording engineers and mixers saw Wednesday, Feb. 24, as a watershed date in their careers. That's because it was on that night, on the Grammy Awards telecast, that these professionals received overdue recognition for their work from the National Academy of Recording Arts and Sciences (NARAS).

For the first time, NARAS added engineers and mixers to the list of Grammy winners associated with the major album categories—album of the year, and best album in the pop, rock, R&B, rap, and country genres—plus record of the year, a singles category.

The first engineer/mixer winners were as follows:

- **Simon Franglen, Humberto Gatica, and David Gleeson**, for Celine Dion's "My Heart Will Go On" (record of the year);

- **Commissioner Gordon, Matt Howe, Storm Jefferson, Ken Johnston, Tony Prendatt, Warren Riker, Chris Theis, and Johnny Wydrycz**, for Lauryn Hill's "The Miseducation Of Lauryn Hill" (album of the year and best R&B album);

- **Jon Ingoldsby, Pat**



by Paul Verna

McCarthy, and David Reitzas, for Madonna's "Ray Of Light" (best pop album);

- **Tchad Blake and Trina Shoemaker**, for Sheryl Crow's "The Globe Sessions" (best rock album);

- **Joe Quinde**, for Jay-Z's "Vol. 2 ... Hard Knock Life" (best rap album);

- and **John Guess and Eric Legg**, for Dixie Chicks' "Wide Open Spaces" (best country album).

Other producer and engineer Grammy winners this year included **Rob Cavallo**, producer of the year, nonclassical; **Steven Epstein**, producer of the year, classical; **Blake, Shoemaker, and Andy Wallace**, best engineered album, nonclassical; **Jack Renner**, best engineered album, classical; and **David Morales**, remixer of the year.

Historically, engineers have been recognized in their own categories, which have changed over the years but have usually broken down into classical and nonclassical subsets. Mixers, on the other hand, have never received Grammys until now.

Incidentally, besides acknowledging mixers in the above fields, NARAS instituted a remixer category last year, which remains in effect.

Producers, for their part, have not been as big a part of Grammy history as one might imagine. The 1965 eligibility year marked the debut of the "A&R producer" as a Grammy recipient for album, classical album, and record of the year, but it took until 1974—15 years after the Grammys began—for "producer of the year" to enter the NARAS lexicon as a category. (**Thom Bell**, by the way, was the first winner in that category.)

NARAS deserves credit for acknowledging the creative contributions that these producers, engineers, and mixers make to recorded music. Next on the academy's agenda should be distinguishing between engineers and mixers and recognizing those two functions in *all* album categories. After all, with all due respect to the winners, why should



The 41st Grammy Awards ceremony was the first one that honored engineers and mixers in the main albums categories. Shown during Grammy rehearsals at the Shrine Auditorium in Los Angeles, from left, are music supervisor Hank Neuberger, chairman of the National Academy of Recording Arts and Sciences Phil Ramone, sound designer Murray Allen, and Audio Technica live sound/artist relations manager Joel Singer. Audio Technica was the official microphone provider for the Grammys, supplying 350 units for the telecast. (Photo: David Goggin)

talented mixers like **Rick Rubin**, who worked on **Lucinda Williams'** "Car Wheels On A Gravel Road" (best contemporary folk album), go unheralded while their counterparts in other genres bask in the glow of the awards?

THE OTHER BIG TROPHY for studio industry insiders was the Technical Grammy Award presented to Georg Neumann GmbH. Although it would be impossible to document the microphone usage on recording pro-
(Continued on page 58)

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MARCH 5, 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)	NO PLACE THAT FAR Sara Evans/ N. Wilson, B. Cannon (RCA)	HEAVY Collective Soul/ Ed Roland (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	EMERALD (Nashville, TN) Billy Sherill	CRITERIA (Miami, FL) Chris Carrol, Jason Elgin	BATTERY/CHICAGO RECORDING CO. (Chicago, IL) Alex Nesmith
RECORDING CONSOLE(S)	SSL 6056E	SSL 9000J	SSL 4064E/G	Neve 8078	neve VR/SSL 4040E/G
RECORDER(S)	Studer A827	Studer 48 track digital	Sony 3348	Studer 8A27	Studer A827/Sony Digital 48
MASTER TAPE	Quantegy 499	Quantegy 467	Quantegy 467	Quantegy 499	Hard Disk/Quantegy DA8
MIX DOWN STUDIO(S) Engineer(s)	QUAD STUDIOS (New York, NY) Dexter Simmons, Rodney Jerkins	LARRABEE NORTH (Los Angeles, CA) Manny Marroquin, Soul- shock	SEVENTEEN GRAND (Nashville, TN) Brian Tankersley	ENCORE (Burbank, CA) Tom Lord-Alge	THE HIT FACTORY (New York, NY) Humberto Gatica
CONSOLE(S)	SSL 9000J	SSL 900J	Euphonix CS3000	SSL 4056G	N/A
RECORDER(S)	Studer A800/827	Sony 3348	Studer D827	Unknown	N/A
MASTER TAPE	Quantegy 499	Quantegy 467	Quantegy 467	Quantegy 467	N/A
MASTERING Engineer	MASTERDISK Tony Dawsey	MASTERDISK Tony Dawsey	MASTERMIX Hank Williams	STERLING SOUND Ted Jensen	BERNIE GRUNDMAN MASTERING Brian Gardner
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	WEA	BMG

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Contact:
Pat Rod Jennings 212.536.5136

ISSUE DATE: APR 10
AD CLOSE: MAR 16

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

LATIN MUSIC 6 PACK II

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

ISSUE DATE: APR 24
AD CLOSE: MAR 30

Gene Smith
212.536.5001

CONTEMPORARY CHRISTIAN

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

ISSUE DATE: APR 24
AD CLOSE: MAR 30

Amy Bennett
615.321.4297

UPCOMING SPECIALS

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

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

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

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

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

VALLEY MEDIA 25TH ANNIV. - Issue Date: May 29 • Ad Close: May 4

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Swedish Indie MNW Replaces CEO

Rejection Of edel Deal Leads To Incumbent's Departure

BY KAI LOFTHUS
and ANDERS LUNDQUIST

STOCKHOLM—Independent MNW Records Group, based here, has moved swiftly to replace its long-serving CEO, Jonas Sjöström, who exited the company abruptly Feb. 24 (*Billboard* *Bulletin*, Feb. 25).

The new chief is Peter Yngen, 44, a veteran of the Scandinavian indie sector. He took on the job only a day after the sudden departure of Sjöström, MNW's chief executive for the past 21 years, which sent shock waves through the local music industry.

Sjöström's departure was followed by the news that MNW's major shareholder, investment firm Traktor AB, has rejected an approach—brokered by Sjöström—from German independent label edel to create a "strategic alliance" between the two companies. Traktor owns 63.6% of MNW's shares following recent stock acquisition; this is understood to have fueled Sjöström's dissatisfaction with his situation. Despite his close identification with the company, Sjöström's resignation seems to have had little effect on its share price, which closed at 36.50 krona (\$4.45) Feb. 26, down from 37 krona (\$4.50) Feb. 24.

According to Sjöström, Traktor informed him in December that it intended to sell its majority share to the highest bidder. "I have been trying to secure an alternative to their exit with the aid of the German independent group edel," he says. "In my opinion, this was the best alternative for the future of the company, shareholders, partners, employees, and the artists. Traktor has rejected this alternative. I totally lack confidence in Traktor as a majority shareholder and will not take further responsibility for the further development of MNW."

However, Traktor managing director Jonas Ljungström insists, "We don't intend to sell off the company. We foresee very interesting developments for MNW, and it has a unique standing in the Nordic markets."

Yngen is perceived within the company—and in the wider Swedish music industry—as capable of maintaining the independent spirit of MNW, which celebrated its 30th anniversary at this year's MIDEM trade fair, held Jan. 24-28 in Cannes. A former executive and shareholder at Swedish publisher Mistlur and Telegram Records, Yngen has previously been heavily involved in developing the careers of Ebba Grön, Imperiet, Eric Gadd, and Tomas Di Leva.

Last year, he became one of the driving forces behind the launch of Underground Technology (UT), an

umbrella company formed to handle certain aspects of the business of Vibrafon, NONS, and Dolores, three labels individually distributed by MNW (*Billboard*, Sept. 28, 1998). A decision on whether to include UT in MNW's label group is expected to be made shortly by members of the MNW board.

Immediately after his appointment, Yngen held meetings with MNW's Scandinavian acts and employees to minimize any feelings of uncertainty about the move. Simultaneously, the chairman of UT and the International Federation of the Phonographic Industry's group in Sweden, industry veteran Dag Häggqvist, and former EMI Sweden managing director Rolf Nygren were named executive members of the board.

During his 31 years with Sonet, Häggqvist locally represented labels such as A&M, Epic, Mute, Chrystalis, Island, and Virgin. He has also been executive producer on recordings by

acts ranging from Stan Getz and Dizzy Gillespie to Bill Haley & the Comets. Häggqvist, says Yngen, "is truly an independent spirit."

Nygren was managing director of EMI Sweden from 1976 until he exited last year and was a key player in developing the careers of Roxette, Harpo, and Björn Skifs.

"Our first targets are to hire even more personnel and make better records," says Yngen, acknowledging MNW's meager local A&R presence in Sweden. Traktor's Ljungström says the appointments of Yngen, Nygren, and Häggqvist reflect the company's ongoing commitment to MNW.

In the wake of Sjöström's departure, no further reorganizations are planned, says Yngen. "Only after a couple of days in the office," he notes, "I've seen that the structure here is neatly organized. Jonas Sjöström has done a magnificent job.

"We don't have any problems with
(Continued on next page)

Grammys Broadcast For The 1st Time On Radio To Mainland China

BY OWEN HUGHES

HONG KONG—A Chinese radio station has broadcast the U.S.' Grammy Awards to mainland listeners for the first time—a development that one Hong Kong-based record company executive calls "phenomenal."

Beijing Radio Station carried the ceremony live from Los Angeles on its FM service to listeners in the Chinese capital. Warner Music Hong Kong managing director Mark Lankester says he is surprised at the Chinese move, which he feels is unprecedented given the tightly controlled media industry.

"For us just to get a record released in the Chinese market, we have to go through a rather lengthy censorship process. I find it phenomenal that this should have happened," says Lankester.

He says the broadcast is a promising sign for music companies attempting to increase their presence in China, but he cautions against interpreting the development as a softening in the mainland's policy toward Western music.

"I think that they see international artists as very much people without morals. I don't think this is a thaw in China's attitudes," he says.

Lankester suggests that the radio station either made its own decision to broadcast the Grammys or else it

received permission from municipal authorities to carry the ceremony live.

Overall China retains firm control over the transmission of popular music. Last month, MTV Asia had to postpone its China music honors indefinitely after reportedly failing to receive permission for the Beijing event from officials in the city.

Rival music service Channel V's Chinese Music Awards went ahead as planned Feb. 8 in Shanghai, but staff from co-organizer Shanghai Oriental TV ordered many artists to tone down their hairstyles and clothing before they could go onstage (*Billboard*, Feb. 27).

Israeli Police Toughen Anti-Piracy Efforts

BY BARRY CHAMISH

TEL AVIV—Pressure on two fronts has finally convinced Israeli police to crack down on piracy of tapes and CDs.

In late February, *The Jerusalem Post* published a long exposé in its weekend magazine. Based on interviews with numerous retailers in the country's markets, the report concluded that virtually all CDs and tapes sold outside of music chain



Nana's Honor. Nana Mouskouri—Universal Music artist and VP of the European Parliament's culture committee—recently received a special award marking her "outstanding contribution" to the successful passage of the draft Copyright Directive through the European Union's political process. The honor was jointly given by the British Phonographic Industry (BPI) and the International Federation of the Phonographic Industry (IFPI). Pictured, from left, are BPI chairman Rob Dickins, Universal Music International chairman/CEO and IFPI board member Jorgen Larsen, Mouskouri, and IFPI chairman Jason Berman.

Thriving Spanish Music Industry Shows 9% Rise In Sales For '98

BY HOWELL LLEWELLYN

MADRID—Spain's music industry enjoyed its second straight record year in 1998, with total unit retail sales up 9% over the previous year to register 61 million, and a wholesale value of 600.9 million euros (\$661 million), which was 13.5% higher than 1997.

The industry had already moved into 10th spot in world ranking in 1997, when unit sales and value shot up by 15% and 21%, respectively. These latest results, therefore, are being warmly welcomed by labels' body AFYVE, where both director Carlos Grande and president Claudio Condé are delighted.

"There is a new pride in local artists with the success in many countries of musicians such as Alejandro Sanz, plus a new wave of highly talented pop composers and lyricists," says Condé, who is also president of Sony Music Entertainment Spain.

He was referring to the continued rise in market share for local pop repertoire, up to 42.1% from 41.7% in 1991 and 31.9% in 1995. In the same period, the international pop market share has fallen from 59.6% to just over half, at 50.9%. Classical music took a 7% share of sound-carrier sales in 1998.

"Although the tendency towards a greater interest in local artists is fairly Europe-wide, Spanish consumers are losing some of their dependence on Anglo-European pop-rock and identify more with a new generation of Spanish talent," says Condé.

He cites, apart from Sanz, singer Rosana (1.6 million sales in Spain of her first two albums) and two of his own artists, Monica Naranjo (950,000 sales of her second album) and this year's first chart success story, debut band La Oreja de Van Gogh.

Grande agrees that "domestic artist development" is a major factor in Spain's healthy music industry, adding that the country should hold on to its No. 10 spot in world sales, as well as its No. 5 position in Europe.

Once again, the most notable feature of 1998 was the rise of CD sales, up 19% to 46.7 million from 39.3 million. CD sales in Spain now represent 76% of total sound-carrier transactions.

Singles sales, including maxi-singles and CD singles, fell 21% to 1.2 million, and vinyl albums slumped 85% to just 30,000. Cassette sales continued a steady decline, by 10%, to account for 12.4% of the market last year.

(Continued on page 55)

San Remo Fest Boosts Sales Again

Changes In Event Reverse Years Of Declining Impact

BY MARK DEZZANI

MILAN—Italian record industry executives are claiming that this year's annual San Remo Song Festival is providing a renewed sales boost to music sales following several years of declining impact.

This year's event, the 49th, held Feb. 24-27 in the Italian Riviera resort town of San Remo, underwent several changes. They were mainly the result of increased record company involvement in the festival, which is principally organized by public service TV network RAI and the local authorities.

Despite enormous TV audiences for the festival in the past, its once significant effect on music sales declined to an estimated 2%-3% of all sales in Italy. This year, however, several changes were made to the event's format following pressure from the music industry. For the first time, major Italian stars were invited as guests, out of competition, alongside international guest stars.

Major Italian guest stars included Franco Battiato, Ivano Fossati, and Riccardo Cocciante, who showcased his musical "Notre Dame De Paris," winner of two Victoire Awards in France (Billboard, March 6). The music industry also had a major influence on the selection of emergent artists for the newcomers section of the competition, as well as the section for established stars.

Anna Oxa picked up the main prize with her song "Senza Pieta" (Without Pity), on Columbia/Sony. Alex Britti won in the newcomers section with "Oggi Sono Io" (Today I Am Me), on Universal.

Another new development was that a so-called quality jury of music

professionals, this year headed by soundtrack maestro Ennio Morricone, had equal voting weight with a public panel of several thousand selected by a market research company as a representative sample.

"Thanks to the changes this year, the festival could claim to represent the full spectrum of Italian pop music," says Fabrizio Intra, managing director of Sony Music Italy's Columbia label. "Anna Oxa's album ["Senza Pieta"] went gold, selling 50,000 copies after just two days, and that was before she won the top prize on Saturday evening."

All songs entered in the festival competition have to be previously unreleased and unheard by the public, which provokes a flood of new

releases from participants after the opening day of the festival, when all songs in competition are performed for the first time. According to Italy's official TV ratings organization, Auditel, a TV audience of 13.64 million (54.06% share) saw Britti's victory in the newcomers section Friday night, while 16.22 million (62.41% share) watched Saturday evening.

In addition to the enormous TV ratings for the show itself, rival TV networks lend saturation coverage to events and gossip at the festival. Most national radio networks are present in San Remo with live specials, and the festival is the principal event covered in daily and weekly press during the festival week.

Form May Sell Certain Assets

Singapore Entertainment Co. Plans Restructuring

BY NAZIR HUSAIN

SINGAPORE—Publicly listed Singapore entertainment company Form Holdings says it is considering a "comprehensive" restructuring plan that could involve selling off some non-core assets.

The company says it is planning to bring in the accountancy firm Price Waterhouse to "advise and assist" the group in the development and implementation of the restructuring. Form—which is involved in licensing, producing, and distributing music—said the plan might involve the divestment of certain non-core assets, as well as restructuring company borrowings.

The group's half-year financial

statement showed debts amounting to more than 20 million Singapore dollars (\$11.6 million) as of June 1998. Debts repayable in one year and less totaled more than 12 million Singapore dollars (\$7 million). The group saw its business environment deteriorate in the first half of 1998. It posted a loss of 2.9 million Singapore dollars (\$1.7 million), compared with a profit of 637,000 Singapore dollars (\$370,000) in the previous six months.

In December, the group said it had terminated an animation series deal with an Italian partner. In the process it incurred a write-off of 3.2 million Singapore dollars (\$1.86 million).

SWEDISH INDIE MNW REPLACES CEO

(Continued from preceding page)

our [roster]," he continues. "Drain, Peter LeMarc, and Backyard Babies, for instance, are great acts. We only have to concentrate on doing the right things—to make sure that the records get a great final touch and not just finish off an album because the band has to go on a tour or something."

Key Swedish releases from MNW in the coming year include albums from Joakim Thåström, Clawfinger, Drain, Meili, Eldkvarn, Freddie Wadling, and Backyard Babies. The company also has a recently inked U.S. licensing deal with Nettwerk for local signing Tekla.

Torgny Sjö, who heads MNW's Independent Label Representation (ILR) division—which handles licensed labels 4AD, Rykodisc, Palm Pictures, Beggars Banquet, Mute, and XL Recordings—declines to comment on the new situation, but Yngen says Sjö will continue in his position.

The day after Sjöström's exit, MNW Records Group announced

its financial results for the fiscal year that ended Dec. 31, 1998. They showed a 12% increase in turnover from 172 million krona (\$20.95 million) to 193 million krona (\$23.5 million), but a budget

pretax deficit of 5.7 million krona (\$694,000). 1997 pretax profit was 2.2 million krona (\$268,000). The company claims to have increased its market share, from 6.1% to 6.9%.



Virgin Donation. Richard Branson, right, president of the Virgin Entertainment Group, hands over a check for 100,000 pounds (\$160,200) to Alan Townsend, an executive trustee of U.K. cerebral palsy charity Scope. The donation, presented Feb. 18 at Virgin's flagship Megastore outlet on London's Oxford Street, was collected by staff at Virgin Megastores and Our Price outlets across the U.K. through various fund-raising activities over the past two years.

newsline...

BRIT AWARD WINNERS BELLE & SEBASTIAN "were and remain eligible" for the category of best newcomer, according to the British Phonographic Industry (BPI), which organizes the awards. The BPI says that a "reinterpretation" of the rules governing eligibility had allowed the inclusion of the band in the list of eligible artists sent to the industry voting academy that selects the nominees. According to a spokeswoman, the decision was made by the BPI's Brits committee last November, before the lists—and a set of rules that should have disqualified the band (**Billboard Bulletin**, Feb. 25)—were circulated to the industry. The "reinterpretation" was of the rule disqualifying acts from the newcomer category if they have appeared in the U.K. Chart Information Network top 75 singles or album charts prior to the period covered by that year's Brits. It was decided that this should only apply to albums. "[The committee's] reinterpretation didn't change the rules, so they didn't think it needed to be communicated to the academy," says the spokeswoman. **MARK SOLOMONS**

A LONDON HIGH COURT JUDGE has ruled in favor of the Ministry of Sound (MOS) in two out of three counts in a breach-of-contract suit it brought against former director and shareholder Lyn Cosgrave, now VP of dance at Sony Music U.K. MOS, the dance music club/label complex, claimed that Cosgrave breached her duties by providing management services for DJs and by wrongly removing sensitive documents from MOS' offices when she exited the company in September 1997. The judge found that MOS' case was proved in two counts regarding the management allegations but cleared Cosgrave of wrongly removing documents. The judge ordered a separate inquiry into profits she earned in connection with the first two breaches. **ROGER PEARSON**

BMG GERMANY'S FRANKFURT-BASED DANCE LABEL Logic Records is now reporting to the management of BMG Berlin. Previously, the label, part of BMG Frankfurt under managing director Michael Stark, reported directly to Thomas Stein, president of BMG's Germany-Switzerland-Austria/Eastern Europe region. Stark remains managing director of BMG Frankfurt and Logic, and the company says Logic will not move. BMG Berlin managing director Andy Selleneit and deputy managing director Christian Wolff are understood to have added Logic to their responsibilities since the start of the year. **DOMINIC PRIDE**

FRENCH RAPPER JOEY STARR, member of Epic act Supreme NTM, was sentenced by a court in Montpellier to two months' jail and fined 30,000 francs (\$5,100) for assault. Starr, 32, whose real name is Didier Morville, was convicted in January after he hit a woman during an incident last year in a hotel in the city. Morville will also have to pay 2,000 francs (\$340) each to three policemen he insulted after the incident. It is likely that Starr will serve his prison term, since he has already received two suspended sentences for similar offenses. **EMMANUEL LEGRAND**

UNIVERSAL MUSIC GERMANY has named Magnus von Zitzewitz to the post of director of a new department of business and communications. Formerly assistant to the management at PolyGram Germany, von Zitzewitz, 30, will continue to be based in Hamburg and will report to Wolf-D. Gramatke, chairman/CEO of Universal Music Germany. He will be responsible for strategic partnerships, joint activities, and equity interests in the media; E-commerce; direct marketing and merchandising; and communications, market research, and advertising. **WOLFGANG SPAHR**

THE U.S. TREASURY DEPARTMENT has approved a musical exchange between the U.S. and Cuba, the first such project in more than 35 years. "Music Bridges Around The World" is the initiative of U.S. songwriter Alan Roy Scott in conjunction with Cuba's Instituto Cubano de la Musica and Ministerio de Cultura and will feature 40 major U.S. and U.K. artists who will co-write songs with 40 top Cuban musicians March 21-29 in Havana, culminating in a special free concert. Artists confirmed include Peter Buck (R.E.M.), Jimmy Buffett, Stewart Copeland, Andy Summers, Mick Fleetwood, Indigo Girls, Montell Jordan, Kris Kristofferson, Lisa Loeb, Me'Shell Ndegéocello, and Joan Osborne, among others. **DAVID STARK**

HMV U.K.'S NEW OPERATIONS DIRECTOR is David Pryde, formerly the merchant's product manager. Pryde, who joined the company in 1984, takes up his new post on the HMV U.K. board May 1, reporting to HMV Europe managing director Brian McLaughlin. He replaces Wilf Walsh, who is due to take over as managing director of HMV Germany April 6 (**Billboard**, Feb. 6). **TOM FERGUSON**

Finnish Rock Star Eyes An Int'l Launch

BY ANTTI ISOKANGAS

HELSINKI—In the wake of her triple win at Finland's Emma Awards, Finnish singer Jonna Tervomaa and her label Sonet are mulling over a change of language and a possible international launch.

At the annual Emma Awards, held Jan. 30 here, the industry was celebrating another record year and viewing the coming months with optimism. Tervomaa, however, was counting her three Emmys. The young rock singer was named best new female artist of the year and received awards for her breakthrough hit "Suljettu Sydän" (Closed Heart), named best song, and for her self-titled album. The latter was released on Universal/PolyGram's Scandinavian label Sonet and was named best debut album.

Tervomaa technically is not a "new" artist. In the early '80s she was briefly famous as a child star after winning a nationally televised song contest. But her kiddie-pop days are clearly over. Now 25, she is being lauded as one of Finland's most promising rock artists.

Released last April in Finland, Tervomaa's album has won rave reviews and spawned several radio hits. So far, it has sold about 10,000 copies, says the label, well shy of going gold (20,000 copies) but still very respectable for a young rock singer.

"Our main objective has been to establish Jonna as a serious artist, and I think we've succeeded in that," says Universal/PolyGram Finland A&R manager Hannu Sormunen. "For some reason, Finnish rock culture has virtually no history of female singers, so the first thing to prove is that she's more than just a pretty face."

Tervomaa doesn't like to think of herself as a fem-rock pioneer. "There are a lot of promising girls doing their own thing in Finland, but I don't think I represent them any more than I represent the Helsinki pop/rock scene or anything else," she says. Tervomaa has a background in the Helsinki pop/rock scene, which boasts a number of young bands combining hook-heavy modern rock with clever lyrics, often sung in Finnish.

In fact, members of such groups as Leminator and Egotrippi have written or co-written many of Tervomaa's songs and have been featured in her backing band.

Yet she is clearly a unique talent. None of the other Helsinki acts have managed to make their music as accessible and radio-friendly as Tervomaa has done while keeping her rock credibility intact. Also unique is her ability to write deeply emotional and assertive lyrics from a female point of view without resorting to "angry young woman" clichés.

Predictably, Tervomaa has been compared to several international female rock stars, most often to Alanis Morissette. Tervomaa shrugs off the comparisons, saying her musical style has more in common with Sheryl Crow and Aimee Mann, who share her love of classic pop structures and melodies.

"I can't deny that most of my influ-

ences come from American and British music. I'm still a huge fan of music, but I actually listen to more male rock groups than female singers," she says.

After all the awards and media attention, Universal/PolyGram Finland is hoping that Tervomaa's next album will establish her not only as a critical favorite but also as a major seller. Her next, as-yet-untitled album is now in pre-production and is set for an autumn release. The album will be produced by Jussi Jaakonaho, who also produced her debut album, and most of the first album's team of co-writers will be back on board.

Universal/PolyGram Finland is hoping that after releasing and touring for the second album, Tervomaa will be ready to think international-

ly. According to Sormunen, many PolyGram executives around Europe have been impressed by Tervomaa's music and have started to ask for material sung in English. So far, no definitive plans have been made to switch languages.

Both Tervomaa and Sormunen point out that the Finnish market is suspicious of local stars who start singing in English and talk about conquering the world.

"I think the English language actually suits my kind of music better than Finnish, so singing and writing in English is probably a natural thing to do at some point," Tervomaa says. "But right now I don't want to think about anything else besides my next album. I'm still young, and I still have a lot to learn about this business."

Dream Machine Starts Up

Warner Japan Imprint Targets Indie Scene

BY STEVE McCLURE

TOKYO—Warner Music Japan (WMJ) has set up an "indie" imprint, Dream Machine, to tap in to Japan's burgeoning indie/underground music scene. The move follows similar initiatives by other major labels here.

"There are many small, indie labels starting up in Japan, and I wanted to make one, too," says Dream Machine label manager Harry Yoshida, who joined WMJ late last year after working 17 years at Sony Music Entertainment (Japan), most recently as VP of Sony label group Ki/oon Records.

"I am very influenced by Richard Branson," says Yoshida, pointing to a copy of the Virgin Records founder's autobiography, "Losing My Virginity." "This is my bible."

Yoshida reports to Masahiro Wakabayashi, president of music publishing/management company Warner Artists, of which Dream Machine is a division. Dream Machine is distributed by WMJ.

Operating under the Dream Machine umbrella will be three labels.

Alternative rock label Beat Renaissance's first release will be "Return Of The Red I," a new album

by Japanese techno/dub band Audio Active, which has gained a fair amount of attention overseas largely due to its work with the producers at London's On-U Sound.

The Vita Celeste label will concentrate on female vocalists such as Tomoe Shinohara, a pop/techno artist previously signed to Ki/oon.

Yoshida says Shinohara's first Vita Celeste album will feature tracks produced by Buffalo Daughter, Cibo Matto, and Shonen Knife.

"I'm interested in post-Ua, post-Misia female vocalists," says Yoshida, referring to two of Japan's currently popular R&B-influenced chanteuses. "I aim to make the next wave of female singers in the rock style."

The On the Beach label will feature what Yoshida refers to as "resort" music from such locales as Okinawa and Hawaii.

"I'm not interested in big TV or commercial tie-ins," says Yoshida. "I want to promote Dream Machine's artists to the real music market through radio stations, record shops, music magazines, and concerts—the basics."

"This market isn't big at the moment, but I expect it to be the next wave in the Japanese music scene."

THRIVING SPANISH MUSIC INDUSTRY

(Continued from page 53)

Condé says sales were helped by "an economic euphoria in Spain, a consumer explosion, with the country's GDP growing last year faster than almost any other European country." And he notes that the AFYVE-organized Premios Amigo music award ceremony has been held for two years, coinciding with Spain's music sales boom.

"The ceremony is held in November and televised just in time for the Christmas sales season, and there is no doubt that the Premios Amigo has

had a direct role in the boom," Condé says.

Another sign of the robust health of the Spanish music industry was the record number of both gold (50,000 in sales) and platinum (100,000) discs: 154 gold and 162 platinum, compared with 132 and 154 in 1997, respectively. While Grande is cautious about the chances of further growth on the scale of the past two years, Condé feels that "there is still space for more expansion."

Twin Festivals In Belgium Cut Back To Single Event

BY MARC MAES

BRUSSELS—The Torhout/Werchter festival, organized by promoter Herman Schueremans for the past 22 years in two Flemish villages, will this year cease to exist as a twin event. Schueremans says this year's edition, scheduled for July 2-4, will be limited to the Rock Werchter festival site, where the festival, one of mainland Europe's biggest, was started 25 years ago.

The twin-festival concept traditionally meant a one-day show in each village. "The world has become smaller for everyone," says Schueremans, "and, on a worldwide scale, we have about 11 weekends in the summer holiday, and there are festivals from the U.S. East Coast to Turkey. Whereas, more than a decade ago, bands broke in Europe first, this happens much quicker now on a broader basis, and every festival is chasing the same artists."

The fact that the festival's main-day audience dropped from a peak of 120,000 to 70,000 last year probably had some influence on Schueremans' decision. Still, adding an extra festival day on each site attracted some 115,000 festivalgoers last year.

"What we will do now is concentrate everything on the Werchter festival ground, a 15-hectare [37-acre] outdoor concert site which we

own, and offer a three-day festival," says Schueremans.

The new-look Werchter festival will include a dance event July 2 and a bill featuring headliners Metallica (July 3) and R.E.M. (July 4), the latter as a Benelux exclusive. The Torhout festival leg is not completely dead; Noel Steen, local partner in the Herman Schueremans Group, has announced that on July 24, a new festival will be launched offering mainly new and cutting-edge bands.

Schueremans' decision to break the twin-festival routine met with a mixed reaction from the industry here. "The double-festival concept was a phenomenon years ago, but concepts have changed over the years," says Paul Ambach of promoter Make It Happen, "and I have the impression that people only go out for the bands they like. Elements like the weather and accommodations become more and more important. I don't think Herman's decision has to do with competition between festivals [as much as] the excessive demands from artists and agents."

Jan van Esbroeck, organizer of the Night of the Proms concerts, says, "We do feel the pressure that there is in the business, but with an attendance of 270,000 people in Antwerp last fall, we think that the event, the concept, is more important than the players."

Italian Indie Baby Records Starts A New Life After 10-Year Hiatus

BY MARK DEZZANI

MILAN—The pioneering Italian indie label Baby Records has relaunched after a 10-year hiatus.

During the 1980s, Baby Records sold more than 20 million records by artists such as Rondo Veneziano, Toto Cutugno, Ricchi e Poveri, and the husband-and-wife duo of Al Bano & Romina Power.

Label founder Freddie Naggjar was one of the first to exploit the new advertising opportunities presented by the expanding national commercial TV networks in Italy owned by media magnate Silvio Berlusconi. Saturation TV advertising also helped Baby shift millions of records by pop/dance artists such as La Bionda, Gazebo, Den Harrow, and Sabrina Salerno. However, the company was subsequently wound down when Berlusconi launched his own record label, RTI Music.

The father-and-son team of Freddie and Maurizio Naggjar have ambitious plans for the born-again label. President Freddie Naggjar says he plans to set up Baby affiliates in France, Germany, and the U.K.

"I intend to become a small multinational operating from Italy," he

reveals. He adds, however, that he recognizes that "the media is getting much more involved in direct music production and marketing through their own labels. This represents a big problem for independent labels. We need to establish a good relationship with key media; otherwise we could find media groups such as NRJ squeezing us out of the market."

Domestically, Baby Records is now enjoying its first chart success since its relaunch with the single "Once Upon A Time" from the hip-hop/pop duo Down Low. The track has been licensed from Germany's ZYX and is being distributed by RTI Music.

Baby Records managing director Maurizio Naggjar says the label is planning two new releases by its own artists: the dance project Chant, produced by leading dance producer J.T. Vanelli, and a comeback by '80s dance icon La Bionda.

"We know how to work with our artists and producers to give the public what they want," he says. "This is a family business based on building relationships, and all of our artists and employees are part of the family."

HITS OF THE



WORLD

JAPAN (Dempa Publications Inc.) 03/08/99

THIS WEEK	LAST WEEK	SINGLES
1	NEW	PURE YAMENAIDE KINKI KIDS JOHNNY'S ENTERTAINMENT
2	2	MOVIN' ON WITHOUT YOU (MAXI) HIKARU UTADA TOSHIBA-EMI
3	3	WINTER, AGAIN GLAY UNLIMITED
4	1	PRECIOUS TIME SPEED TOY'S FACTORY
5	NEW	BE COOL! YAEN AVEX TRAX
6	4	AUTOMATIC (MAXI) HIKARU UTADA TOSHIBA-EMI
7	9	HARU-SPRING HYSTERIC BLUE SONY
8	NEW	KUMORI NOCHI HARE SIAM SHADE SONY
9	NEW	HARUKA... PIERROT TOSHIBA-EMI
10	6	MEMORY SEISYUN NO HIKARI MORNING MUSUME ZETIMA
11	10	ASA GA MATAKURU DREAMS COME TRUE TOSHIBA-EMI
12	5	NOTHING WITHOUT YOU AMI SUZUKI SONY
13	NEW	MARGUERITE CHIAKI & FRUITS FLOWERS TOSHIBA-EMI
14	12	AUTOMATIC HIKARU UTADA TOSHIBA-EMI
15	8	MOVIN' ON WITHOUT YOU HIKARU UTADA TOSHIBA-EMI
16	14	TSUKI WO KOERO TAMIO OKUDA SONY
17	NEW	AO NO JYUMON KIRORO VICTOR
18	NEW	AO NO SUMBITO TERU TOSHIBA-EMI
19	7	KIMI WO OMOUTOKI TOKIO SONY
20	NEW	TAIYO NO KUNIE IKOUYO SUGUNI MAKI OHGURO B-GRAM
ALBUMS		
1	NEW	RINGO SHIINA MUZAI MORATORIAMI TOSHIBA-EMI
2	1	ZARD EIEN B-GRAM
3	NEW	HITOMI H AVEX TRAX
4	NEW	X JAPAN PERFECT BEST EASTWEST
5	2	KUROYUME EMI 1994-1998 BEST OR WORST TOSHIBA-EMI
6	3	MR. CHILDREN DISCOVERY TOY'S FACTORY
7	NEW	FANATIC CRISIS THE LOST INNOCENT FOR LIFE
8	5	TOMOMI KAHALA KAHALA COMPILATION FACTORY ORUMO
9	NEW	KOJI TAMAKI WAIN RED NO KOKORO FUN HOUSE
10	6	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY
11	4	RYOKO HIROSUE PRIVATE WARNER
12	NEW	SUGAR SOUL ON WARNER
13	7	AYUMI HAMASAKI A SONG FOR XX AVEX TRAX
14	NEW	SAKURA LOVE ON WINGS TOSHIBA-EMI
15	NEW	SOUNDTRACK FINAL FANTASY VIII DIGICUBE
16	8	SOUNDTRACK ARMAGEDDON SONY
17	NEW	JIMI HENDRIX LIVE AT THE FILLMORE EAST UNIVERSAL VICTOR
18	NEW	KULA SHAKER PEASANTS, PIGS & ASTRONAUTS EPIC
19	NEW	ZEPPET STORE BRIDGE UNIVERSAL VICTOR
20	11	KOHMI HIROSE HIROSE KOHMI THE BEST LOVE WINTERS VICTOR

GERMANY (Media Control) 03/02/99

THIS WEEK	LAST WEEK	SINGLES
1	2	... BABY ONE MORE TIME BRITNEY SPEARS JIVEZ
2	5	ROUGH TRADE PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA
3	14	BIG BIG WORLD EMILIA UNIVERSAL
4	1	CHANGES 2PAC JIVEZ/ROUGH TRADE
5	4	DIE LAENGSTE SINGLE DER WELT 2 WOLFGANG PETRY ARIOLA
6	3	STRONG ENOUGH CHER WEA
7	17	YOU ARE NOT ALONE MODERN TALKING HANSA/BMG
8	13	WESTSIDE TQ EPIC
9	7	NARCOTIC LIQUIDO VIRGIN
10	NEW	NIE WIEDER SARA RCA
11	9	PHUTURE VIBES MELLOW TRAX POLYDOR
12	6	I WISH OLI P. HANSA/BMG
13	8	GET FREAKY MUSIC INSTRUCTOR FEATURING AB EASTWEST
14	15	LEAN ON ME 2-4 FAMILY EPIC
15	16	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA
16	11	BELIEVE CHER WEA
17	12	VATER WO BIST DU? DIE 3 GENERATION RCA
18	NEW	WHEN YOU'VE GONE BRYAN ADAMS FEATURING MEL C. A&M/POLYDOR
19	NEW	MARIA BLONDIE BEYOND/RCA
20	18	MIAMI WILL SMITH COLUMBIA
ALBUMS		
1	NEW	MODERN TALKING ALONE HANSA/BMG
2	NEW	ROXETTE HAVE A NICE DAY EMI
3	1	CHER BELIEVE WEA
4	NEW	FALCO THE FINAL CURTAIN EMI
5	3	BAP COMICS & PIN-UPS EMI
6	9	MADONNA RAY OF LIGHT MAVERICK/WEA
7	2	WOLFSHEIM SPECTATORS IDG
8	4	XAVIER NAIDOO NICHT VON DIESER WELT 3PEPIC
9	7	THE OFFSPRING AMERICANA COLUMBIA
10	6	LENNY KRAVITZ 5 VIRGIN
11	RE	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA
12	12	WESTERNHAGEN RADIO MARIA WEA
13	NEW	TLC FANMAIL ARIOLA
14	5	LIQUIDO LIQUIDO VIRGIN
15	18	2PAC GREATEST HITS JIVEZ/ROUGH TRADE
16	11	MARIAH CAREY #1'S COLUMBIA
17	8	EMILIA BIG BIG WORLD UNIVERSAL
18	10	GUANO APES PROUD LIKE A GOD ARIOLA
19	16	METALLICA GARAGE INC. VERTIGO/MERCURY
20	RE	WILL SMITH BIG WILLIE STYLE COLUMBIA

U.K. (Chart-Track) 03/01/99

THIS WEEK	LAST WEEK	SINGLES
1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE
2	5	TENDER BLUR FOOD
3	NEW	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON ARISTA
4	19	STRONG ENOUGH CHER WEA
5	17	JUST LOOKING STEREOPHONICS v2
6	2	MARIA BLONDIE BEYOND/RCA
7	NEW	WHEN THE GOING GETS TOUGH BOYZONE POLYDOR
8	3	FLY AWAY LENNY KRAVITZ VIRGIN
9	NEW	LULLABY SHAWN MULLINS COLUMBIA
10	4	RUNAWAY THE CORRS 143/LAV/ATLANTIC/EASTWEST
11	NEW	ERASE/REWIND THE CARDIGANS STOCKHOLM/POLYDOR
12	7	PROTECT YOUR MIND DJ SAKIN & FRIENDS POSITIVA
13	10	HEARTBEAT/TRAGEDY STEPS JIVE
14	8	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA
15	12	CHANGES 2PAC JIVE
16	6	EX-FACTOR LAURYN HILL RUFFHOUSE/COLUMBIA
17	9	I WANT YOU BACK 'N SYNC NORTHWESTSIDE
18	NEW	WRITTEN IN THE STARS ELTON JOHN & LEANN RIMES ROCKET/MERCURY
19	14	WHEN YOU'RE GONE BRYAN ADAMS FEATURING MEL C. A&M
20	13	YOU DON'T KNOW ME ARMAND VAN HELDEN LONDON
ALBUMS		
1	1	THE CORRS TALK ON CORNERS 143/LAV/ATLANTIC/EASTWEST
2	8	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA
3	2	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS
4	4	VARIOUS ARTISTS KISS HOUSE NATION POLYGRAM TV
5	3	P.F. PROJECT/VARIOUS ARTISTS EUPHORIA TELSTAR
6	14	MANIC STREET PREACHERS THIS IS MY TRUTH TELL ME YOURS EPIC
7	9	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT
8	12	STEPS STEP 1 JIVE
9	7	THE CORRS FORGIVEN, NOT FORGOTTEN 143/LAV/ATLANTIC/EASTWEST
10	5	BLONDIE NO EXIT BEYOND/RCA
11	10	VARIOUS ARTISTS THE 1999 BRIT AWARDS SONY MUSIC TV
12	NEW	VARIOUS ARTISTS THE PRODIGY PRESENTS THE DIRTYCHAMBER SESSIONS 1 XL
13	13	BOYZONE WHERE WE BELONG POLYDOR
14	11	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS
15	RE	CHER BELIEVE WEA
16	18	ABBA GOLD—GREATEST HITS POLYDOR
17	RE	THE CARDIGANS GRAN TURISMO STOCKHOLM
18	6	VARIOUS ARTISTS LOVE SONGS POLYGRAM TV
19	19	EURYTHMICS GREATEST HITS RCA
20	17	BLONDIE ATOMIC/ATOMIX—THE VERY BEST OF EMI

FRANCE (SNEP/IFOP/Tite-Live) 03/02/99

THIS WEEK	LAST WEEK	SINGLES
1	1	TU M'OUBLIERAS LARUSSO DLAE/EMI
2	2	BIG BIG WORLD EMILIA UNIVERSAL
3	4	BELIEVE CHER WEA
4	3	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY
5	5	MAIS QUI EST LA BELETTE MANAU POLYDOR/UNIVERSAL
6	6	CHANTER POUR CEUX QUI SONT LOIN DE CHEZ EUX LAAM DLAE/EMI
7	7	PARISIEN DU NORD CHEB MAMI & K-MEL VIRGIN
8	13	YOU DON'T KNOW ME ARMAND VAN HELDEN BARCLAY/POLYGRAM
9	8	TOUS LES MAUX D'AMOUR NORMA RAY M6 INT/SONY
10	NEW	KING OF MY CASTLE WAMDUE PROJECT PRIVATE/SONY
11	11	TO THE MOON AND BACK SAVAGE GARDEN COLUMBIA
12	NEW	LA DIFFERENCE LARA FABIAN POLYDOR/UNIVERSAL
13	12	LILALI KIM KAY DLAE/EMI
14	15	SIKIDIM TARKAN PODIS/POLYGRAM
15	14	ELLE PLEURE OPHELIE WINTER EASTWEST
16	NEW	LA VIE NE M'APPREND RIEN LIANE FOLY VIRGIN
17	16	LE TEMPS DES CATHEDRALES BRUNO PELLETIER POMME/SONY
18	18	LES VALLEES D'IRLANDE HELENE SEGARA ORLANDO/EASTWEST
19	NEW	TELL ME WHAT YOU LIKE JESSICA JIVE/VIRGIN
20	17	CASSIUS 1999 CASSIUS VIRGIN
ALBUMS		
1	NEW	LARA FABIAN LIVE POLYDOR/UNIVERSAL
2	1	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
3	2	SOUNDTRACK NOTRE DAME DE PARIS (INTEGRAL) POMME/SONY
4	3	MANAU PANIQUE CELTIQUE POLYDOR/UNIVERSAL
5	NEW	BISSO NA BISSO CAGINES v2/SONY
6	9	HELENE SEGARA COEUR DE VERRE ORLANDO/EASTWEST
7	7	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHERIQUES/SONY
8	6	LIANE FOLY ACOUSTIQUE VIRGIN
9	4	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
10	8	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
11	11	WILL SMITH BIG WILLIE STYLE COLUMBIA
12	NEW	THE CORRS TALK ON CORNERS 143/LAV/ATLANTIC/EASTWEST
13	13	KHALED & TAHA & FAUDEL 1 2 3 SOLEILS BARCLAY/UNIVERSAL
14	5	VARIOUS ARTISTS ENFOIRES EN COEUR RESTO DU COEUR/WEA
15	10	3EME OEIL HIER, AUJOURD'HUI, DEMAIN COLUMBIA
16	15	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SMALL/SONY
17	19	MANU CHAO CLANDESTINO VIRGIN
18	16	MATATAH LA OUACHE TREMA/SONY
19	12	THE OFFSPRING AMERICANA COLUMBIA
20	14	SOUNDTRACK TAXI SMALL/SONY

CANADA (SoundScan) 3/13/99

THIS WEEK	LAST WEEK	SINGLES
1	1	GOODBYE SPICE GIRLS VIRGIN/EMI
2	2	BELIEVE CHER WARNER
3	NEW	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU 'N SYNC RCA
4	NEW	WRITTEN IN THE STARS ELTON JOHN & LEANN RIMES CURB/ROCKET/MERCURY
5	NEW	BLUE MONDAY ORGY ELEMENTREE/REPRISE/WARNER
6	3	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY
7	NEW	HARD KNOCK LIFE (GHETTO ANTHEM) REMIXES JAY-Z ROC-A-FELLA/DEF JAM/MERCURY
8	4	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULE/VIRGIN/EMI
9	5	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/BMG
10	8	WE LIKE TO PARTY! VENGABOYS GROOVILICIOUS/STRICTLY RHYTHM
11	NEW	THESE ARE THE TIMES DRU HILL UNIVERSITY/ISLAND/UNIVERSAL
12	17	KISS ME SIXPENCE NONE THE RICHER SQUINT/COLUMBIA
13	6	BECAUSE OF YOU 98* MOTOWN/MERCURY
14	NEW	CHANGES 2PAC NUMUZIK
15	11	ANGEL OF MINE MONICA ARISTA/BMG
16	12	PARADOXX 666 DJ LINE
17	RE	THANK U ALANIS MORISSETTE MAVERICK/REPRISE/WARNER
18	9	I STILL BELIEVE MARIAH CAREY COLUMBIA/SONY
19	13	KEEP A LID ON THINGS CRASH TEST DUMMIES VIKARISTA/BMG
20	7	SOME KINDA WONDERFUL SKY EMI
ALBUMS		
1	2	VARIOUS ARTISTS 1999 GRAMMY NOMINEES WARNER COMPILATION UNIT/WARNER
2	1	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/BMG
3	3	CHER BELIEVE WARNER
4	NEW	TLC FANMAIL LAFACE/ARISTA/BMG
5	7	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA/SONY
6	4	THE OFFSPRING AMERICANA COLUMBIA/SONY
7	NEW	THE ROOTS THINGS FALL APART MCA/UNIVERSAL
8	12	SHANIA TWAIN COME ON OVER MERCURY
9	10	EVERLAST WHITEY FORD SINGS THE BLUES TOMMY BOY/WARNER
10	5	VARIOUS ARTISTS 1999 GRAMMY RAP NOMINEES WARNER COMPILATION UNIT/WARNER
11	9	SKY PIECE OF PARADISE EMI
12	8	VARIOUS ARTISTS BIG SHINY TUNES 3 JIVE/EMI
13	11	VARIOUS ARTISTS MUCHDANCE 1999 BMG
14	6	COLLECTIVE SOUL DOSAGE ATLANTIC/WARNER
15	NEW	EMINEM THE SLIM SHADY LP WEB/AFTRMATH/WINTERSCOPE
16	20	DIXIE CHICKS WIDE OPEN SPACES MONUMENT/SONY
17	RE	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER
18	16	SARAH MCLACHLAN SURFACING NETTWERK/ARISTA/BMG
19	18	SUGAR RAY 14:59 LAVA/ATLANTIC/WARNER
20	14	VARIOUS ARTISTS WOMEN & SONGS 2 WARNER

NETHERLANDS (Stichting Mega Top 100) 03/06/99

THIS WEEK	LAST WEEK	SINGLES
1	2	... BABY ONE MORE TIME BRITNEY SPEARS JIVEZ/SONY
2	1	CHANGES 2PAC ZOMBA
3	3	SIMARIK TARKAN POLYDOR
4	NEW	THE LAUNCH DJ JEAN DIGIDANCE
5	4	I WANT TO SPEND MY LIFETIME LOVING YOU TINA ARENA & MARC ANTHONY COLUMBIA
6	5	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA
7	6	BELIEVE CHER WARNER
8	9	HOW WILL I KNOW (WHO YOU ARE) JESSICA FOLCKER ZOMBA
9	8	CHOCOLATE SALTY BALLS CHEF AMERICAN/COLUMBIA
10	7	ENJOY YOURSELF A+ MERCURY
11	14	IN DE WOLKEN DE KAST CNR
12	NEW	SAME OL' G/WHAT'S SO DIFFERENT GINUWINE EPIC
13	11	BOOM, BOOM, BOOM, BOOM! VENGABOYS ZOMBA
14	12	WHEN YOU'RE GONE BRYAN ADAMS FEATURING MEL C. POLYDOR
15	10	WESTSIDE TQ EPIC
16	NEW	TARZAN & JANE TOY-BOX EDEL
17	NEW	YOU DON'T KNOW ME ARMAND VAN HELDEN POLYDOR
18	20	10 KLEINE TUINKABOUTERS/TERING TUBBIES ONE TWO TRIO KOCH
19	13	BIG BIG WORLD EMILIA UNIVERSAL
20	18	GET ON THE BUS DESTINY'S CHILD FEATURING TIMBALAND WARNER
ALBUMS		
1	3	2PAC GREATEST HITS ZOMBA
2	1	BEE GEES ONE NIGHT ONLY POLYDOR
3	5	ROB DE NIJS BALLADES EMI
4	2	VOLUMIA! VOLUMIA! BMG
5	4	EMMA SHAPLIN CARMINE MEO EMI
6	7	GEORGE MICHAEL LADIES & GENTLEMEN—THE BEST OF GEORGE MICHAEL EPIC
7	6	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND/MERCURY
8	11	FREE THE SPIRIT FREE THE SPIRIT MERCURY
9	8	ACDA & DE MUNNIK NAAR HUIS S.M.A.R.T./SONY
10	10	COR BAKKER & HET METROPOL ORKEST A TIME FOR LOVE UNIVERSAL
11	NEW	BRITNEY SPEARS ... BABY ONE MORE TIME ZOMBA
12	9	ILSE DELANGE WORLD OF HURT WARNER
13	17	SHANIA TWAIN COME ON OVER MERCURY
14	15	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE EPIC
15	16	MADONNA RAY OF LIGHT MAVERICK/WARNER
16	NEW	ROXETTE HAVE A NICE DAY EMI
17	13	DE DIJK HET BESTE VAN MERCURY
18	20	THE CORRS TALK ON CORNERS 143/LAV/WARNER
19	14	MARCO BORSATO DE BESTEMMING POLYDOR
20	12	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF MERCURY

AUSTRALIA (ARIA) 03/01/99

THIS WEEK	LAST WEEK	SINGLES
1	1	... BABY ONE MORE TIME BRITNEY SPEARS MUSHROOM/FESTIVAL
2	4	THAT DOESN'T IMPRESS ME MUCH SHANIA TWAIN POLYDOR/UNIVERSAL
3	NEW	THE ANIMAL SONG SAVAGE GARDEN ROADSHOW/WARNER
4	2	BELIEVE CHER WEA
5	3	ANTHEM FOR THE YEAR 2000 SILVERCHAIR MUR/MUR/SONY
6	5	LULLABY SHAWN MULLINS COLUMBIA
7	11	THIS KISS FAITH HILL WEA
8	6	JACKIE B.Z. FEATURING JOANNE SHOCK
9	7	NO MATTER WHAT BOYZONE POLYDOR/UNIVERSAL
10	9	CAN'T TAKE MY EYES OFF OF YOU/DOO WOP (THAT THING) LAURYN HILL COLUMBIA
11	8	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA
12	10	HOW DO I DEAL JENNIFER LOVE HEWITT WEA
13	12	WHEN YOU'RE GONE BRYAN ADAMS FEATURING MEL C. A&M/UNIVERSAL
14	NEW	WHISKEY IN THE JAR METALLICA VERTIGO/UNIVERSAL
15	15	HAVE YOU EVER? BRANDY WEA
16	14	A LITTLE BIT PANDORA UNIVERSAL
17	NEW	TOUCH IT MONIFAH UNIVERSAL
18	13	GOT THE FEELING FIVE BMG
19	20	ALL TORN DOWN THE LIVING END EMI
20	17	BIG BIG WORLD EMILIA UNIVERSAL
ALBUMS		
1	1	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
2	7	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA
3	3	U2 BEST OF 1980-1990 ISLAND/UNIVERSAL
4	5	THE OFFSPRING AMERICANA COLUMBIA
5	2	FATBOY SLIM YOU'VE COME A LONG WAY, BABY COLUMBIA
6	6	BEE GEES ONE NIGHT ONLY POLYDOR/UNIVERSAL
7	9	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC
8	4	HOLE CELEBRITY SKIN GEFFEN/UNIVERSAL
9	8	THE LIVING END THE LIVING END EMI
10	10	KORN FOLLOW THE LEADER EPIC
11	15	B*WITCHED B*WITCHED EPIC
12	11	JEWEL SPIRIT EASTWEST
13	17	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG
14	12	FIVE FIVE BMG
15	14	2PAC GREATEST HITS MUSHROOM
16	NEW	TLC FANMAIL BMG
17	NEW	GOO GOO DOLLS DIZZY UP THE GIRL FESTIVAL
18	19	BEN LEE BREATHING TORNAOES EMI
19	16	CHER BELIEVE WEA
20	13	SOUNDTRACK CHEF AID: THE SOUTH PARK ALBUM AMERICAN/COLUMBIA

ITALY (Musica e Disc/FIMI) 03/01/99

THIS WEEK	LAST WEEK	SINGLES
1	1	BELIEVE CHER WEA
2	3	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA
3	2	BIG BIG WORLD EMILIA UNIVERSAL
4	5	BOOM, BOOM, BOOM, BOOM! VENGABOYS TIME
5	7	9 P.M. (TILL I COME) ATB MORE
6	4	WOULD YOU ... ? TOUCH & GO v2
7	12	YOU DON'T KNOW ME ARMAND VAN HELDEN POLYGRAM
8	14	MUSIC IS MY LIFE TI.PI.CAL FEATURING KIMARA LEVEL ONE/NEW MUSIC
9	17	CASSIUS 1999 CASSIUS VIRGIN
10	6	IRIS GOO GOO DOLLS REPRISE/WEA
11	11	I'M SO EXCITED NINA DANCE EXCESS/HITLAND
12	13	TONITE SUPERCAR TIME
13	16	SNOW IN THE SAHARA ANGGUN SONY
14	15	I LOVE TO DANCE DATURA FEATURING BEN TIME
15	9	ONCE UPON A TIME DOWN LOW BABY/RTI
16	10	SHINE ON ME GAYA J&G/GLOBAL NET

HITS OF THE WORLD

CONTINUED

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EUROCHART		MUSIC & MEDIA	
03/13/99			
THIS WEEK	LAST WEEK	SINGLES	
1	2	... BABY ONE MORE TIME BRITNEY SPEARS JIVE	
2	1	BIG BIG WORLD EMILIA UNIVERSAL	
3	4	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA	
4	3	BELIEVE CHER WEA	
5	5	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA	
6	NEW	STRONG ENOUGH CHER WEA	
7	NEW	CHANGES 2PAC AMURU/JIVE	
8	6	TU M'OUBLIERAS LARUSSO DLA/EMI	
9	NEW	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON ARIOLA	
10	8	WHEN YOU'RE GONE BRYAN ADAMS FEAT. MEL C. A&M	
ALBUMS			
1	1	CHER BELIEVE WEA	
2	2	THE OFFSPRING AMERICANA COLUMBIA	
3	NEW	ROXETTE HAVE A NICE DAY ROXETTE RECORDINGS/EMI	
4	4	THE CORRS TALK ON CORNERS 143/LAW/ATLANTIC	
5	6	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA	
6	5	MADONNA RAY OF LIGHT MAVERICK/WARNER	
7	NEW	MODERN TALKING ALONE HANSA	
8	9	THE CARDIGANS GRAN TURISMO TRAMPOLINE/STOCKHOLM	
9	7	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	
10	RE	LENNY KRAVITZ 5 VIRGIN	

SPAIN		(AFYVE/ALEF MB) 02/24/99	
THIS WEEK	LAST WEEK	SINGLES	
1	7	YOU GOTTA BE DES'REE EPIC	
2	1	MARIA BLONDIE ARIOLA	
3	NEW	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON ARIOLA	
4	5	NOCHES DE BOHEMIA NAVAJITA PLATEA Y ALBA MOLINA CHRYSALIS	
5	4	WHEN I GROW UP GARBAGE RCA	
6	2	BELIEVE CHER WEA	
7	3	BIG BIG WORLD EMILIA UNIVERSAL	
8	6	COMO QUIEN DA UN REFRESCO MANOLO GARCIA ARIOLA	
9	NEW	DON'T LET THIS MOMENT END GLORIA ESTEFAN EPIC	
10	NEW	WHEN THE LIGHTS GO OUT FIVE RCA	
ALBUMS			
1	1	LA OREJA DE VAN GOGH DILE AL SOL EPIC	
2	NEW	PEDRO GUERRA RAIZ ARIOLA	
3	2	ALEJANDRO SANZ MAS WEA	
4	4	HEVIA TIERRA DE NADIE HISPAVOX	
5	3	JARABE DE PALO DEPENDE VIRGIN	
6	5	SOUNDTRACK 54 BLANCO Y NEGRO	
7	NEW	EL CHAVAL DE LA PECA EL CHAVAL DE LA PECA WARNER	
8	6	CHER BELIEVE WEA	
9	8	DES'REE SUPERNATURAL EPIC	
10	RE	NAVAJITA PLATEA DESDE MI AZOTEA CHRYSALIS	

MALAYSIA		(RIM) 03/02/99	
THIS WEEK	LAST WEEK	ALBUMS	
1	NEW	VARIOUS ARTISTS GRAMMY NOMINEES (POP ROCK GOLD) WATNER	
2	1	MARIAH CAREY #1'S SONY	
3	10	VARIOUS ARTISTS MTV FANTASTIC FEMALES SONY	
4	2	VARIOUS ARTISTS EVERLASTING LOVE SONGS WARNER	
5	2	JACKY CHEUNG SOMEONE POLYGRAM	
6	NEW	SAMMI CHENG LISTEN TO SAMMI WARNER	
7	5	SITI NURHALIZA & NORANIZA IDRIS SERI BALAS SUWAH	
8	7	ANGGUN SNOW ON THE SAHARA SONY	
9	NEW	MICHAEL & VICTOR FEEL LIKE SEEING YOU ROCK	
10	4	THE OFFSPRING AMERICANA SONY	

PORTUGAL		(Portugal/AFP) 03/02/99	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	ABBA ABBA LOVE STORIES GLOBOMERCURY/UNIVERSAL	
2	4	ALEJANDRO SANZ MAS WARNER	
3	3	THE OFFSPRING AMERICANA SONY	
4	2	CHER BELIEVE WARNER	
5	5	SILENCE 4 SILENCE BECOMES IT POLYDOR/UNIVERSAL	
6	7	LENNY KRAVITZ 5 VIRGIN	
7	NEW	BANDA CHEIRO DE AMOR AO VIVO MERCURY/UNIVERSAL	
8	NEW	EMILIA BIG BIG WORLD UNIVERSAL	
9	8	FAFA DE BELEM CORACAO BRASILEIRO WARNER	
10	6	VARIOUS ARTISTS XX ANOS XX BANDAS—XUTOS & PONTAPES TRIBUTE EMI	

SWEDEN		(GLF) 03/03/99	
THIS WEEK	LAST WEEK	SINGLES	
1	1	VI DRAR TILL FJALLEN MARKOOLIO CNR/ARCADE	
2	2	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN	
3	3	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY	
4	8	TRAGEDY/HEARTBEAT STEPS JIVE/VIRGIN	
5	NEW	MAMMA KEN EMI	
6	6	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY SONY	
7	9	CALL ME MANANA SCOOTER EDEL	
8	4	WISH I COULD FLY ROXETTE ROXETTE RECORDINGS/EMI	
9	RE	WESTSIDE TQ CLOCKWORK/SONY	
10	NEW	TARZAN & JANE TOY-BOX EDEL	
ALBUMS			
1	NEW	ROXETTE HAVE A NICE DAY ROXETTE RECORDINGS/EMI	
2	1	BO KASPERS ORKESTER I CENTRUM SONY	
3	5	CHER BELIEVE WEA/WARNER	
4	RE	THE CORRS TALK ON CORNERS 143/LAW/ATLANTIC/WARNER	
5	2	THE CARDIGANS GRAN TURISMO STOCKHOLM	
6	3	THE OFFSPRING AMERICANA SONY	
7	NEW	WHITNEY HOUSTON MY LOVE IS YOUR LOVE BMG	
8	4	JERRY WILLIAMS GREATEST HITS SONET	
9	9	MARKOOLIO STICKER HART CNR	
10	NEW	BJORN AFZELIUS DEN RODA TRADEN REBELLE/MNW	

DENMARK		(IFPI/Nielsen Marketing Research) 02/20/99	
THIS WEEK	LAST WEEK	SINGLES	
1	1	ROMEO BLA OJNE SPINEDEL	
2	2	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY	
3	4	TARZAN & JANE TOY-BOX EDEL	
4	5	CHOCOLATE SALTY BALLS CHEF AMERICAN/SONY	
5	3	KUPPET OVER ALLE KUP OLSEN BANDET SONY	
6	RE	... BABY ONE MORE TIME BRITNEY SPEARS ZOMBAY/VIRGIN	
7	8	WORDS ZOOM BMG	
8	10	WHEN YOU'RE GONE BRYAN ADAMS UNIVERSAL	
9	NEW	9 P.M. (TILL I COME) ATB MOTOR/EDL	
10	6	BELIEVE CHER WARNER	
ALBUMS			
1	1	CHER BELIEVE WARNER	
2	RE	DR. BOMBAY RICE & CURRY WARNER	
3	NEW	KASHMIR THE GOOD LIFE SONY	
4	4	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) SONY	
5	2	THE OFFSPRING AMERICANA SONY	
6	10	EMILIA BIG BIG WORLD UNIVERSAL	
7	6	MADONNA RAY OF LIGHT MAVERICK/WARNER	
8	5	THE CARDIGANS GRAN TURISMO STOCKHOLM/UNIVERSAL	
9	RE	DURAN DURAN GREATEST EMI/CMC	
10	3	CARTOONS TOONAGE FLEX/EMI	

NORWAY		(Verdens Gang Norway) 03/02/99	
THIS WEEK	LAST WEEK	SINGLES	
1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN	
2	2	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY	
3	3	9 P.M. (TILL I COME) ATB MOTOR/POLYGRAM/UNIVERSAL	
4	5	TARZAN & JANE TOY-BOX EDEL	
5	4	THE CLAPTRAP MULTICYDE WARNER	
6	7	ENJOY YOURSELF A+ KEDAR/UNIVERSAL	
7	6	CHOCOLATE SALTY BALLS CHEF AMERICAN/SONY	
8	NEW	WESTSIDE TQ CLOCKWORK/SONY	
9	9	WHISKEY IN THE JAR METALLICA VERTIGO/UNIVERSAL	
10	10	DANCING BABY (OOGA CHAKA) TRUBBLE ISLAND/POLYGRAM/UNIVERSAL	
ALBUMS			
1	1	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) SONY	
2	4	THE CARDIGANS GRAN TURISMO STOCKHOLM/POLYGRAM/UNIVERSAL	
3	2	THE OFFSPRING AMERICANA SONY	
4	NEW	JONAS FJELD JONAS FJELD'S BESTE—SPES U STAGEWAY/BMG	
5	NEW	MAGGIE REILLY THERE AND BACK AGAIN EMI	
6	NEW	ROXETTE HAVE A NICE DAY ROXETTE RECORDINGS/EMI	
7	5	AGE ALEKSANDERSEN FLYG AV STED NORSKE GRAM	
8	6	INFINITY WWW.HAPPY-PEOPLE.NET EMI	
9	RE	CHER BELIEVE WARNER	
10	3	KARE & THE CAVEMAN A LONG DAYS FLIGHT TILL TOMO VIRGIN	

FINLAND		(Radiomafia/IFPI Finland) 03/01/99	
THIS WEEK	LAST WEEK	SINGLES	
1	2	DOWNFALL CHILDREN OF BODOM SPINEFARM	
2	1	TULE SELLAISENA KUIN OLET DON HUONOT TERRIER/BMG	
3	6	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY	
4	3	DIVINITY AMORPHIS SPINEFARM	
5	5	B-BOYS & FLY GIRLS BOMFUNK MC'S EPIDROME/SONY	
6	4	SACRAMENT OF WILDERNESS NIGHTWISH SPINEFARM	
7	9	METALSINGLE ERI ESITTÄJÄ MASTEROX	
8	10	THE CARPENTER NIGHTWISH SPINEFARM	
9	7	WASTING THE DAWN 69 EYES GAGA GOODIES/POKO	
10	NEW	HUIPPUTAHTIEN YKKOSHITTI ELAKELAISET/KUMIKAMELI STUPIO TWINS/MNW	
ALBUMS			
1	1	KIRKA, HECTOR, PAVE & PEPE MESTARIT AREENALLA EMI/BMG	
2	7	JANNE TULKKI JANNE TULKKI BLUEBIRD/BMG	
3	3	THE OFFSPRING AMERICANA SONY	
4	2	J. KARJALAINEN ELECTRIC SAUNA ELECTRIC PIANO POKO	
5	4	LA CREAM SOUND & VISION ARCADE/K-TEL	
6	5	NYLON BEAT VALEHTELIJA MTV-MUSHIKKI	
7	6	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) SONY	
8	NEW	AMORPHIS TUONELA SPINEFARM	
9	NEW	MARIAH CAREY #1'S SONY	
10	NEW	ROXETTE HAVE A NICE DAY ROXETTE RECORDINGS/EMI	

NEW ZEALAND BAND The feelers are expected to sweep this year's Coca-Cola New Zealand Music Awards, to be held March 13 in Auckland. The Warner Music New Zealand trio is up for a record nine Tuis, as the trophies are called: best single (for top five track "Venus"), album ("Supersystem"), top group, international achievement, and cover design. Singer/guitarist James Reid also has nominations for male vocalist and songwriter. The feelers, formed in 1993 in Christchurch, are now based in Auckland. The deal with Warner, signed last July, took so long to negotiate "it was a surprise when it finally happened," recalls Reid. "Supersystem" topped the Recording Industry Assn. of New Zealand chart in August, debuting at No. 2, and has remained in the top 10 since. The set is being repackaged with a bonus CD in anticipation of a triumph at the awards and the group's six-city tour in April. **CHRISTIE ELIEZER**

VIRGIN SOUTH AFRICA'S first signing comes in the form of five-piece, Cape Town-based band Fetish and its new EP, "Shade Of A Ghost," released Feb. 15 here. Fronted by lyricist Michelle Breeze, whose sometimes searing, sometimes sultry voice glides across a musical mix of post-rock, guitar-driven ambient grooves and ballads, Fetish is working on new material for a full-length album, due in the second half of 1999. Virgin marketing manager Karl Anderson describes Fetish as "the most exciting new talent I've seen in SA in recent years. The band's music is fresh and original, and we've already had interest from several European territories." Breeze says the band is taking things slow. "We're aiming to release an album of international quality but don't expect to be able to penetrate the market there overnight. Our vision is a long-term one." **DIANE COETZER**

BUOYED BY two recent sold-out concerts at Mexico City's 10,000-seat Auditorio Nacional, as well as his first chart-topper on The Billboard Latin 50 with "Trozos De Mi Alma" ("Pieces Of My Soul"), Fonovisa singer/songwriter/producer Marco Antonio Solís is now working on his first Portuguese-language CD, due later in the year. Solís also is producing albums by Colombian singer Charlie Zaa, Mexican actress/vocalist Laura Flores, and his idol, famed balladeer José José. Additionally, Solís is awaiting word on whether two songs he sent to superstar Luis Miguel will be used on that artist's next disc. **TERESA AGUILERA**

SPANISH SINGER/SONGWRITER Pedro Guerra swept straight to No. 2 on the album chart with his third BMG-Ariola album, "Raíz" (Root), a clear attempt to return to his Canary Island roots after 15 years in Madrid. Guerra's first album, "Golosinas" (Tidbits), was a more jovial and ironic col-

lection, and fame came when veteran singer/songwriter couple Ana Belén and Victor Manuel had a hit with one of the album's songs, "Contamíname" (Contaminate Me). Guerra writes for other artists as well as scoring movie soundtracks, and his mesmerizing live shows are legendary. A tour of Spain starts March 16 in Seville and ends May 24 in Valencia; fans will be treated to traditional Canary Island sounds and instruments and Brazilian influences. Guerra, 33, says he wants to introduce trip-hop to his music with his next album. **HOWELL LLEWELLYN**

NORA, former lead vocalist of Japanese salsa band Orquesta De La Luz, recently finished recording her latest solo album in Cuba. Titled "Cafe Caliente" (Hot Coffee), the album features Nora backed by Cuban musicians, including pianist Chucho Valdes, guitarist Pancho Amat, and conga player Miguel "Anga" Aurelio Diaz. "Cafe Caliente" marks the first time Nora, who sings all eight of the album's tracks in Spanish, has handled overall production duties. "When you go to Cuba, you're really aware of the international boom in Cuban music," she says. "There are musicians from all over the world coming there to record." Nora and her management are shopping "Cafe Caliente" to various Japanese labels. **STEVE MCCLURE**



NORA

AFTER AN ABRUPT parting of ways with U.K. label Deconstruction, Kylie Minogue has resuscitated her minor acting career in Australia. Having finished shooting "Sample People," Minogue is set to begin shooting in Adelaide a teen horror movie called "Cut," in which a mysterious murder during the making of a student film comes up again when a student decides to finish the movie 20 years later. Minogue has also met with award-winning Sydney playwright/director Angus Strachan over his work "Cat And Floosie," written last year with the singer in mind. Minogue is still signed to Mushroom in the home market. **CHRISTIE ELIEZER**

OSLO-BASED RUNE GRAMMOFON has dedicated itself to working with "the most adventurous and creative of Norwegian artists." Among its eight releases since its founding in 1997 are the self-proclaimed "death-jazz-ambient-avant-rock" of Supersilent and the cross-genre collaboration between veteran classical composer Arne Nordheim and techno producers Biosphere and Deathprod. The most recent release is "Hermetic"—performed by the ad-hoc trio Magne Furuholmen (A-Ha), Freddie Wadling (Flesh Quartet), and Kjetil Bjerkestrand—which also serves as soundtrack to a new Norwegian film, "1732 Høtten." Their music, spearheaded by a dark and twisted version of "When The Saints Go Marching In," is characterized by some extremely peculiar sounds. **KAI R. LOPTHUS**



FETISH

Canadian Developing Acts Land Deals With U.S. Labels

BY LARRY LeBLANC

TORONTO—While high-profile Canadian acts such as Celine Dion, Alanis Morissette, Sarah McLachlan, Bryan Adams, and Barenaked Ladies have conquered global markets, Canadian labels, artists, and managers have been busy securing internation-

U.S.-based labels. Releases have been issued stateside or are pending (see box, this page).

"Interest is there [with U.S. labels] for talented artists, and Canada is now turning out a higher caliber of artists than ever before," says Jeff Rogers, manager of Crash Test Dummies and Ashley MacIsaac.

"Canadians are now making great music, and American labels are finding them," agrees Chris Smith, manager of Prozzäk, Surtado, and Philosopher Kings. "When I play a tape for an A&R person in New York, it's not about where the artist is from."

Vancouver-based independent Nettwerk Records inked a marketing pact with EMI Recorded Music North America in January (Billboard, Jan. 16), a deal that could significantly affect Canadian music in the future.

Under the pact, the newly formed Nettwerk America markets select artists signed to Capitol (U.S.), EMI Music Canada, EMI affiliates around the world, and Nettwerk Canada.

In addition, suitable Nettwerk Canada acts will be signed exclusively to Capitol in the U.S. Outside of North America, EMI affiliates now distribute Nettwerk, which previously utilized a number of distributors.

Nettwerk Productions CEO Terry McBride says Nettwerk America will debut with two Canadian-based releases, "Hard To Kill" by Weed (via

Nettwerk Canada) on April 6 and "Little Songs" by Moist front man David Usher (via EMI Music Canada) on March 23.

Noting Love Inc.'s signing with BMG-owned Logic Records in the U.S., Keith Porteous, VP of A&R at BMG Music Canada, suggests that grass-roots artist-development endeavors could soon become commonplace. "The amount of product trying to flow into a limited funnel in the U.S. is a big hurdle to being released there," he says. "Logic is not RCA or Arista, but there's still an opportunity for us to develop a U.S. club base and a radio story with Love Inc. being with Logic."

In seeking a U.S. release, Canadian acts have long struggled with the quandary of whether to sign directly with a domestic label or a U.S. company, which would practically assure a stateside release.

Many Canadian acts have opted to hop the border for a signing (see box, this page). Additionally, Warner Music Canada has co-production deals with Atlantic U.S. for Big Wreck and with Reprise Nashville for Paul Brandt. Victoria, British Columbia, pop quartet the Moffatts are signed to EMI Germany (Billboard, Oct. 17, 1998).

While upfront guarantees for most other major territories are now common, Canadian-based labels or man-

agers can rarely lock in a U.S. release early on, say sources here.

Porteous says getting a U.S. release is difficult. "Before becoming an A&R person three years ago, [as a manager] I was skeptical of Canadian companies saying that they had to build a [sales] story here" to secure a U.S. release, he says. "With some frustration, I have found that to be the practice."

"With a very hot American label, it's hard to get international product into America," says Richard Zuckerman, VP of international marketing at Sony Music Entertainment (Canada). "But if the company's domestic product is not doing too well, its executives will be looking for international product to fill the gaps. Having a point person in any territory with the time to look at your product is very important. [Securing releases] often goes back to [your] relationships."

While acknowledging that Canadian A&R executives at affiliates of multinationals here have had their share of frustration in attempting to secure releases in the U.S., Alan Reid, senior VP of A&R at Universal Music Group, emphasizes the importance of Canadians knowing both the demands of the U.S. market and the limitations of their acts.

"Americans ask, 'Do you have a

hit?'" he says. "You've also got to pick your spots. I can't go to [Mercury U.S. president] John Reid on every record."

Says Porteous, "Americans are not interested in other [non-U.S. labels']

Developing Canadian Acts Signed Directly To U.S. Labels

Nelly Surtado (DreamWorks)
Big Rude Jake (Roadrunner)
Tal Bachman (Columbia)
Jim Witter (Curb)
Finger Eleven (Wind-Up Entertainment)
James Keelaghan (HighTone)
The Sadies (Bloodshot)

al release commitments—including the coveted U.S. releases—for developing acts.

In the past few months, a wave of domestically signed Canadian acts has picked up licensing or distribution deals with U.S. labels. These include Sky (Arista), Prozzäk (Epic), Big Sugar (Capricorn), Love Inc. (Logic), Choclair (Priority), Sarah Slean (Atlantic), Steve Bell (Rhythm House), and d-crew (Epic).

There has also been a trend toward direct signing of Canadian acts by

Well-Known Canadians Signed Directly To U.S. Labels

Alanis Morissette (Maverick)
Shania Twain (Mercury Nashville)
Barenaked Ladies (Reprise)
Bryan Adams (Universal)
Deborah Cox (Arista)
The Wilkinsons (Giant)
Terri Clark (Mercury Nashville)
Diana Krall (Impulse!)
Esthero (Work Group)
Jesse Cook (Narada)
Emm Gryner (Mercury)
Lisa Brokop (Columbia)
Kinnie Star (Mercury)

developmental projects. They are interested in importing hits. Therefore, local success is a key element in selling [an act] in America. Without a simultaneous U.S. release, you may have to develop [an album] in other territories and then go to America."

STUDIO MONITOR

(Continued from page 51)

jects, it's safe to say that virtually all of the nominated recordings were made using Neumann models at some point during the process. Neumanns are, quite simply, the most prevalent mikes in the world.

The Neumann award was accepted by Jörg Sennheiser, president/CEO of the Sennheiser Electronic Corp.,

which purchased Neumann in 1991. The plaque reads: "To Georg Neumann GmbH, whose innovative and creative advances in sound technology have revolutionized the recording industry and achieved a degree of purity that approaches perfection."

Neumann's distinction would have done the company's founder, the late

Georg Neumann, proud. Born in 1898 outside of Berlin, the industry pioneer worked in the burgeoning amplifier industry in the 1910s and '20s, where he developed an interest in improving the carbon microphone, according to a NARAS statement. By experimenting with carbon particles, electrodes, and a stretched rubber diaphragm, Neumann developed the condenser microphone. He founded the Georg Neumann Co. in 1928 and began mass producing the CMV3 condenser, which featured vacuum tube electronics and interchangeable capsules—features that are still used today.

Neumann followed with such time-tested models as the U-47, the M-49, and the M-50, as well as one of the first transistor units in 1965 and the development of phantom power later that decade.

In 1991, Neumann's heirs sold the company to German competitor Sennheiser, which has kept the Sennheiser and Neumann brands separate. Among Neumann's newest models is the M-149, an award-winning, hand-built tube unit.

Presented to individuals or companies that have made "contributions of outstanding technical significance to the recording field," the Technical Grammy was established in 1994 and has been presented every year since. Past winners include Dr. Thomas G. Stockham Jr., Ray Dolby, Rupert Neve, George Massenburg, and Sony/Phillips.

ISRAELI POLICE TOUGHEN ANTI-PIRACY EFFORTS

(Continued from page 53)

announced that after her office completes its annual report on global protection of intellectual property rights in April, it may recommend imposing sanctions against Israel.

The one-two punch resulted in two raids against music pirates in the last week of February. In the first raid, thousands of discs and sophisticated copying equipment were confiscated in Moshav Shtulim near the city of Kiryat Malachi. Three teenagers were caught in the act of packing the illegal discs for shipping. The teenagers were working for an adult, who was reported to the police by the label association ACUM. At last report, he was still at large.

ACUM has been pressing the police and government to crack down on the pirates for more than a year. Israeli artists featured prominently in the seized material in Moshav Shtulim.

According to ACUM, in 1998 Israeli artists lost more than \$10 mil-

lion in royalties, and the government lost \$15 million in taxes due to music piracy. Since the beginning of 1999, more than 10,000 pirated albums have been sold each day in Israel, according to estimates by the association.

Popular Israeli recording artist Shlomo Artsi announced just before the raid that he would not issue any new releases until the piracy was under control.

Kiryat Malachi police interrogated the youths but released them pending the capture of their employer. Nonetheless, all of the counterfeit albums except those to be presented as evidence in court were burned.

Two days after the raid, police took action against retailers when two music stalls were raided in the main market in the city of Ashkelon, south of Tel Aviv. Hundreds of pirated discs and tapes—which were selling for less than half the price of legitimate products—were confiscated.

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The Billboard® WEATHER BUREAU™

SPRING 1999

AN INDUSTRY FORECAST FOR DEVELOPING ARTISTS AND THE NEW MUSIC CLIMATE



GORDON: Not A He, But A Band With A Feel For Unpredictable Pop

BY CARLA HAY

NEW YORK—Let's clear up any potential confusion right now. Gordon, a new artist on Fifty Seven Records/550 Music, is not a singer. Gordon is a rock band from Los Angeles that's recorded an outstanding, eponymously titled debut album, due May 11, with producer Brendan O'Brien (Pearl Jam, Stone Temple Pilots, Rage Against The Machine). No one in

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Current Conditions:

The latest news on the developing-talent front, reported by Billboard's global staff

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Key retailers track the latest consumer trends in their stores.

Jetstream:

Reviews and previews of prevailing releases

Acts Of
Godsmack
Trigger
Gale-Force
Sales In
Northeast

See
Regional
Radar

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THIS SPACE

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Eye Of The Storm

BY TIMOTHY WHITE

A regular column regarding atmospheric pressure and stalled systems
by the Editorial Director of WeatherBureau.

SUM-ONE The Long Road Home

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1. Make Me 3:01
2. Lonesome Town 4:59
3. Dizzy 4:27
4. You're Saying 4:46
5. Between Obligations 5:29
6. Oleander 6:42
7. Cleanest Things 4:29

SIDE B

1. Evangeline 5:21
2. Dream People 5:11
3. Be Together 6:55
4. Stuart Woltz 3:43

Mercury Records



J-card from 1997 cassette of unreleased album

The biggest recurring nightmare for new acts in the '90s could be the suffered-over projects that ultimately get stranded on the shelf, never to be issued by the sponsoring label.

A prime example of a dazzling album that never saw daylight in the marketplace was "The Long Road Home" by Sum-One, an electro-acoustic quintet out of Tempe, Ariz., whose tape arrived unsolicited from Mercury Records in late March 1997. Led by gifted vocalist Shamsi Ruhe, one of the most gripping and unguarded rock 'n' roll *griots* in memory, Sum-One made visceral, vulnerable music that was always surprising in its rootsy level of risk and truly inspiring in its gospel-like degree of no-bullshit self-deliverance. Shamsi was top gun in a heady arsenal, her prismatic treble, propulsive grasp of pitch and the grainy gymnastics of her gutsy confessions all as sublime for their cracked fissures as for their fierce fine points. The group's other members (Shamsi's brother Jamal sharing guitars with Michael Butler, and bassist Shazad Ismaily and drummer John O'Reilly routing the rhythm section) joined in to create passionate bohemian soul-rock that unfolded with absorbing confidence, the earthy sound brimming with funky soloing flair and an unshakable force of mood. And structural ambushes by eerie instruments (accordion, mandolin) and odd textures (loose harmonies or sudden blues, jazz and zydeco figures) within steady-rockin' contexts reinforced the sinewy magnetism of their sound.

There were no tepid tracks or slack intervals on "The Long Road Home," its 11 songs rising and cresting like a great club

set, the band in the sweet spot of its own musical solidarity as it flexed the full, nuanced range of its strengths. The intended first single, "Make Me," was a torch song for the millenium, a crazy-tender testament to humanity's pitiable capacity for unrequited devotion. And it was just one of a half-dozen unheralded possible hits that included the simmer-to-boil anthems "Dizzy" and "Be Together," the exquisite "Between Obligations" and the stirring "Evangeline" and "Dream People."

These songs were so sure and right in their core feelings that they could be rewardingly covered by artists as potent as Dave Matthews, Alanis Morissette and Cassandra Wilson and still retain their original, distinct flavor. There was also great grist for hard jammin' in "Lonesome Town" and the incredible "Cleanest Things" and "Oleander," the latter two cuts appropriate for mid-concert covers in a Rage Against The Machine gig.

Understand, all this praise is neither charity nor impulse. I've had this tape for two years, and each listening is still an undiminished pleasure, because this stuff is real music, made by people who can fill a room with something honest and whole.

Produced at Ardent Studios in Memphis, Tenn., by Paul Ebersold and mixed by Ebersold and Skidd Mills, "The Long Road Home" was originally scheduled for May 20, 1997. But assorted Mercury regimes delayed, sidelined and finally canceled Sum-One's debut, resulting in the breakup of the group. Yet Sum-One did nothing wrong, because "The Long Road Home" was a shining document to the beauty of a genuine musical bond and its fruits. Indeed, it remains one of my favorite albums ever, and that's why this column is nominating it for long overdue, richly deserved release. Because, you see, everybody talks about the weather but nobody does anything about it. So the chief aim of WeatherBureau is to change all that, starting right now.

GENERAL OUTLOOK: The point of WeatherBureau as a whole and the column above in particular is to eschew normal industry mechanisms in order to aid new artists. As with Billboard, its parent publication, WeatherBureau will not accept publicity pitches and will report only on those *emerging* artists we seek to recommend, with all our coverage non-aligned and our reviews free of the crass grading symbols (stars, etc.) that demean artists and critics alike. We want to alter the way everyone looks at the new music climate.—T.W.

The Billboard. WEATHERBUREAU

SPRING 1999

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L.A. foursome Gordon is set to make its pop-inflected debut on producer Brendan O'Brien's Fifty Seven Records.

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Current Conditions

THE LATEST NEWS

DJ Kaz, Wicked Onez to Spend Springtime Communing (And Raving) With Nature

With the onset of rambunctious ravers DJ Kaz and the Wicked Onez, the San Francisco club scene continues to be a mecca for developing electronica acts. They'll swap headlining spots on a West Coast tour of local indie acts—most of which record for Domestic, World Domination and Flourescent Music. Finding the gigs will be kind of tricky, since most will occur in countryside fields and vacant lots; most are being promoted by the slippery lads at Underground Shenanigans, who were at the center of legendary West Coast treks by Chemical Brothers, Leftfield and Deee-Lite. The first gig is tentatively set for April 10. Linger around local mom-and-pop retail shops for details.

—LARRY FLICK

No. Mississippi All Stars Court Mainstream Breakout

The rockin' blues band the North Mississippi All Stars (Billboard, June 20) has completed tracks for an album that the Coldwater, Miss., trio plans to release itself.

Brothers Luther and Cody Dickinson (sons of producer-musician Jim Dickinson),



who play guitar and drums, respectively, and bassist Chris Chew will back up Jimbo Mathus of Squirrel Nut Zippers on his next solo album. Luther also has produced a new album by Mississippi fife-and-drum band leader Othar Turner.

—CHRIS MORRIS



Before Dark Aims To Trigger Teen 'Daydreams'

Teen pop music has been enjoying a resurgence on the charts, and vocal trio Before Dark is RCA Records' latest offering to the trend. The group's debut album, "Daydreamin'," features the single "Come Correct," which enjoyed early airplay on WBSL New York and KJMZ Dallas.

Before Dark was formed in Los Angeles, and the group features two sisters (19-year-old Jeni and 16-year-old Arike), along with their friend, 13-year-old Mia. "We have eclectic influences," says Jeni, who currently attends the University of Southern California. "The album is mature, but we also want to appeal to a young audience."

RCA VP of marketing and artist development (U.S.) Brett Wright calls Before Dark "a modern-day TLC meets SWV. We're reaching for the 10-to-17-year-old demographic—and not just the urban audience." —CARLA HAY

Shifting Air Masses

NEW REGIONAL AIRPLAY THAT INDICATES A CHANGE IN THE WEATHER

Top-40 WWZZ (Z104) Washington, D.C., reports on these new artists...

Tatiyana Ali/"Boy You Knock Me Out" (23 spins)

Mary Griffin/"Knock On Wood" (22 spins)

Vengaboys/"We Like To Party" (20 spins)

Sweetbox/"U Make My Love Come Down" (15 spins)

Joey McIntyre/"Stay The Same" (13 spins)

Emilia/"Big Big World" (11 spins)

B*Witched/"C'est La Vie" (8 spins)

Stardust/"Music Sounds Better With You" (8 spins)

"The top-40 format needs more star acts," says Dale O'Brian, PD at WWZZ. "We're constantly looking for quality songs with good production that fit our sound. By playing new acts, we're hoping to build new core artists for the station." New tracks arriving this quarter by boy groups Five and C-Note are "the kind of records I think would get immediate reaction and have a successful run," adds O'Brian, "but I would love to see another great Real McCoy kind of act come out."



Palmer Breaks Free From Club 69 Confines, Revealing Pop-Diva Stripes

From the initial, silky-soft strains of "One 4 Me," the funk-laden, hit-bound shuffler that opens the Twisted America set "Suzanne Palmer," the artist's mission is crystal clear—to establish herself as more than the bombastic voice of the recent Club 69 dance anthems "Much Better" and "Alright." Ultimately, the beloved club figure reveals that rare, intangible x-factor that separates the pop stars from the mere singers.

Liberated from the tight restrictions of a 4/4 house beat, Palmer soars—most notably on the haunting ballad "Lonely Is The Night," as well as on the saucy, hip-hop-inflected "Good, Good Loving." Some will be stunned to see such intensely soulful performances come from such a demure li'l blonde. Look for her when she hits the road to promote her debut this spring.

—L.F.

Hi Fi Killers Brew Reggae Sunshine By Way Of Seattle Grunge

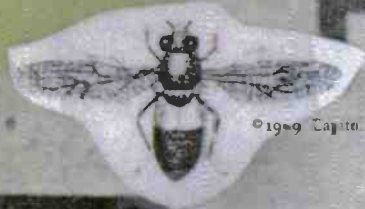
If you think the last place you'd find great hip-hop-tinged dub/reggae is rainy, coffee-drinking, grunge-inspiring Seattle, then you haven't heard Hi



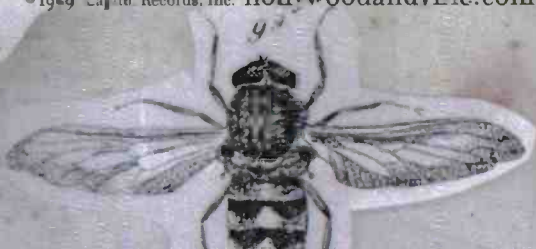
Fi Killers' "Jamaica." Released Jan. 26 on Loosegroove Records, the album features 11 funky numbers masterminded by Kevin Lee Oakland and Johnny Horn and spiced up by guests Clinton "Basie" Fearon, Scorpion, Blackout and Solgie Hamilton. "A lot of hip-hopsters don't feel the reggae vibe, but our love for both brought us together," Horn says. "We wanted to do a project that examined that culture and carried the people-oriented, positive message. There are as many sides to reggae as there are to rock." Wager on a U.S. tour. —CARRIE BELL

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tomorrow

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Kings • Ben Lee • Less Than Jake • Liz Phair • Second
Coming • Sonichrome • Sparklehorse • Paul Westerberg



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incredibly, Ursula a



Hollywood

RECORDS

All-U-Can Eat

DINER

Appetizers

Peter Buffett "Spirit"
(Music from the PBS Production)
 a lively array of Native American music and dance



The Waterboy Soundtrack
 an all American favorite with selections from Rush, John Mellencamp, The Doers and more



Combo Plates

Varsity Blues Soundtrack
 a fulfilling mix of honest to goodness rock from Green Day, Collective Soul, Foo Fighters, Loudmouth and Third Eye Blind



PJs Soundtrack
 the freshest cuts from Raphael Saadiq & Q-Tip, Timbaland, Snocp Dogg, Goodie Mob and more



Entrees

Khaleel "People Watching"
 a soulfully prepared dish of food for thought topped with "No Mercy"



Fastball "All The Pain Money Can Buy"
 this blue plate special is filled with such favorites as "The Way," "Fire Escape" & "Out of My Head"



Loudmouth
 a heaping helping of great hard crunching rock n roll with a side order of "Fly"



Chris Perez Band "Resurrection"
 a spicy treat sure to fire up any evening on both sides of the border



Los Lobos
 the traditional favorite from East LA for over twenty years



Lite Side

The Other Sister Soundtrack
 for those watching their figures. features tasty cuts of Savage Garden, The Pretenders, Paula Cole, Joan Osborne and Alison Krauss



Joan Jones "Starlite Criminal"
 a meat and potatoes combo-meal from this extraordinary singer-songwriter



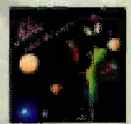
Deserts

Jennifer Paige
 this Georgia peach has just the right spice to melt your ice cream. includes "Crush" and Sober"



Cocktails

Alien Fashion Show
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Current Conditions

THE LATEST NEWS

Lida Husik Brings Depth to Disco

Lida Husik is not immediately recognizable to electronica enthusiasts, but the Washington, D.C.-rooted Husik is a revered cult figure among experimental dance-pop aficionados. Her sterling current Alias collection, "Faith In Space," shows her poised for a larger audience. An example is the dreamy "Build A Fire," with its dense hip-hop texture and concise, sticky melody that could lure listeners far beyond the club realm. "Dance music needn't be flat or one-note," Husik says. "My intention is for dance to become more textural, a rich tapestry of rhythm, melody and culture." —L.F.

Terry Dexter's 21st-Century R&B

University Music Entertainment (UME) CEO A. Haqq Islam started his label to put out albums of "old-school R&B with a 21st-century flavor." His formula has already worked for Dru Hill and Mya, and he hopes for similar results with Terry Dexter.



"When she met with me about a potential deal, she sang one verse from a song.

That's all I needed to hear to be knocked out. I signed her right there," Islam says of the 20-year-old Detroit native.

Dexter has been singing her whole life, starting in the church choir and moving on to singing jingles for the Ford Motor Company, backup for bands like Simply Red and lead in the Broadway-bound "Hallelujah."

Recorded in Atlanta, New York and Los Angeles, Dexter's album, which is scheduled

(CONTINUED ON PAGE 31)

A New Prince To Reckon With Keeps It Tough, Lush And Real

Prince Charming's second Worsound disc, "Psychotropical Heatwave," aims to go where most hip-hop music doesn't—crafting jams that are true to the tough Brooklyn streets where he was raised, while rewarding listeners with lush, often jazz-kissed jeep beats.

"This is lounge-noir, a soundtrack for a romance remembered in fits of fever," he says, referring to his use of scratchy samples lifted from old 78-rpm records. "So far, we've rocked a few clubs, and it's intense to watch the crowd go the distance." —L.F.



Trinket: The South Rises Again

Trinket wants to put Athens, Ga., back on your mind. The college town that spit out R.E.M. and the B-52s has another chance to make the musical map with these young talents who play classic rock for the 21st century with a glam, dramatic flair. In the five years the members have

(CONTINUED ON PAGE 34)

Prodigious Hahn Comes Of Age

Even before violinist Hilary Hahn could legally drive, established classical musicians nationwide gave her the green light. Now, at age 18, Hahn is supporting her second Sony Classical album, including Beethoven's "Violin Concerto" and Bernstein's "Serenade." This spring, she'll perform Brahms with the Los Angeles Philharmonic, Stravinsky with the New York Philharmonic and Shostakovich in Berlin and will graduate with a bachelor's degree from Philadelphia's Curtis Institute.

"There's so much in music that it can really be all-consuming," Hahn says. "I'm glad that, for me, it was an option among many"—including languages, literature and ballet. —DYLAN SIEGLER

Overseas Antenna

INTERNATIONAL RELEASES GAINING VELOCITY IN THE U.S.

On "The Nerve" (Stride Sweden), Little MonStar serves up Americana better than U.S. citizens, fusing Hariem-like jazz, Southern blues, Detroit funk and a deep-house groove for a listening experience that'll take you on an exhilarating out-of-body voyage.

"Can't Get Enough" (Defected U.K.) by London's Soulsearcher is another rhythm-rooted gem that's starting to generate crossover pop interest—thanks largely to action on BBC's Radio-1 and MTV-U.K. Several Stateside pop stations have wisely begun to expose this lively, disco-encrusted bauble during mix-shows and import programming.

Mansun hasn't yet grabbed the U.S. audience it deserves, but that'll change with "Six" (Parlophone U.K.), which shows the deft rock outfit injecting more pop smarts into its jams than in the past. The hook here is positively unshakable, as evidenced by the interest of American import buyers (particularly in New York and San Francisco) not willing to wait for Epic to issue the band's next disc here this summer. —L.F.

Brahem Merges Jazz & Classical Worlds

Anouar Brahem's music has an incantatory power, his virtuosic oud weaving a spell as if the listener were a snake being charmed. The Tunisian Brahem draws from the deep well of Arabic classical tradition, yet he crosses boundaries of time and space. A striking example of Brahem's worldly music is his fifth ECM album, "Thimar," on which he is joined by two jazz sages: saxophonist John Surman and bassist Dave Holland.

Of the seemingly telepathic "Thimar," Brahem says, "It was a great meeting, not only musically but on human terms." The trio toured Europe to acclaim last year and will cross the continent again in the fall.

—BRADLEY BAMBARGER

Damnations TX's Fresh Sister Act

Amy Boone and Deborah Kelly, collectively known as The Damnations TX, have been sharpening their alt-country skills and sibling harmonies in Austin clubs since 1994. Non-Texans have a chance to hear their pristine Americana on "Half Mad Moon" (Watermelon/Sire) and when the band tours the States this spring. Pay special attention to "Unholy Train," a single based on a dream. Kelly explains, "I don't keep a dream journal, but this one was particularly vivid." —C.B.

Swedes Invade Chicago, Kicking Out Power-Pop Jams

Chicago indie label Minty Fresh never believed in the much-touted "Swedish invasion"; five Swedish signings later, Minty Fresh is still in it for the music. The label's latest Swedish taste sensation is the Twelve Caesars, whose single "(I'm Gonna) Kick You Out," from the LP "Youth Is Wasted On The Young," has been cropping up on college and specialty playlists all over the States. Kinks-like harmonies, blockish demeanor and reliance on old-school rock ethics are the Caesars' recipe for success. "Being technically advanced doesn't help much in writing a good pop song. Luckily, we're not that advanced," says the band's principal songwriter, Joakim Ahlund. —D.S.

Temperatures Rising

HOT TALENT & WARM FRONTS

LUCY LEE: Hollywood Hillbilly

BY CARRIE BELL

Lucy Lee is a pint-sized crooner whose giant voice, sparkling smile, snappy pop, vintage guitar and creative showmanship (she never leaves home without her lasso) will remind listeners of some of music's other famous Lees (Peggy or Brenda). Reared on the East Coast, she went West in her early 20s in search of showbiz after receiving a sign from God, aka Pee Wee Herman. "I saw 'Pee Wee's Big Adventure,' and I wanted that kind of wacky excitement in my life," Lee says. "So I sold off my stuff, packed the car, grabbed on to the romantic idea of going West and started my life again." Her journey landed her in the Bay Area, where she took a job singing telegrams and performing a torch-and-twang mix she called Hollywood Hillbilly music. It was in the clubs of San Francisco that she met songwriter Roger Clark, who



instantly became her partner in crime and produced her demo. "The telegram business was my best education, despite the fact that I'd been singing all my life. You have to think fast, sing loud, be ready for anything, and walk into a room and take command," Lee says. "It made it easy to walk into Island Records and sing for the staff. It's like going on stage five times a day." She's looking forward to a schedule almost as rigorous when she hits the road in support of her Island/Mercury debut, "Don't Stop Asking," which finally bows March 23, after some delays caused by the merger mess. "I play gigs around town to keep my voice in shape, but I very much want to perform every night all over the world. I've made sacrifices to get to that payoff. While friends bought houses and had kids, I worked a day job to be able to make music at night. I can't wait to show Missouri or Peoria what I've got." ■



OLIVIA TREMOR CONTROL: Multi-layered Homemade Pop

BY CHRIS MORRIS

The Olivia Tremor Control, perhaps the most daring of the interrelated bands that make up the Elephant 6 Recording Co., reappears on March 23 with "Black Foliage: Animation Music," its first album since "Dusk At Cubist Castle" in 1996. Newport, R.I.-based indie Flydaddy Records is releasing the album.

The Athens, Ga.-based group's new opus—a 69-minute song cycle being released as a single CD and two-LP set—was created by an ensemble of some 20 musicians, including such notable members of the Elephant 6 collective (a loosely knit group of like-minded players, and not a record company per se) as Jeff Mangum of Neutral Milk Hotel and Robert Schneider of the Apples In Stereo.

Multi-instrumentalist Will Hart, who formed Olivia Tremor Control in the late '80s with fellow multi-instrumentalist Bill Doss, has known the other Elephant 6 collaborators since they were high-school students in Ruston, La. "We can't describe [Elephant 6]," Hart says. "People have described it as a group of friends that make music. We don't try to define it. I don't think we need to release some kind of manifesto."

One thing that all the Elephant 6 members appear to share is a love of classic pop, magnified to its most extravagant limits. "Black Foliage" coruscates with references to the music of the Beatles and the Beach Boys, stoked with the kind of post-modern sensibility found on the bonus disc of ambient instrumental music included with early pressings of "Dusk At Cubist Castle."

"One thing we wanted was rock music
(CONTINUED ON PAGE 34)

MO RODGERS: Shaking Up The Blues

BY CHRIS MORRIS

Maurice "Mighty Mo" Rodgers holds a masters degree from California State University, Dominguez Hills (his thesis was titled "Blues As Metaphysical Music [Its Musicality And Ontological Underpinnings]"), and teaches at-risk youths for the L.A. County Office of Education. But he's also making his mark as a blues singer-keyboardist on "Blues Is My Wailin' Wall," his debut recording, which was released in December on his imprint, North Star Records.

Rodgers has been immersed in the blues since he was a teen in East Chicago, Ind., where he heard such performers as Eddie Boyd, Earl Hooker, Jimmy Reed and Willie Dixon. After beginning his performing career in the Midwest, he moved to California, where he worked as



both a session man (he supplied the keyboard work on Brenton Wood's 1967 hit "Gimme Little Sign") and backup musician (he gigged with Roy Brown, T-Bone Walker, Bobby "Blue" Bland and others). In 1973, he produced Sonny Terry & Brownie McGhee's A&M album "Sonny And Brownie."

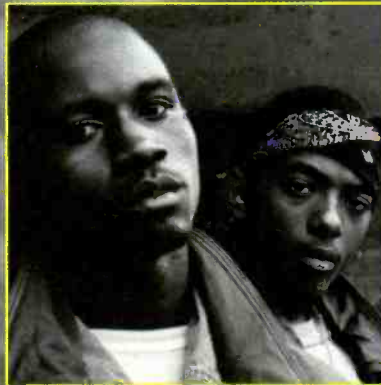
Then, in the mid-'70s, Rodgers turned his back on the music business. "I literally quit," he says. "I got fed up with Hollywood. Hollywood wasn't ready for me." He decided to pursue academic studies and says, "I came from a family where no one had an education. I was the first one to have a college education."

While studying philosophy at Cal State, Northridge, and then pursuing his masters,
(CONTINUED ON PAGE 34)

sound different.



INSPECTAH DECK



MOBB DEEP



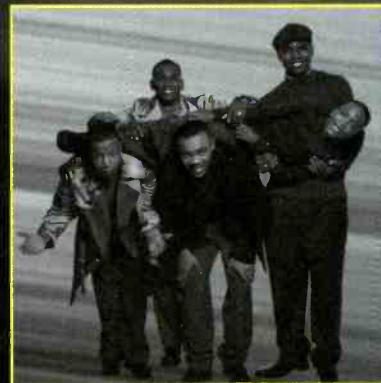
NO GOOD & JIGGIE



TASH



dead prez



5 YOUNG MEN

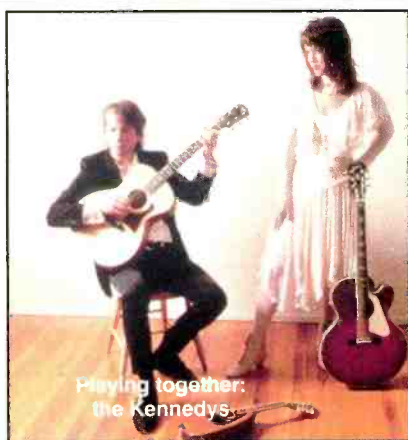


SAMUEL CHRISTIAN

listeners of urban dialect

Temperatures Rising

H O T T A L E N T & W A R M F R O N T S



Playing together:
the Kennedys.

THE KENNEDYS and LYNN MILES: Familial Folk-Pop That Packs A Wallop

BY CARLA HAY

Philo/Rounder Records is keeping contemporary folk-pop alive with two notable artists: the Kennedys and Lynn Miles.

The Kennedys—a husband-and-wife duo—have been touring small clubs and coffeehouses in support of their latest release, “Angel Fire.” Pete Kennedy met his wife, Maura, in Austin, Texas, while he was touring with Nanci Griffith. As fate would have it, singer Iris Dement, bowed out and Maura replaced her. The Kennedys then replaced Dement as the opening act for Griffith during the tour’s European trek.

The National Assn. of Independent Record Distributors and Manufacturers (NAIRD) named the Kennedys’ debut album, “River Of Fallen Stars,” best adult-contemporary album of 1995. The Kennedys were nominated for the same award the following year for their second album, “Life Is Large.”

“‘Angel Fire’ is different from our other two albums because the other albums were related to where we were traveling,” says Pete. “‘Angel Fire’ was recorded at home, so it’s an interior album that’s more reflective instead of being affected by our surroundings.”

Maura adds, “There are all kinds of people in our audience, people from the ages of 9 to 90. They like all different kinds of music, and they’re into reading. We do a lot of songs about books we’ve read, and people

(CONTINUED ON PAGE 31)

THE LIVING END: Endless Energy From Melbourne Post-Moderns

BY CARRIE BELL

Although it has released three EPs and an album, been nominated for five ARIAs (Australian Recording Industry Awards) and debuted at No. 1 in its native Australia, it is just the beginning of the Living End in the U.S.

“Things are going really well in Australia—better than we could have imagined—but America is a whole new land where most people have never heard of us and we are outsiders,” says Chris Cheney, vocalist and guitarist. “I’m a little less nervous than I was last summer, when we played a few Warped dates on the West Coast. But we still have to start over, pretty much. We put on a good live show and write some fun songs, but it isn’t like we are doing something entirely brand-new. We took a lot from the bands who inspired us.”

Although one listen to this Melbourne band’s eponymously titled State-side debut on Reprise (which hit shelves Feb. 2) will bring on comparisons to rockabilly and pop-punk forefathers like the Clash, the Jam, Stray Cats and the Buzzcocks, Cheney is being overly humble. “The Living End” captures 20-something angst, political intelligence, hook-laden guitar, compelling walking-bass lines (upright bass diligently played by Scott Owen), punchy rhythms, breakneck drumming care of Trav Demsey, and endless energy and joy. It’s a glorious musical vision that Reprise is ready to back in.

“This is the ultimate post-modern band, in terms of influences, but these boys aren’t a blatant rip-off of any one group. Cheney is a very talented guitarist, enough to become a true hero for alternative kids,” says Matt Aberle, the Reprise VP of A&R responsible for signing the Living End. “It’s also a bonus that these guys are young, attractive and personable. With the current interest in swing, ska and punk, it’s the perfect time for a rock ‘n’ roll band with great songs and great players.”

But even the best of bands need help getting attention these days. According to Linnea Nan, national director of Reprise artist development/creative marketing, the label plans to pave the road to America with radio play, lots of live dates and other nifty marketing ploys aimed at reeling in high-school kids, punk purists and mainstream modern-rock fans.

“Although they have reached superstar status in Australia, we have to concentrate on visibility in the U.S. if we want to break this band,” Nan says.

Early set-up included placing the single, “Prisoner Of Society,” on CMJ’s “Certain Damage” convention sampler and sending import singles and old EPs (“Hellbound” and “It’s For Your Own Good”) were packaged on a single disc and released last June) to tastemakers and radio programmers.

“It’s a psychobilly tune I wrote in late ’96 because I was fascinated with how every teenager goes through that stage where everything sucks, society is to blame, parents



are mean, and they rebel. Then they turn around and say, ‘Oh, sorry about that. I’m over it now,’” says Cheney, whose publishing isn’t currently spoken for. “Teenage rebellion always clicks as a song subject, whether it’s 1955 or 1999.”

Early buzz on “Prisoner” turned into early-December adds in Washington, D.C., Portland, Ore., Seattle, Albuquerque and other major markets.

“It’s a great, anthemic, catchy track that fits in nicely with the current loud, fast, male-oriented radio landscape,” says Aaron Axelsen, music director of modern-rock KITS (Live 105) San Francisco. “We started it on a punk specialty show and got so much audience response that we moved it to heavy rotation. It will be a little easier for this band to catch on in the West, due to our long history with bands like Rancid, Green Day and Korn, but there is a pop ingredient that can’t be ignored by the middle-America crowd, either.”

(CONTINUED ON PAGE 31)

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Star Sign: SAGITTARIUS
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Temperatures Rising

H O T T A L E N T & W A R M F R O N T S



TIN HAT TRIO: Frisco Threesome Mixes Tango And Django

BY BRADLEY BAMBARGER

The Tin Hat Trio sounds as if it were the musical accompaniment to "the shotgun wedding of Astor Piazzolla and Django Reinhardt with Charles Ives as the flower girl," as group violinist Carla Kihlstedt likes to say. Indeed, with Kihlstedt joined by guitarist Mark Orton and keyboardist Rob Burger, the classically trained, jazz-versed San Francisco Bay Area threesome plies a capricious, compelling brand of acoustic chamber music that has as much resonance in a club or cafe as in a concert hall.

"Memory Is An Elephant," the Tin Hat Trio's debut album, showcases the organic cross-cultural appeal that has made the group such a popular live act at home and a particularly viable road commodity. Issued in late February by Angel Records, "Memory Is An Elephant" features 11 piquant Tin Hat originals, the bulk written by Orton. His percussive guitar often assumes the role of rhythm section, as Kihlstedt's gypsy violin swaps leads with Burger's lonely house accordion.

Central to the unpredictable charms of "Memory Is An Elephant" is that most of the album's tuneful abstractions of Latin dances and Transylvanian dirges are first takes, with the rough edges intact. And it is when the solos emerge and then mesh back into the group texture that the intimate, improvisational interplay yields what Kihlstedt rightly calls Tin Hat's "little epiphanies."

At age 30 and under, the members of Tin Hat have had a remarkable range of career-stoking experiences following their

(CONTINUED ON PAGE 34)

VARNALINE: Ethereal And Aggressive Song-Focused Rock

BY DYLAN SIEGLER

Four years and four recordings into Varnaline's career, the act's balance of grit and subtlety could easily be a yardstick against which other rock bands are measured. But last fall, while a sizable crowd of fans sipped beer at the New York release party for Varnaline's latest album, "Sweet Life," the press continued to drain a keg of comparisons to Neil Young, pint by pint.

"I guess if there's someone you're going to be compared to, Neil Young's not bad," allows Anders Parker, the Zero Hour act's singer and guitarist, whose gruff voice and broad-minded rock interpretations first provoked the Young analogies.

Parker has stopped reading the band's reviews altogether. "Whether they're good or bad, if you start to believe them, you're in trouble," he says. "We've always got new goals as far as sound, and you have to let go of what you've done before, even if you're proud of it," says Parker.

In that spirit, Varnaline's recordings have passed from the fuzz-laden acoustic/electric dynamic of 1996's "Man Of Sin" to the clean, no-holds-barred electric jams of the band's eponymously titled sophomore release to Parker's melancholy solo musings on the 1997 EP "A Shot And A Beer."

Varnaline's exploration of melodic, song-focused rock blossomed on 1998's higher-fi triumph, "Sweet Life," on which the act embraced its contradictions. The band is at once ethereal and aggressive, matching lush 12-string strumming with pronounced electric bass. Parker leaps agilely from falsetto to growl, hovering lyrically between the ingenuous and the refined.

Parker originally came to the attention of Zero Hour's CEO Ray McKenzie by joining the label's now-defunct act Space Needle, fronted by Varnaline drummer Jud Ehrbar. McKenzie

acquired Parker's solo four-track demos, and Varnaline was born. "I loved listening to that tape over and over," says McKenzie, who signed Parker even before meeting him.

Since then, underpinned by the bass of Parker's brother John, Varnaline has been immersed in an unflagging touring regimen, converting rock fans nationwide. "Varnaline has reached a point of consistent sales every week," says McKenzie, who names touring as Zero Hour's top priority in exposing a band. Varnaline is self-managed and is booked by Tim Edwards at Flower Booking.

As residents at New York's Mercury Lounge, opens for Son Volt and later for Bob Mould and, most recently, part of an East Coast Borders tour, the band has upped its visibility in the public eye.

Independent retailers from New Paltz, N.Y.'s Rhino Records to Waterloo Records in Austin, Texas, report consistent

sales of the band's recordings, especially "Sweet Life," to an enthusiastic indie fanbase. Bruce Warren, PD at triple-A station WXTN Philadelphia, says that "Varnaline's constantly developing sense of musicality" will forge a place for the act at triple-A radio. WXTN has "flirted with" playing Varnaline, according to Warren, and the band has received play on the station's syndicated show, "World Cafe."

Varnaline, published by No Disciple Music (BMI), will have featured tracks on the soundtrack to the film "Desert Blue" this spring, and the band will be back on the road, opening for Sparklehorse nationally. "Even at the Borders in-store shows, which can be somewhat alien, the main thing is that we have a lot of fun when we play live," says Parker, adding matter-of-factly, "We've even had some great shows where there's literally been nobody there." ■



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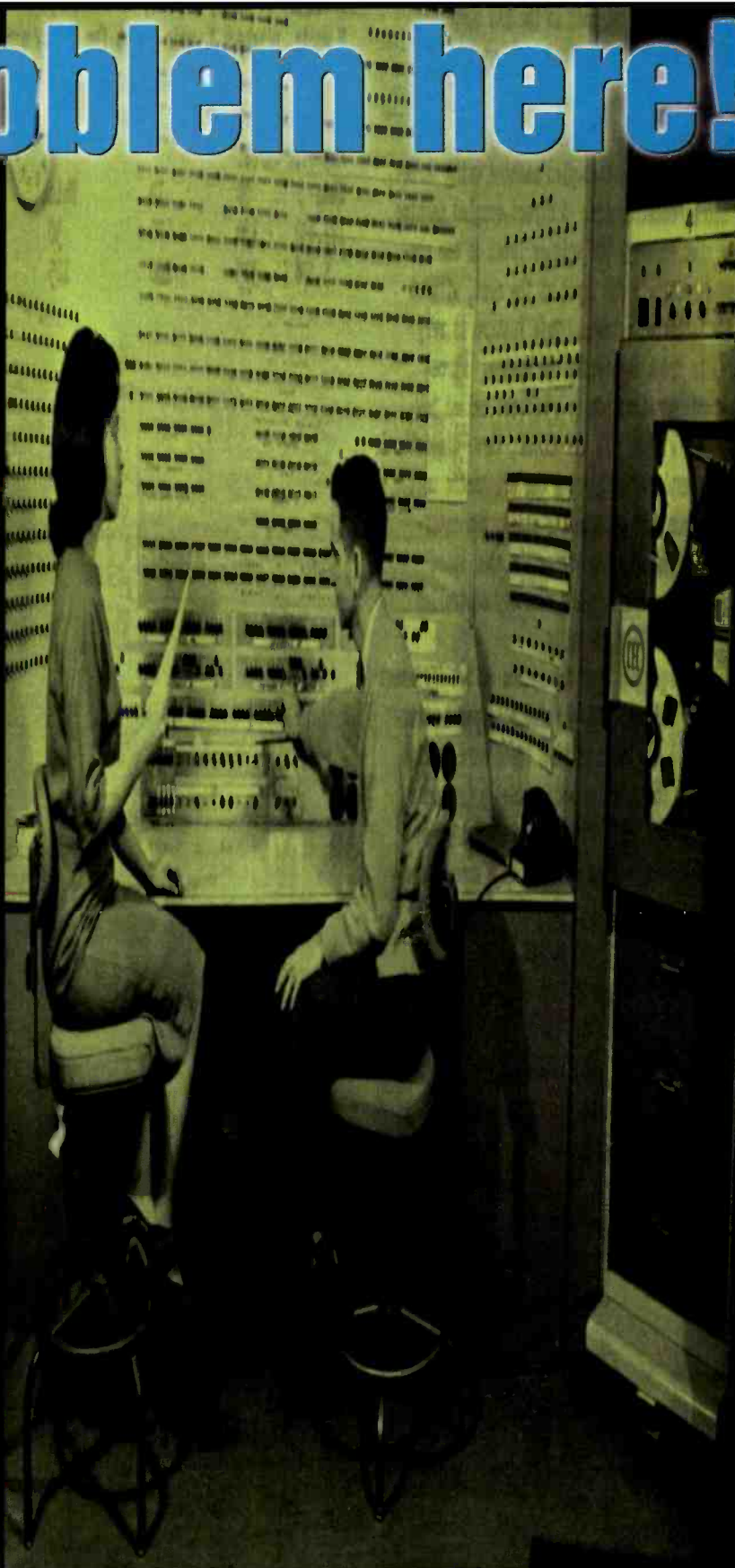
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Stormchasers

RETAIL OBSERVERS TRACK NEW TRENDS

Stormchasers is a continuing feature of WeatherBureau, in which key retailers discuss buying trends they've observed in their stores—and how they've met customers' demands.

BY DON JEFFREY

John Kunz, Waterloo Records: Austinites Dig Roots

Music lovers are returning to the roots, says the owner of an influential record store in Austin, Texas.

Roots music "cuts across all different genres," says John Kunz, proprietor of Waterloo Records. "It's been building for a long time. There's a lot of sophisticated music fans who don't want lowest-common-denominator [music]."

Waterloo has been catering to the needs of Austin's music community since 1982, and roots music has always been an integral part of that community. But now there are signs that the music is breaking out nationally.

Some current acts that hearken to rock and country's roots include Susan Tedeschi, Lucinda Williams, Billy Bragg and Wilco, the Dixie Chicks and Los Super 7. Tedeschi has attracted critical attention with her idiosyncratic take on the blues, and stores like Waterloo are

moving many units of her Mercury album "Just Won't Burn." Another blues singer who is winning a wider audience is R.L. Burnside. Kunz says his music is now being played on triple-A radio in Texas, and the effect on album sales is apparent.

"We're watching radio playlists closely," says Kunz. "When you see a song added, you give the record display space. As spins increase, it gets more space. We move it from the top of the bins to an endcap or a new-release rack."

Kunz also mentions a couple of local acts not affiliated with major labels, whose rootsy albums have been moving in his shop. One is Trish Murphy, a singer/songwriter who plays with a band; another is Monte Montgomery, who leads an acoustic folk-rock trio.

Another thing, besides its roots, that current music is getting back to, Kunz believes, is songcraft. He has been noticing this lately in the alternative genre. Acts like Fastball, Semisonic and the New Radicals have been getting radio airplay with "great pop songs" that are attracting critical as well as com-

mercial success, he says. Semisonic's popular track, "Closing Time," Kunz says, "is reminiscent of the way hit radio used to capture people. That just kicked the album into the stratosphere." The New Radicals, too, "struck me from the first time I heard it; it's so Todd Rundgren-esque. We've done real well with it."

Kunz says his hope is that this renewal of songcraft "eventually leads to some true artist development from management and labels."

Brett Grossman, Reckless Records: 'Midwest Melodic' Moves Chi-Town

Chicago is the crucible for a new music that people are calling Midwest melodic rock or New Power Pop.

But don't call it "power pop" to Brett Grossman, the music buyer for three Reckless Records stores in Chicago and Evanston, Ill.

That term signifies a "wussier version of rock 'n' roll," he argues. "The Chicago independent music scene has heavy drums and guitars. These bands are focused on melodies and tunes. It's all about songwriting. The bands

that are popular seem to be swaying toward the direction of retro. But they're not playing for indie credibility."

He adds, "They're all children of Cheap Trick. They're the forebears of the melodic sound."

The band he says is "probably the best of the genre" has not put out a record yet. It's Ultraswiss, an act that is recording now with producer Steve Albini. "They have great melodic songs, but they're not folk-singers. They're a loud rock band."

Another act he singles out is Chamber Strings, led by singer/songwriter/guitarist Kevin Junior. Chamber Strings is releasing its debut album, "Gospel Morning," on Chicago-based Bobsled Records this month.



Steve Trainman

Brett Grossman (r) with Reckless GM Bryan Smith

Grossman says a band-released CD sold well at Reckless. He describes the act's sound as "very melodic, with a melancholy,

somber, really beautiful orchestral sound."

From local label HitIt! Recordings there is Butterfly Child, which is the name Belfast native Joe Cassidy has given to his act. His album "Soft Explosions," described as lush, orchestral pop, came out last year.

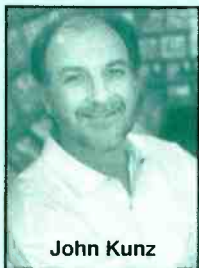
A labelmate of Cassidy's is the Bells, a band led by Scotsman Chris Connelly, formerly of Ministry and Revolting Cocks. His new album, "Blonde Exodus," is due in May.

Of Celtic rockers Cassidy and Connelly, Grossman says, "They're almost like roving troubadours, telling very intimate barroom fables."

Another Grossman favorite is Sarge, which is signed to Champaign, Ill.-based Mud Records: "It's very popular with kids. It's really light and fun. It could be compared to bubblegum music of the '60s and '70s, but it's like a punk version."

How does Reckless Records keep up with the new music coming out of the campuses and clubs in and around Chicago?

"Our clientele comes in asking for it," says Grossman. "I'll stock things because of the buzz. We operate almost exclusively on street word." In-store are staged, but they're less important when the bands are playing every night in local clubs. Grossman recalls that an in-store for Seam, a popular Chicago band on Touch & Go Records, attracted more than 300 fans. Seam's latest album, "The Pace Is Glacial," was released in September. "We make our dollars off a new Seam record," he says. "We sell hundreds. That's what carries us." ■



John Kunz

Chain Lightning

Violet Brown, Warehouse Entertainment

Hip-hop's absorption into all other kinds of music is what Violet Brown, the urban-music buyer for Warehouse Entertainment, sees as the dominant trend in pop today.

"Everything's revolving around hip-hop," she says. "Rock groups are integrating rap with rock; that's getting bigger and bigger. Electronic's integrating with hip-hop. And a lot of R&B singers are putting rappers on their records to sell to younger kids." As

examples of rock's use of hip-hop elements, she points to the success of Everlast, Offspring, Limp Bizkit and Rage Against The Machine.

Looking ahead, Brown says she hears that rapper DJ Muggs of Cypress Hill is working on a project with electronic wizard Tricky.

Another trend Brown is on top of is urban-alternative music. "A lot of labels are looking for the next Erykah Badu or Maxwell," she says. A couple of new artists in this vein that she is excited about are Macy Gray and Cree Summer.

To help break new artists, Brown says she will put their albums into stores' listening stations and feature their recordings in the chain's "Listening Party" program, in which stores play and advertise an album the weekend before its street date to build excitement.

Warehouse, based in the Los Angeles suburb of Torrance, is the operator of nearly 600 music stores. Brown has been with the chain for nearly 20 years. —D.J.

Early Warning System



WEATHERBUREAU'S "INCOMING" RELEASE GUIDE

Compiled By Aliya S. King

MARCH 1999

BADMARSH + SHRI

"Dancing Drums" (Tommy Boy)

This Bombay-by-way-of-London duo experiments with trip-hop touched by several cultures. With vocals on only one track ("The Air I Breathe"), this collection uses flute melodies, hip-hop beats, thick rhythms and steady percussion to make its point. The small hand drums (tablas) are classical instruments usually found in the background of Indian music. Here, they're used on almost every track, in addition to symphonic bass lines and traditional dub music, creating what they call "tabla 'n' bass."

BIG RUDE JAKE

"Big Rude Jake" (Roadrunner Records)

Nine years ago (before swing-inspired Gap commercials), singer/songwriter Big Rude Jake gained a grassroots following in his native Toronto with cabaret tunes. He is now based in New York with a new band but the same juke-joint jazzy sound, and his eponymously titled debut includes spoken-word tracks and big-band numbers. Although the acoustic guitar gives the band a folksy sound, this is clearly a fusion of rockabilly, blues and the increasingly popular big-band swing.

CITIZEN KING

"Mobile Estates" (Warner Bros.)

This Milwaukee, Wis.-based quintet isn't quite rock 'n' roll, pop or a clear hybrid of either. Matt Sims' vocals vacillate between old-school rap and hard-rock crooning. The album has enough obscure samples, break-beats and DJ scratching (the band collectively owns more than 20,000 records) to be the rock record the Beastie Boys could have made. The band prefers the stage to the studio; half the tracks on this album are live cuts.



INFAMOUS SYNDICATE

"Infamous Syndicate" (Relativity)

Having a legendary blues musician for a dad can be helpful—even if you're a rapper. Chicago natives Shawna and Lateefa benefit from having Shawna's dad—Buddy Guy—adding guitar work to their first single, "Here I Go." The duo honed its rhyming skills everywhere from subway stations and street corners to underground shows and the famed Lyricist Lounge tour. Truly a homegrown affair, the album boasts a bevy of local artists and producers, including No I.D. (known for his work with renowned Chi-town rapper Common).

WILLIE MAX

"Bona Fide" (Pookie/Motown)

This trio of sisters hailing from Detroit impressed Raphael Sadiq (former frontman for Tony Toni Toné) at an impromptu backstage audition. Sadiq signed the group to his Motown imprint, Pookie Records, in 1996. The debut tightly fuses Sadiq's musically funky contributions with Willie Max's own baby-soft harmonies. The result follows in the tradition of today's radio- and chart-friendly R&B—with a splash of old-school Motown.



MELKY SEDECK

"Da Joint" (MCA)

After co-writing and performing the title track from the "Love Jones" soundtrack, the younger brother and sister of Wyclef Jean continued blending soul-tinged music with Caribbean and even classical influences. Brother Sedeck is a pianist; Sister Melky sings opera. The result of their combination is "Da Joint," an album that defies classification. It's heavy on real-live instruments, much like big brother's multi-platinum solo debut, "The Carnival," but with more focus on love, relationships and heartache.

VIRGOS MERLOT

"Signs Of A Vacant Soul" (Atlantic)

After generating significant radio support across its home state of Florida and opening for the Goo Goo Dolls and Creed, Virgos Merlot prepares to bring its rock/metal interpretations to the masses. The decibel-driven album is thick with coarse lead vocals and introspective themes, although the emphasis is on volume, not content. Expect this newly formed group to be a staple for college tours this spring.

MOA

"Universal" (Tommy Boy)

"Techno-electro-hip-pop with vocals strangely reminiscent of Billie Holiday" describes Moa, the Icelandic band named for its lead singer. Already released internationally, Moa's debut set, "Universal," is set to make waves here in the U.S. Some tracks are actually laced with enough hip-hop to have Outkast or Crucial Conflict rhyming over them. But, with a nod to fellow Icelanders Björk and Gus-Gus, there's enough drum 'n' bass, electronica and classical piano (Moa is a classically trained pianist) to satisfy the trip-hop masses.

GLEN SCOTT

"Without Vertigo" (550 Music)

The son of Jamaican émigrés living in England, Glen Scott learned early to balance the gospel music of his father's Pentecostal church, the multicultural sounds of East London and the reggae band he toured with as a teenager. Each genre is represented here, and the verses on each track recount his musical journeys. While Scott uses several types of instrumentation, there's an unmistakable emphasis on machine-driven rhythms laid under an ethereal and soulful voice.

SOURCE DIRECT

"Exorcise The Demons" (Astralwerks)

Jim Baker grew up on hardcore hip-hop. Phil Aslet favored solid techno. Together, they've created a horror-movie-soundtrack/video-game sound. The British pair previously found moderate success on several EPs, singles and remixes released under their alias Hokusai and their former moniker, Sounds Of Life. The money made from those ventures enabled them to open a home studio, where their first album for Astralwerks, "Exorcise The Demons," was born.

APRIL 1999

BC

"Solo" (Red Ant)

Although no one is saying just how old this junior R&B crooner is, his songwriting is a mature look at passion and devotion. His voice, fluctuating from a low-pitched drawl to a please-baby-please falsetto, is suitably paired with the album's subject matter: BC achieved moderate chart success on Billboard's Hot 100 singles charts with "I'd Rather Be Alone," as a member of the now defunct band IV Xample.

CREE SUMMER

"Street Fairie" (Work)

You can't expect a conventional sound from a woman who spent the first eight years of her life living in a mud house. Cree Summer's debut album, "Street Fairie," is heavy on electric guitar (courtesy of Lenny Kravitz, who also adds background vocals). Summer is melodically akin to Alanis Morissette and lyrically connected to Jewel and Tracy Chapman. References to all three will abound due to her folk/rock vibe and earth-mother persona.



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WEATHERBUREAU'S "INCOMING" RELEASE GUIDE

ANDY GRIGGS

"You Won't Ever Be Lonely" (RCA Records)

Tambourine-enhanced tracks that come complete with jangly guitar and emotional wordcraft pervade Andy Griggs' first effort. Both the ballads and the toe-tappers are packed with country rhythms, including plenty of banjo accents. While Griggs' style is also tinged with rock 'n' roll, this Louisiana native son is undoubtedly a student of conventional country music.

JEROME

[Untitled] (Bad Boy/Arista)

Jerome Childers developed his craft by singing alone in his basement when he was little more than a toddler. Ten years later, the 13-year-old sang for Sean "Puff Daddy" Combs over the phone and was instantly signed to Combs' Bad Boy label. The first single, "Too Old For Me," was featured on the "Bad Boy's Greatest Hits" album, released last year. He's a crush-worthy pre-teen for kiddies too young to drool over 'N Sync and The Backstreet Boys.

PH BALANCE

"pH Balance" (Daemon Records)

Pam Howe, lead vocalist and guitarist of pH Balance, used her former rap-artist moniker as the name for this band. PH Balance offers an eclectic combination of jazz and soul samples laid lightly under vocals that are closer to spoken-word than traditional singing. With hip-hop beats and the occasional rap verse, this foursome brings elements of freestyle rhyming and improvisation to its version of horn-heavy triphop. The group's tour plans include local spots in their native Atlanta to support this maiden album.

SPOOKEY RUBEN

"What's A Boy To Do?" (TVT Records)

After his low-profile debut, "Modes Of Transportation: Volume One," Spookey Ruben toured with Ben Folds Five and Sebastian in Europe and Japan, gaining an impressive international following. His sound fits snugly next to techno/electronic favorites like the Lo-Fidelity All Stars while playing homage to the masters of classic pop like Phil Spector and Brian Wilson. Initially a hardcore punk rocker, Toronto-based Ruben now includes both uptempo rock and horn-heavy balladry in his repertoire.

THE KING

"Gravelands" (Ark 21/EMI)

An Elvis impersonator named James Brown singing "New York, New York" and "Dock Of The Bay"? It's strange but true. A former postal worker from Belfast, Brown pays tribute to icons like Bob Marley, Marvin Gaye and Frank Sinatra with dead-on Presley inflections. After several successful performances in his native Ireland and throughout the U.K., Brown is already a local phenomenon. He now plans to bring his uncommonly authentic kitsch to the U.S.

THIRD STOREE

[Untitled] (Yab Yum/Elektra)

Appropriately nicknamed Lil Man, the 12-year-old lead singer of this quartet has the pre-pubescent falsetto that's obligatory for a group

inspired by the Jackson 5 and New Edition. Tracey Edmonds, who signed the group to her Yab Yum label, enlisted the songwriting support of her husband Babyface, Kelly Price and others. Unrequited school-boy crushes are the overriding subject matter of this latest addition to the well-stocked category of teenage boy groups.

MAY 1999

BILLIE

"Honey To The B" (Virgin)

If 16-year-old Billie were just a few years older, she could replace Ginger Spice. Her sweet-as-sugar lyrics borrow from one theme: puppy-love. Billie (the first British female pop solo artist to debut at No. 1 on the U.K. pop chart) has few American contemporaries. She's too young to be lumped with Brandy and Monica, but fans of Cleopatra, her musical and residential neighbor, will likely be her core audience.

JA RULE

"Venni, Vetti, Vicci" (Def Jam)

Last year was a platinum year for Def Jam, thanks to mega-hits from Method Man, DMX, Foxy Brown and Jay-Z. For 1999, Queens native Ja Rule brings his brand of hardcore lyricism into the fold. He's already built solid street credibility after a popular cameo on "Can I Get A...," the hit single from Jay-Z's "Hard Knock Life." Also a member of DMX's Ruff Ryder camp, Ja Rule is a good bet for the upcoming Hard Knock Life tour.

BRAD PAISLEY

"Who Needs Pictures" (Arista/Nashville)

Although 26-year-old Brad Paisley is releasing his debut album, he's no stranger to the Billboard charts. He co-wrote "Another You" by David Kersh, which peaked at No. 3 on the Hot Country Singles charts. After opening for the Judds, George Jones and Ricky Skaggs as a youngster, he's more than ready to bring his talents to center stage. The lyrics and melodies are bursting with heart-wrenching tales (all co-written by Paisley) and lots of pedal-steel-guitar riffs.

SAUCE MONEY

"Middle Finger U" (MCA)

He's best-known in the underground rap community for ghostwriting Puff Daddy's verse from the multi-platinum single "I'll Be Missing You." Now, Sauce Money is stepping into the spotlight. Raised in Brooklyn's Marcy Housing Projects, the rapper brings tales of his urban upbringing into his writing. In addition to Sauce's street-life poetry, expect cameos from Puff Daddy, Lil Kim, Total and Shaquille O' Neal.

JUNE 1999

JULIA DARLING

"Figure 8" (Wind-up Records)

A New Zealander by way of New York, Julia Darling recently embarked on a five-week residency tour of Boston, New York and Philadelphia. Produced by Tony Berg (Counting Crows, Peter Dinklage) and written by Darling, this debut set will conjure up images of Kate Bush and Fiona Apple with its weighty topics and folk-derived delivery. Be prepared to hear bagpipes, cello and plenty of other instruments uncommon in today's pop music.

ROADSIDE PROPHETS

"Roadside Prophets" (Ruffhouse Records)

The only rock band on a rap-dominated label, Roadside Prophets were signed to Ruffhouse by label founder Chris Schwarz after he caught their performance in a Philadelphia nightclub. The three-year-old Philadelphia-based quartet counts classic-rock acts like Led Zeppelin and Eric Clapton as their major influences. With songs co-written by legendary songwriters Gary Burr and Jack Blade, this label bow may find an audience with both the college set and a more mature crowd.



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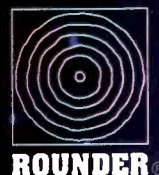
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—Timothy White, Billboard



Susan Tedeschi - Just Won't Burn

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Regional Radar

TOP-10 REGIONAL HEATSEKERS CHARTS

(CONTINUED FROM PAGE 21)

- 3 FAIRY TALES—Divine—Pendulum/Red Ant
- 4 BACK IN '98—Bob & Tom—Big Mouth
- 5 MAYBE YOU'VE BEEN BRAINWASHED TOO.—New Radicals—MCA
- 6 THEY NEVER SAW ME COMING—TQ—ClockWork/Epic
- 7 COMIN' ATCHA!—Cleopatra—Maverick/Warner Bros.
- 8 CANDYASS—Orgy—Elementree/Reprise/Warner Bros.
- 9 DEVIL WITHOUT A CAUSE—Kid Rock—Lava/Atlantic/AG
- 10 TYRESE—Tyrese—RCA

West North Central

ANYTHING AND EVERYTHING

West North Central: *Minnesota, Iowa, Missouri, North Dakota, South Dakota, Nebraska, Kansas*

Country is fertile in the West North Central, represented by the Wilkinsons. A family act, the Wilkinsons have toured with Alan Jackson and Tim McGraw while their song "26 Cents" scored enough radio play to reach No. 1 on Top Country Singles & Tracks. The rookie act was nominated for an American Music Award and was also nominated for Grammy and Academy Of Country Music awards.

Minneapolis is one of the group's top sales markets, a factor in its No. 1 Radar placement in the West North Central region. The Wilkinsons' other key markets are Nashville, Los Angeles, Dallas, Houston and Phoenix.

Outside of Washington, D.C., which is Everything's home base, the band owes its sales to airplay, says David Miller, Sire VP of sales and field marketing. Thus, momentum seen by its "Super Natural" in West North Central states has been spurred by radio and video channels. Everything ranks No. 7 on the West North Central Radar.

The single "Hooch" reached the top 10 of both Rock Airplay Monitor's Triple-A Airplay and Top 40 Airplay Monitor's Modern Adult charts on its way to MTV and VH1 visibility. The single peaked at No. 69 on Billboard's Hot 100.

During its formative years, Everything cultivated a fan base in D.C. and surrounding markets by touring with such party bands as Dave Matthews Band and Hootie & The Blowfish. Everything is leading its own tour, following a recent swing opening for Cracker.

- 1 NOTHING BUT LOVE—The Wilkinsons—Giant (Nashville)/Warner Bros. (Nashville)
- 2 FIVE—Five—Arista
- 3 FAIRY TALES—Divine—Pendulum/Red Ant
- 4 MAYBE YOU'VE BEEN BRAINWASHED TOO.—New Radicals—MCA
- 5 COMIN' ATCHA!—Cleopatra—Maverick/Warner Bros.
- 6 HOLIDAY MAN—The Flies—Delicious Vinyl/Trauma
- 7 SUPER NATURAL—Everything—Blackbird/Sire
- 8 THEY NEVER SAW ME COMING—TQ—ClockWork/Epic
- 9 CANDYASS—Orgy—Elementree/Warner Bros.
- 10 BACK IN '98—Bob & Tom—B&T/Big Mouth

South Central

KEEN-LY AWARE

South Central: *Kentucky, Tennessee, Alabama, Mississippi, Arkansas, Louisiana, Oklahoma, Texas*

Go ahead. Just try to classify Texas singer/songwriter Robert Earl Keen. His music is steeped in the roots of country, rock and blues but never glues its feet to any one camp. This eclectic ability to elude genre labels lends his music a particular charm, but, predictably, makes it hard for him to get radio's attention. In fact, he has yet to dent any radio chart in Billboard or its sister Airplay Monitor magazines.

At the urging of fellow Texans Lyle Lovett and Nanci Griffith, Keen set up shop in Nashville and, in the words

of an "In Living Color" sketch, "hated it." Shut out at country radio and unhappy on Music Row, Keen beat a retreat to his wife's hometown of Bandera, Texas, outside Austin.

The biggest markets for Keen's albums are in his native state: Dallas, Austin, Houston, San Antonio and Waco. He recently sold out the 11,000-seat San Antonio Rodeo. And he sells out Billy Bob's Texas, a 6,000-capacity concert venue in Fort Worth that was a launchpad for Garth Brooks and Tim McGraw; impressive, says club marketing director Pam Minick, because Keen does so without major radio play.

He does, however, have one radio ally, the syndicated John Boy And Billy morning show, which airs in 64 markets, mostly on rock stations. The comedy team only airs three or four songs an hour; but Keen frequently gets one of those slots. Consequently, he sells well in John Boy And Billy markets, particularly Charlotte, N.C., where the show is anchored at WRFX.

Markets outside of Texas and the John Boy And Billy circuit where Keen also sells well are Denver and Milwaukee.

- 1 FAIRY TALES—Divine—Pendulum/Red Ant
- 2 HOW BIG'A BOY ARE YA? VOLUME 4—Roy D. Mercer—Capitol
- 3 NOTHING BUT LOVE—The Wilkinsons—Giant (Nashville)/Warner Bros. (Nashville)
- 4 WALKING DISTANCE—Robert Earl Keen—Arista
- 5 HOLIDAY MAN—The Flies—Delicious Vinyl/Trauma
- 6 SOME THINGS I KNOW—Lee Ann Womack—Decca/MCA Nashville
- 7 FIVE—Five—Arista
- 8 HOW BIG'A BOY ARE YA? VOLUME 3—Roy D. Mercer—Capitol
- 9 MAYBE YOU'VE BEEN BRAINWASHED TOO.—New Radicals—MCA
- 10 TYRESE—Tyrese—RCA

Mountain

MOUNTAIN TOPS

Mountain: *Montana, Idaho, Wyoming, Colorado, New Mexico, Arizona, Utah, Nevada*

Flying higher than the Rockies are the Flies, with Denver and Phoenix ranking as two of the rock band's biggest sales markets. Outside of the Mountain region, the Flies are also ringing big numbers in New York, Los Angeles, Chicago, Boston, Atlanta, Philadelphia, Washington, D.C., Seattle and Portland.

"Got You (Where I Want You)" started the group's air assaults, reaching the top five of Billboard's Modern Rock Tracks chart and the top 10 of the Mainstream Rock Tracks list. In February, the Trauma label began working "She's So Huge" at radio. The Flies have played radio concerts in each of their strong markets.

Earlier this year, the band was the anchor of the "Bandonium" tour, a Pepsi-sponsored promotion for Musicland's Sam Goody stores in which two local acts from each host city—Seattle, San Francisco, Denver, San Diego, Nashville, Detroit, Philadelphia, New Orleans and Boston—were tapped to open for the Flies.

In March, the Flies warmed up two Rolling Stones dates in Florida. On March 12, they started a three-week swing in Canada, sharing the bill with Eve 6.

Cleopatra's biggest sales to date have been in New York, Los Angeles, Chicago, Boston and Atlanta, yet "Comin' Atcha" ranks at No. 6 in the Mountain Radar because of brisk sales in Albuquerque, Salt Lake City, Denver and Phoenix.

The group has made its way without radio. None of its songs have seen the ink of Billboard's radio charts, and its biggest single to date, "Cleopatra's Theme," reached No. 26 on the Hot 100 by virtue of sales, rather than airplay.



Robert Earl Keen



The Wilkinsons



The Flies

Where the act has enjoyed exposure is on the Disney Channel: the cable outlet's oft-repeated Cleopatra special pushed the album to No. 109 on The Billboard 200.

- 1 HOLIDAY MAN—The Flies—Delicious Vinyl/Trauma
- 2 THEY NEVER SAW ME COMING—TQ—ClockWork/Epic
- 3 NOTHING BUT LOVE—The Wilkinsons—Giant (Nashville)/Warner Bros. (Nashville)
- 4 MAYBE YOU'VE BEEN BRAINWASHED TOO.—New Radicals—MCA
- 5 FIVE—Five—Arista
- 6 COMIN' ATCHA!—Cleopatra—Maverick/Warner Bros.
- 7 JUST WON'T BURN—Susan Tedeschi—Tone-Cool/Rounder/Mercury
- 8 JENNIFER PAIGE—Jennifer Paige—Edel America/Hollywood
- 9 CANDYASS—Orgy—Elementree/Reprise/Warner Bros.
- 10 YOU'VE COME A LONG WAY, BABY—Fatboy Slim—Skin/Astralwerks

Pacific

SO FAR, SO "BAD"

Pacific: *Washington, Oregon, California, Alaska, Hawaii*

If you read lyrics from a TQ track without hearing it, you'd probably assume he raps. Instead, he is a West Coast singer whose material reflects hip-hop sensibilities. His biggest single to date, "Westside," was certified gold for sales of 500,000 units. It peaked at No. 3 in October on Hot R&B Singles Sales. Epic began working "Bye Bye Baby" at R&B radio in January.

The top four markets for TQ's "They Never Saw Me Coming" album are all in the Pacific region: Los Angeles, San Francisco, Seattle and Sacramento. Detroit represents his fifth-largest pocket.

Airplay at triple-A rock stations KMTT and KINK make Seattle and Portland, respectively, two of Susan Tedeschi's five biggest sales markets. Each of the blues-

powered singer's other three key markets—Denver, Minneapolis and her native Boston—house triple-A stations that avidly supported "It Hurts So Bad," a song that Tone-Cool is trying to cross over to mainstream rock stations.

Tedeschi raised her profile with a March 3 stop on "Late Night With Conan O'Brien."

With a career of hits that span more than 25 years, Mexican superstar Juan Gabriel doesn't need a lot of radio attention to make his latest set, "Juan Gabriel Con Banda...El Recodo!!!," one of California's best-selling Heatseeker albums. The living legend's latest ranks No. 7 on the Pacific Radar, even though lead single "Adorable Mentirosa" has had a modest run on the Regional Mexican Tracks chart.

The biggest markets for "El Recodo" have been Los Angeles, San Francisco, San Diego, Chicago and Dallas. The Grammy-nominated singer/songwriter is also a huge concert draw, effortlessly selling out multiple nights at venues like L.A.'s Universal Amphitheatre and N.Y.'s Radio City Music Hall.

- 1 THEY NEVER SAW ME COMING—TQ—ClockWork/Epic
- 2 YOU'VE COME A LONG WAY, BABY—Fatboy Slim—Skin/Astralwerks
- 3 DONDE ESTAN LOS LADRONES?—Shakira—Sony Discos
- 4 MAYBE YOU'VE BEEN BRAINWASHED TOO.—New Radicals—MCA
- 5 FAIRY TALES—Divine—Pendulum/Red Ant
- 6 FIVE—Five—Arista
- 7 JUAN GABRIEL CON LA BANDA...EL RECODO!!!—Juan Gabriel—Ariola/BMG Latin
- 8 KISS THE SKY—Tatiana Ali—MJJ/WORK/Epic
- 9 JUST WON'T BURN—Susan Tedeschi—Tone-Cool/Rounder/Mercury
- 10 HOLIDAY MAN—The Flies—Delicious Vinyl/Trauma



TQ

Genre Radar

REPORTS ON DEVELOPING RECORDS, BY GENRE

The Genre Radar charts highlight the five most active Heatseeker-eligible acts, in alphabetical order, who appeared on Billboard's specialty charts during a three-month period from November through February.

Heatseekers are new or developing artists who have yet to place an album in the top half of The Billboard 200. These recaps were compiled by Anthony Colombo with assistance from Silvio Pietroluongo, Michael Cusson and Alex Vitoulis.

The Radar charts for R&B, country, blues, world music, new age, reggae, contemporary Christian, gospel, Latin, classical, classical crossover, jazz and contemporary jazz are based on accumulated units for each week an album appeared on, respectively, Top R&B Albums, Top Country Albums, Top Blues Albums, Top World Music Albums, Top New Age Albums, Top Reggae Albums, Top Contemporary Christian, Top Gospel Albums, Billboard Latin 50, Top Classical Albums, Top Classical Crossover, Top Jazz Albums and Top Contemporary Classical, from the Nov. 14, 1998, issue through the Feb. 13, 1999, issue.

Similarly, the Rap and Dance Singles Sales Radar recaps reflect accumulated singles sales for the same time span, for each week a title appeared on, respectively, Hot Rap Singles or Hot Dance Singles Sales. These charts, like the aforementioned album charts, are based on SoundScan data.

The Mainstream Rock, Modern Rock and Adult Top 40 Radar recaps are based on accumulated plays from monitored radio stations, as detected by Broadcast Data Systems, for each week a song appeared on Mainstream Rock Tracks, Modern Rock Tracks and Adult Top 40 from the Nov. 14, 1998, to the Feb. 13, 1999, issues.

Dance Club Play Radar is based on accumulated reports from DJs for each week a title appeared on Hot Dance Club Play during the same time span.

WeatherBureau Chart Recaps (November 14, 1998–February 13, 1999)

R&B ALBUMS RADAR

Gangsta Boo "Enquiring Minds" Hypnotize Minds/Relativity
Ghetto Mafia "On Da Grind" Rap Artist/Fully Loaded
TQ "They Never Saw Me Coming" ClockWork/Epic
Trick Daddy "www.thug.com" Slip-N-Slide/Warlock
Trin-i-tee 5:7 "Trin-i-tee 5:7" B-Rite/Interscope

COUNTRY ALBUMS RADAR

Sara Evans "No Place That Far" RCA/RLG
Roy D. Mercer "How Big'A Boy Are Ya? Vol. 1" Capitol
Roy D. Mercer "How Big'A Boy Are Ya? Vol. 4" Capitol
The Wilkinsons "Nothing But Love" Giant/Warner Bros.
Lee Ann Womack "Some Things I Know" Decca/MCA Nashville

BLUES ALBUMS RADAR

Buddy Guy "Heavy Love" Silvertone/Jive
Keb' Mo' "Slow Down" Okeh/550 Music/Epic
The Mighty Blue Kings "Live From Chicago" Red Ink
Susan Tedeschi "Just Won't Burn" Tone-Cool/Rounder/Mercury
Mel Waiters "Woman In Need" Waldoxy/Malaco

WORLD MUSIC ALBUMS RADAR

Alabina "The Album II" Astor Place
Buena Vista Social Club "Buena Vista Social Club" World Circuit/Nonesuch/AG
Gaelic Storm "Gaelic Storm" Omtown/Higher Octave/Virgin
Ronan Hardiman "Michael Flatley's Lord Of The Dance" Philips
Talvin Singh "O.K." Island

NEW AGE ALBUMS RADAR

2002 "Land Of Forever" Real Music
Maire Brennan "Perfect Time" Epic
Delerium "Karma" Nettwerk
Lorie Line "The Heritage Collection II" Tlme Line
Secret Garden "White Stones" Philips

REGGAE ALBUMS RADAR

Buju Banton "Inna Helghts" Germain/VP
Beenie Man "Many Moods Of Moses" Shocking Vibes/VP
Bounty Killer "Next Millenium" Blunt/TVT
General Grant "Mr. Energizer" PolyBeat/Virgin
Beres Hammond "A Day In The Live..." VP

CONTEMPORARY CHRISTIAN ALBUMS RADAR

Avalon "A Maze Of Grace" Sparrow/Chordant

Burlap To Cashmere "Anybody Out There?" Squint/Word
T.D. Jakes With The Potter's House Mass Choir "Live From The Potter's House" Integrity/Word/Epic
Rebecca St. James "Pray" Forefront/Chordant
Trin-i-tee 5:7 "Trin-i-tee 5:7" B-Rite/Word

GOSPEL ALBUMS RADAR

Yolanda Adams "Songs From The Heart" Verity
Karen Clark-Sherad "Finally Karen" Island
T.D. Jakes With The Potter's House Mass Choir "Live From The Potter's House" Integrity/Word/Epic
Trin-i-tee 5:7 "Trin-i-tee 5:7" B-Rite/Word
Victory In Praise Music And Arts Seminar Mass Choir "Any Day" Tyscot/Verity

BILLBOARD LATIN 50 ALBUMS RADAR

Buena Vista Social Club "Buena Vista Social Club" World Circuit/Nonesuch/AG
Chayanne "Atado A Tu Amor" Sony Discos
Elvis Crespo "Suavemente" Sony Discos
Shakira "Donde Estan Los Ladrones?" Sony Discos
Olga Tañón "Te Acordaras De Mi" WEA Latina

CLASSICAL ALBUMS RADAR

Cecilia Bartoli "Live In Italy" London/PolyGram Classics
Don Campbell "The Mozart Effect-Volume 1" Children's Group/BMG Classics
Don Campbell "The Mozart Effect: Strengthen The Mind" Spring Hill/Allegro
Andre Rieu "In Concert" Philips/PolyGram Classics
Kirov Orchestra (Gergiev) "Tchaikovsky: The Nutcracker (Complete)" Philips/PolyGram Classics

CLASSICAL CROSSOVER ALBUMS RADAR

London Philharmonic (Scholes) "Kashmir: Symphonic Led Zeppelin" Point Music/PolyGram Classics
Los Angeles Guitar Quartet "L.A.G.Q." Sony Classical
Helmut Lotti "Goes Classic" RCA Victor
The Taliesin Orchestra (Sayre) "Maiden Of Mysteries" Intersound
Vanessa-Mae "Storm" Virgin

JAZZ ALBUMS RADAR

Michael Feinstein "Michael & George: Feinstein Sings Gershwin" Concord Jazz/Concord
Diana Krall "Have Yourself A Merry Little Christmas" Impulse/GRP
Diana Krall "Love Scenes" Impulse/GRP
Monica Mancini "Monica Mancini" PBS/Warner Bros.
Joshua Redman "Timeless Tales (For Changing Times)" Warner Bros.

CONTEMPORARY JAZZ ALBUMS RADAR

Rick Braun "Full Stride" Atlantic/AG
Down To The Bone "From Manhattan To Staten" Nu Groove

Will Downing & Gerald Albright "Pleasures Of The Night" Verve Forecast/Verve
Kirk Whalum "For You" Warner Bros.
Peter White "Perfect Moment" Columbia

RAP SINGLES SALES RADAR

A+ "Enjoy Yourself" Kedar/Universal
Cool Breeze Feat. OutKast, Goodie Mob & Witchdoctor "Watch For The Hook" Organized Noize/Interscope
Eminem "Just Don't Give A F****" Web/Aftermath/Interscope
Mag 7 "The Street Mix" Biv 10/Motown
Nastyboy Klick "Lost In Love" NastyBoy/Upstairs

DANCE SINGLES SALES RADAR

Elvis Crespo "Suavemente" Sony Discos
Big Daddy Orchestra "Jump Jive An' Wail" Under The Cover
Stardust "Music Sounds Better With You" Roule/Virgin
Touch & Go "Would You..." Oval/V2
Vengaboys "We Like To Party" Groovilicious/Strictly Rhythm

DANCE CLUB PLAY RADAR

Black Connection "I'm Gonna Get Ya Baby" Xtravaganza/Edel America
Deni Hines "I Like The Way" 4 Play
Pure Sugar "These Are The Times" Geffen/Aqua Boogie
Reina "Find Another Woman" Groovilicious/Strictly Rhythm
Vengaboys "We Like To Party" Groovilicious/Strictly Rhythm

MAINSTREAM ROCK RADIO RADAR

Econoline Crush "Surefire (Never Enough)" Restless
The Flays "Got You (Where I Want You)" Delicious Vinyl/Trauma
Godsmack "Whatever" Republic/Universal
Second Coming "Soft" Capitol
Train "Free" Aware/Columbia

MODERN ROCK RADIO RADAR

The Flays "Got You (Where I Want You)" Delicious Vinyl/Trauma
Marvelous 3 "Freak Of The Week" HiFi/Elektra/EEG
Placebo "Pure Morning" Hut/Virgin
Remy Zero "Prophecy" DGC/Geffen
Zebrahead "Get Back" Columbia

ADULT TOP 40 RADIO RADAR

Emilia "Big Big World" Rodeo/Universal
Everything "Hooch" Blackbird/Sire
Khaleel "No Mercy" Hollywood
Jennifer Paige "Crush" Edel America/Hollywood
Sixpence None The Richer "Kiss Me" Squint/Columbia ■

Imperial Teen



What Is Not To Love

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Jetstream

REVIEWS & PREVIEWS OF PREVAILING RELEASES EDITED BY PAUL VERNA

POP/ROCK

STEPHEN BRUTON

"Nothing But The Truth"

PRODUCER: Stephen Barber
New West Records

The truth looms large in Stephen Bruton's spirit. The 40-something artist has always let the quest for truth guide his endeavors, whether they be solo albums, productions for the varied likes of Jimmie Dale Gilmore and Alejandro Escovedo, touring spots with Kris Kristofferson and Bonnie Raitt or songs he wrote for Kristofferson, Willie Nelson and the Highwaymen. On his latest album, Austin-based Bruton gets funky, edgy, dirty and sincere on a clutch of solid, rootsy numbers, ranging from the slinky title track, the Raitt-inspired "Nobody Gets Hurt" to Jimmy Buffett-inspired "Dogs May Bark" to the burning "Everything Happens For A Reason." Coupled with an understated but artful production touch, these tracks form the backbone of an excellent album. Contact New West Records in St. Paul, Minn., or Bruton at www.stephenbruton.com.

—Paul Verna

ROSIE FLORES

"Dance Hall Dreams"

PRODUCERS: Rosie Flores
and Ray Kennedy
Rounder

Self-styled honky-tonk queen Rosie Flores delivers an album of heartfelt originals that reflect her Texas roots and her associations with such Lone State torchbearers as Asleep At The Wheel and producer Ray Kennedy. A live-and-studio hybrid recording, "Dance Hall Dreams" leans toward the latter, with nary a trace of audience response or club ambience. In fact, the record's polished sound may be its only drawback, especially when compared to Kennedy's edgier productions, like Lucinda Williams' "Car Wheels On A Gravel Road." Despite these quibbles, "Dance Hall Dreams" is a quality album with many bright spots, including the artist's ode to her deceased father, "Who's Gonna Fix It Now"; a spirited rendition of the Wanda Jackson staple "Funnel Of Love"; and the Radney Foster duet "Bring It On." A multitasking artist destined for continued success. —P.V.

PAUL RUDERMAN BAND

"The October Recordings"

PRODUCERS: Paul Ruderman,
Rob Reich and Michael Bellar
PRB

Singer/songwriter Paul Ruderman is an anomaly in his New York home base. Devoid of the street attitude that grips artists of all genres in Gotham City, Ruderman is a straightforward performer with a batch of good, melodic songs and a wholesome image. An acoustic guitarist with a strong voice and a convincing stage presence, he fronts a seven-person band that excels at lush vocals and appropriately



dynamic arrangements. While there are contemporary analogs to Ruderman in the likes of Dave Matthews, there is also a retro quality to Ruderman's material that brings to mind such '70s folk-rock icons as James Taylor, Jackson Browne and Dan Fogelberg. Highlights of Ruderman's latest album—which has earned him solid local bookings and exposure in Billboard's Continental Drift column—include the anthemic "Wish," the rollicking "Banner Day" and the highly charged "Move People." Contact: 212-243-5278; e-mail: prb@ruderman.com. —P.V.

GLADHANDS

"Wow And Flutter"

PRODUCERS: Wes Lachot and Gladhands
Big Deal/Paradigm 9062

This power-pop group from Chapel Hill, N.C., follows up its stellar though overlooked 1997 album, "La Di Da," with a collection of characteristically tuneful originals with smart lyrics and solid production. Founding members Jeff Carlson (guitars, keyboards) and Doug Edmunds (drums) are now joined by bassist Patt McGraw. All three sing, resulting in a harmony-rich sound that pays homage to icons of pop

and rock—the Beatles, the Beach Boys, XTC, Todd Rundgren—while retaining an originality that sets the group apart from many other acts practicing in this genre. Highlights include the rocking "Plastic Soul," whose title borrows a phrase used by Paul McCartney to describe "I'm Down"; "Get Real," a softer tune reminiscent of Crowded House; the Squeeze-like "Pipedream"; the hard shuffler "Destiny's Darling"; and the lovely acoustic ballad "Only Love." —P.V.

RAP

SLUM VILLAGE

Producer: none listed

The group's name signifies a new concept of urban community, aka "the ghetto." This set—as yet untitled—is charged by a redefining poetic and sound power that strips away any dead wood remaining after the groundbreaking releases of 1998's final quarter and the Roots' current release, "Things Fall Apart." These Village inhabitants are a triad of triple-tongued rhymesters, including J Dee from A Tribe Called Quest's The Ummah production crew, mix-mastering here as usual and making his mic-rocking debut. Working that hip-hop-as-bebop vision, Village takes Native Tongue craft to a new level of rhetorical and rhythmic intelligence. This is Art with a capital "A," guaranteed to make hip-hop heads swell with pride. In fact, any music lover has to prick up his or her ears. Dark, taut and progressive, these tight, intricate soundscapes are rooted in live and expansive jazz flows that accommodate everything from computer-generated jazzmatazz to African-roots instrumentation. The group's free-rhyme deliveries project golden lines to equal the rhythm savvy of any scatting diva. And the vocal-to-beat joinery in this set is beyond expert. Yet, this zinging debut—originally scheduled for a February 1999 release by A&M Records—is currently trapped in a holding pattern caused by the Seagrams/PolyGram merger and the resultant reshuffling.

—Elena Oumano

COUNTRY

FORT WORTH WEST

PRODUCERS: Bill Horn and Fort Worth West

Fort Worth West is an extremely solid Encino, Calif.-based smooth-rocking country group. All four members write, play and sing, and display the confidence of a seasoned group that has stared down more than one hostile or indifferent barroom crowd. Candy Chase plays bass, Michael J. Dohoney handles drums and percussion, Dave Fraser plays keyboards, accordion and harmonica, and producer Bill Horn plays guitars, Dobro and mandolin. It's a cliché to say it, but, in today's country-music system, groups like this don't have the time or opportunity to develop this kind of musical chemistry. Songs here cover love, railroads, line dancing



("Tush Pushin'"), "Mardi Gras Romance," voodoo and a gem from Glen Clark (formerly of Delbert & Glen, as in Delbert McCClinton) titled "Prettiest Eyes In California." Contact: 805-525-4965. —Chet Flippo

TOM RUSSELL

"The Man From God Knows Where"

PRODUCER: Erik Hillestad
HighTone

Journeyman writer and singer Tom Russell may have finally hit his home run with this big, sprawling "American song cycle," as he calls it. "The Man From God Knows Where" was inspired by his father, Charles—a horse-trader, gambler, prisoner and survivor. From that starting point, Russell traced his family's bloodlines back through Ireland and Norway. The title comes from a poem Russell found about an ancestor who was hanged during the 1798 Irish Rebellion. The 26 songs here trace the Russell family's adventures, joys and sorrows through the years, on their way from the old countries to a new life in Texas. It was recorded in Norway, using period instruments wherever possible and a

(CONTINUED ON PAGE 28)

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"WHO DAT?"

Mechalie Jamison

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"WILDSIDE"

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REVIEWS & PREVIEWS OF PREVAILING RELEASES

(CONTINUED FROM PAGE 26)



solid supporting cast, including Iris DeMent, Dave Van Ronk, and Irish and Norwegian singers and musicians. With this, his 15th album, Russell has created a haunting and lasting song cycle.

—C.F.

DANCE

ARLING & CAMERON "All-In"

PRODUCERS: Gerry Arling and Richard Cameron
Emperor Norton Records

Arling and Cameron have been making music in their home base of Amsterdam since the mid-'90s. They scored a top-40 hit in the Netherlands with the ultra-quirky "Aloha" and later released an album's worth of singles on their own label (Drive-In). Because of a sonically quirky sound that encompasses a



dizzying array of styles, the duo was quickly embraced by Japanese trendsetters, writing for Pizzicato Five and Fantastic Plastic Machine and remixing 5th Garden's "Cooking." Closer to home, they collaborated with Dutch cartoonist Joost Swarte on the album "Sound Shopping." For their at-long-last Stateside debut, the sample-slick Arling & Cameron continue their search for the perfect beat. "We Love To Rock" could very well be the result of a Devo and John Mellencamp pairing; "Voulez-Vous?" overflows with sexy French club beats; the German-titled "Ein Abend In Wein" might

be a missing Pizzicato Five track; "But What About The Boys" is pure '60s fun; and "Favourite Song" looks to Talvin Singh for a little inspiration. Cheeky good fun. Nothing more, nothing less. Contact: 213-427-1580; www.emperornorton.com.

—Michael Paoletta

LATIN

ALEX BATISTA

PRODUCER: Sebastián Schon
WEA Latina

From Cuba by way of Argentina, this stylish troubador has fashioned a superb maiden disc that expertly weaves wry tales of everyday life and insightful philosophical musings with an engrossing amalgam of pulsating Latin American tempos, which are occasionally seasoned with hip-hop and R&B elements. Endowed with a rangy baritone that often morphs into guttural growls to make emotional punctuation points, Batista



delivers a song with an unvarnished punch that leaves no doubt about where he stands on a topic, be it betrayal during the throbbing, mid-tempo ballad "Bandolera" or the joy of dancing to a pan-Latin American groove on the joyous hip-shaker "A Mover." Offsetting the engaging set's usually thunderous vocal and musical attack is an earnest rendition of the Latino classic "Como Fué," featuring Batista's hitherto unheard light baritone sounding as remorseful as the song's lonely trumpet solo.

—John Lannert

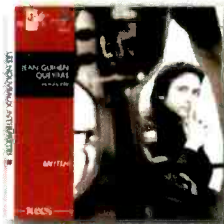
CLASSICAL

JEAN-GUIHEN QUEYRAS BRITTEN

"Three Suites For Cello Solo"
PRODUCER: Jean-Pierre Loisel
Harmonia Mundi

EMI's budget-priced "Debut" series has won acclaim on both sides of the Atlantic as a

forward-minded outlet for introducing the public to a new generation of classical instrumentalists. But, with its "Les Nouveaux Interpretes" series, the French Harmonia Mundi label



has launched a program similar in its ambitious scope and high quality. One of the finest of Harmonia Mundi's "new interpreters" is young French cellist Jean-Guihen Queyras, who has traversed Benjamin Britten's sublime suites for solo cello. Britten's suites are a 20th-century analog of J.S. Bach's solo totems, and their combination of heart-rending melody and futurist abstraction makes them the ideal next step for listeners enamored of Bach's Baroque inventions. Queyras has been a student of the great Mstislav Rostropovich (for whom Britten wrote his suites), and he is a soloist with Pierre Boulez's Ensemble InterContemporain. His impassioned tone and diamond-edge execution speak well for both apprenticeships, as well as his bright future.

—Bradley Bambarger

WORLD MUSIC

JPP

"String Tease"

PRODUCERS: Timo Alakotila and Arto Järvelä
Rockadillo/Northside

With four violinists plus harmonium and double-bass, Finland's JPP (which stands for Järvelän Pikkupelimannit, or "Little Folk Musicians Of Järvelä") proffers a polyphonic wall of sound that is as rich in high-flying lyricism as it is in earthy, rhythmic verve. On JPP's eighth disc, "String Tease," the sound is bigger and more affecting than ever, with the core group joined on several tracks by kindred spirits from the Swedish act Väsen, as well as an extra complement of violins. The outfit essays a host of JPP

originals and traditional Scandinavian tunes that should appeal to those drawn to the fiddler's art yet a bit tired of the Celtic humdrum. For more information on JPP and its compatriots, see the Internet sites www.hoedown.com and www.noside.com.

—B.B.

CONTEMPORARY CHRISTIAN

CHARLES BILLINGSLEY

"Between The Now And Then"
PRODUCERS: Don Koch and Cheryl Rogers
Pamplin

Though this is Charles Billingsley's first solo album for a label, he's not unfamiliar to Christian audiences. He spent two years as the lead vocalist for NewSong, garnering accolades for his role in the group's highly lauded 1994 album, "People Get Ready." Billingsley's solo work is targeted squarely at the church market with a well-written



collection of songs that are aimed at encouraging and uplifting believers. On the production front, Don Koch and Cheryl Rogers keep Billingsley's strong, evocative vocals as the center point for each song. The buoyant "Journey On" is one of the best cuts on the record, showcasing the smoothness and power in Billingsley's voice. Other highlights include "Perfect Peace," "Believe" and "Golden Streets," which Billingsley wrote for Maggie McNeil, a longtime supporter of his ministry who recently died at 79. The song has a rich, soulful sound and passionate, positive lyrics. The caliber of the songs (five of which were co-written by Billingsley), the graceful production and the depth of emotion in Billingsley's voice should make this one of the most-talked-about debut albums in Christian music this year.

—Deborah Evans Price

(CONTINUED ON PAGE 31)

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barenaked ladies

"VH1 helped to get the whole ball rolling! Their support helped set the stage for the great year we've had with *Stunt!*" –Steven Page of Barenaked Ladies



fastball

"Things really started to move when VH1 made our video an *Inside Track*. Everyone started telling us they were seeing us on VH1, and we got the sense that the record was going to be a hit." –Tony Scalzo of Fastball



eagle-eye cherry

"The people at VH1 were among the first to support my debut single. VH1 had the patience to stick by me while my record developed at radio and retail. Thank you VH1 for believing in me." –Eagle-Eye Cherry



shawn mullins

"When VH1 added the video for 'Lullaby' to *Inside Track*, it put a face with the song and the next thing I knew, the record was a hit." –Shawn Mullins



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REVIEWS & PREVIEWS OF PREVAILING RELEASES

(CONTINUED FROM PAGE 28)

CHRIS RODRIGUEZ "Beggar's Paradise"

PRODUCERS: Chris Rodriguez and Brent Bourgeois
Word

Artists who spend a lot of time as session singers sometimes have trouble finding their own direction. Luckily, that's not the case with singer/guitarist Chris Rodriguez. Well-known as Nashville's premier session singer, Rodriguez has worked with a variety of artists, including Amy Grant, Michael



Bolton, Wynonna, Michael McDonald and Shania Twain, as well as having recorded big jingles. Rodriguez has been pursued by Nashville labels for years. On his *Word* debut disc, slated for a March 30 release, he turns in an album worthy of the anticipation. He has a supple, rich voice that weaves passionately in and out of this strong collection of guitar-driven pop/rock tunes. The record has an easygoing charm that will make even non-believers want to check out these well-crafted songs of faith. Highlights include "Mercy Day," "Saved," "Walk You To The Sun" and the title cut. —D.E.P.

NEW AGE

RICHARD LEO JOHNSON "Fingertip Ship"

PRODUCER: Rick Borgia
Metro Blue

Whang, bang and kerrang! Those aren't the sounds you expect out of a 12-string acoustic guitar. But that's what you get with Richard Leo Johnson, an Arkansas-born and -bred guitarist who, at age 43, is releasing his solo debut, "Fingertip Ship." You can hear the aggressive acoustic guitaris-

tics of Michael Hedges in Johnson, as well as the double-thumbing techniques of Leo Kottke. And then he plays fast, which may be why he named one piece "Jaco Morocco," for the late electric-bass legend. But Johnson isn't all technique and wacky effects. He's also got some kinetic compositions, including the country-blues-inflected "Glidepath" and "Tony Bennett," which is about as close to serene as Johnson gets. And, just when you think he'll play an acoustic guitar like an acoustic guitar, he tags the album with "Empitsu No Uta," sticking a pencil between the strings and fretboard to make it sound like a koto. "Fingertip Ship" isn't just a debut; it's a statement.

—John Diliberto

GOSPEL

CALVIN SUGGS AND FRIENDS "Happy"

PRODUCERS: Calvin Suggs and Derrick Adams
MCG

Calvin Suggs is already widely traveled and sought-after as a pastor, but his musical gifts have till now been the private domain of his fellow North Carolinians. No more. From the first downbeat of this mightily impressive debut, it's clear that the soaring Suggs—who writes most of his material—along with a cool-but-smoking band and the 20-voiced "Friends," are a keg of powder about to explode into national recognition. The album-opening "Happy" immediately announces itself as a major gospel-radio hit, with strong appeal for contemporary Christian and mainstream listeners, as well. Suggs and company have a friendly, jazzy/funk groove punctuated by popping backbeats and an impassioned way with gospel/R&B balladry that could barrel right down the same demographically huge highway that hurled Kirk Franklin into the stratosphere these past two years. One of several savvy signings for a young label helmed by industry vets James Bullard and Jerry Peters, it's distributed by Navarre.

—Gordon Ely



CLICK HERE

To hear samples of the albums reviewed in this edition of **WeatherBureau**, visit www.billboardweather.com.

Kennedys And Miles

(CONTINUED FROM PAGE 10)

come up to as at the shows telling us they've read the same books."

The Kennedys book themselves and have their own management company, Commission Impossible. Their songs are published by Cherry Lane Music (BMI).

Canadian singer/songwriter Lynn Miles once taught singing lessons to Alanis Morissette. And, like Morissette, she moved from the Canadian city of Ottawa to Los Angeles. But that's probably where the similarity ends. Miles' current album, "Night In A Strange Town," has a sound that could be considered closer to Sarah McLachlan and Jewel. Miles started gaining attention with her first U.S. release, 1996's "Slightly Haunted," which was also released on Philo/Rounder. The singer collaborated with Grammy-winning producer Larry Klein (Joni Mitchell, Shawn Colvin) and producer John Cody

on "Night In A Strange Town." Miles' tour continues throughout March, and she will play the Folk Festival in Ottawa Aug. 27 to 29.

"Sunset Blvd.," the album's first single, is about what Miles admittedly calls her "love/hate relationship" with her adopted hometown.

She says, "With my first album, I was playing with the [backup] band for a long time. With 'Night In A Strange Town,' I hadn't played with the musicians before, so it was very spontaneous. All kinds of people come to my shows. I get a lot of younger women who write songs and play guitar." She adds with a laugh, "I also get a lot of people who've just broken up with someone."

Miles is managed by In League Management and booked by Tim Drake & Associates. Her songs are published by Criterion Music Corp. (ASCAP/SOCAN).

Says Miller, "I just hope when people listen to my album, they recognize that the songs are truthful." ■

The Living End

(CONTINUED FROM PAGE 10)

Nan hopes video outlets like MTV will be as kind to the Jaime Stearn-directed video.

Scoring the opening slot on Offspring's U.S. tour (which started in late February and will continue through April) might help sway opinion. The Living End, booked by Leave Home Booking and managed by Crucial Management, also played the January Big Day Out shows in Australia, the Gavin convention Feb. 19 in New Orleans and select U.S. radio-station concerts, and hopes to land a spot on next summer's Warped Tour.

"The Offspring tour is a dream come true. We know them from doing Warped, and now we won't

have to play shitty pubs or sleep on floors," Cheney says. "Playing live is such a rush. It isn't Beatlemania, but we get decent crowds, and they like to sing and dance along."

Nan says the trio will also court young fans by holding round tables for teen journalists, advertising in campus newspapers and having a strong presence online (www.thelivingend.com.au, www.repriserec.com/the/livingend, as well as many fan-made sites.)

Retailers, even those not in tour markets, will be supplied with posters, flats, stickers and other merchandise to help celebrate the album's release.

"The Living End is fun and awesome. We want people to know that and to experience it for themselves in at least one or two ways," Nan says. ■

Terry Dexter

(CONTINUED FROM PAGE 7)

for release by UME through Reprise in April, is a melting pot of sultry ballads, danceable grooves and all-star production by Darryl Pearson (Jodeci, Mya), Manuel Seals (Usher, Mariah Carey) and Something For The People (En Vogue,

Will Smith).

"We're not sure what the single will be yet," says Dexter, "but I really like 'Straight Away.' We recorded it in a high-rise studio that overlooked New York. It was raining, and it's a break-up song. The mood made me cry while I was singing it. How often does that happen when you sing a song two or three or 50 times in a day?" —C.B.

Gordon Gets To Rock

(CONTINUED FROM PAGE 1)

the band is named Gordon, but the members say the name Gordon stands for the feeling of not quite fitting into society's predictable standards.

But names are irrelevant for those who care to listen to the music. In Gordon's case, the music is about Beatles-influenced melodies, psychedelic pop hooks and abstract images. Anyone looking to find angst-filled whining, overly analytical philosophizing or militant preaching should look elsewhere. This music is simply about pure enjoyment. Period.

If Gordon is about not always following the usual clichés, then the band's signing story is a perfect example. Most bands spend months, sometimes years, honing their craft in local nightclubs and dives before getting a record deal. Not Gordon. The band, formed in 1997, was signed before it ever played a live show. Gordon was discovered by Steve Stewart of Steve Stewart Management when the band gave him its demo. Stewart, who also manages Stone Temple Pilots, became Gordon's manager and then passed the demo along to producer O'Brien.


O'Brien rarely gives interviews, but he tells WeatherBureau, "I called Steve, and I asked if the band was signed, and he said 'Yes.' And I said, 'That's too bad, because if they weren't signed, I'd sign them. If the deal becomes undone, call me.' Sure enough, the deal became undone, so we signed them."

Gordon, now on O'Brien's Fifty Seven Records label, started recording its debut album. Everything was smooth sailing after that, right? Wrong.

Something happened to Gordon that would've crippled many other bands: In the middle of recording the album, the group's original lead singer, Devin Kamin—a founding member and a key songwriter—left to pursue other interests.

BETTER DAZE AHEAD

"We've had a tough year," says guitarist Jeff Phillips in the band's first media interview. But,



WEATHERBUREAU
No. 2
JUNE 19

instead of giving up, Gordon recruited Chris Dye (former lead singer of Dashboard Prophets), who stepped in as lead singer and second guitarist. Dye also brought his songwriting skills to the group, as evidenced by the standout track "Better Daze." Dye is the singer featured on Gordon's debut, and he says, "We got together, and it became really magical. The song 'Better Daze' sums up what we feel the future holds for us."

O'Brien observes, "Devin has a real talent for writing music, and he's a good guy, but it didn't work out. Chris fit right in with the band, and this is his record as much as anybody else's."

The band's lineup is rounded out by bass player Greg Evanski, keyboardist Dave Sobel and drummer Pete McNeal. The group's publishing is



under various names, and Gordon is affiliated with ASCAP.

As for the real reason Kamin left the group, Phillips says, "Playing live wasn't his thing. He didn't really want to do it."

"All kinds of strange things happen in the life of a band," Dye adds. "I know Devin, and he's really an actor by trade. When it came right down to it, music was secondary for him, and for everybody else, music was first." Kamin was unavailable for comment.

O'Brien says, "Devin is going to continue to write with the band. He's still a friend of the band, and parting with him was difficult, but it wasn't acrimonious. I've made it clear to everyone that I'd like Devin to continue to contribute to the band. All I really care about is that they become a great band and that the material holds up."

THE ROAD TO RADIO

By the band members' own admission, Gordon is still developing as a live act. The band completed a mini-tour on the West Coast last December. A more extensive tour is planned to launch sometime around the album's release. The band is booked by the William Morris Agency.

"For us," says Phillips, "it was all about the songwriting. We were fortunate to get signed [without having to play a show], but we've had our problems because of that."

"I think the road was good to us," muses Dye, "but it's going to take some time for people to understand where we're truly coming from." According to those connected to the band, radio will be the key to breaking Gordon open to a larg-

er audience. "I think radio is crucial," Phillips notes. "We can tour until we're blue in the face, but I think, if we don't have any support on the radio, it's going to be a long road with this record. We're not a bubblegum kid band, and we're not a slamdance hard-music band, either."

The first Gordon single is the catchy pop-meets-psychedelia "Fortified Grapes," which 550 Music will release to modern-rock radio at a date to be determined.

550 Music VP of marketing (U.S.) Dave Gottlieb agrees with Phillips and Dye's assessment that breaking the band means having a hit at

"We're not a bubblegum kid band, and we're not a slamdance hard-music band, either."

JEFF PHILLIPS, GUITARIST

radio: "I think we're going to mount a campaign directed at the 18-to-27 age group, the people who listen to modern-rock radio the most. This album could also be a hit at pop radio, but first we have to scale one mountain before [that]."

PR AND WWW

To set up the Gordon album in advance of its release, promotional CDs have been sent to industry tastemakers, Sony Music has set up an online site for Gordon on the Worldwide Web (www.gordonmusic.com), and the band has hired high-powered music-publicity firm the Mitch Schneider Organization.

Gottlieb adds, "We're going to try to attract independent retailers as well as chains with a strong regional presence. We're going to try out Internet stuff that will drive people into stores—like online coupons and contests. I think this record will be reviewed a lot; critics won't be scared of it."

"We're looking at hooking them up as an opening act on a larger tour, instead of [having] Gordon headline a club tour."

A video for "Fortified Grapes" won't be forthcoming until, according to Gottlieb, there's some action at radio. "That's just the way things are being done these days with new bands," he explains. "We wouldn't have a problem doing videos. But, from my side of things, I don't see making videos as being as important to rock bands as it was five years ago."

O'Brien, who is something of a mentor to the band, elaborates on how he feels about Gordon: "On a gut level, you can feel that an artist is special. And Gordon strikes me in that vein. My main concern is that people get a chance to hear the album. It's very difficult for new artists to get a breakthrough. It's not impossible, but, a lot of times, bands don't get a second chance."

For now, Dye says, "All we care about is making great music. And, as long as people can identify with the music, then our job is done. Success happens to those it happens to. We want people to be able to listen to this record from beginning to end and not just like a couple of songs." ■

Rufus Wainwright

CRITICIZED:

BEST NEW ARTIST -*Rolling Stone*
TOP ALBUM OF THE YEAR

- LA Times
- NY Times
- Entertainment Weekly
- Baltimore Sun
- Denver Post
- San Francisco Examiner
- CMJ Critics Poll
- Spin Magazine
- The New Yorker

TELEVISED:

- Today Show
- CBS Sunday Morning
- Late Show with David Letterman
- Late Night with Conan O'Brien
- Sessions at West 54th



Custom rotation



120 minutes



30 spins a week

Featured in GAP television ad.

and ROMANTICIZED:

"Girls love Rufus Wainwright because he understands." -*Newsweek*

"It's nice to get sucker-punched sometimes, and Wainwright's debut is so confident, musical and swoony-moony beautiful I didn't find the bruise for a week." -*SPIN*

"Time takes a sabbatical when Rufus Wainwright sings." -*New York Times*

TOUR BEGINS MARCH 2

Find out why Time Out New York and the San Francisco Examiner called his show "ONE OF THE BEST LIVE SHOWS OF THE YEAR"
Toured with Barenaked Ladies, Lisa Loeb, and Sean Lennon

THE NEW SINGLE "APRIL FOOLS."



www.dreamworksrecords.com

Produced by Jon Brion
Mixed by Bob Clearmountain
"In My Arms" Produced, Recorded & Mixed by Pierre Marchand
"Millbrook" and "Baby" Produced by Jon Brion & Van Dyke Parks
Executive Producer: Lenny Waronker
©1999 SKG Music, LLC
Direction: Nick Perzo for Amplitude



Meteorological Survey

WEB VECTORS: by Dylan Siegler

Cool sites to check out...

brainwashed.com

An aesthetically pleasing design umbrella for the Web sites of hot underground rock and experimental artists and labels.

crashthelua.com

The undisputed online key to the Hawaiian underground music scene.

dustygroove.com

An obscurist's dream, this Chicago-based online retailer peddles a mind-boggling selection of Latin imports, soul, jazz and old-school hip-hop records you didn't know you needed.

88hiphop.com

Site visitors mingle with hip-hop greats and up-and-comers on a live weekly online chat show; check out archived shows at other times.

hyperreal.org

A comprehensive site for electronic-music lovers, including rave updates, DJ sets to listen to online and tools and resources for making your own music.

www.indieweb.com/diy/diy.html

A vital site for do-it-yourself label heads and undiscovered musicians, including contacts for demo mastering, CD pressing, even T-shirt printing.

luma.com

This is Web networking the old-fashioned way—independent bands and labels worldwide communicate using graphics and sound files at the Internet underground-music archive.

spankradio.com

Indie-rock Web radio at its best, spinning a surprising assortment of new acts and old favorites.

wilma.com

On this futuristic, live-concert search site, you punch in your favorite acts and cities, and it spits out upcoming dates and venues

VIDEO VANE: by Carla Hay

10 New-Artist Clips That Deserve Rotation

Aphex Twin, "Windowlicker" (Warp/Sire). Director: Chris Cunningham. This wonderfully twisted video is over 10 minutes long and will probably be considered controversial by anyone who sees it.

Cassius, "1999" (Astralwerks). Directors: Alex & Martin. Cassius continues the trend of dance artists not appearing in their videos with this animation clip that has a retro feel and a motorcycle race that explodes with action.

Charlotte, "Skin" (Nervous). Director: Max Dania. Dance/R&B singer Charlotte's clip features an "alter ego" and a message of being comfortable in one's own skin.

Andy Griggs, "You Won't Ever Be Lonely" (RCA Nashville).

Director: Brent Hedgecock. Country's newest hunk has all the makings of a star.

The Insyderz, "Jigsaw" (KMG). Director: Darren Doane. A high-energy performance clip that showcases this ska/pop band to great effect.

Knowledge, "Clinton Youth" (Asian Man). Director: Christopher Morrison. This ska/punk act's clip features excellent parodies of recent high-profile videos.

Lo Fidelity All Stars Featuring Pigeonhead, "Battle Flag" (Skint/Sub Pop/Columbia). Director: Jake Nava. Dance music meets modern rock with an attitude.

Mag Featuring Gangsta Boo, "How U Like It" (Relativity).

Director: Dexter Nixon. Rap artist Mag parodies the Bill Clinton/Monica Lewinsky scandal in this clip, filmed on location in Washington, D.C.

Tin Star, "Head" (V2). Director: Oly Blackburn. This video is striking in its simplicity, as the British modern-rock band performs in an empty warehouse with plenty of quick-cut editing.

Whale, "Four Big Speakers" (Hut/Virgin). Director: ACNE International. This unique montage clip features a bizarre plot to retrieve a floppy disk inside a hamburger.

Olivia Tremor Control

(CONTINUED FROM PAGE 8)

that unfolded with animated surprises," Hart says. "There's an electronic album superimposed on a pop album."

As on their previous recordings, the members of Olivia Tremor Control recorded much of the music at home, elaborately building each individual track via heavy bounce-downs. "It was a lot of piles and layers," Hart says. "That makes it interesting—and muddy!"

On the radio front, "Black Foliage" may benefit from the airplay "Dusk At Cubist Castle" received at such outlets as listener-supported WF MU West Orange, N.J., and modern-rock outlets KITS (Live 105) San Francisco and KNDD (The End) Seattle.

The band, whose seven-piece touring incarnation includes Mangum, Julian Koster of the Music Tapes and keyboardist Pete Erchick (a full-time member since the release of "Dusk At Cubist Castle"), plans live dates in the Mid-South, Midwest, Canada and on the East Coast in late March and early April (with European and possible Japanese dates to follow this summer). The Olivia Tremor Control is managed by Autotonic in Memphis and booked by Jim Romeo at Legends of the 21st Century in New York.

Not surprisingly, given the band members' interest in filmmaking ("Dusk" was described as an "unrealized film script"), the live presentation will incorporate movies—featuring abstract images in the manner of '60s experimental filmmaker Stan Brakhage—projected inside the venues.

"Our friend Joey Foreman is making all the films, some based on our ideas and some based on what the album sounds like," Hart says. "He's pretty much on our wavelength."

The Olivia Tremor Control members are also all active in the visual arts, and some of their work will be made available for sale, according to Flydaddy Records owner Adam Silverman. "Since the artwork is all painted by Will and all the guys are artists, we're probably going to put up an Olivia gallery on the Web," Silverman says. ■

Tin Hat Trio

(CONTINUED FROM PAGE 12)

tenures at big-name conservatories. Orton has composed for film, and he put in a stint as sound engineer at New York's Knitting Factory (where the band played a week-long residency last year). When Kihlstedt isn't working with the likes of John Zorn, she is a key member of hot Bay Area ethno-rock sextet the Charming Hostess. And the maniacally versatile Burger is one of S.F.'s most in-demand session musicians, as well as a member of Oranj Symphonette and the Jim Campilongo Band.

The Tin Hat Trio is managed by San

Francisco-based Hans Wendl, the former Gramvision executive who also produced "Memory Is An Elephant." The band's compositions are published by Camp Watertown Music/Broca's Fold/Ungarten Music (ASCAP), and its gigs are booked by Eric Hanson's Steppin' In Artist Development, in Half Moon Bay, Calif.

Tin Hat embarks on a West Coast tour in April, with Midwestern college dates and an East Coast trek to follow. With the band's manifold sound a moveable feast, any number of opening slots and residencies could arise. "I could see us opening for Tom Waits or accompanying a silent film, and we can play with a pop band or in a jazz club," Burger says. "We share common ground with all sorts of things." ■

Mo Rogers

(CONTINUED FROM PAGE 8)

Rodgers continued to write songs for Chapel and Motown. (He recalls, "They wanted to make me do music I thought was cliché-ish"). He married and raised a family. However, about five years ago, Rodgers' marriage fell apart, and he returned to performing the blues.

"I said to God, 'Help me to say something to shake up the blues,'" Rodgers says. "I know I'm taking blues in a new direction. I've got to speak to the signs and symbols I see."

While some of the songs on "Blues Is My Wailin' Wall," such as "No Regrets," explore more traditional blues themes, others deal with such topics as the relationship between blues and the heritage of slavery ("Took Away The Drum"), the infamous Tuskegee, Ala.,

syphilis experiments performed on African-Americans ("Tuskegee Blues") and the assassination of John Kennedy and the resignation of Richard Nixon ("The Kennedy Song"). Rodgers refers to his style as "nu bleuz," and there is something truly refreshing and vital about his songs, which are put across by his clear yet gritty vocal work.

"I know 'shake your moneymaker' is part of [the blues], but it's not all of it," Rodgers says.

Rodgers, who produced "Wailin' Wall" and financed the album himself ("I basically robbed Peter to pay Paul"), is seeking major distribution for the record. "I want to be on the AM pop stations," he says bluntly. "I want people to hear this music."

Rodgers recently enlisted the services of manager Rick Bates, whose clients have included Otis Rush. He says that Nancy Meyer of the Cameron Organization is also helping him to secure a publishing deal. ■

Trinket

(CONTINUED FROM PAGE 7)

been jamming together, Trinket released an indie album, produced by Michael Stipe, and was eventually signed by RCA. Its eponymous major-label bow, which includes the big-guitar single "Unbehaved," was released Feb. 9, and the band is currently blazing from one college campus to another on the Music Madness tour.

"People are paying bargain-basement prices for the Rolling Stones-influenced rock we deliver, and live is the best way to be introduced to Trinket," says bassist Tommy Salmon.

—C.B.

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I liked the video better.

An explosive musical mine field of volatile, intricate social commentary of their rap and a platoon of influences — ranging from the band's Armenian heritage to jazz to Middle Eastern

Self-Titled American/Columbia debut featuring the Spice Girls, Sire and Warner



System of a Down
www.lobdeliballstars.net
www.columbiarecords.com

—Melody Maker
starts here. ...such an important album... no great lineages band, artist or crew has ever turned the pot poetry, the melting pot, into one pure vision like this before. The next millennium

—The San Diego Union-Tribune
Drilling guitar mayhem, funk, buxom ska — all assembled with a ntp pop sensibility.

—Guitar
genre walls? Mind celebrates eclecticism, crashing through scratches or exploring disco grooves. Waste of ing out authentic riffs and energetic instrumental of their hip-pop-punk hybrid. Whether blas-

—Guitar World
Waste Of Mind finds the band mixing styles and crossing musical boundaries like a bunch of escaped convicts running over the state line.

—Request
Zebrahead wears a different set of stripes, combining infectious punk pop choruses with staccato hip-hop verses, incorporating jazzy textures, bluesy guitar lines, sleepy reggae riffs, and searing heavy-metal leads within their dynamic constructs.

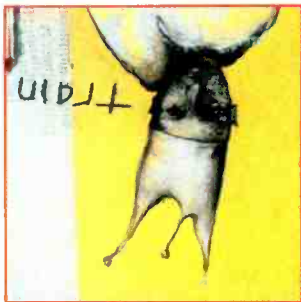
...wonderful sound. powerfunk styles give Zebrahead a unique and vocalist — singer Justin "Goldroof" Murtallo and rapper Ali Tabatabaie — whose distinct and new ways. The Orange County band employs two fusing punk-edged rock and hip-hop in exciting collection that spans the modern-music lexicon.

Zebrahead
"Waste Of Mind," the debut album. Featuring Get Back and Keep Me



Train

The self-titled debut featuring Meel Virginia and Free



www.dovevalhalla.com
www.columbiarecords.com

—Hits
The band turns out one concise, memorable pop-rock tune after another. '01 is bursting with infectious melodies and explosive dynamics.

—Rolling Stone Network
[Doveval] joint turns up the levels on [[their]] major label debut... [[it's]] infectious, crunchy rock.

—Billboard Online
garage-band instrumentation. style that nicely blends with the band's lean. Chuck Gladfelter has an earthy, roundabout vocal you're likely to hear elsewhere. Also, vocalist handled with a far more clever hand than ample amount of love-gone-wrong, but it's beyond boy-meets-girl clichés. Sure, there's a cliché, wistfully dabbling in lyrics that reach for good measure. This is a fairly ambitious

of power-pop — with a dash of guitar aggression and a full-length journey into the realm of pop-rock. The album's track "On the Inside"

www.columbiarecords.com
www.dgeneration.com

—Entertainment Weekly
Gen's hard 'n' hooky third album offers the most perfect three-minute guitar symphonies. D ment to rock as a way of life are what these New York scuzzballs are all about. Riffs with near stick to your trapezoid, and the master's committee. A... guitar riffs, hectating vocals, rickshaws that

—Rolling Stone
Just for life is all their own. is naive and eager yet also defiant and direct. Their Marthoro-avaged voice, delivering a scorching that punk was made of... D Gen pit rebound rhythms and three-chord melodies against Jesse Martin's

...the stuff that popped-up-seventies album was produced by veteran Tony Visconti. This brooding, scathing, and pop-rocky guys see it — it's not as bad as you think, it's riffs. Through The Darkness. The way these unsatisfied to spit out their latest and strongest

D Generation
"Through The Darkness," the new album featuring Hellpess and Rise & Fall



Extended Forecast



Lo Fidelity Allstars

Debut album "How to Operate With A Blown Mind" features *Battle Flag* featuring *Pigeonblood*.

The shock waves have already started for this truly original band out of the post-hip-hop, post-house and post-rock world. Signed immediately after their first gig, the Lo Fidelity Allstars recently won Best New Band at this year's NME Brit awards.

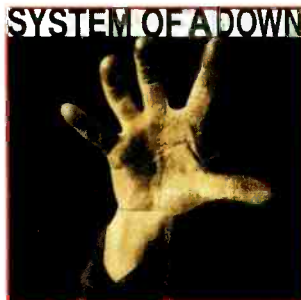
★★★ A winning big-beat mix of rock, hip-hop and dance...the catchiest thing to come out of the post-everything dance scene since Fatboy Slim's "Better Living Through Chemistry."
—*Rolling Stone*

"(8 out of 10) an incredibly affecting crash between pure musical escapism and lyrical harshness...captures the hollowed-out disorientation of minds caught in the dance floor's crossfire of stimuli...the most suggestive and provocative Brit-dance debut since 'Dummy' or 'Maxinquaye.'
—*Spin*

"Pure people-get-together tribalism...Lo-Fis are about a surge of electrons leaping from wires to speaker cones, they are about flow: [[like]] a toothpaste tube in zero G. Give 'em a little squeeze and they go and go and go."
—*The Village Voice*

★★★★★...such an important album...no other Nineties band, artist or crew has ever turned the pot pourri, the melting pot, into one pure vision like this before. The next millennium starts here.
—*Melody Maker*

www.lofidelityallstars.net
www.columbiarecords.com



System Of A Down

Self-titled American/Columbia debut featuring *Spiders*, *Sugar* and *War?*

An explosive musical mine field of volatile, incendiary ferocity. With the intensity of their metal, the social commentary of their rap and a plethora of influences — ranging from the band's Armenian heritage to jazz to Middle Eastern

melodies to the nightly news — System Of A Down have declared war on the new music scene.

"There's angst aplenty coursing through System Of A Down's music, but it's carefully tempered with stylistic elements culled from many sources—jazz, the group members' Armenian cultural roots, the muscular quirks of artists such as Faith No More and Primus—plus lyrics that tackle everything from politics to poetry."
—*Los Angeles Times*

"Infusing politically charged lyrics with mind boggling music, System Of A Down are one of metal's freshest new faces...[[the]] hottest new band for 99..."
—*Metal Edge Magazine*

"electrifying...solid hooks and impressive song writing."
—*Guitar World*

"System Of A Down signals the arrival of a formidable presence on the scene. Imagine a cross between Jane's Addiction, Korn, and Faith No More and—get this—Eastern European folk. System Of A Down may be the heavy-rock break-out band of the year."
—*Request*

"This debut will be one of, if not THE most important heavy rock records of the year..."
—*Hits*

www.systemofadown.com
www.americanrecordings.com



Zebrahead

"Waste Of Mind," the debut album. Featuring *Get Back* and *Real Me*.

Zebrahead's Columbia debut is a thirteen-song collection that spans the modern-music lexicon, fusing punk-edged rock and hip-hop in exciting new ways. The Orange County band employs two vocalists — singer Justin "Goldtooth" Muriello and rapper Ali Tabatabaee — whose distinct and powerful styles give Zebrahead a unique and wonderful sound.

"Zebrahead wears a different set of stripes, combining infectious punk pop choruses with staccato hip-hop verses...incorporating jazzy textures, bluesy guitar lines, sleepy reggae rhythms, and searing heavy-metal leads within their dynamic constructs."
—*Request*

"'Waste Of Mind'...finds the band mixing styles and crossing musical boundaries like a bunch of escaped convicts running over the state line."
—*Guitar World*

"an aggressively tuneful and spirited demonstration of their hip-pop-punk hybrid. Whether blasting out anthemic riffs and energetic tuneful scratches or exploring disco grooves, 'Waste of Mind' celebrates eclecticism, crashing through genre walls."
—*Guitar*

"Drilling guitar mayhem...funk, buoyant ska— all assembled with a rip pop sensibility."
—*The San Diego Union Tribune*

"Zebrahead [[shows]] what happens to punk when diffused with a bit of humor and melody: a freakishly raucous cartoon soundtrack delivered in super-fast humanoid-speak by big guys jumping up and down all at the same time..."
—*Boston Globe*

www.zebrahead.com
www.columbiarecords.com



Dovetail Joint

"001" The debut album featuring *Level On The Inside*

Intelligent and fierce, tuneful and sophisticated, often introspective and always witty, Dovetail Joint makes sure the music comes first, and, in doing so, makes an incredible impression. Their debut album "001" delivers a solid ten tunes-worth of post-modern rock and hard-boiled pop.

"With the release of this set, Chicago's Dovetail Joint fulfills the promise of *Level On The Inside*, the band's indie breakout single that tempted listeners with a full-length journey into the realm of power-pop—with a dash of guitar aggression for good measure. This is a fairly ambitious clique, wisely dabbling in lyrics that reach beyond boy-meets-girl clichés. Sure, there's an ample amount of love-gone-wrong...but it's handled with a far more clever hand than you're likely to hear elsewhere. Also, vocalist Chuck Gladfelter has an earthy, troubadour vocal style that nicely blends with the band's lean, garage-band instrumentation."
—*Billboard Online*

"Dovetail Joint turns up the levels on [[their]] major label debut...[[it's]] infectious, crunchy rock..."
—*Rolling Stone Network*

"The band turns out one concise, memorable pop-rock tune after another: '001' is bursting with infectious melodies and explosive dynamics..."
—*Hits*

www.dovetailjoint.com
www.columbiarecords.com



Train

The self-titled debut featuring *Meet Virginia* and *Free*

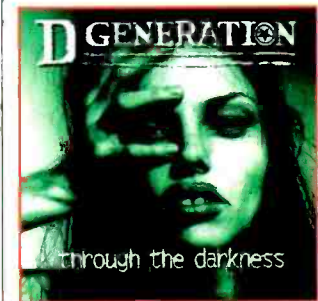
San Francisco's Train was formed with the collective belief that if you write and perform great songs, people will listen. Train has been crisscrossing the country in support of their debut release, an album that showcases the quintet's strong, honest songwriting, great musicianship and straightforward approach to music. Don't let Train pass your station.

"...one of the best albums of the year, period. A delicious throwback to pre-alterna-rock days when songs had meaning and melody...full of stylish musical hooks and gorgeous vocals...poetic but edgy...a style that is somewhere in between the rambling lyricism of the Crowes, the roots rock of Son Volt, and the melodic beauty of James Taylor...this Train is bound for glory."
—*San Francisco Examiner*

"mature and honest songs...a left coast answer to The Jayhawks...If there is a God, *Meet Virginia's* lyrics are destined to be the most-quoted debut single of the year."
—*Hits*

"Train's starkly affecting sound draws heavily on America's traditional music—blues, bluegrass, folk and the unadorned pop of the singer/songwriter school—but the band has put its own dark spin on it...a deep, brooding piece of work, full of swirling poetic imagery."
—*San Francisco Chronicle*

www.trainline.com
www.columbiarecords.com



D Generation

"Through The Darkness" The new album featuring *Helpless* and *Rise & Fall*

Despite recent troubles with overturned vans, getting thrown out of hotels and off stages on two continents, D Generation have emerged almost unscathed to spit out their latest and strongest release, "Through The Darkness." The way these guys see it—it's not as bad as you think, it's worse. This brooding, scathing, and pop-hooky album was produced by veteran Tony Visconti.

★★★ the stuff that popped-up Seventies punk was made of...D Gen pit rebound rhythms and three-chord melodies against Jesse Malin's Marlboro-ravaged voice, delivering a sound that is naïve and eager yet also defiant and dirty...their lust for life is all their own."
—*Rolling Stone*

"A...Gnarly riffs, hectoring vocals, melodies that stick to your brainpan, and the implicit commitment to rock as a way of life are what these New York scuzzballs are all about. Filled with near-perfect three-minute gutter guitar symphonies, D Gen's hard 'n' hooky third album offers the most convincing argument yet for these cats as the last, best hope for this sort of stuff."
—*Entertainment Weekly*

www.dgeneration.com
www.columbiarecords.com



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Who's Buying What Music, And Where Are They Buying It?

A Survey Of The Current Trends

BY DON JEFFREY

Record companies are relying more and more on research to tell them where to put their marketing resources. Retailers are starting to turn to research as well, as a way to find out who their customers are and what they're looking for in record stores.

At a time when brick-and-mortar retailers are being squeezed by on-

lost store sale. What does recent research say?

First, the results show that those who buy their music only from record clubs are a small part of the group that the researchers term "active" music buyers (consumers who have bought at least six recordings in the six months prior to the research). Although 25% of active buyers belong

to buy—39% of music consumers cited radio as the most important factor. Although its percentage is declining, radio is far ahead of other factors. Way down in second place, cited by 15% of consumers, is word-of-mouth or hearing a friend's recording.

A retail component comes next—in-store visibility, which was mentioned by 13% of consumers. Another retail program, in-store listening, only accounted for 3% of responses.

Many consumers know what album they want to buy when they go to a store. The research shows that 65% of active buyers had a particular album in mind to purchase. But what about the other 35%—the browsers? What influences them to buy something once they're in the store?

The research says the biggest factor in turning browsers into buyers is a CD or tape display. That was cited by 42% of consumers. Next is the alphabetical order bins, named by 31% of respondents. Although many people believe that customers are more price-

conscious than ever, sale pricing was named by only 29% of consumers as the reason they bought an album.

WHERE

The researchers also tried to find out if there was any relationship between the type of music consumers preferred and the places where they shopped.

Strategic asked consumers which radio formats they listened to most often and correlated those answers with the stores in which they did most of their music-purchasing.

Wal-Mart, the giant discount merchandiser, turns out to be the top choice overall for music consumers and the leading source for fans of certain

(Continued on page 89)

The Danger Of Digital Download

Conventional Retailers Debate The Ups And Downs Of Downloading Music

BY ED CHRISTMAN

Music retailers are becoming increasingly frustrated as Wall Street places astronomical valuations on Internet-based music merchants while leaving their stock prices at sluggish, if not depressed, levels.

Wall Street appears to be betting that e-commerce eventually will significantly cannibalize music sales from conventional record stores, if not eradicate them as a distribution channel altogether.

Consequently, even as publicly traded music chains have consistently posted strong financial results for the last year, including the recently completed holiday selling season, those performances are not being properly reflected in stock-market valuations, some music executives and financial analysts privately gripe.

For example, for the year ending Dec. 31, 1998, Minneapolis-based the Musicland Group posted net earnings on Jan. 21 of \$38 million on sales of \$1.85 billion, an earnings increase of 154% over 1997's \$14 million in earnings on sales of \$1.77 billion. Despite that strong result, the chain's stock price languished on Feb. 5 at \$13.25—the mid-point of its 52-week trading range of \$8.46 to \$18.00—giving the company an equity valuation of \$474.2 million.

The share price of Trans World Entertainment Corp., based in Albany, N.Y., experienced similar results, even though the chain continues to enjoy strong performance. While it has not yet released its year-end results, for the holiday selling season, the chain's comparable-store sales increased 7%. Also, the chain is in the midst of acquiring Camelot Music in a stock deal that will make Trans World the largest music-specialty chain in the world. Yet, the company's share price closed Feb. 5 at \$14.50, at the lower end of its 52-week range of \$10.87 to

\$30.18, giving the company an equity valuation of \$474.5 million.

Meanwhile, Amazon.com, the bookseller that also claims to be the largest online seller of music, posted a 1998 pro forma net loss of \$74.4 million on sales of \$610 million. Of that, in its six months of selling music, the company generated \$47.4 million in music sales, which, on an annualized basis, suggests it is the largest online seller of music. Its stock price closed Feb. 5 at \$115.88, down from its 52-week high of \$199.13 but still good enough to give it an equity capitalization of \$18.3 billion, making it a Fortune 500 company with a valuation 18 times larger than the combined capitalization of Musicland and Trans World.

Similarly, the other two largest online sellers of music, CDnow and N2K, which are in the process of merging, had combined 1998 sales of \$98.5 million, and a combined net loss of \$103.4 million. On the close of trading on Feb. 5, they had a combined equity capitalization of \$580.4 million, which means that the two companies had a larger valuation than Musicland.

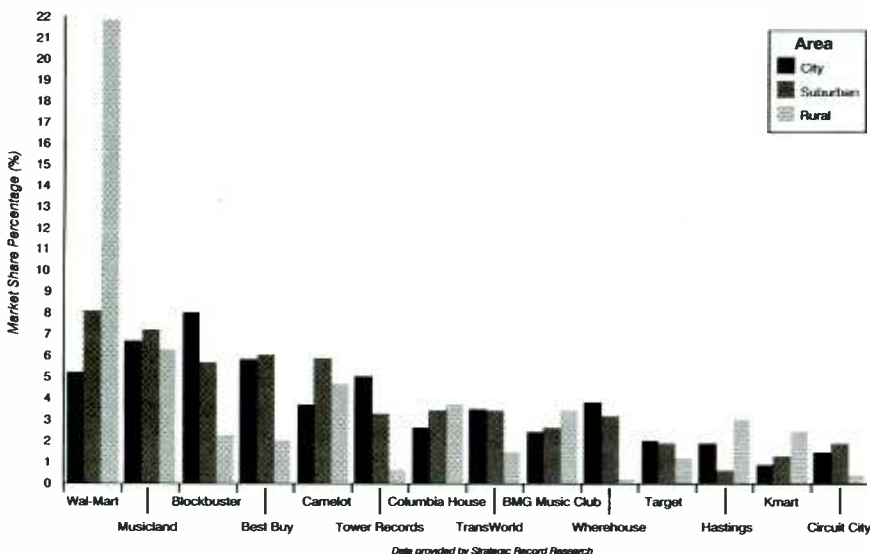
Clearly, Wall Street is rewarding sales growth and ignoring losses when it values online merchants, analysts say.

UNWARRANTED CONCERNS

In comparing the stock performances of a mainly brick-and-mortar chain like Musicland to that of the online merchants, one portfolio manager says, "Musicland's numbers were excellent, and the stock has been somewhat sluggish. I would attribute that to concerns about encroachment from the Internet. These concerns are not warranted, but they are preying on investors' viewpoints. The question now is how long can this valuation nonsense continue."

(Continued on page 87)

Record Retail Market Share By Area (12-15 Years Old)



line retailers on one side and music manufacturers' attempts to market music directly to consumers on the other, it's particularly crucial for merchants to know how to keep their customers.

Strategic Record Research, a unit of talent-management firm the Left Bank Organization, polls 10,000 consumers in random telephone calls nationwide at least twice a year to find out about their music-buying habits.

WHO

One of the most contentious issues for many retailers remains record clubs. Despite attempts by labels to convince them otherwise, most retailers still believe a record-club sale is a

to a record club, only 4% limit their music purchases solely to the club.

According to Strategic, 76% of active music buyers buy their recordings only from record stores or departments.

WHY

Music companies are increasingly interested in finding out what makes consumers aware of the releases they're putting out. They want to know how much of that awareness is generated by the stores themselves, since they have to pay out a lot of money to accounts for cooperative advertising programs.

According to the research, radio is still the dominant influence in making people aware of the music they want



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VIACOM reports that cash flow, or earnings before interest, taxes, amortization, and depreciation, rose 24% to \$502 million in the fourth quarter, from \$406 million in the same period a year earlier, on strong results from its Blockbuster, MTV Networks, and Paramount divisions. Revenue increased 15% to \$3.34 billion from \$2.91 billion. For the year that ended Dec. 31, 1998, New York-based Viacom reports cash flow rose to \$1.53 billion from \$1.46 billion on a 13% increase in revenue to \$12.1 billion.



For the Blockbuster video stores, cash flow rose 20% in 1998 to \$617.4 million on a 17.6% increase in revenue to \$3.89 billion. Cash flow at MTV Networks increased 16.3% to \$740 million on a 20.8% rise in revenue last year to \$1.87 billion. And for the Paramount film, TV, and home video division, cash flow rose 32.3% to \$446.5 million on a 12.2% gain in revenue to \$3.47 billion.

In other news, Viacom announced a 2-for-1 stock split and said that as of April 8 its stock will trade on the New York Stock Exchange. It is now listed on the American Stock Exchange.

HANDLEMAN reports that music sales from its rackjobbing operations rose 14% in the third fiscal quarter to \$239 million from \$208.8 million in the same period a year earlier. The Troy, Mich.-based distributor of music says that music market share gains by its customers, which include Kmart and Wal-Mart, outpaced those of retail competitors. The company also cited lower product returns resulting from improved inventory management systems, as well as hits from artists like Garth Brooks, 'N Sync, and Shania Twain.

Sales at Handleman's North Coast Entertainment unit, which includes the proprietary labels Anchor Bay, Madacy, and itsy bitsy Entertainment, rose 25% to \$38.9 million in the three months that ended Jan. 31, from \$31 million a year ago. Sales at the Handleman International rackjobbing unit declined 23% to \$15.5 million from \$20.1 million, primarily because of weakness in Latin America.

Overall, Handleman reports a net loss of \$47.3 million for the nine months that ended Jan. 31 on revenue of \$301.5 million. The loss was attributed to a major repositioning program last year that saw Handleman exit the video distribution business and reduce the number of music accounts.

PUSH RECORDS, an independent label owned by public company Paradise Music & Entertainment, has formed a joint venture with Richard Branson's V2 Records called Push/V2 Records. Under the deal, Push will provide the talent, and V2 will handle manufacturing, marketing, and promotion. The venture does not involve an equity stake. V2's distributor, BMG, will distribute Push/V2 releases. The first release for Push/V2 will be the Blessid Union Of Souls album on April 27. The Push venture has no effect on other operations of V2, which has deals with the Gee Street, Big Cat, and JBO labels.

CD WAREHOUSE, an operator and franchiser of music stores specializing in used CDs, has acquired 16 Music Trader stores in California for cash and stock worth \$4 million. To finance the deal, CD Warehouse secured a \$7 million credit facility from Bank One, Oklahoma. In other news, the retailer reports that net income in 1998 rose 88.4% to \$307,914 on a 92.7% increase in revenue to \$5.3 million. Systemwide sales, which includes franchised outlets, were up 48.4% to \$16.9 million.

EXECUTIVE TURNTABLE

DISTRIBUTORS. EMI Music Distribution in Woodland Hills, Calif., names **Michael Mack** VP of urban sales and **Bill Gagnon** major account manager, **Wherehouse/Blockbuster**. They were, respectively, VP of marketing/sales at Virgin Records and director of channel strategy, retail marketing group.

HOME VIDEO. Suzie Peterson is promoted to executive VP of direct-to-video programming at Universal Family and Home Entertainment Production in Universal City, Calif. She was senior VP of direct-to-video programming.

Bill Niven is named senior VP of operations at Artisan Home Entertainment in Santa Monica, Calif. He was manager of logistics at Kwikset.

NEW MEDIA. At iXL, **Mei Waplington** is appointed Los Angeles office CEO. She was certified project executive at the IBM Global Services Division.

RETAILERS. CD Warehouse in Oklahoma City names **Michael E. Chionopoulos** VP/general counsel. He was barrister at Ruth Bader-Ginsburg American Inns of Court.

RELATED FIELDS. At Recoton Mobile Electronics in Lake Mary, Fla., **Jim Braun** is named executive VP/GM, **Kevin Murphy** is named VP of OEM sales, **Len Davi** is named VP of marketing, and **Clyde Podraza** is named senior VP of sales. They were, respectively, VP of marketing and sales, marketing manager, associate marketing manager, and VP of sales.

Internet Commerce

Traditional Sellers Expand Their Presence Into Cyberspace

BY CATHERINE APPELFELD OLSON

Now that traditional music retailers have accepted the Internet as a fact of life, the next—and far more complex—step is to build a business model that enables them to thrive in the dual universes of brick-and-mortar and cyberspace. Simply put, their challenge is to battle the Amazon.coms and CDnows on the Web, not to mention each other, without sacrificing customers back home in their stores.

Given this juggling act, merchants today vary widely on the level of resources they are willing to dedicate to the Internet. The Internet has forced many into a chicken-and-egg scenario of wanting to wait for strong results before they pour lots of money into their Web sites, but realizing without those resources they might lose fickle customers to innumerable other options. Some are still toeing a conservative line; others, comforted by the strong upswing in electronic commerce toward the end of 1998, are plunging in headfirst.

NONTRADITIONAL OUTLOOK

Trans World Entertainment, which is in the process of acquiring Camelot Music, early last year initiated a separate subsidiary to oversee its twec.com Web site (the moniker stands for The Web Entertainment Center, as well as the company name) and other Internet business. Almost every member of the 15-person team by design comes from a nontraditional retail background, including Bill Tynan, GM of twec.com LLC, who hails from General Media, where he launched *Omen* magazine online.

"It's obvious the Internet customer isn't necessarily the brick-and-mortar customer. Our ultimate goal is to expand our customer universe," Tynan says of Trans World's strong cyber push. He notes the company is in the final stages of negotiating deals to advertise and cross-market on several well-traveled Web sites. "You won't see us making \$100 million deals with Yahoo!, but in the spring you'll see what's considered a more traditional Internet marketing rollout," he says.

However, like many of its competitors, Trans World's sprint into cyberspace is tied inextricably to its offline assets. "Obviously, we are not a pure Internet player. Presuming the Camelot deal goes through, we will have close to 1,000 stores and will be a \$1.3 billion business. We have to protect that," Tynan says. "Everybody can sell music and video on the Internet; it's a matter of what you do to distinguish yourself. If you're Amazon.com, you're in first and have a lot of wind behind your sails. For us, we are playing to the advantages we have, which are our existing stores and the fact that we've been around for 25 years."

What this translates into is parlaying longstanding relationships

with record labels and distribution companies into both on- and offline promotions. A touring artist, for example, might be able to provide a Webcast as well as a few in-store appearances along the way, Tynan says. At the center of the company's online/offline union is the Web site's Backstage Pass area, which features chats, performances and other live events, as well as notifications of various instore events. Tynan points out that Trans World stores are stocked with point-of-purchase materials, shelf talkers and other signage about online events. "It's a two-way deal," he says.

MULTIPLE LISTINGS

Musicland Stores, the largest music merchant in the U.S., will arrive late to the Internet-commerce party with the June launch of unique sites to coincide with its four brands—Sam Goody, Suncoast Motion Picture Co., On Cue and Media Play. Marcia Appel, senior VP of advertising and communications, says Musicland had been waiting for the Internet to prove itself before diving in. "Given the dismal earnings performance online, we didn't want to dedicate resources until the time was right," she says. "There is getting to be more of a critical mass now, and our long-term strategic plan calls for us to look at the Internet as another distribution method."

Appel says, although Musicland's sites will boast plenty of Web-only ingredients, they will incorporate the same general marketing and advertising philosophy that guides its real-world stores. "And that is to base our business appropriately around star power," she says. The company's *Request* magazine, which already has an Internet presence, will be sharing editorial content with the appropriate sites, including its 100 reviews per month, which will each be accompanied by a sample on the 'Net, Appel says.

Musicland is currently assembling an electronic-commerce team under the direction of Karl Sowa, who joined last year from Internet company GeoCities. "We have a lot of resources in the company to leverage, while we also are putting together a dedicated team," says Appel.

Although Appel would not elaborate on the specifics of the sites, it is clear Musicland will be doing at least two things differently from most of its Internet competitors. For starters, Musicland will fulfill the bulk of its orders from its own distribution center in Franklin, Ind., rather than go through an independent one-stop, such as Valley Media or Alliance Communications. "The back rooms for these online stores will be common, and we'll be handling them ourselves. That's one of our strengths," Appel says. Additionally, at least for the near term, the Musicland sites will not offer digital downloads, an option that is

gaining ground among online retailers.

SLOW AND STEADY

Best Buy used music as its online entry in December 1997, and Kevin Gordon, VP of concept development, says the company is still whispering rather than shouting about its music e-commerce initiative. "We are doing a good job of serving loyal Best Buy customers who want to be able to buy online," Gordon says. "However, we have a lot of work to do to be the kind of compelling destination that will be able to really compete in this arena."

According to Gordon, the site does not yet offer a best-of-both-worlds dynamic between the traditional retail and online experiences. Gordon is quick to point out, however, that Best Buy has doubts about the Internet's staying power. "There is not a hesitancy in terms of the future of this business. There is hesitancy in terms of brand identification. We are accustomed to people seeing the Best Buy logo and saying 'Wow!' in the brick-and-mortar world, and we are not to that stage online yet."

Additionally, Gordon says, because Best Buy handles most of its fulfillment in-house, there is a constant struggle to keep up with new technology. "Every time we think we have the capability of best serving our customers, the business grows and we outgrow the technology and the human systems. There is a lot of challenge to getting to a very serious best-of-class level, particularly on the back end," he says. Best Buy's Internet team is split between dedicated staffers and marketing personnel who now wear several hats. "We are doing a good job of leveraging internal capabilities where it makes sense to rely on the larger organization, as well as building our own independent team," Gordon says.

JUST JOINING US

Newcomer National Record Mart launched its Web site just before Christmas in order to meet shareholder demand that it have an Internet presence for the holiday season, according to VP of marketing Mike Stephenson. Stephenson says although the company did "OK" with holiday sales, its executives had high expectations and are realizing the Internet learning curve is steep.

NRM is working to grow its Internet customer base, as well as boost instore traffic via the Internet through things such as the store locator, a customer-loyalty program and notifications on the Web site that let customers know what merchandise is on sale in a given store or region. "We are definitely taking a look at price and the depth of the catalog that would be available over the Internet, and we are talking about doing different contests either weekly or daily to get people coming back time and again," Stephenson says.



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For Retail, Digital Distribution Can Be Opportunity, Not Threat

AS THE label sales, retail, and distribution sectors of the music industry head out to Las Vegas for the National Assn. of Recording Merchandisers' (NARM) annual convention beginning Monday (8), what should be a festive occasion is instead marred by the specter of online distribution lurking on the horizon.

Why should it be a festive occasion? Because music retail is the strongest it has been since the early 1990s. The retrenchment that took place during 1995 and 1996 yielded a strong year for music chains in 1997. And last year further cemented the financial strength of music retailers.

For example, the spread between gross profit and selling, general, and administrative costs—otherwise known as earnings before interest, taxes, depreciation, and amortization (EBITDA)—widened by about two percentage points last year, I estimate based on conversations with privately owned merchants and documents filed by publicly traded chains. Indeed, some chains, like Trans World Entertainment Corp., enjoy an even wider spread. EBITDA at the Albany, N.Y.-based chain was 12.3% of total sales in its fiscal year ending Jan. 30, compared with 9.5% of sales the year before.

Moreover, album sales so far this year are up 4.5% over last year, according to SoundScan. This is a healthy number, considering that the

industry is going up against the selling power of "Titanic" during the same time frame last year.

Despite all predictions of doom and gloom by naysayers toward conventional music merchants, the chains, whether they be music specialty stores, consumer electronic webs, or entertainment software superstores, are all kicking some butt.

So why is the specter of online distribution marring

what should be a convention celebrating the strength of the music retail sector? Because some merchants are worried about how the development of digital distribution will affect the sales generated in their conventional brick-and-mortar stores. Other merchants are annoyed because the majors haven't done enough to explain their vision of how they will adapt to digital distribution. Consequently, stock market investors assume that brick-and-mortar music retailers will soon be completely replaced by digital distribution, leaving the music chain stocks to trade at depressed values.

In my opinion, the only music merchants that should be worried are those who don't see the Internet as an opportunity and have no plans to change the way they go about business.

Even before the Internet, retail has always experienced tremendous changes, with some merchants lead-

(Continued on page 97)

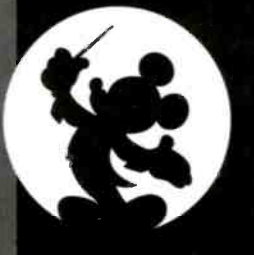
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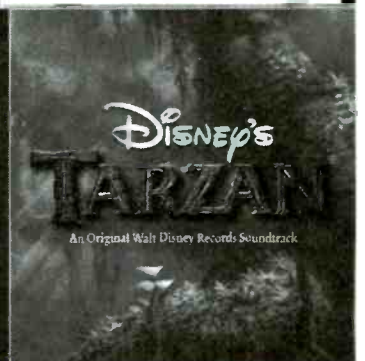


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Finally Getting To The Source-Tagging

The Decade-Long Debate Nears Conclusion, As Distributors And Stores Gear Up For Activation

BY DON JEFFREY
As the music industry gathers in Las Vegas this week for the National Assn. of Recording Merchandisers' annual convention, one of the big issues is likely to be source-tagging—again.

The subject has been on the agenda for the better part of a decade now—ever since the industry decided to do away with the CD longbox packaging—but this could be the year of real progress. Record companies and retailers are saying that the long-delayed, much-anticipated anti-theft initiative could be a reality by fall.

What has given them confidence this year was the unilateral decision by major distributor WEA to begin shipping CDs tagged with Sensoromatic Electronics' acousto-magnetic tags this spring—as early as this month.

"We felt it was the right thing to do," says David Mount, chairman of WEA. "It will take costs out of the system."

No other major supplier of music had announced by press time that it was following suit, but a couple were said to be close. Here is the rundown on source-tagging so far.

THE UPDATE

Although BMG Distribution executives decline to be pinned down to a date, some sources say the company could be ready to tag CDs by the end of the second quarter or early third quarter—June or July. "If it's practical for us to do it, we certainly intend to do it," says Peter Paulson, senior VP of distribution for BMG. "We're looking at the operational issues."

Sony Music Distribution president Danny Yarbrough did not return calls for comment, but sources say Sony executives have told retailers they could be ready to source-tag as early as next month.

EMI Music Distribution president Richard Cottrell says he expects to ship tagged product by September. EMD cannot do it earlier, he says, because it is undertaking a restruc-



HENRY DROZ, UMVD

turing of its manufacturing operations, which is not expected to be completed until August. "We should be ready for the fall season," says Cottrell.

Universal Music & Video Distribution had put source-tagging on the back burner for much of last year because of the uncertainty surrounding the acquisition of PolyGram. But Henry Droz, president of UMVD, says, "We were very pleased with the

WEA announcement. We want to be there also. We expect to make an announcement—possibly by the time of the convention; if not, shortly thereafter."

What has been holding the suppliers back is the threat of a lawsuit. When PolyGram Group Distribution unilaterally began to source-tag CDs in 1996, it was slapped with a suit by one of its accounts, discount department-store chain Target Stores, and Target's electronic anti-theft system manufacturer, Checkpoint Systems, which uses radio frequencies to activate the tags. Target claimed that PGD's decision to ship CDs with Sensoromatic tags—and not Checkpoint's—was unfair. (Sensoromatic's share of the retail music market is about 80%, sources say.) The suit was settled out of court after PGD voluntarily stopped source-tagging. No progress on the issue had occurred until WEA's announcement in a letter to accounts in December.

CONSIDERING COSTS

Many observers believe that PGD's mistake was charging accounts an eight-cent-per-CD increase for source-tagging. Target said in its suit the pass-along was unfair because the chain derived no benefit from the tags.

WEA has avoided this problem by declining to pass along the tagging costs to accounts.

Although no record-company executive wanted to talk about pricing or cost increases, many observers believe that the costs of source-tagging will be passed on eventually in the form of higher CD prices. As one source put it, "they'll just move a few titles up to \$17.98 list." The tags themselves are said to cost between three and five cents each.

Many observers, however, say that any increase in costs will be offset by savings in labor and shrinkage. Theft of recorded music is said to be as high as 3% of retail sales, and retailers and rackjobbers now have to incur the costs of installing anti-theft tags in stores or warehouses.

Gil Wachsmann, vice chairman for Musicland Stores, the nation's biggest specialty music retailer, says, "We think that this is an outstanding move on WEA's part. We encourage all of the major distribution companies and studios to follow suit as soon as possible."

Source-tagging should eliminate one big problem with the current system: having to place tags on the outside of the CD packaging, from which thieves can just pull them off. They will now be installed inside the package, hidden from sight.

The installations will be done by the manufacturers of the jewel boxes not the CDs. When source-tagging was first proposed, it was believed that the music manufacturers would apply the tags. But the music companies balked, saying that the process would require considerable capital investment and

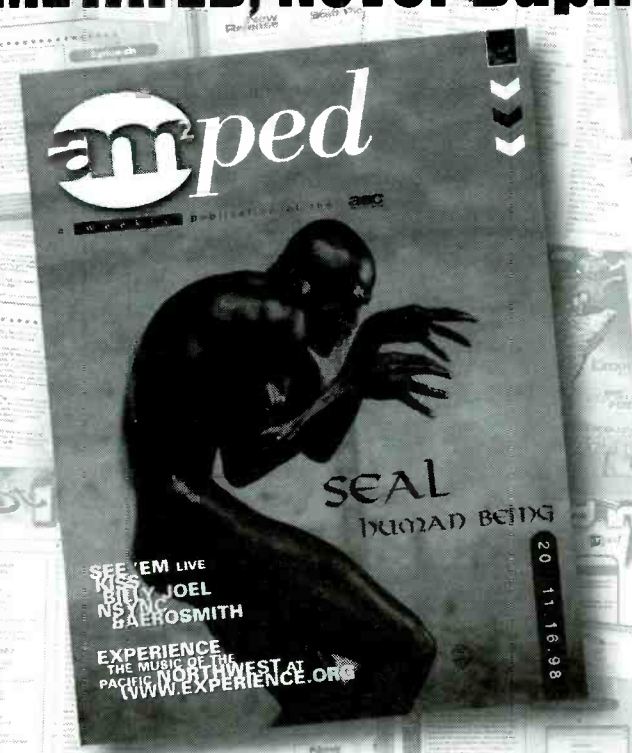
(Continued on page 74)

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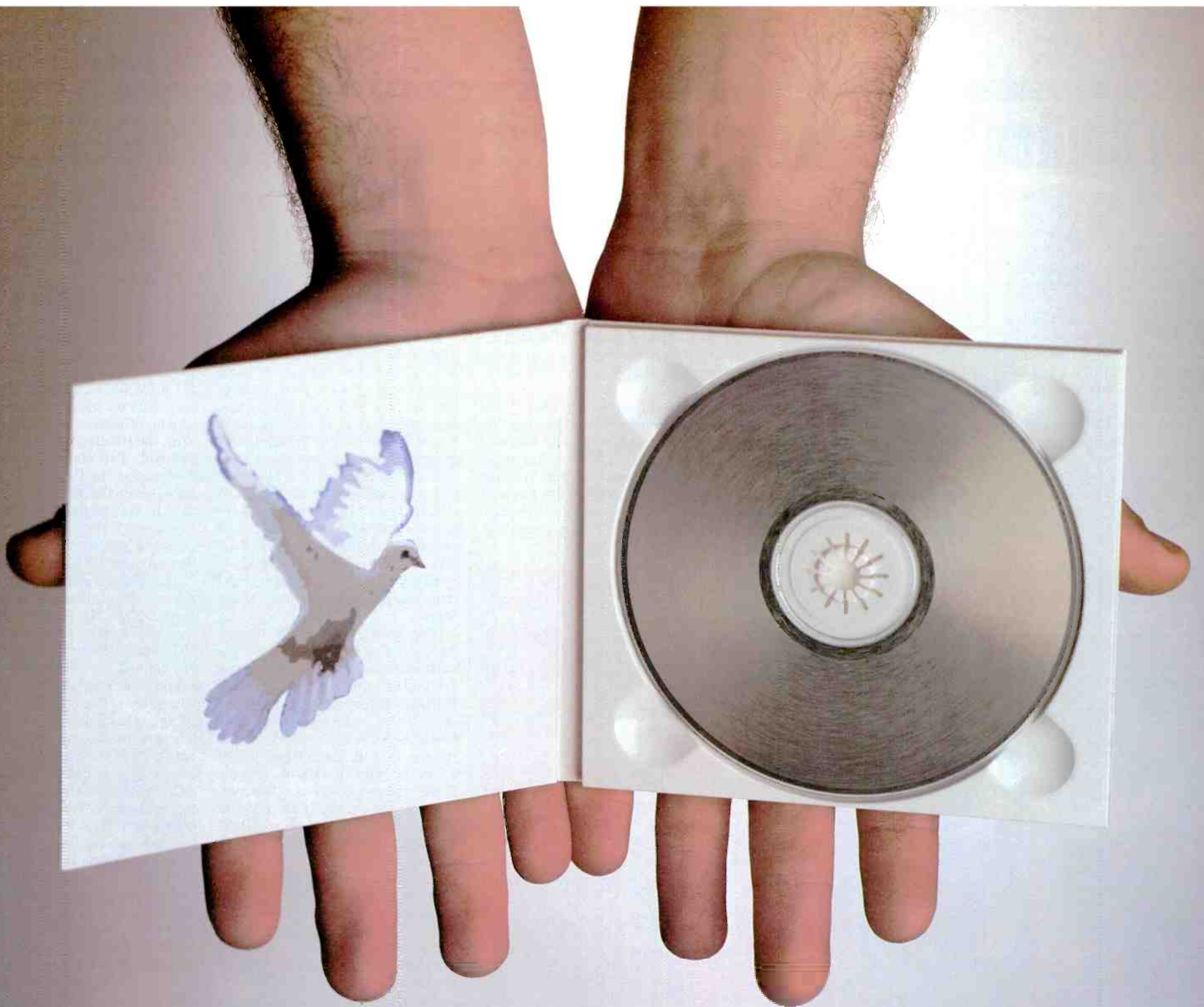


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Top Pop® Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		NO. 1		
1	1	METALLICA ^{▲11} ELEKTRA 611137/EEG (11.98/17.98)	METALLICA 20 weeks at No. 1	394
2	3	BOB SEGER & THE SILVER BULLET BAND ^{▲4} CAPITOL 30334* (10.98/15.98)	GREATEST HITS	227
3	2	SPICE GIRLS ^{▲7} VIRGIN 42174* (10.98/17.98)	SPICE	108
4	14	SHANIA TWAIN ^{▲11} MERCURY (NASHVILLE) 522886 (10.98 EQ/17.98)	THE WOMAN IN ME	209
5	4	BOB MARLEY AND THE WAILERS ^{▲3} TUFF GONG/ISLAND 8462107/MERCURY (10.98 EQ/17.98)	LEGEND	506
6	11	ALANIS MORISSETTE ^{▲16} MAVERICK 45901/WARNER BROS. (10.98/16.98) [S]	JAGGED LITTLE PILL	192
7	5	PINK FLOYD ^{▲5} CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1145
8	7	GUNS N' ROSES ^{▲5} Geffen 24148/INTERSCOPE (6.98/11.98)	APPETITE FOR DESTRUCTION	404
9	6	JAY-Z [●] FREEZE/ROC-A-FELLA 50040*/PRIORITY (10.98/16.98)	REASONABLE DOUBT	24
10	9	SUBLIME ^{▲3} GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	133
11	8	BEASTIE BOYS ^{▲8} DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	387
12	13	DEF LEPPARD [▲] MERCURY 528718 (10.98 EQ/17.98)	VAULT — GREATEST HITS 1980-1995	123
13	16	CELINE DION ^{▲10} 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	155
14	17	JIMMY BUFFETT ^{▲5} MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	419
15	18	METALLICA [▲] ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	464
16	12	AC/DC ^{▲16} ATLANTIC 92418/AG (11.98/17.98)	BACK IN BLACK	250
17	10	JAMES TAYLOR ^{▲11} WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	435
18	15	FLEETWOOD MAC [▲] WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	338
19	23	KORN [▲] IMMORTAL 66633/EPIC (10.98 EQ/16.98) [S]	KORN	103
20	19	JEWEL ^{▲3} ATLANTIC 82700*/AG (10.98/17.98) [S]	PIECES OF YOU	159
21	20	PINK FLOYD ^{▲3} COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	516
22	21	AC/DC [▲] ATLANTIC 92215/AG (11.98/17.98)	LIVE	67
23	22	DAVE MATTHEWS BAND ^{▲4} RCA 66904 (10.98/16.98)	CRASH	148
24	24	KORN [▲] IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	66
25	44	BLONDIE [●] CHRYSALIS 21337/CAPITOL (7.98/11.98)	THE BEST OF BLONDIE	35
26	27	CREEDENCE CLEARWATER REVIVAL ^{▲4} FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	289
27	30	TOOL [▲] VOLCANO 31087* (10.98/16.98)	AENIMA	122
28	25	GARTH BROOKS ^{▲10} CAPITOL 28689 (10.98/15.98)	THE HITS	176
29	32	METALLICA [▲] ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	429
30	26	SOUNDTRACK [▲] POLYDOR 825095/UNIVERSAL (10.98 EQ/17.98)	GREASE	301
31	38	METALLICA ^{▲4} MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	405
32	37	AEROSMITH [▲] Geffen 24716/INTERSCOPE (12.98/17.98)	BIG ONES	126
33	29	THE OFFSPRING [▲] EPITAPH 86432* (9.98/14.98) [S]	SMASH	15
34	33	TOM PETTY AND THE HEARTBREAKERS [▲] MCA 10813 (10.98/17.98)	GREATEST HITS	257
35	39	MADONNA [▲] SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	257
36	28	QUEEN [▲] HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	300
37	42	AL GREEN [▲] THE RIGHT STUFF 26530/CAPITOL (10.98/15.98)	GREATEST HITS	45
38	35	MARVIN GAYE [▲] MOTOWN 636058/UNIVERSAL (7.98 EQ/11.98)	EVERY GREAT MOTOWN HIT	73
39	31	SARAH MCLACHLAN [▲] NETTWERK 18725*/ARISTA (10.98/16.98) [S]	FUMBLING TOWARDS ECSTASY	227
40	45	AEROSMITH [▲] COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	304
41	40	ELTON JOHN [▲] ROCKET/ISLAND 512532/MERCURY (7.98 EQ/11.98)	GREATEST HITS	444
42	36	STEVE MILLER BAND [▲] CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	378
43	34	SIMON & GARFUNKEL [▲] COLUMBIA 37350/19.98 EQ/16.98)	GREATEST HITS	172
44	43	ALAN JACKSON [▲] ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	169
45	—	ZZ TOP [▲] WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	131
46	47	VAN MORRISON [▲] POLYDOR 841970/UNIVERSAL (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	416
47	50	EAGLES [▲] Geffen 24725/INTERSCOPE (12.98/17.98)	HELL FREEZES OVER	210
48	—	SUBLIME [▲] GASOLINE ALLEY 11474/MCA (7.98/12.98) [S]	40 OZ. TO FREEDOM	100
49	41	ELTON JOHN ^{▲2} MCA 11481 (10.98/16.98)	LOVE SONGS	83
50	—	SARAH MCLACHLAN NETTWERK 18594/ARISTA (16.98 CD)	TOUCH	1

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. [S] indicates past or present Heatseeker title. ©1999, Billboard/BPI Communications, and SoundScan, Inc.

NARM '99**SOURCE-TAGGING***(Continued from page 68)*

cause glitches in manufacturing operations.

WEA has taken NARM's recommendation to proceed with fractional tagging. About one of every three CDs will carry the electronic tag, thus reducing the manufacturers' costs. Hiding the tags makes this possible.

WEA has also decided to ship the CDs with live, or activated, tags. Retailers generally support this decision because they won't have to incur the labor costs in activating them. But there is a chorus of criticism over this point.

Some sources say that the presence of active tags on products could cause what retailers call "tag pollution." If a record store does not have the equipment to deactivate the Sensormatic tags, says Dave Shoemaker, VP of business development for Checkpoint Systems, "then every apparel store or drugstore in the mall will be faced with an onslaught of false alarms."

But Joe Ryan, VP of global source-tagging operations for Sensormatic, says, "We have very inexpensive deactivation devices that could be placed at little or no cost."

WHAT ABOUT THE OTHERS?

The question still remains: What will the music manufacturers do about the accounts that don't use Sensormatic technology?

The major distributors say they have had meetings with Target and with Checkpoint, which has about a 25% share of the electronic anti-theft systems installed in music stores and whose music accounts also include Circuit City and Barnes & Noble. Shoemaker says that some record companies are "open-minded" about Checkpoint's concerns.

But this is a dilemma. No distributor wants multiple tagging, which means putting more than one company's tags on a CD. The record companies say that would present logistical problems, especially with returned product. And the stores could have problems with the deactivation of multiple tags. One solution some sources have mentioned is to put Checkpoint tags on the blow-in cards placed inside CDs.

Another thing music suppliers are loathe to do is tag different batches of CDs with different tags. "That would be impossible on the returns side, with product comingled," says Mount.

WEA does not plan to tag boxed sets yet. "We haven't figured out a way that's effective," says Mount. Many observers say the thickness of the boxes would affect the deactivation of tags.

One thing that has ceased to be an issue is degradation of the sound quality of cassettes by acousto-magnetic tagging. NARM forced this issue to go away when it recommended that suppliers tag CDs only. There is currently no call by retailers to put tags on tapes.

But DVD is definitely a concern of retailers. Sources say the shrinkage rate on this product may be 3.5% of sales—higher than on music. WEA's Mount says there are plans to tag DVDs as well.

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(VH0403)



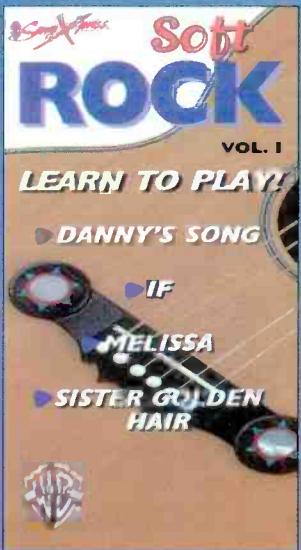
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Rounder's McCutcheon Springs Ahead

SPRING HAS SPRUNG: With the release of his newest recording, "Springsongs," John McCutcheon's Four Seasons series on Rounder Records is complete.

Veteran folk artist and kids' performer McCutcheon began his quartet of season-themed albums with "Summersongs" in 1995—it and the subsequent releases "Wintersongs" (also in 1995) and "Autumnsongs" (1998) were all nominated for Grammy Awards for best children's music album. All have won recognition from such organizations as Parents' Choice, the former National Assn. of Independent Record Distributors and Manufacturers (now the Assn.



MCCUTCHEON

for Independent Music [AFIM]), the National Assn. of Parenting Publications, and others.

"Springsongs" is the latest development in the illustrious career of this generation-spanning artist.

McCutcheon, who's based in Charlottesville, Va., was an established college folk artist when he began performing for kids and families. His foray into the children's arena came at the behest of music-teacher acquaintances who'd caught his act on the coffeehouse circuit. McCutcheon's first day as a children's artist involved six assembly performances at a Minneapolis school. Subsequently, working two days a week at elementary schools "paid my way through St. John's University in Minnesota," says McCutcheon. He released his first children's record, Rounder's "Howjadoo!," in 1985.

Unlike, unfortunately, many of today's kids' artists, McCutcheon finds the children's business to be "extremely lucrative"—primarily from the live-performance standpoint.

"I do a lot of work with symphonies—I've orchestrated 30 of my kids' songs," explains McCutcheon, noting that that sort of show is much in demand with municipal performing arts centers. "And they," he says, "pay very well." A quarter of his concerts each year take place at performing arts centers.

McCutcheon notes that he limits himself to 90 dates annually in order not to spend too much time away from his family.

Though he makes more money in the kids' arena than with adult music, McCutcheon continues to perform and record for grown-ups. (He prefers the term "general audiences," since some younger folks attend those shows.) "I've resisted giving up my [grown-up] audience—another in a catalog of poor career choices," he says drolly.

Ask McCutcheon whether adults or kids make for a tougher crowd, and he doesn't hesitate: A nightclub with heckling drunks is "nothing after you've played for sixth graders." He notes that he'll get requests for adult



by *Moira McCormick*

songs during kids' shows, "and then at the Bottom Line in New York, someone'll send up a note asking for 'Rubber Blubber Whale'—and there isn't a kid in sight.

"I've spent 15 years," McCutcheon says, "trying to blur the lines

between adult songs and kids' songs. I want my albums to be the ones that settle arguments about what to listen to on the car trip to the beach"—in other words, the albums that parents and kids will agree on.

With "Springsongs," McCutcheon and his co-writer, the venerable folkie/activist **Si Kahn**, blur those grown-up/kid lines with the confident touch of masters. In "I Hope I Make It," a kid is yearning to get on the Little League team; in "Spring Cleaning," a dad discovers the emotional link between his child's hoarded junk and his own attic crates of

(Continued on page 93)

Billboard®

MARCH 13, 1999

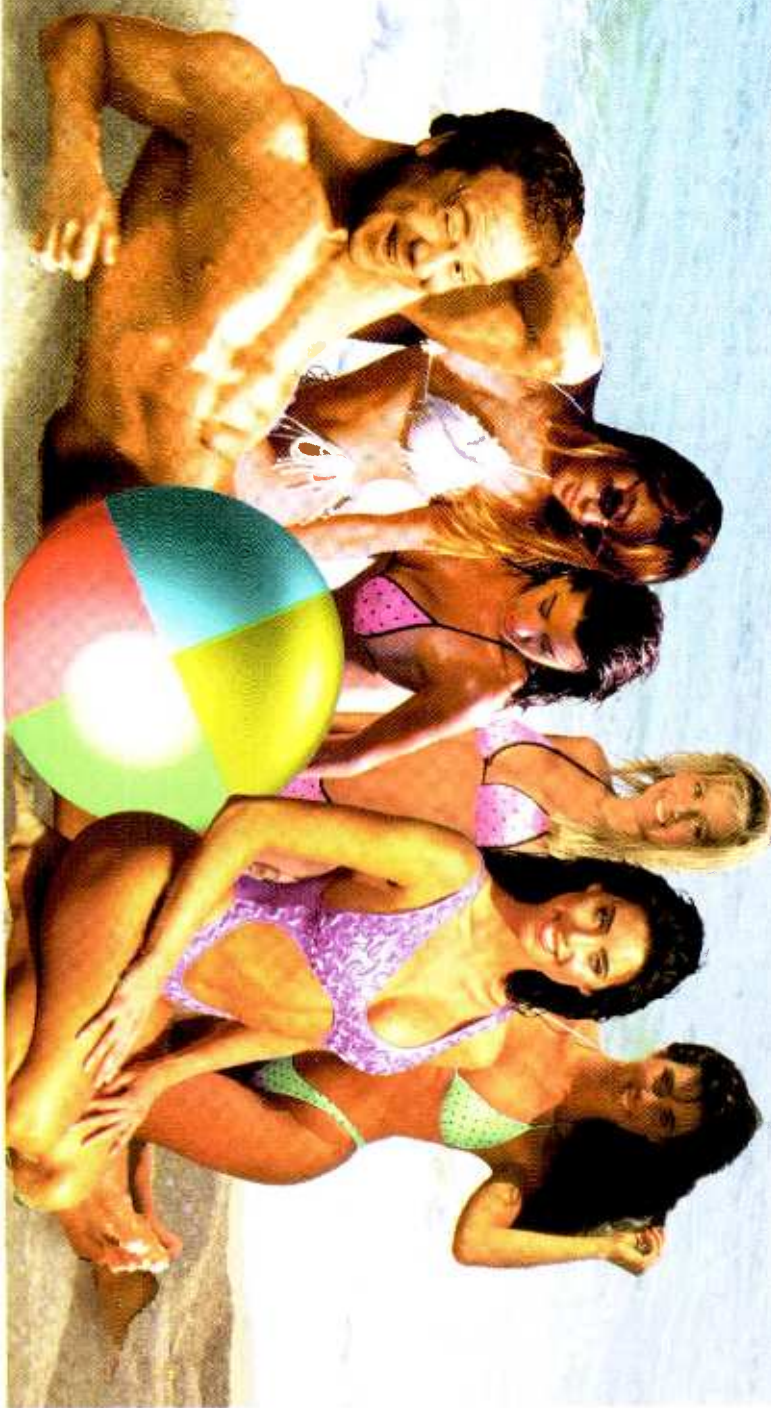
Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			No. 1	
1	4	2	BLUE'S CLUES KID RHINO 75626/RHINO (9.98/13.98)	BLUE'S BIG TREASURE
2	7	116	CEDARMONT KIDS CLASSICS ● BENSON 84056 (3.98/5.98)	TODDLER TUNES
3	2	19	READ-ALONG WALT DISNEY 60289/UNIVERSAL (6.98 Cassette)	A BUG'S LIFE
4	3	165	VARIOUS ARTISTS ▲³ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 60605/UNIVERSAL (6.98/13.98)	
5	1	39	READ-ALONG WALT DISNEY 60306/UNIVERSAL (6.98 Cassette)	MULAN
6	6	47	VEGGIE TUNES BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES
7	5	14	VARIOUS ARTISTS CLASSIC DISNEY VOL. V - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60648/UNIVERSAL (10.98/15.98)	
8	8	16	SCOOBY DOO KID RHINO 75505/RHINO (6.98/10.98)	SCOOBY DOO'S SNACK TRACKS
9	9	184	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865/UNIVERSAL (10.98/15.98)	
10	24	100	CEDARMONT KIDS CLASSICS ● BENSON 82220 (3.98/5.98)	SILLY SONGS
11	11	15	THE TELETUBBIES KID RHINO 75619/RHINO (10.98/16.98)	TELETUBBIES: THE ALBUM
12	10	38	VARIOUS ARTISTS WALT DISNEY 60632/UNIVERSAL (10.98/16.98)	MORE SILLY SONGS
13	RE-ENTRY		CEDARMONT KIDS CLASSICS ▲ BENSON 82217 (3.98/5.98)	ACTION BIBLE SONGS
14	23	123	CEDARMONT KIDS CLASSICS ● BENSON 82218 (3.98/5.98)	SUNDAY SCHOOL SONGS
15	12	19	READ-ALONG WALT DISNEY 60307/UNIVERSAL (6.98 Cassette)	SIMBA'S FAVORITES
16	14	180	BARNEY ▲¹ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
17	16	131	VARIOUS ARTISTS WALT DISNEY 60897/UNIVERSAL (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
18	18	176	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866/UNIVERSAL (10.98/15.98)	
19	13	25	VARIOUS ARTISTS WALT DISNEY 60637/UNIVERSAL (6.98/16.98)	DISNEY'S GREATEST POP HITS
20	19	3	VEGGIE TUNES LYRICK STUDIOS 9451 (6.98/10.98)	VEGGIE TUNES
21	17	2	WONDER KIDS MADACY 1274 (2.98/4.98)	TODDLER'S SING 'N LEARN
22	22	34	VEGGIE TUNES BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)	VEGGIE TUNES 2
23	RE-ENTRY		VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75261/RHINO (3.98/6.98)	TODDLER FAVORITES
24	25	119	VARIOUS ARTISTS ▲² DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 60606/UNIVERSAL (9.98/13.98)	
25	21	2	WONDER KIDS MADACY 1273 (2.98/4.98)	KID'S SILLY SONGS

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

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Speaking At NARM: Eugster And Solomon

BY GEOFF MAYFIELD

Jack Eugster, chairman, president and CEO of Musicland Stores Corp., has guided the music industry's largest chain since June 1980. The Minnesota native came to Minneapolis-based Musicland following an eight-year tenure at the Gap, where he rose to the ranks of executive VP and director.

During his 19-year Musicland stint, the affable Eugster has emerged as an industry leader. A past president of the National Assn. of Recording Merchandisers, he is serving his second term on NARM's board of directors. He is also past chairman of the Country Music Assn., where he sat on the board from 1985-1991. In December, he was inducted into the Video Hall of Fame, in recognition of his early push for home-video suppliers to embrace sell-through pricing.

Eugster's business acumen is sought after beyond the realm of music and video. He sits on the board of directors at four other companies: Damark, Inc., Donaldson Co., Jostens, Inc., MidAmerica Energy Holdings Co. and ShopKo Stores Inc. He is also on the board of overseers for the University of Minnesota's Carlson School of Management and the executive committee of the Minnesota Business Partnership.

The Musicland chief received the Human Relations Award for the Music and Video Division of the Anti-Defamation League in 1986. An active member of his community, he has served on the boards of Children's Home Society of Minnesota, Walker Art Center, Urban Ventures Leadership Foundation, United Way of Minneapolis Area and his alma mater, Carleton College.

In the keynote presentation during the closing business session of NARM, Eugster will moderate "Visions For The Next Millennium," asking questions from a who's who of label brass.

The universe of music suppliers has shrunk from six majors to five with Universal's acquisition of PolyGram, and rumors persist that we might soon have but four majors. What impact do music merchants feel from the consolidation of distributors and labels?

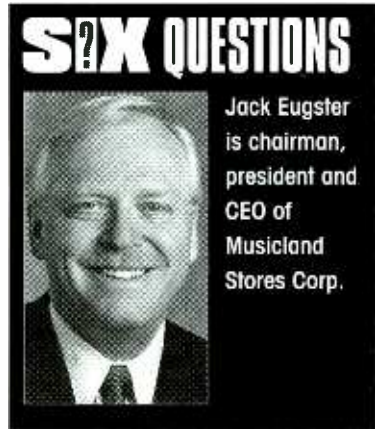
We haven't felt any negative reaction. We obviously are concerned about that trend, but the consolidation of PolyGram and Universal is fine. We're sorry to lose PolyGram, but Universal is certainly a terrific distributor. As long as the policies and so forth remain solid, then this kind of merger doesn't hurt us. I think more consolidation of majors, whether it be at the distributor level or the record-label level, opens a little more room for independents to act.

The music industry has also seen consolidation among chains. How, if at all, does consolidation among your competitors impact a

music retailer?

Perhaps the larger the companies become, the more rational and profit-focused people get, and that's probably a positive thing.

I would suggest that, from the distributors' standpoint, as retailers consolidate and get larger, they probably are more able to support their own needs with their own distribution and their own ticketing and so forth. They'll need less of



that type of service and need more service in the areas of marketing, co-op support, quality offerings and steady supply.

Musicland has expressed strong opinions to labels regarding their efforts to sell directly to consumers via the Internet. How has your message been received?

I would encourage labels and entertainment companies not to hurt the mother lode of income. There are a lot of ways that videos could be marketed, but the studios have been very conscious of the support of both the rental and sell-through channels. I would hope that, on the music side, people would do the same thing and also remember that the best stimulus for selling is when people are in the stores and touching product and relating to sales people. If you make that unprofitable, you'll lose those store environments that stimulate music sales.

In terms of the idea of advertising Web sites on products that we sell, we're definitely opposed to it. We don't expect that other competitors of ours should be forced to advertise in our stores, nor should we feel forced to advertise some competitor of ours by selling a CD that takes [consumers] into a Web site that competes with us. We don't care about a particular artist selling their own club kind of things [on the Internet], but the problem is these things lead beyond that.

At NARM, you will be moderating an esteemed panel of executives from leading music suppliers. What do you consider the most important question that you plan to ask them?

Obviously, I'm still concerned that we get an industry movement on source-tagging. I'm also concerned that the industry, especially with all

this talk about downloading lately, does not act in an irrational way, but rather deals aggressively with the legalities of piracy.

I don't have a specific question I want to ask them. I just want them to keep doing what they do so darn well, which is give us good music. We've had some great music, and that has stimulated the business.

Video has been the basis of your company's Suncoast chain and is also offered in your music stores. What is your early read on DVD and your prediction for its future?

Every single store we have—large and small—carries video, and I believe virtually every store we have carries DVD for sale. We are great advocates of DVD, very strong advocates. No new product configuration in my time, in my 19 or so years in the music and video business, has taken off like DVD.

DVD currently is in excess of 20% of our video sales, and that is just absolutely outstanding, just stunning. It's a function of good player sales, and it's a function of DVD drives on computers, which is also a stimulus.

DVD has a shrinkage problem that needs to be dealt with by source-tagging—and real soon—or DVD will find itself behind the counter or in plastic trays and more difficult to shop.

Prior to your tenure at Musicland, you were an executive VP and director for the Gap chain. Aside from the quests for margin and prime real estate, what other commonalities does home-entertainment retailing share with selling clothes, and what are the biggest contrasts between the two fields?

There's a lot of commonality. You do deal with stores and leases, you deal with people to run stores, and you deal with replenishment systems and inventory-management systems. The computer systems that we use (at Musicland Stores Corp.) are systems that I learned and help put into the Gap, and, frankly, I learned them back in my Target days in the late '60s and early '70s. So the systems for managing inventory are very similar, especially when you have a high SKU count.

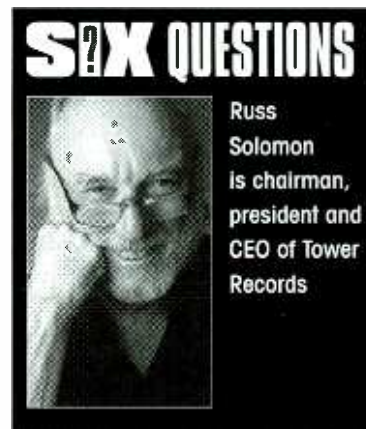
The lead times for product are shorter in the music business, which makes it easier. On the harder side is that the products are more variable and there's less ability to clear them when they aren't selling. You mark down a CD that customers don't want, and it isn't going to sell. That's why we have returns, and the management of returns is a very difficult process in our industry, so that's a challenge.

The gross margins are lower than they are in apparel, but, on the other hand, I think we have more industry togetherness. The music industry works together to make the business good.

At age 16, Russ Solomon began selling used records at Tower Drugs, his father's drugstore in downtown Sacramento, Calif. Solomon's occupation and avocation has been entertainment retailing for the 58 years since that humble start.

In 1960, he opened the first Tower Records store, just a stone's throw from the site that once housed his father's drugstore, and, eight years later, the chain made its first move outside of its Sacramento home when it opened a 5,000-square-foot location at Columbus and Bay in San Francisco. Although a small leap in geography that Bay Area opening altered Tower's course, as the chain embraced a large-catalog superstore concept that would soon make the company an international retailer.

From Northern California, Tower spread into Los Angeles, Seattle and Portland. Hawaii was added to the map in 1980, while 1981 saw Tower jump across the Pacific to Japan. In 1983, the company invaded New York City, opening what was then the world's largest music store. Europe was the next frontier, starting in the U.K. in 1985.



Tower's Asian markets now include Thailand, Korea, Malaysia, Hong Kong and Taiwan. Further extending the company's turf are stores in Canada, Colombia, Mexico, Ecuador, Argentina, Ireland, Scotland and Israel.

Solomon is past president of the National Assn. of Recording Merchandisers (NARM) and sat on the board of directors of NARM and the Video Software Dealers Assn. He also serves on the board of directors of The Good Guys! and is chairman of the Dean's Advisory Council for the Graduate School of Management at the University of California, Davis—a worthy accomplishment for a man who never got around to finishing high school.

"A Conversation With Russ Solomon" will serve as the keynote for NARM's opening business session.

You've been selling music and entertainment products for more than 50 years. With the price war of the mid-'90s, and the recent consolidation of labels and of retailers, have you ever witnessed a more turbulent decade than the one we're in right now?

No, but there are some notable things of the past. The most notable was the musicians' strike in the 1940s, when the only music the record companies were able to release was choral music. Later on, there were the configuration wars of the '50s—LPs versus 45s—and that created quite a turbulence.

What impact do you expect music merchants will experience following Universal's absorption of PolyGram?

I don't think retailers will feel any real impact, because the emerging company is going to be run by a lot of very talented people. And new companies will come on the scene made up of the people who left as a result of the merger.

Tower Records has long been an active member of NARM, and officers from your company have served on the boards of NARM, the Country Music Assn. and the Video Software Dealers Assn. How has Tower benefited from its membership in trade associations?

Tower has benefited greatly by our involvement with trade associations because it has really allowed us to form relationships with people from all over the country, in retail as well as in manufacturing. As a matter of fact, it has even helped on the international level.

You've not only watched the rise and fall of the vinyl LP, but have seen a long line of entertainment products come and go. Which defunct format strikes you as the most forgettable?

The eight-track. We're well rid of virtually all the defunct configurations—DCC, Quadraphonic, the reel-to-reel, Beta. Sometimes I wish we could get rid of the cassette and the MD, too. But the eight-track was really an abomination. You could never find the beginning of the song.

Tower was one of the first music retailers to jump into the home-video market and was a big proponent of the laserdisc. How excited are you about the early sales of DVD and its potential for growth?

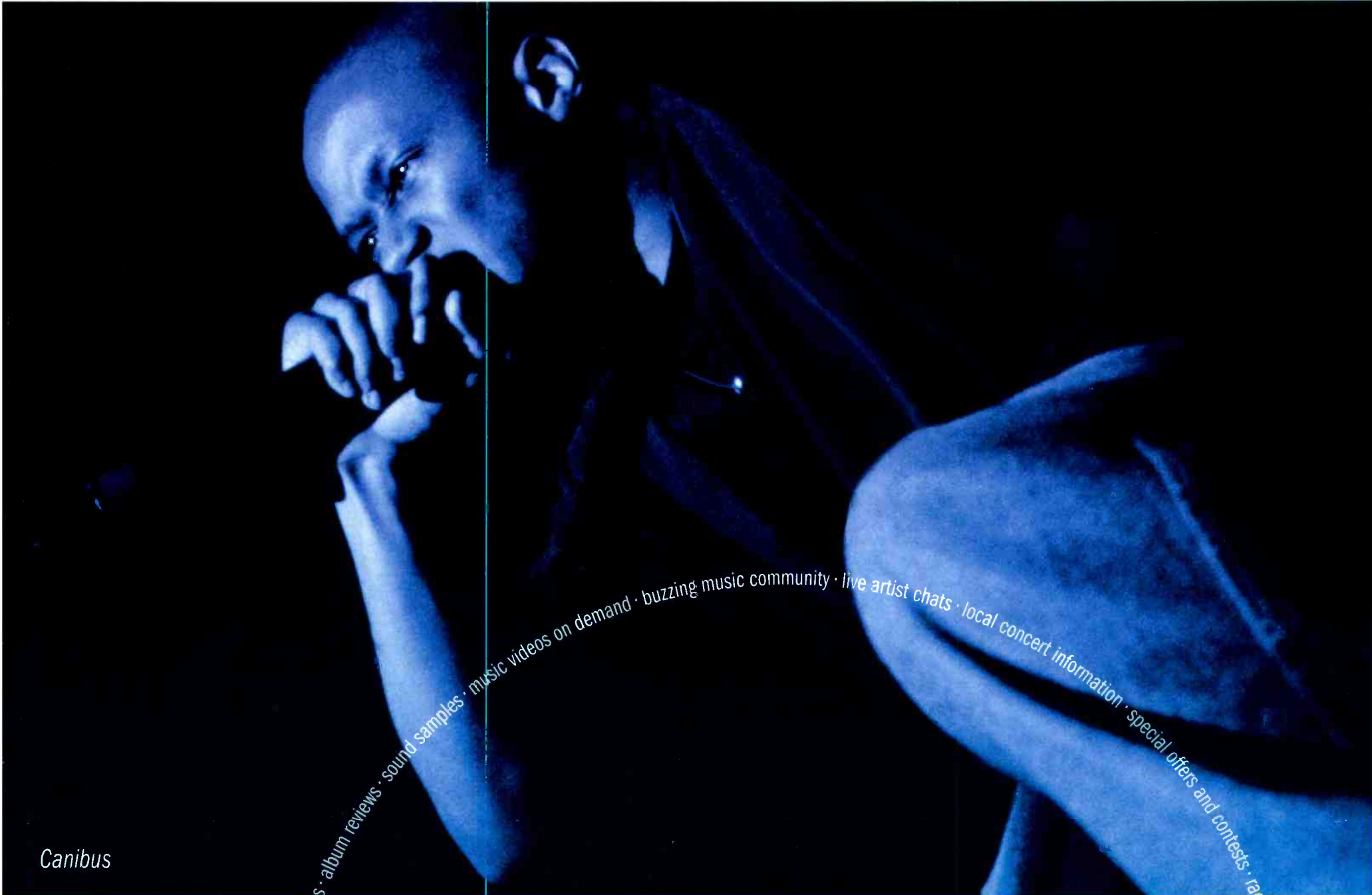
We are very excited about the early sales of DVD. It has already totally outdistanced laser sales for us in the first full year of availability. I think DVD will re-energize music video, as more new releases become available and more machines are out there. The quality of DVD will really encourage people to collect movies and music videos.

You recently took the title of chairman when your son, Michael, was promoted to president, yet you still take an active role in the company's management. Explain the changes in Tower's hierarchy.

What I mainly did was kick myself upstairs so I could get a raise and arrange it so that everyone else would have to do more work and get more involved.



Bruce listened to 1,242 hours of radio last year hoping to discover new music



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NARM '99:

President Pam Horowitz Reflects On Last Year's Activities And Previews This Year's Plans

BY STEVE TRAIMAN

"It has been a good year for NARM and its members," reflects president Pam Horowitz on the eve of the annual convention. "Comparable sales for stores open a year or more saw nice growth, due in part to the explosiveness of DVD. In terms of the label release schedule, a lot of creative marketing by many labels across a big spread of product, plus Internet focus, highlighted many artists and promotions through the year."

Horowitz notes that, since the retail association did its extensive strategic plan several years ago, the group has been pretty aggressive in nurturing relationships with other industry groups.

In 1997, the NARM board met with both the Country Music Assn. and Retail Music Assn. of Canada boards to open dialogue, cement relationships and develop lines of communication.

Last year, the NARM and Recording Industry Assn. of America boards had a good interface, and a meeting with the International Federation of the Phonograph Industry board is in the works for

later this year.

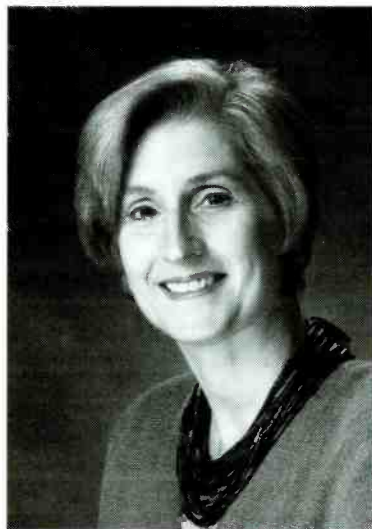
Cooperation with the International Recording Media Assn. continues, after the successful co-promoted "Where'd Ya Hide The Cassettes?" campaign in 1997-98 effectively slowed the decline of sales. It will be restructured this summer for an encore promotion.

NARM worked with the DVD Video Group on several of its launch programs and is continuing discussions with both RIAA and IRMA on the vital issue of DVD Audio packaging.

TAKING ACTION

This past year, NARM also increased the usefulness of its Web site to members with a complete overhaul of www.narm.com. A significant number of people are getting information about joining and are registering online for the convention this year.

On the legislative front, working with the RIAA, NARM helped win a battle in Georgia over lyrics legislation. The bill was reintroduced in January, and both groups joined again to oppose the issue. "More important was the joint victory with



PAM HOROWITZ, NARM

the Video Software Dealers Assn. in 'The Tin Drum' legislation in Oklahoma," Horowitz emphasizes. "On a passing comment by a local judge, police seized VHS copies from stores and went into homes to get rental copies. We challenged several aspects of the issue, and only one minor provision is left to be resolved."

Horowitz sees both these joint battles as part of the never-ending necessity for vigilance in the industry.

NARM's classical/jazz issue forum, one of the more project-oriented committees, produced and released its first-ever "Jazz Sampler" of tracks that topped the Billboard Jazz Chart. Proceeds are going to fund a new NARM scholarship, bringing the total to 30 scholarships for the Foundation to disperse at the convention. "It was really exciting to both help promote jazz and to provide another scholarship," Horowitz says. "This is the most we've ever had to assist worthy entering freshman whose parents are in our industry."

CONVENTIONAL ISSUES

At the convention, Russ Solomon of Tower Records will participate in a keynote "Conversation With Russ," conducted by Geoff Mayfield, Billboard's director of charts. "Russ is an industry icon who is still an active, vibrant and inspiring retailer," Horowitz observes. The session will be followed by the presentation to Solomon of NARM's prestigious Presidential Award.

Another highlight of the convention are sessions related to the Internet. One panel discussion involves people who are actively involved in Internet music retailing. In a live demonstration, artist Melis-

sa Ferrick will record a new song that will be uploaded to several online retail sites. At the end of the session, the selection will be purchased, downloaded and played for attendees. "It will be a dramatic peek at what's starting to happen right now," Horowitz says.

"The electronic download is the aspect of Internet retailing that holds the greatest potential for change in our industry," she emphasizes. Citing various sources on Internet growth, she notes that, while there were only 50 million Internet users worldwide just two years ago; by May 1998, there were 55 million in the U.S. alone, with 150 million users projected worldwide by 2002. Online music sales were predicted to top \$110 million in 1998 by Jupiter Communications, triple the \$36.6 million the prior year, with a forecast for \$1.3 billion by 2002.

"There will be significant cannibalization of the sales of prerecorded music [and video] by electronic distribution," Horowitz predicts, "but it will not totally eliminate either stores or prerecorded product." She notes that the human aspects of the shopping experience and the physical collecting of music can't be replicated online. "Most important," she emphasizes, "as more of our traditional retailers aggressively promote their own Web sites, their customers are more

(Continued on page 86)



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The Dividends Of DVD

The Newest Format Is Coming Of Age, But It Takes A Village Of Manufacturers, Suppliers And Retailers To Help It Grow

BY EILEEN FITZPATRICK

As far as DVD has come since its launch two years ago, it still has a long way to go to reach the millions of households who continue to enjoy their VCRs or new direct satellite systems. In 1998, DVD proved it was here to stay. In order to continue DVD's growth, however, suppliers and retailers have their work cut out for them.

At the 1999 Consumer Electronics Show, hardware manufacturers, software suppliers and retailers were all bursting with pride, as household-penetration levels topped 1 million units, and 9.3 million units of DVD movie products were bought by consumers—4.4 million in the fourth quarter of 1998, according to VideoScan. In addition, the DVD Video Group reports that, since the

product launched in 1997, 14.3 million units of software have been sold to consumers. A year ago, few dealers carried the format, but now 20,000 storefronts carry either DVD hardware or software. In addition, the rental market for DVD continues to grow.

DVD DELAY

Many studios have made great strides in releasing new DVD product on the same streetdate as VHS releases, but retailers say there's room for improvement.

"Everyone is doing some day-and-date releases, but there aren't enough," says DVD Express president Michael Dubelko. "Nine out of 10 times, there's a delay for the DVD."

And even a delay of a few weeks

can make the difference in sales.

Musicland VP of marketing Archie Benike says that simultaneous DVD and VHS release dates are important because new titles have a short window of opportunity for sales. "It's the first two weeks of a new release when most retailers get behind it," he says.

Dubelko also points out that, without certain titles available, some consumers are apprehensive about committing to the format. "I don't think we're losing software sales; we're losing consumers who would adopt the format," he says. "That would accelerate if titles were released day and date."

Two examples of titles not available on DVD that Dubelko says could make some consumers take the DVD plunge are "Titanic" and the "Star Wars Trilogy."

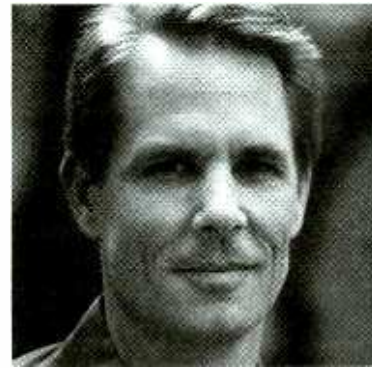
CONSUMER AWARENESS

Making the product available is one thing, but making consumers aware of the technology is another area of improvement that is shared by retailers, hardware manufacturers and software suppliers.

According to a recently conducted Video Software Dealers Assn. study, less than 50% of all VCR owners know about DVD.

"DVD is in the research-and-development process," says Best Buy video merchandise manager Joe Pagano, "and we're all prospecting

for new business. We've got to get all hardware and software manufacturers and suppliers to put on a full-court press to promote the product."



MICHAEL DUBELKO, DVD EXPRESS

Based on the success of some recent cross-promotions, most agree that DVD hardware and software consumer campaigns are an effective way to lure new customers to the format.

Best Buy, for example, gave away free DVD discs when consumers purchased a Toshiba player. Pagano says the redemption rate has been 67%. In addition, consumers got free rentals at Hollywood Video, and 45,000 coupons have been redeemed, says Pagano. "That's an incredible rate."

Musicland's Benike says the retailer partnered with Sears for a similar promotion. When consumers purchased one of five brands of DVD players at the department store, they received a coupon for a free Warner Home Video or Columbia TriStar Home Video DVD and a coupon book worth \$100 in discounts on future DVD purchases at either the chain's Sam Goody or Suncoast stores.



JOE PAGANO, BEST BUY

Sony Electronics also saw a 30% redemption rate on a cross promotion it conducted with online DVD rental/retailer NetFlix, according to Mike Fidler, VP of marketing, home audio and video division, at Sony Electronics. "We should have another plan to move forward with a year-long promotion with NetFlix in place by April," he says.

Reduced player prices, with base models now at \$300 to \$350, will continue to drive sales, but Musicland's Benike suggests that better in-store signage and point-of-purchase material would also help alert consumers about the availability of DVD software. "Manufacturers, suppliers and retailers must continue to work together, because it's everyone's responsibility," says Benike. "It doesn't rest on the shoulders of one."

BONUS FEATURES

But one area that does rest on suppliers is producing the software, and including more added features should be a top priority, according to dealers.

"We attempt to provide added
(Continued on page 86)

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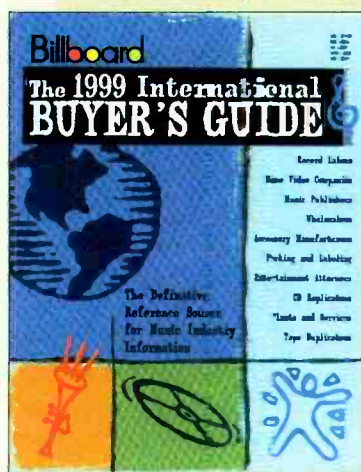


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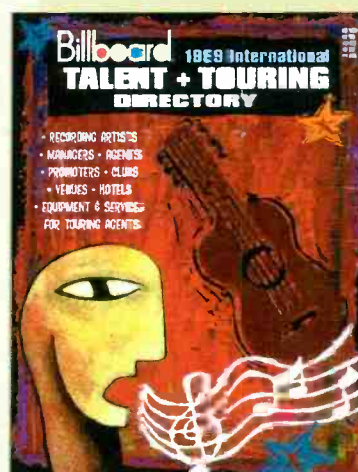
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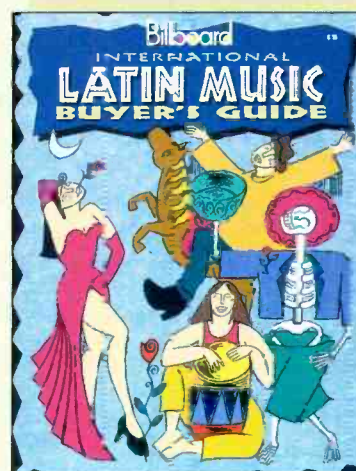
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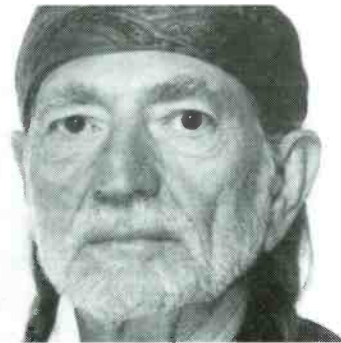
BY CARRIE BELL

(This list of artists performing at NARM was accurate at press time but is subject to change.)

Charlotte Church (Sony Classical)
Listening to the heavenly voice of 12-year-old Welsh soprano Charlotte Church is a religious experience. And, by the looks of it, it is one being had by many. Her album "Voice Of An Angel," released last November, is already certified double-platinum in the U.K., placing her in the "Guinness Book Of World Records" as the youngest artist to achieve a top-five album and the youngest artist to reach the No. 1 classical spot in the U.K. The album, which contains "Amazing Grace," Andrew Lloyd Webber's "Pie Jesu" and "Danny Boy," is the first installment of a five-record deal with Sony Classical. It will be released Stateside this month. The label signed her on account of early television/talent-show appearances, and she was quickly booked for the Prince Charles 50th-birthday celebration (along with ex-Spice Girl Geri Halliwell) and Pope John Paul II's Christmas In The Vatican concert. As if that weren't enough, Church says she won't be satisfied until she lands the title role in a production of "Madame Butterfly" at La Scala in Milan.



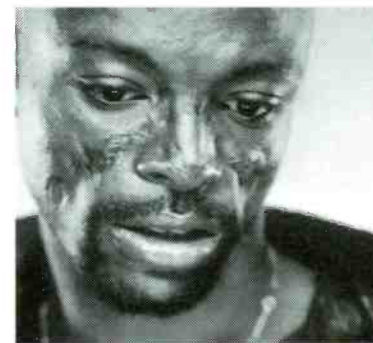
JENNIFER PAIGE



WILLIE NELSON



HARRY CONNICK JR.



SEAL

romantic ballads written, arranged, orchestrated, conducted and performed by Connick, reached No. 1 on Top Jazz Albums and No. 53 on The Billboard 200 and was backed by extensive touring. Between recording and performing, Connick finds time to indulge in his other hobbies, like hosting the 1997 VH1 Fashion Awards and acting. He was last seen opposite Sandra Bullock in "Hope Floats" and had parts in "Excess Baggage," "Independence Day," "Copycat," "Little Man Tate" and "Memphis Belle."

by a good response from the audience, he tried out for a VH1 comedy spotlight with Rosie O'Donnell and made her howl. He collaborated with Travis Tritt on "Here's Your Sign." The comic country single went gold—as did the album of the same name—and remained on the Country Singles chart for 10 weeks. The record had similar success on the Comedy Albums chart, where it stayed for 15 weeks. The American Comedy Award winner recently released a new album called "Dorkfish," named after a fossilized fish he saw on a Discovery Channel special. The first single and video is for "I'm A Cowboy," which is an autobiographical skit about learning to ride a horse at the rodeo. The funny man has also appeared on "Designing Women," "Golden Palace" and "The Jeff Foxworthy Show."

Deborah Cox (Arista)

The music business is often about who you know or have worked with. In the case of Deborah Cox (who has worked with the likes of Diane Warren, David Foster, Daryl Simmons, Dallas Austin, Babyface, DJ Quik, Rodney Jerkins and Kay-Gee of Naughty By Nature), a girl couldn't dream of better hook-ups. Of course, it also helps that this humble, beautiful R&B chanteuse can also hold a high note and shake a groove thang with the best of them. In fact, she used to be a backup singer for Celine Dion. Cox's second album, "One Wish," made her the first Canadian artist to reach No. 1 on Billboard's R&B charts. The album includes the gospel-flavored No. 1 hit, "Nobody's Supposed To Be Here," and a duet with R.L. from Next called "We Can't Be Friends," both of which were co-written by Montell Jordan and Shep Crawford. Cox has won many awards, including Best New R&B Vocalist at 1997's American Music Awards and back-to-back Juno Awards.

Leahy (Narada)

Comprised of five sisters and four brothers ranging in age from 19 to 32, Ontario's Leahy gives new meaning to family fun. At the center of the instrumental Celtic-country whirlwind is Donnell Leahy, a fiddling prodigy who's only gotten better with age. The band's debut album, "Leahy," is certified platinum in its native Canada, peaked at No. 4 on Billboard's Top World Music Albums chart and earned two Juno Awards. Of course, hearing the album is only part of Leahy's musical strategy. You also have to see them perform. All nine siblings also happen to be excellent step dancers, an added talent that landed the group the opening slot on Shania Twain's 1998 U.S. tour and a PBS special, "Leahy In Concert."

Bill Engvall (Warner Bros.)

Bill Engvall was a DJ from Galveston, Texas, before taking a chance onstage as a comedian. Encouraged

Los Lobos (Hollywood)

One of the most successful crossover Latin rock acts, Los Lobos
(Continued on next page)

Harry Connick Jr. (Columbia)
It's been 10 years since Harry Connick Jr. recorded several American classics for Rob Reiner's "When Harry Met Sally." Although it was Connick's third album, it was the first to earn him multi-platinum status, and it marked this good-looking New Orleans piano player's first foray into the big-band world. To celebrate the anniversary, Connick will play the Scholarship Foundation Dinner with his Big Band and plans to release his 13th collection of jazz standards and original songs this April. His 1997 release, "To See You," a collection of

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LIVE AT NARM '98

(Continued from preceding page)

was formed in 1974 by East Los Angeles high-school buddies David Hidalgo, Conrad Lozano and Cesar Rosas. After playing numerous weddings and restaurants, the band was signed to Slash Records and released its first EP, "...And A Time To Dance." In 1987, Los Lobos recorded its first No. 1 hit, a cover of "La Bamba" for a Ritchie Valens biopic of the same name. The most recent album, 1996's "Colossal Head," peaked at No. 81 and was Los Lobos' last album for Warner Bros. The first release under the band's new contract with Hollywood Records is due in April or May. Although the title is yet to be announced, expect three tracks in Spanish and a mix of jazz, pop and Tex-Mex produced by Mitchell Froom and Tchad Blake.

Willie Nelson (Island)

With more than 200 albums under his belt, Willie Nelson is easily one of the most prolific musicians of all time. Since waxing his first single in 1957, he has given birth to fabulous and experimental country, jazz, gospel, blues and holiday albums, as well as standards collections, live recordings, soundtracks and duets. His first release for Island, 1998's "Teatro," was recorded in an old Mexican movie theater with producer Daniel Lanois and reached No. 17 on the Top Country Albums chart. Nelson continues to host his annual Farm Aid concerts and Fourth Of July picnics. He also has been bit by the acting bug, appearing recently in "Wag The Dog," "The Hi-Lo Country" (to which he contributed a duet with Beck) and a Beck music video.

Jennifer Paige (edel America/Hollywood)

It's hard not to get a "Crush" on Jennifer Paige. This 24-year-old perky blonde from Atlanta is heating up the adult-contemporary and top-40 radio airwaves with a catchy pop-dance confection called "Crush." Finding inspiration in gospel groups like the Clark Sisters, she began singing at age 8 in coffeehouses and restaurants and playing piano at 10. It wasn't until 1996 that the talented vocalist decided to move to Los Angeles to get serious about a music career. She worked with hit-making songwriter/producer Andy Goldmark (Elton John, Michael Bolton, Natalie Cole, Bryan White) on her debut, one of the first albums issued through edel America's joint venture with Hollywood Records. Two tracks from the "Jennifer Paige" album—"Crush" and "Busted"—are featured on the soundtrack for the film "Simply Irresistible," starring Sarah Michelle Gellar.

Michael Peterson (Reprise Nashville)

Born in Tucson, Ariz., and raised in eastern Washington, Michael Peterson was groomed to play football and music. At one point, he chose football and played left offensive tackle at Pacific Lutheran University. Oddly enough, it brought him closer
(Continued on page 86)

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you'll fall for anything."

LIVE AT NARM

(Continued from page 85)

to music. That was where he met quarterback Brad Westering, whose post-college success as a producer for Denise Williams gave him his first break into professional songwriting. Peterson began traveling to Nashville once a month to break bread with Music Row's most famous, such as Jim Weatherly, John Bettis, DeWayne Blackwell, John Leo and Gene Pistilli. He was encouraged to write and record his songs—some of which ended up on his 1997 debut, "Michael Peterson," which featured a duet with Travis Tritt called "I Finally Passed The Bar" and peaked at No. 17 on the Country Albums Chart. It stayed on the chart for 70 weeks. He has spawned five top-40 Country Singles, including the No. 1 hit "From Here To Eternity."

Seal (Warner Bros.)

People go "crazy" over Seal, an R&B-influenced pop artist who grew up in Paddington, England, with his Brazilian father and Nigerian mother. He made his first splash on the U.K. charts in 1990 with "Killer," a dance track he performed with friend Adamski. In 1991, he followed it up with his first album, "Seal," and a hit U.S. single called "Crazy." In 1995, Seal released his second eponymous album. It contained his first No. 1 ballad, "Kiss From A Rose," which was also featured on the "Batman Forever" soundtrack, and "Prayer For The Dying," which took four years to complete from start to finish. In 1998, he bulked up, got naked and created the intense "Human Being."

All three records debuted in the top 25 of the Billboard 200. Between albums, Seal stays busy by collaborating with other artists like Joni Mitchell, Wendy Melvion and Lisa Coleman (of Prince & The Revolution fame), Jeff Beck and the surviving members of Queen. He and Annie Lennox belted out an amazing version of Marvin Gaye's "What's Going On?" for the 38th Annual Grammy Awards. To top the performance, he took home all three awards he was nominated for. Seal also has been active on soundtracks ("Naked In New York," "Clockers" and "Indecent Proposal") and benefit compilations ("For Our Children Too!," "Diana, Princess Of Wales Tribute" and "Earthrise: The Rainforest Album").

NARM '99

(Continued from page 80)

likely to shop online where they shop in person."

Regarding DVD Audio, Horovitz cautions that consumers don't buy configurations, they buy quality, portability, durability and price. An anticipated late-1999 launch would benefit from an industry marketing campaign similar to that of the Compact Disc Group back in 1982 and, more recently, the DVD Video Group. She also feels that a dis-

"We've got a good mix of an exciting program, an exciting city locale and exciting music to hear."

Registration at press time was on track with expectations, with a similar percentage of industry volume to be represented by fewer people due to the continuing major-label consolidations. That's the main reason for a first-ever NARM Job Fair.

"A lot of good people are looking for positions, and we'll provide net-

In a live demonstration, artist Melissa Ferrick will record a song that will be uploaded to several online retail sites. At the end of the session, the selection will be purchased, downloaded and played for attendees.

tinctive DVD Audio package is essential, noting that, while NARM and IRMA have started discussions, the participation of record labels' creative departments is a vital ingredient.

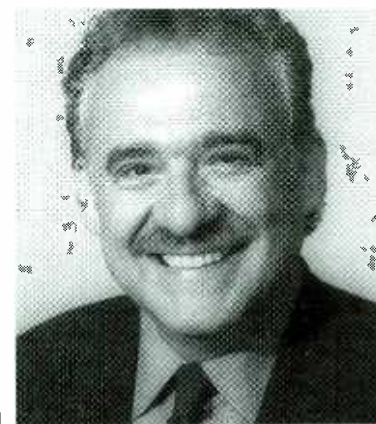
As to the convention, Horovitz notes it has been 20 years since NARM has been to Las Vegas. "We'll have our own fabulous music with Phil Collins, Harry Connick Jr., Deborah Cox, Los Lobos, Jennifer Paige, Leahy and Willie Nelson, among others, but there's a lot of great entertainment and a lot to do and see outside of NARM," she says.

working opportunities for them," Horovitz says. NARM is offering comp registrations, a special block of rooms at the Las Vegas Hilton headquarters hotel, and an exhibit booth to leave résumés with a scheduler for two interview rooms for onsite connections.

Looking ahead, Horovitz believes "there are tremendous opportunities for the [audio and video] recording industry in the 21st century. The voyage [into the next millennium] is going to take a lot of work and a lot of cooperation, but it will be a lot of fun."

DVD DIVIDENDS

(Continued from page 82)



EMIEL PETRONE, DVD VIDEO GROUP

entertainment center and providing great opportunities, including music."

At the National Assn. of Recording Merchandisers, DVD Video Group chairman/VP Emiel Petrone says the ad hoc trade organization will be actively seeking out new program opportunities in the music area. Petrone is also executive VP of Philips DVD Entertainment Group.

"The sleeper DVD application is music video," says Petrone, "and we think it's going to be explosive."

Petrone says that, unlike VHS tape and laserdisc, DVD offers exceptional sound as well as picture quality, which appeals to record labels.

To date, music-video DVD programs have been limited, but the success of such programs as James Taylor's concert and Fleetwood Mac's "The Dance" have proven the audience is there. Palm Pictures is also going after the youth market, with DVD singles from such dance artists as Adam Dorn and Sly & Robbie. More could be on the way, Petrone predicts.

"Music labels aren't apprehensive about releasing product on DVD, but they've been living with formats [VHS and laserdisc] that didn't deliver what they wanted. With the advent of DVD, it's a whole new concept."

features 100% of the time, and we think we're delivering it about 90% of the time," says Columbia TriStar Home Video executive VP Paul Culberg. "The problem is, we can't get it done way out in front of the release, and we're backtracking for all that stuff." He says the division is working more with its theatrical division to alleviate the problem. Culberg adds that DVD-ROM will soon become an important added feature.

"It's very important to recognize the value of DVD-ROM drives, because there are 66,000 kids entering college with a new computer with a built-in DVD-ROM drive," says Culberg. "It's becoming an



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DIGITAL DOWNLOAD

(Continued from page 63)

Yet other stock analysts point out that Wall Street's apathy to music chains is not just because of the emergence of online merchants like Amazon.com, CDnow and N2K but also due to concerns about record labels eventually cutting out the chains and selling music directly to the consumer via digital downloading. At this point in time, however, both concerns appear to be premature, if not misplaced, say music-retail executives and other music-industry participants.

In looking at the growth of music sales via online merchants, Jim Litwak, executive VP at 25-unit Trans World, says that, if you look at the predicted growth rates, five years from now online sales could be 20% of the overall business. But, he argues, it will be 20% of a larger business because, based on current online activity, the closure rate for sales is a very low number, with about 3% of people who visit an online site making a purchase. In contrast, mall-based stores tend to sell music to 25% of the people who walk into their stores, and free-standing destination music stores achieve a closure of up to 75%.

"People are using the Web for informational purposes, making the shopper more knowledgeable," says Litwak. "That is a plus for the business and should expand the entire pie." He predicts that, five years from now, "all the action will still be at brick-and-mortar."

Tony Alvarez, chairman at Warehouse Entertainment in Torrance, Calif., agrees, noting that the 600-unit chain just launched a site, and he predicts that the Internet will be an advantage for the company, allowing it to leverage its brick-and-mortar operation and online components off each other. He says that what brick-and-mortar naysayers "are not factoring in is that [the Internet] could grow the market, not cannibalize it."

Already, chains with an online presence say they are seeing positive benefits from marrying the two distribution channels. John Marmaduke, president of 123-unit, Amarillo, Texas-based Hastings Entertainment, says the Internet offers the company "incredible opportunities to expand our customer service, so we are very excited about it."

DIRECTION OF DIGITAL

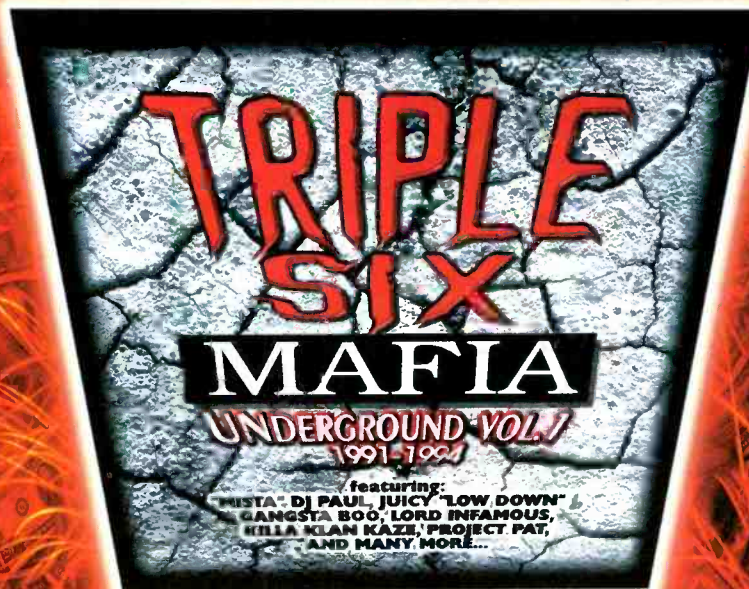
While music retailers are clearly excited about the benefits of Internet marketing and selling of conventional CDs, they are more cautious in talking about the impending advent of digital distribution. Nevertheless, they are adamant that, whatever course digital distribution takes, it will never make record stores obsolete.

One merchant wonders, if labels decide to bypass retailers in favor of digital distribution, "What are the antitrust implications? If all the labels banded together like that,

(Continued on page 88)

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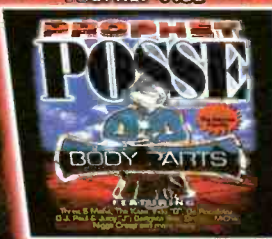
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DIGITAL DOWNLOAD

(Continued from page 87)

what sort of collusion implications are there?"

In fact, while Wall Street appears to be betting that record stores will lose out when digital distribution becomes commonplace, music merchants see negatives in it for the record labels, as well.

Litwak says more needs to be known about what shape digital distribution will take before the industry will be able to foresee what type of impact it will have.

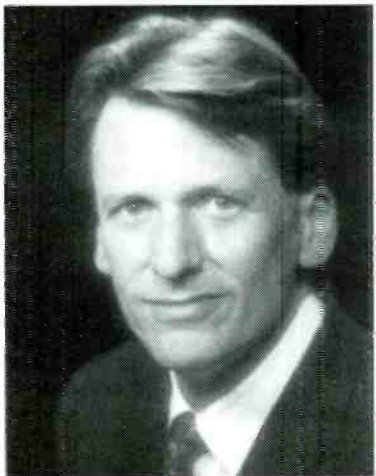
"How will digital distribution be used?" Litwak asks. "Is that a conversation between labels and distribution companies, or between labels and artists, or between artists and retailers?"

He wonders if established artists will bypass labels and sell directly to the consumer via digital distribution and then also reach consumers by selling conventional CDs to brick-and-mortar retailers. "How can you understand the repercussions of what is going to happen?" he asks. "You can't. There are about 3 million questions and only one or two answers."

Marmaduke simply predicts that "if the industry goes to digital download, there will be a wealth of record executives out of work."

Moreover, Warehouse's Alvarez points out another worry that labels should have in deciding on whether to embrace digital downloading: "The labels have to be very careful on how they participate in it and make sure there aren't major dislocations that will hurt their business."

Russ Solomon, chairman at West Sacramento, Calif.-based Tower Records/Video, shares that feeling. "There is an awful lot riding on



JOHN MARMADUKE, HASTINGS

how the labels get into the digital-distribution business," Solomon states. "They now have a \$40 billion market worldwide. Will they be able to generate the same volume if they go [to digital distribution]? Will they be able to make the same amount of money?"

In 1998, worldwide digital distribution sales totaled about \$1.3 million, said Mark Mooradian, group director at Jupiter Communications, during an online seminar at the MIDEM convention, held in Cannes, France, in late January. He projected that digital sales will grow to \$39 million in 1999.

MAJOR CONCERNS

But the majors have been reluctant to pursue digital distribution due to concerns about the pirating of music. Published reports suggest that MP3 technology has made about 20,000 songs available for free on the Internet.

In December 1998, the majors

announced the Secure Digital Music Initiative, which is aimed at establishing a worldwide industry security standard, so that music moving over the Internet will be encoded with proper encryption and watermarking technology.

In the keynote address at the MIDEM convention, Cary Sherman, executive VP/general counsel of the Recording Industry Assn. of America, said that if the pirating of songs spins out of control, "it could threaten the opportunity for a healthy legitimate marketplace" to develop.

In other words, if SDMI is not successful, the chances of the industry embracing digital distribution would be slim.

Hastings' Marmaduke predicts that, even if SDMI is successful, it will not stop large-scale pirating of music. "It will be like the *Mad* magazine comic 'Spy Vs. Spy,'" he says. "As soon as the industry sets a standard, someone will be selling black boxes to get around it. It will make home cassette-taping look like a walk in the park. Unless the record labels want to see the emergence of the world's largest home industry, most commerce will be done through conventional stores."

But at MIDEM, the RIAA's Sherman said, "From the beginning, we realize that everything that we can secure will be hacked immediately. We will have to upgrade constantly. It is unrealistic to think we will make it airtight."

DOWNLOAD DATELINE

If the SDMI is successful, the major labels could be selling music through digital distribution by



MARCIA APPEL, MUSICLAND

Christmas of this year, says Jim McDermott, VP of new technology at the Universal Music Group.

However, even if the majors embrace digital delivery, Jupiter's Mooradian notes that, while the technology exists to provide broadband digital distribution, it will take at least five years before enough consumers have broadband technology in the home for digital delivery to have a meaningful impact on the industry.

Similar thinking on a time frame can be found among custom CD builders, as well. Such companies provide customers the option of receiving music via digital downloading, as well as allowing customers to compile their own disc by choosing songs via the Internet and then receiving it the old-fashioned way, on CD through the mail.

William Crowley, VP of sales and marketing at Reston, Va.-based the Music Connection, which is located at musicmaker.com on the Internet,

says that, for the next five years, the custom burning of CDs—rather than digital-downloading options—will dominate their business.

Furthermore, labels' online sites selling music have been unsuccessful so far because the consumer doesn't know which companies sell which artists, suggesting that music e-commerce likely will still have to go through a retail channel before reaching consumers' homes.

STILL SPINNING

Whatever shape digital distribution takes, Larry Miller, president of a2b Music, one of the main suppliers of digital-distribution technology, says that the music industry will be selling "small, shiny things that spin for many years to come." He believes that digital distribution will become just another option, allowing the customer to either have an album digitally downloaded or go to the store and buy a conventional CD.

If a consensus is emerging that digital distribution won't come into its own for at least another five years, at least one retailer thinks that it will have a significant impact on conventional record stores within 10 years. Mike Dreese, CEO of Newbury Comics, predicts that, 10 years from now, there won't be record stores that "have 15,000 square feet devoted to the display of merchandise called the compact disc." If there are still record stores, he believes that the bulk of the inventory may come from machines that custom-burn discs. He thinks that, as that change occurs, retail will go through a painful transition.

But executives at the Musicland Group in Minneapolis appear to have a more optimistic view on how record stores will evolve in a world that also has digital distribution. Marcia Appel, senior VP of advertising and communication at Musicland, predicts that retailers "will find a way to be a part of the revolution."

Executives at Troy, Mich.-based the Handleman Co. apparently agree. In a statement, Steve Strome, president of the giant rack-jobber, said, "Although each new technology is invariably seen as a threat by some players, the result has always been positive. From the concerns of publishers that circulating libraries would reduce book sales to fears that television, and later video, would hurt the motion-picture business, the pessimists have been consistently wrong. In fact, all of these developments have helped the business thought to be threatened, generating increased revenue."

At Tower, Solomon uses an analogy to illustrate the predicament in which music retailers now find themselves. "I'd like to envision the Internet and record stores in the tortoise and the hare race," he says. "[Retailers] are the tortoise, but we are still moving along. I don't know if we will win," but he predicts that retailers will finish the race.

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the hearts of the people.*

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WHO'S BUYING WHAT

(Continued from page 63)

genres. The research says that 11.9% of active buyers shop at Wal-Mart for music. In second place is Musicland, the biggest specialty music retailer, which attracts 9.2% of the actives.

In which genres is Wal-Mart strongest? Country, for one, which should not surprise anyone. But it's also true that fans of adult contemporary and mainstream rock favor Wal-Mart.

It may not be so apparent that the preferred retailer for most active rock and modern-rock fans is electronics retailer Best Buy. Or that lovers of top 40 prefer Musicland in greater numbers than other chains. Blockbuster Music (which is being absorbed into the Warehouse Entertainment chain) was named as retailer of choice by those who listen mostly to top 40 rhythm, urban and jazz/AC radio.

When the price wars were raging at music retail, many observers believed that price was the only important factor in consumers' decision on where to shop. There were reports of customers driving miles out of their way to save one or two dollars on a CD. Now, with the explosive growth in sales of music over the Internet, many believe that selection and convenience (which can be equated with location) are what consumers really want from a retailer. What does the research say?

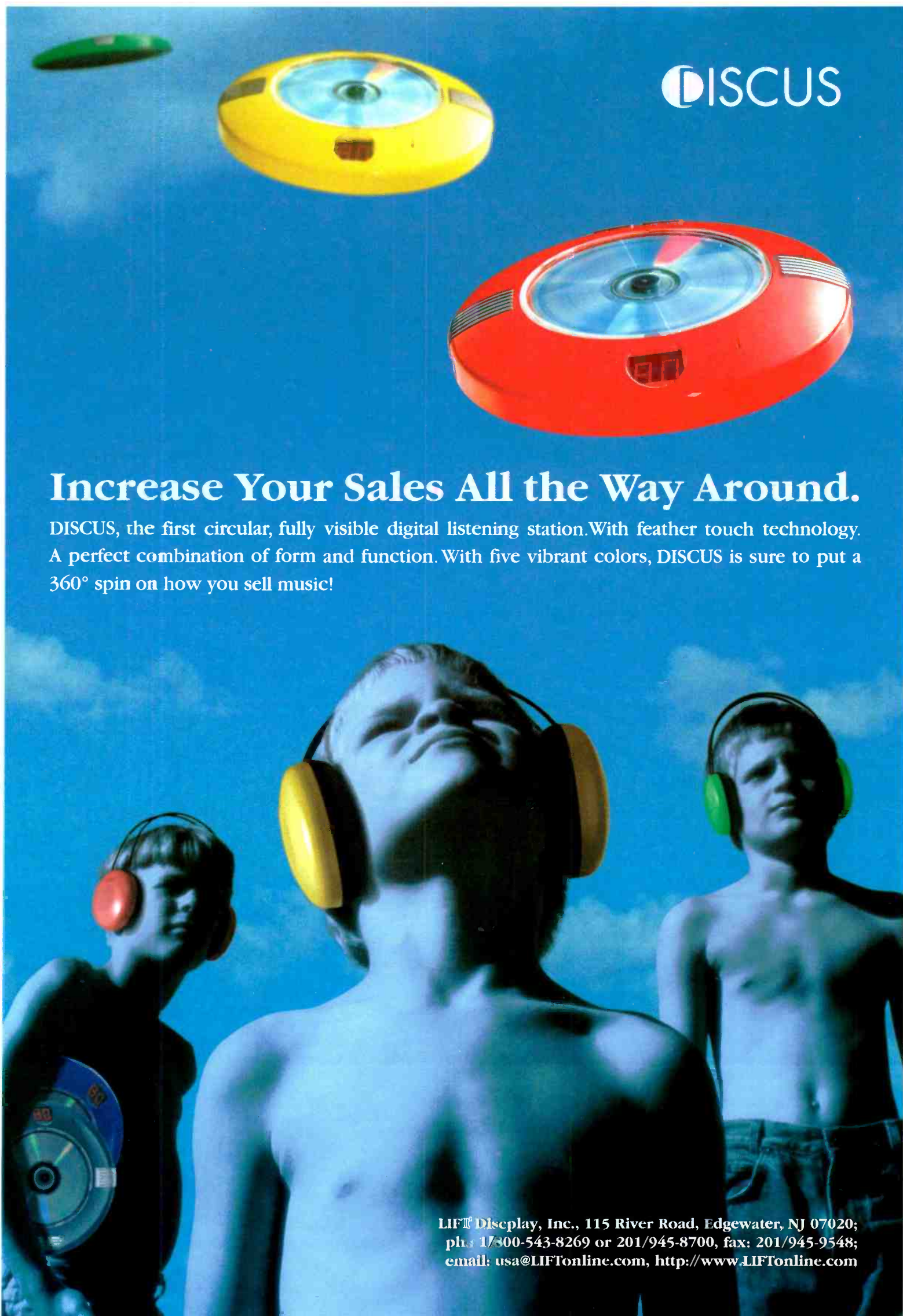
Among active buyers of music, selection wins out; it was named by 33% of respondents. But price was not so far behind, at 29%. Farther down, at 24%, was location. Three other important elements of retailing—service, organization and store environment—fell far below the big three factors, registering among only 3% or 4% of music consumers as the reasons they shop at any particular place.

Strategic further broke down the results according to the specific stores people shop in. For example, the greatest percentage of Wal-Mart shoppers picked price (44%) as the reason they bought music there. The same was true for the other mass merchants: 39% of Kmart music shoppers named price, as did 44% of Target customers. Price was also the main consideration for music shoppers at the electronics chains—47% of Best Buy customers named it, as did 56% of Circuit City's.

Selection was the prime factor for a few chains. Of Blockbuster customers, 37% cited it. For 34% of shoppers at Camelot (which is being acquired by Trans World Entertainment), selection mattered most. And it should not be surprising to see that, of Tower shoppers, the greatest percentage (45%) cited selection as the reason they shopped there. For books-and-music superstore chain Hastings, 49% said selection.

What were consumers' price expectations on CDs?

According to the survey, music purchasers expected the lowest CD prices at Circuit City, and that was estimated at \$13.53. The highest perceived CD price for all chains surveyed was at Trans World—\$14.97. Most of Trans World's stores are in malls, where prices tend to be higher than at stand-alone stores.



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MARCH

March 6, **Film Composing Seminar with Mark Isham**, Celebrity Centre International, Church of Scientology, Hollywood. 323-960-3100.

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**, Barrtram 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 Winner's 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, Korman Suites Hotel, Philadelphia. 888-836-8086.

March 13-14, **West Coast Musical Theatre Conference**, presented by Broadway on Sunset, Los Angeles Theatre Center, Los Angeles. 818-760-2057.

March 13-17, **14th Annual Winter Music Conference**, Fontainebleau Hilton Resort and Towers, Miami Beach. 954-563-4444.

March 15, **Third Annual Touchstone Awards**, presented by Women in Music, Broadway Ballroom, Marriott Marquis, New York. 212-679-5523.

March 15, **LIFEbeat/Winter Music Conference Fundraising Celebration Of The History Of Dance**, Albion Hotel, Miami. 212-965-8900.

March 15, **Swellegant Elegance**, a salute to Cole Porter with Harvey Fierstein, the New York City Gay Men's Chorus, K.T. Sullivan, and Uptown Express, Carnegie Hall, New York. 212-247-7800.

March 15-16, **GAMEXecutive**, Fairmont Hotel, San Jose, Calif. 949-380-8382. www.gdconf.com.

March 15-19, **Game Developers Conference**, Convention Center, San Jose, Calif. 949-380-8382. www.gdconf.com.

March 16, **Recording Industry Assn. Of America's Diamond Awards Presentations**, New York. 202-775-0101.

March 18, **Songwriter Showcase**, presented by the Songwriters Hall of Fame and the National Academy of Popular Music, Life, New York. 212-957-9230.

March 18, **A&R Round Table**, sponsored by the Assn. of Independent Music Publishers, Hotel Sofitel, Los Angeles. 818-842-6257.

March 19, **11th Annual Tamika Reggae Awards**, Madison Square Garden Theater, New York. 718-525-8345.

March 21, **Academy Of Motion Picture Arts And Sciences Awards**, Shrine Auditorium, Los Angeles. 310-247-3000.

March 23-24, **10th Annual Digital Engineering Conference**, Hasbrouk Heights, N.J. 703-907-7600.

March 24, **Ninth Annual Variety/Schroders Media Conference**, Plaza Hotel, New York. 212-492-6082.

March 24, **Gospel Music Assn. Dove Awards**, Nashville. 615-242-0303.

March 24, **Impact Record Pool 20th Anniversary Awards Dinner**, honoring Lionel Ridenour,

Paul A. Stewart, and Reginald H. Jones, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. 323-292-6611.

March 24, **Licensing Online And New Technology Panel**, sponsored by the Assn. of Independent Music Publishers, Dillon's Restaurant, New York. 212-758-6157.

March 24-26, **Making News: An Executive Seminar In Broadcast Journalism**, sponsored by the National Assn. of Broadcasters, Swiss Hotel, Atlanta. 202-775-2559.

March 25-26, **Entertainment Lawyers Think Tank And Conference**, sponsored by the Sedona Conference, Poco Diablo, Sedona, Ariz. 520-639-3904.

March 26, **Soul Train Music Awards**, Shrine Auditorium, Los Angeles. 310-858-8232.

March 26, **Songwriting Series**, presented by Songwriters in the Round, Hollywood East Music Group, and the University of Miami's Music Therapy Department, Miami. 305-284-3650.

March 27, **13th Annual Genesis Awards**, Beverly Hilton Hotel, Los Angeles. 818-501-2275.

March 27, **Your Backstage Pass To The Record Industry**, presented by Silver Lining Entertainment, Fairmont Hotel, New Orleans. 888-836-8086.

March 28, **Annual Conscious Entertainment Awards Show And Dinner**, benefiting the One Child Our Village Scholarship Program, Roosevelt Hotel, Hollywood. 323-290-9283.

March 30, **A B.I.G. Night Out**, a fund-raiser for the Christopher Wallace Memorial Foundation, Pier 60, Chelsea Piers, New York. 212-777-1570.

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. 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.

April 22, **Panel Luncheon**, Assn. of Independent Music Publishers, Hotel Sofitel, Los Angeles. 818-842-6257.

April 24, **Millennium Technology Series: Downloadable Audio—Future Shock For The Recording Industry**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Webster Hall, New York. 212-245-5440.

April 25-28, **Louisiana Music-New Orleans Pride 1999 Conference**, New Orleans. 504-592-9800.

April 26-27, **Second Annual Music Law & Business Conference**, Fairmont Hotel, New Orleans. 800-873-7130.

April 28, **A Celebration Of Dreams: A Tribute**

To **Jeffrey Katzenberg**, the Sherrill C. Corwin Human Relations Award Dinner, sponsored by the American Jewish Committee, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. 310-282-8080 ext. 306.

April 30, **Fourth Annual Audie Awards**, presented by the Audio Publishers Assn., Regal Biltmore Hotel, Los Angeles. 716-634-3215.

MAY

May 1, **Second Annual New York Revlon Run/Walk For Women**, with Emme, Katie Couric, Cindy Crawford, Matt Lauer, and Salma Hayek, Times Square, New York. 212-218-3327.

May 3, **Second Annual City Of Hope Celebrity Golf Tournament**, El Caballero Country Club, Tarzana, Calif. 213-626-4611.

May 3-5, **@d:tech**, Hyatt Embarcadero, San Francisco. 800-535-1812. www.ad-tech.com.

May 5, **Academy Of Country Music Awards**, Los Angeles. 818-841-3003.

May 8, **Sixth Annual Revlon Run/Walk For Women**, with Halle Berry, Kim Delaney, Dennis Franz, and Steve Young, Memorial Coliseum, Los Angeles. 310-393-6344.

May 8-11, **Audio Engineering Society Convention**, MOC Center, Munich. 212-661-8528.

May 10-13, **1999 3D Design & Animation Conference And Exposition**, Convention Center, Santa Clara, Calif. 415-278-5258.

May 11-12, **REPLItech Summit**, Sheraton Mofarrej, Sao Paulo, Brazil. 914-328-9157.

May 12-15, **Electronic Entertainment Expo (E3)**, Convention Center, Los Angeles. 800-315-1133. www.e3expo.com.

May 12-16, **Hi-Fi '99 Conference**, Palmer House Hilton, Chicago. 781-784-4400.

May 13, **24th Annual T.J. Martell Foundation Humanitarian Gala**, honoring BMG Entertainment chairman/CEO Michael Dornemann, New York Hilton and Towers, New York. 212-245-1818.

May 13-15, **Electronic Entertainment Expo**, Convention Center, Los Angeles. 800-315-1133, www.e3expo.com.

May 19-22, **Emerging Artists & Talent In Music Conference, Showcase & Festival**, Mirage Hotel and Casino, Las Vegas. 702-837-3636.

May 22-23, **L.A. Gospel Festival**, Tennis Center, University of California-Los Angeles, Los Angeles. 770-717-7020.

May 26, **New England Video Software Dealers Assn. Educational Forum And Trade Show**, Bentley College, Boston. 800-949-8732.

JUNE

June 8-10, **REPLItech North America**, Moscone Center, San Francisco. 914-328-9157.

June 13-16, **Cable '99**, sponsored by the National Cable Television Assn., McCormick Convention Center, Chicago. 202-775-3669.

June 14-15, **StudioPro99: Emerging Technologies And The Future Of Audio Production**, presented by Mix, Universal City Hilton, Universal City, Calif. 510-653-3307.

June 14-19, **28th International Country Music Fan Fair**, sponsored by the Country Music Assn. and the Grand Ole Opry, Tennessee State Fairgrounds, Nashville. 615-244-2840.

JULY

July 10-16, **1999 Management Development Seminar For Television Executives**, Northwestern University, Evanston, Ill. 202-429-5347.

July 14-16, **Billboard Dance Music Summit**, Sheraton Colony Square, Atlanta. 212-536-5002.

AUGUST

Aug. 31-Sept. 3, **1999 National Assn. Of Broadcasters**, Orange County Convention Center, Orlando, Fla. 202-775-3511.



Hootie Roots For Music. On Feb. 11, Hootie & the Blowfish, along with VH1 Save the Music and Time Warner Cable, donated musical instruments to the Queens, N.Y., middle school I.S. 59, which lost many of its own instruments in a January flood. Shown is front man Darius Rucker with a student at the school.

GOOD WORKS

AMIALE AIRWAVES: WHSL Greensboro, N.C., and Country Cares (started by **Randy Owen of Alabama** to help children with cancer and other catastrophic diseases) will run a two-day radiothon March 5-6 to benefit St. Jude Children's Research Hospital, founded by the late **Danny Thomas**. Contact: **Lacie Manning** at 770-448-9047.

AIDS ACTION: LIFEbeat will hold a fund-raising event to celebrate the history of dance at the Winter Music Conference, March 15 at the Albion Hotel in Miami, with guest DJ **DB**. Contact: **Thomas Dima** at 212-965-8900.

The Video Industry AIDS Action Committee (VIAAC) will run its sixth annual Penny for AIDS campaign March 22-28. All video-related businesses are asked to donate a penny for every transaction they make that

week. Last year, VIAAC raised more than \$75,000. Contact: **Heather Hinkel** at 323-874-6497.

SAVE THE PLANET: "Fish Tree Water Blues," due April 6 on Bullseye Blues & Jazz/Rounder, will raise money for the Earthjustice Legal Defense Fund, which lends free legal support to environmental groups in need. **J.J. Cale**, **Mavis Staples**, **Alvin Youngblood Hart**, **Bob Weir**, and **Charlie Musselwhite** recorded new songs for the compilation. **Ani DiFranco**, **John Lee Hooker**, **Robert Cray**, **Branford Marsalis**, **Keb' Mo'**, **Loudon Wainwright III**, and **Tracy Nelson** donated existing tracks. A concert featuring Cray, Musselwhite, and Nelson will be held April 22 at the Fillmore in San Francisco. Contact: **Rachel Carr** at 718-522-7171, ext. 19.

LIFELINES

BIRTHS

Girl, **Caroline Jennifer**, to **Leona** and **Tim Devin**, Feb. 8 in New York. Father is GM at Tower Records, Lincoln Center, New York.

Girl, **Mariana**, to **Kimberly** and **Jeff Viducich**, Feb. 24, in Sacramento, Calif. Father is media manager for Tower Records.

Boy, **Benjamin Karki**, to **Tara** and **John Lochen**, Feb. 25 in Berkeley, Calif. Mother is a production coordinator at Fantasy Records. Father is an agent at the Rosebud Agency.

MARRIAGES

Mahoko Fujikawa to **Jason Munyon**, Jan. 25 in Lahaina, Kannaipali Beach, Maui, Hawaii. Bride is the Asian music buyer for Tower Records Shibuya. Groom is director of product and retail for Tower Records International Franchises.

DEATHS

Norman Wienstover, 83, from a heart attack, Feb. 11 in St. Louis. As an executive at Decca Records and as national sales manager at Coral

Records from 1950 to 1960, Wienstover helped establish the careers of Jackie Wilson, Steve Allen, Buddy Holly, and the McGuire Sisters. He was also instrumental in reactivating the Brunswick label in 1956. In 1960, he started Norman Distributing Co. in St. Louis, which later became Musical Aisle. In the '80s, he teamed with Al Chotin to form St. Louis Talent Associates and Norman Records. He is survived by two daughters and a son.

Madelon Baker, 88, of a stroke, Feb. 26, in Laguna Hills, Calif. Baker managed husband Jackson Correll Baker's Hollywood recording studio; ran two publishing companies, Audio Arts and Madelon Music; and managed Cassietta George, a gospel singer, and the Incredibles. She is also credited with discovering Jimmy Webb and publishing many of his songs, including "By The Time I Get To Phoenix" and "Galveston." Prior to that, she was a model, competed as Miss Michigan in the 1930 Miss America contest, and participated in the Skippy Hollywood Theater for radio and TV in the '40s and '50s."



Spinning On The Web. John Frankenheimer, left, director of the action-thriller "Ronin," joins with David Miller, MGM Home Entertainment DVD product manager, to develop the multimedia presentation for consumers who visit the studio's World Wide Web site on March 14. Frankenheimer will host a 20-minute behind-the-scenes tour illustrating the movie's extensive stunts and special effects. Consumers who own the "Ronin" disc and PCs with a DVD-ROM drive can follow along.

Video Stores On The DVD Fast Track Transition To Rental Proceeds, But Sell-Thru Can Be Tricky

BY EARL PAIGE

LOS ANGELES—Video stores, still reluctant to get into DVD, now find that they are a movable object in the path of an irresistible force. Retailers may as well relax and enjoy the ride: DVD offers their best chance to enter sell-through—and the rental opportunities aren't bad either.

Even some of the most doubtful are coming around, says Tom Warren, owner of 11-store Video Hut in Fayetteville, N.C. Warren has lost his inhibitions and taken on the format, even though not every worry has vanished. "Price point is still a concern, since

DVD is available on the Internet cheaper than from conventional distribution," he says.

Retailer Peggy Lake agrees that the low price of DVD seems inviting. But she warns that if sell-through takes off, "the mass merchants and grocery stores will carry them," which will not give her Country Home Video, located in Clovis, any more of a chance than it has had with VHS.

However, other rental store owners are plunging ahead. In fact, some are looking past the sale of new releases to profits in used DVDs, says Cockeysville, Md., retailer Matthew Golueke. "We will soon be able to increase used-product sales now that we go deep on new titles," he says.

Rental stores also enjoy the innate advantage of being able to rent players, says Martin Zbosnik of Home Video in Duluth, Ga. "Seventy of my customers rented a DVD player before purchasing their own system," he says. "After one player rental they were sold, but DVD is just like VHS in terms of customers. Some are renters, and some are buyers."

Hoping to encourage player rentals, Video Bicycling in Dallas is preparing to bundle 25 used DVDs with a player, says VP Dan Crider. "We're going to have four assortments of titles," he says. Crider adds that used discs "are just coming on the market in appreciable quantities. It's been dribs and drabs so far."

Because of the studios' aggressive pricing strategy, discs have been easier to buy than rent. Even Tower Video hesitated on renting. Instead, it



Tower store in Marina del Rey, Calif., is one of 40 in the chain renting DVDs.

focused on sales, racking up \$5.5 million in revenue during the final quarter of 1997 when relatively few DVD titles were available.

But once the decision was made to rent, "we went way ahead of our schedule," says video VP John Thrasher. Tower went from seven to 40 rental outlets in a few months.

Clearly, retailers who stocked laserdisc saw the promise of DVD sooner because "this gave us a built-in customer base," says Golueke, who is trying to stay competitive with the Best Buy outlet in his area. Another enthusiast is Richard Woodroof of Captain Video in Stamford, Conn.

"I have had DVD since it was launched, both mainstream and adult," he says. Woodroof sold laserdiscs and found the transition to DVD seamless. However, selling the new format can be tricky, he cautions. "I'm not sure I would want to use DVD to develop a market for sell-through. If I were in a very affluent market, sell-through DVD is some-

(Continued on page 93)

Sounding Off On DVD Source-Tagging; Fox Lorber Appeals To Retail With 'Rentivity'

ANOTHER VOTE COUNTED: Source-tagging for DVD (Picture This, Billboard, March 6) is "a great move for the industry to make at the onset of a technology," opines Best Buy video merchandising VP Joe Pagano. "It's not unusual for a new format to be vulnerable, and losses are creeping up." Now's the time to nip an incipient problem in the bud, he suggests. "The timing could not be better."

Pagano expects Sensormatic to be the vendors' tag of choice but, unlike mass merchants like Wal-Mart, excludes VHS as a target. With so many tapes priced under \$10 list, VHS isn't worth the trouble. "I don't see that as an issue," he says. Pagano expects the strips to be applied "at the point of manufacture, and we'll get there sooner rather than later."

The issue for Best Buy and other retailers may be resolved quicker than the shortage of low-end players. Toshiba's \$299 unit has been scarce since the everyday (as opposed to promotional) price became effective in January. Sources indicate the supply problem should ease later this month. Meanwhile, higher-end players continue to proliferate, with emphasis on changers (to contain bigger DVD collections).

Sony Electronics has announced a machine capable of storing 200 discs—40 times the capacity of its current model. Suggested list: in the high three-figures.

A THEORY OF RENTIVITY: That's how Fox Lorber Associates sales VP Dan Gurlitz describes an innovative strategy to straddle DVDs and cassettes and attract heretofore reluctant video stores.

New York-based Fox Lorber doesn't want to lose either format, so Gurlitz is the man with a plan: Retailers can purchase a designated DVD by itself at a price equivalent to \$19.98-\$34.98 suggested list. "Or for an extra \$10 retail, they can get the companion VHS." Fox Lorber is perhaps the first vendor to favor disc over cassette. "DVD is the leader," Gurlitz says. "In effect, we're using VHS as a value-added item."

And the tapes, which are not returnable, have value. "We specifically did not pick anything that was dead at retail," he maintains, noting the presence of such strong foreign titles as "The Seduction Of Mimi," "Love And Anarchy," and "My Favorite Season." The selections are by design. Fox Lorber has detected a direct correlation between DVD consumers and art films. "We're

seeing them pick up our programs," says Gurlitz. Meetings with Ingram Entertainment reps at a recent national sales conference reinforced this suspicion, and Gurlitz claims retailers' early response to "rentivity," which streets June 30, appears strong.

By his calculations, dealers pocket at least \$10 per cassette, "and depending on VHS prices, you can save as much as \$20." There are various combo deals, all lacking this flexibility, Gurlitz notes. "We're trying to do something different," he says. He completes the "rentivity" equation thusly: "DVD plus some VHS equals return on investment squared."

Fox Lorber is contributing 25 titles to a promotion that runs through December, which also includes the soft-core "Emmanuelle" and Akira Kurosawa's "Ran," the Japanese version of "Macbeth" that is

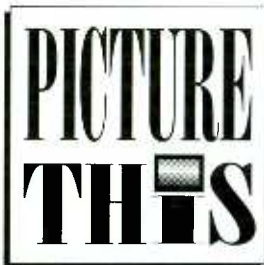
"our No. 1 seller in DVD," Gurlitz says. The vendor, which has delved deeper into DVD than most independents, has targeted retailers almost ready to commit. "For them, it's an area they've either tested and plan to expand, are not testing and need to get in, or are in full-bore and need more titles."

Gurlitz anticipates reaching all of the above: "Video stores are getting into DVD fast and furious." Fox Lorber already has, issuing about 100 titles. "We're very happy with it," he says.

DEPARTURES: Two home video veterans are checking out of long-held positions. Executive VP Jeff Baker leaves GoodTimes Home Entertainment after 13 years. He's continuing as a GoodTimes consultant amid other assignments. Candidates include the studios, the source of numerous titles Baker had licensed, and E-commerce merchants. Video still has "my love and my interest." Baker can still be reached at GoodTimes at 212-951-3075.

Jill Goldstein departs Amy Alter Associates, the New York-based PR firm that has serviced numerous trade accounts including Fox Lorber and CBS/Fox Video (they're not related). Goldstein had been with the agency from its start in the mid-'80s.

Apparently the past was prologue for Bill Fields, who all of a sudden quit as Blockbuster chairman two years ago. The Wall Street Journal reports Fields "suddenly resigned" as president/CEO of Hudson's Bay Co. in Toronto, his next two-year stopover. Fields previously was a 20-year man at Wal-Mart.



by Seth Goldstein

SCORE BIG



Take a revealing romp with the girls from New York's most highly-publicized gentlemen's club. So hot, even shock-jock Howard Stern can't stop talking about them. They're *The Girls of Scores*, scoring points in one sexy scene after another!



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	4	MULAN	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated	1998	G	26.99
2	3	3	ANTZ	Dreamworks Home Entertainment Universal Studios Home Video 83668	Woody Allen Sharon Stone	1998	PG	26.99
3	2	52	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
4	16	3	CITY OF ANGELS	Warner Home Video 16320	Nicolas Cage Meg Ryan	1998	PG-13	19.98
5	4	5	PLAYBOY'S GIRLFRIENDS	Playboy Home Video Universal Music Video Dist. PBV0837	Various Artists	1999	NR	19.98
6	6	12	THE WEDDING SINGER	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore	1997	PG-13	14.98
7	5	7	TAE-BO WORKOUT	Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
8	11	35	THE BIG CHILL: 15TH ANNIVERSARY EDITION ◆	Columbia TriStar Home Video 01892	William Hurt Glenn Close	1983	R	14.95
9	10	5	TEKKEN: THE MOTION PICTURE	A.D.V. Films 001	Animated	1999	NR	19.98
10	14	18	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
11	24	2	MTV: CELEBRITY DEATHMATCH ROUND 1	MTV Home Video Sony Music Video 51679	Various Artists	1999	NR	12.98
12	13	10	THE PARENT TRAP	Walt Disney Home Video Buena Vista Home Entertainment 1055	Dennis Quaid Natasha Richardson	1998	PG-13	22.99
13	7	15	ARMAGEDDON	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck	1998	PG-13	19.99
14	32	2	TELETUBBIES: NURSERY RHYMES	Warner Family Entertainment Warner Home Video B3750	Various Artists	1999	NR	14.95
15	8	15	'N THE MIX WITH 'N SYNC ▲	BMG Video 65000	'N Sync	1998	NR	19.95
16	9	3	JACKIE BROWN	Miramax Home Entertainment Buena Vista Home Entertainment 1355803	Pam Grier Samuel L. Jackson	1997	R	22.95
17	NEW ▶		MTV: CELEBRITY DEATHMATCH ROUND 2	MTV Home Video Sony Music Video 50038	Various Artists	1999	NR	12.98
18	12	13	DR. DOLITTLE	FoxVideo 2762	Eddie Murphy	1998	PG-13	19.98
19	40	3	GREAT EXPECTATIONS	FoxVideo 4492	Ethan Hawke Gwyneth Paltrow	1998	R	14.98
20	NEW ▶		PLAYBOY VIDEO CENTERFOLD: THE DAHM TRIPLETS	Playboy Home Video Universal Music Video Dist. PBV0838	Various Artists	1999	NR	19.98
21	25	12	THE MASK OF ZORRO	Columbia TriStar Home Video 21693	Antonio Banderas Anthony Hopkins	1998	PG-13	19.95
22	26	3	MERCURY RISING	Universal Studios Home Video 83590	Bruce Willis Alec Baldwin	1998	R	14.98
23	18	5	NOSFERATU THE VAMPIRE	Anchor Bay Entertainment SV10641	Klaus Kinski Isabelle Adjani	1978	R	14.98
24	15	4	POKEMON: I CHOOSE YOU, PIKACHU	Viz Video Pioneer Entertainment 0001D	Animated	1998	NR	14.98
25	21	12	GOOD WILL HUNTING	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck	1997	R	22.95
26	22	14	BACKSTREET BOYS: NIGHT OUT WITH THE BACKSTREET BOYS ▲	Jive/Zomba Video 41657	Backstreet Boys	1998	NR	19.95
27	35	3	U.S. MARSHALS	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes	1998	R	19.98
28	30	5	KISS: SECOND COMING ▲	PolyGram Video 80063005917	Kiss	1998	NR	29.98
29	33	13	TORI AMOS: THE COMPLETE VIDEOS 1991-1998	Atlantic Video 83154	Tori Amos	1998	NR	19.98
30	39	17	GODZILLA	Columbia TriStar Home Video 23126	Matthew Broderick Hank Azaria	1998	PG-13	14.95
31	23	13	PLAYBOY'S ASIAN EXOTICA	Playboy Home Video Universal Music Video Dist. PBV0836	Various Artists	1998	NR	19.98
32	34	126	LADY AND THE TRAMP	Walt Disney Home Video Buena Vista Home Entertainment 582	Animated	1955	G	26.99
33	38	17	SOUTH PARK: 3-PACK VOLUME 2	Rhino Home Video Warner Home Video 36562	Animated	1998	NR	39.98
34	29	5	BJORK: VOLUMEN	Elektra Entertainment 40199	Bjork	1998	NR	19.98
35	31	26	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19.95
36	20	26	TITANIC	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet	1997	PG-13	29.95
37	27	16	SMALL SOLDIERS	Dreamworks Home Entertainment Universal Studios Home Video 84018	Kirsten Dunst Gregory Smith	1998	PG-13	22.99
38	36	8	METALLICA: CUNNING STUNTS	Elektra Entertainment 40202	Metallica	1998	NR	19.98
39	28	3	PRIMARY COLORS	Universal Studios Home Video 83373	John Travolta Emma Thompson	1998	R	14.98
40	17	3	NEW YORK YANKEES: SEASON OF THEIR LIVES	PolyGram Video 440059521	Various Artists	1998	NR	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ○ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

Trimark, Broadcast.com Link

STREAMING PICTURES: Trimark Holdings Inc. is staking out a claim on the Internet via a partnership with the entertainment site Broadcast.com. Inc.

In a stock-for-stock deal, Trimark, whose subsidiaries include Trimark Home Video and Trimark Pictures, will license 50 movies to Broadcast.com for Internet distribution. Some titles, including Trimark's "Warlock" and "Leprechaun" series, will be available free of charge on the site, which will be supported by advertising revenue.

Alternatively, Broadcast.com plans to charge a pay-per-view fee for other features.

The nonexclusive deal is worth about \$3 million based on current stock prices. It's expected to close March 15. Trimark Home Video executive VP **Tim Swain** says that the arrangement does not include new releases. Catalog selections have "run their course" in the video channel, he adds.

But the two companies do plan to broadcast first-run movies, previews of videos, and live premieres. "In the beginning phase, this will be used as a tool to promote new videos and allow us a way to target certain demographics with more pre-awareness than ever before,"

SHELF TALK



by Eileen
Fitzpatrick

says Swain. "This is not a bad thing for video retailers; it's complementary."

One of the largest entertainment sites on the Internet, Broadcast.com handles content from 385 radio stations and networks, 40 television stations, and sports broadcasts from 420 colleges across the country. It also offers public-domain movies.

In addition, Broadcast.com does stockholder meetings, teleconferences, trade shows, and media events. More than 800,000 visitors go to the site every day, the company says.

KROFFT RETURNS: After (Continued on page 94)

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 ▶		RONIN (R) (24.98)	MGM/UA Home Video/Warner Home Video 62434	Robert De Niro
2	1	2	SNAKE EYES (R) (29.99)	Paramount Home Video 33541	Nicolas Cage Gary Sinise
3	NEW ▶		URBAN LEGEND (R) (26.99)	Columbia TriStar Home Video 03091	Alicia Witt Rebecca Gayheart
4	2	2	PRACTICAL MAGIC (PG-13) (24.98)	Warner Home Video 16322	Sandra Bullock Nicole Kidman
5	3	3	JOHN CARPENTER'S VAMPIRES (R) (26.99)	Columbia TriStar Home Video 60306	James Woods Daniel Baldwin
6	6	10	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
7	5	8	ARMAGEDDON (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10008	Bruce Willis Ben Affleck
8	8	11	LETHAL WEAPON 4 (R) (24.98)	Warner Home Video 16075	Mel Gibson Danny Glover
9	4	5	THE TRUMAN SHOW (PG) (29.99)	Paramount Home Video 33112	Jim Carrey Laura Linney
10	9	11	THE NEGOTIATOR (R) (24.98)	Warner Home Video 16750	Samuel L. Jackson Kevin Spacey
11	7	3	ROUNDERS (R) (29.98)	Miramax Home Entertainment/Buena Vista Home Entertainment 10015	Matt Damon Edward Norton
12	10	13	THE MASK OF ZORRO (PG-13) (29.98)	Columbia TriStar Home Video 62169	Antonio Banderas Anthony Hopkins
13	NEW ▶		THE LAST EMPEROR (PG-13) (29.98)	Artisan Entertainment 60496	John Lone Joan Chen
14	11	9	THE AVENGERS (PG-13) (24.98)	Warner Home Video 15873	Ralph Fiennes Uma Thurman
15	12	12	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley
16	15	14	U.S. MARSHALS: SPECIAL EDITION (R) (24.99)	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
17	13	8	OUT OF SIGHT (R) (34.98)	Universal Studios Home Video 20340	George Clooney Jennifer Lopez
18	16	14	GODZILLA (PG-13) (24.95)	Columbia TriStar Home Video 23129	Matthew Broderick Hank Azaria
19	14	5	STAR TREK VI: THE UNDISCOVERED COUNTRY (PG) (29.99)	Paramount Home Video 32301	William Shatner Leonard Nimoy
20	18	14	TOP GUN (PG) (29.99)	Paramount Home Video 16927	Tom Cruise Kelly McGillis

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MERCHANTS & MARKETING

VIDEO STORES ON THE DVD FAST TRACK

(Continued from page 91)

thing I would really look into.

"But it is really crazy the way DVD is developing," Woodruff continues. "I can save \$4 a disc buying off the Internet, compared to distributor prices. Also, DVD is good on the big hits, but it kind of reverses itself on catalog."

Woodruff points out that "Ronin," just released by MGM Home Entertainment, "is \$100 on VHS but only \$25 on DVD," even though it is loaded with special features. "But 'Pretty Woman' is only \$10 on tape because it's been repriced for sell-through, and yet it's \$30 on disc."

DVD challenges dealers with low return privileges and skinny margins—concerns that haunt Ed Mairuo, owner of Now Playing in Belmont Shore, a Los Angeles suburb. "Rental is now paying its own way," Mairuo says. "I don't know if we can develop a sell-through business." The wholesale clubs offer discs "from \$14-\$22, the big hits," he adds.

Odyssey Video's Steve Gabor in Los Angeles jumped into DVD right away but agrees the mass merchants are hard to fight. "We cannot compete on the for-sale side because many places use these to drive traffic and sell DVD at or below cost," he says. "In fact, I

recently purchased DVD titles from Amazon."

At present, there doesn't appear to be a happy medium. Says Mick Blanken of Superhit Movies & Games in Delaware, Ohio, "Any retailer who is aggressive can obtain sell-through product at a price that will allow them to sell it for a profit, even at [minimum advertised price]. I can make a couple of bucks on sell-through VHS or a couple of bucks on DVD."

Mark Esshaki of Grand Video Superstore in Grand Blanc, Mich., sees it differently. "We're in a predatory price situation with Media Play, Best Buy, Circuit City, and so on," he complains. "It's hard enough coming up with gimmicks to get people to buy VHS video." With DVD product so plentiful at mass merchants, Esshaki relies on his 250 rental copies to generate DVD revenues.

Tom Warren's conversion to DVD could unseat lots of fence-sitters. As co-chair of the Independent Retailers Action Committee (IRAC) of the trade group Video Software Dealers Assn., which hosted meetings around the country, he had the advantage of assessing numerous opinions. "Distribution is a partner in every

independent's business," Warren says. "The retailer and distributor relationship involves much more than price, and therefore we must maintain that relationship and promote the health of each other."

Video City's John Heim, who co-chairs IRAC with Warren, says, "Every store should be carrying DVD. The market is there and growing fast." Heim recently placed 90 rental titles in each of his four Denver-area stores.

In fact, choices are limited, says consultant Jim Lahm in Fullerton. "Stores that don't carry DVDs for sale and rental are literally driving their customers to the stores that do," he says. That includes owners of personal computers.

"They should not overlook the PC crowd, largely sales-oriented consumers," Lahm adds. "The population of PCs with DVD-ROM drives is expected to grow far faster than DVD players, reaching more than 100 million by year 2002."

CHILD'S PLAY

(Continued from page 76)

memorabilia. Other highlights include "Going To The Prom" (in which a child observes a tomboy older sister gussy up for the big dance), that most exasperating phenomenon "Snow In April," and, of course, "Spring Fever," whose subject needs no explanation.

"I'd done seven or eight albums with this band [that appears on "Springsongs"], and I felt we could go in any direction," says McCutcheon. "Springsongs" spans bluegrass, string quintet, piano jazz, horn rock, and Latin styles—there's even a track that uses guitars, banjos, and tubas.

"Folk music is about creating community," McCutcheon observes. "Coming from that heritage, talking about ordinary, everyday things, it's easy to say to [my audience], 'This is ours.'"

KIDRAP: Rap songs have been making appearances on kids' albums for years, but Kid Rhino's "Jump On It!" is the first children's record made by renowned rap artists themselves. Slated for an April 6 release, "Jump On It!" is the work of hip-hop pioneers the Sugarhill Gang ("Rapper's Delight"). With an emphasis on the mnemonic power of rap, "Jump On It!" helps kids with the rudiments of reading in tracks like "ABC's," "The Vowels (AEIOU)," and "Kick A Rhyme With Dr. Seuss."

No less a figure than Grandmaster Melle Mel guests on the album, doing, among other tracks, a reworked kids' version of Grandmaster Flash & the Furious Five's groundbreaking "The Message" (retitled "It's Like A Dream Sometimes"). "Rapper's Delight" is also childified here in a "kids rap-along" version. Kid Rhino and the Sugarhill Gang are donating a portion of the album's proceeds to the youth-service organization Boys & Girls Clubs of America.

Billboard MARCH 13, 1999

Top Video Rentals chart table with columns for THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE, Label, Principal Performers.

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs...

Top Music Videos

Top Music Videos chart table with columns for THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE, Principal Performers, Suggested List Price.

◆ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; △ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991.

SHELF TALK

(Continued from page 92)

more than 20 years, the wacky characters from **Sid and Marty Krofft** are making a comeback.

The likes of "H.R. Pufnstuf" and "Electra Woman And Dyna Girl" are about to be released on cassette by equally wacky Rhino Home Video, which recently acquired distribution rights to the Kroffts' TV library.

On May 18 Rhino will release a three-video boxed set featuring episodes from "The Bugaloos," "Lidsville," "Sigmund And The Sea Monsters," "Far Space Nuts," "Electra Woman And Dyna Girl," "Land Of The Lost," "Dr. Shriner," "The Lost Saucer," and something called "Big-foot And Wildboy." The set, titled "The World Of Sid & Marty Krofft," retails for \$29.95.

Individual tapes from each of the shows in the boxed set will follow on July 13, priced at \$9.95 each. But that's just the beginning, according to Marty Krofft, president of Sid & Marty Krofft Pictures.

A line of Beanie Baby toys and

action figures from the show will debut at FAO Schwarz, Musicland stores, and the Warehouse later this year. Meanwhile, the Interscope album "Sid & Marty Krofft Favorites" just hit stores; two movies based on "H.R. Pufnstuf" and "Land Of The Lost" are in development; Nickelodeon's TV Land channel will begin rerunning several Krofft series in April; and the company is creating a World Wide Web site.

"If you live long enough, everything comes back in fashion again," Krofft notes.

He has been talking with Rhino about a video release for more than two years. Everyone was waiting until the right time. "We've been looking at the kids' market, and it's tough," says Krofft. "We're redirecting the company toward films and wanted to leverage the library."

Unlike other vintage product that has been swallowed up by the majors, Krofft still controls the rights to its catalog, which appeals to a broad age

range, from tots to baby boomer adults. "Krofft fans are radical, and they'll buy everything they can get," he says. "And we got the kids coming up as well."

As an example of how fans flock to the product, Krofft says that more than 10,000 T-shirts sold in one day when TV Land ran a "H.R. Pufnstuf" marathon recently. "That's unbelievable," he says.

In addition to Krofft, Rhino has

picked up distribution rights to the 1960s CBS-TV series "My Favorite Martian" and independent movies under the Crown International Pictures banner. The list includes "The Pom Pom Girls," "Hunk," "Weekend Pass," "The Beach Girls," "My Mom's A Werewolf," "Galaxina," and "My Tutor."

"My Favorite Martian" is available now. The Crown features will begin hitting stores in May.

DOUBLE THE DISC: Artisan Home Entertainment will release the **Stephen King** six-hour miniseries "The Stand" on a single, dual-sided, dual-layered disc. The title should be in stores by fall.

DVD 18 technology can hold up to eight hours of programming. Artisan intends to use it for other TV and movie series in its library. Warner Advanced Media Operations will handle replication.

DECLARATIONS OF INDEPENDENTS

(Continued from page 72)

Stamey. A former member of the dB's and something of a local legend in Chapel Hill, Stamey got acquainted with the group when he mastered its self-released 1997 EP, "Songs From The Mayflies USA."

"We all are fans of his and fans of all the stuff he's a fan of," McMichaels says of Stamey. "It was a meeting of the minds."

The Mayflies—who also include

guitarist/vocalist **Matt Long**, bassist/vocalist **Adam Price**, and drummer **David Liesegang**—received a hand in the studio from Stamey himself, the **Squirrel Nut Zippers**' horn men **Tom Maxwell** and **Ken Mosher**, and Yo La Tengo's **Georgia Hubley**, who contributes background vocals.

The end result is a sweetly played selection of pop originals that are notable for their lyrical acumen. Our personal favorites are "Down With Peter Green," which utilizes the mental breakdown of the ex-Fleetwood Mac guitarist as its central metaphor; and the title track, a heavily Big Star-influenced number that hauntingly depicts the silent summer months in the largely collegiate community of

Chapel Hill.

The city has long been a hotbed of great Southern neo-pop and rock-'n-roll, ranging from **Flat Duo Jets** and **Superchunk** to recent Flag Waver **Hobex**. McMichaels says of his town, "It's a very strange place. It's tiny. Last night, we were out in a bar, and there were all these people from the [local] bands. [The scene is] pretty home-grown. People who come to Chapel Hill tend not to find what they're looking for... There's so much [musical] competition, you can't afford to be mediocre."

The Mayflies USA will be playing New York dates March 19 at Brownies and April 16 at Luna Lounge. The group will begin some national touring in May.

Billboard®

MARCH 13, 1999

Top Special Interest Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
NO. 1					NO. 1				
1	19	2	THE OFFICIAL SUPER BOWL XXXIII VIDEO PolyGram Video 440657731	19.95	1	1	9	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution TB2274	39.95
2	1	14	WWF: AUSTIN 3:16 UNCENSORED World Wrestling Federation Home Video 213	14.95	2	NEW ▶		CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98
3	2	14	WWF: 'CAUSE STONE COLD SAID SO World Wrestling Federation Home Video 210	14.95	3	2	14	KICKBOXING: KNOCKOUT WORKOUT Anchor Bay Entertainment 29700	9.99
4	4	14	WWF: UNDERTAKER THE PHENOM World Wrestling Federation Home Video 216	14.95	4	3	15	KICK BUTT Brentwood Home Video 12032	14.98
5	3	14	WWF: THE THREE FACES OF FOLEY World Wrestling Federation Home Video 218	14.95	5	4	10	PAULA ABDUL: CARDIO DANCE Anchor Bay Entertainment 8611	14.95
6	6	14	WWF: BEST OF SURVIVOR SERIES-1987-1997 World Wrestling Federation Home Video 215	14.95	6	5	80	PAULA ABDUL'S GET UP AND DANCE! Artisan Entertainment 60214	9.98
7	5	14	WWF: SABLE UNLEASHED World Wrestling Federation Home Video 217	14.95	7	6	27	DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933	12.99
8	8	14	WCW: STING UNMASKED Turner Home Entertainment 97105	14.95	8	11	14	DENISE AUSTIN: SIZZLER Parade Video 909	12.98
9	7	14	WWF: BEST OF WRESTLEMANIA I-XIV World Wrestling Federation Home Video 214	14.95	9	10	14	A.M. YOGA FOR BEGINNERS Healing Arts 1071	9.98
10	9	14	WWF: D-GENERATION X World Wrestling Federation Home Video 212	14.95	10	8	228	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
11	NEW ▶		SUPER BOWL XXXII PolyGram Video 46443	19.95	11	14	4	ZAK LEE: TAI BOX-KICK TO FIT Parade Video 30831	12.95
12	12	12	N.Y. YANKEES: SEASON OF THEIR LIVES PolyGram Video 440059521	19.95	12	7	12	KNOCKOUT WORKOUT Anchor Bay Entertainment 29699	9.99
13	10	3	WWF: CAPITOL CARNAGE World Wrestling Federation Home Video 232	29.95	13	9	14	P.M. YOGA FOR BEGINNERS Healing Arts 1186	9.98
14	11	3	WWF: ROCK BOTTOM IN YOUR HOUSE World Wrestling Federation Home Video 220	29.95	14	19	14	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER Sony Music Video 51564	14.98
15	13	14	WWF: ROYAL RUMBLE '98 World Wrestling Federation Home Video 200	19.95	15	17	14	KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT Sony Music Video 51565	14.98
16	15	6	WCW: BEST OF BLAST AT THE BEACH Turner Home Entertainment 9700	59.98	16	12	15	MTV GRIND WORKOUT-DANCE CLUB AEROBICS Sony Music Video 51602	12.98
17	17	11	WWF: JESSE 'THE BODY' VENTURA: THE MOUTH, THE MYTH, THE LEGEND World Wrestling Federation Home Video 10802	14.95	17	15	11	ABS AND BUNS: 2-PACK UAV Entertainment 60115	9.95
18	14	14	WWF: WRESTLEMANIA XIV World Wrestling Federation Home Video 10203	19.95	18	16	9	DENISE AUSTIN'S BOUNCE BACK AFTER BABY Parade Video 963	14.98
19	16	13	HOCKEY: ALLTIME ALLSTARS Quality Video, Inc. 60349	9.99	19	RE-ENTRY		YOGA FOR BEGINNERS: ABS Healing Arts 1188	9.98
20	RE-ENTRY		ELWAY: CHAMPION FOREVER PolyGram Video 4400577353	19.95	20	NEW ▶		DENISE AUSTIN: THREE-PACK Parade Video 33303	24.95

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1999, Billboard/BPI Communications and VideoScan Inc.

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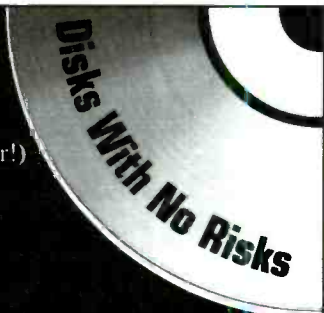
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Essential's Watershed Aimed At College

BY DEBORAH EVANS PRICE
NASHVILLE—Caedmon's Call member Cliff Young has inked a production/artist development deal with the band's label, Essential Records, to launch Watershed Records. The new imprint will focus on the college market and will be co-chaired by Young and Essential VP/GM Robert Beeson.

Watershed will be distributed to the Christian market via Zomba's Christian distribution arm, Provident Music Distribution. (Essential is a label under the Provident Music Group umbrella.) The label's mainstream distribution will go through BMG.

"What Watershed brings to the table, I think, is something different than any label is doing right now, and

that is its focus—which is exclusively the college market," says Beeson. "It's very difficult to tap into that marketplace because you have to live on that level in order to understand. It's more than a demographic; it's a psychographic. Unless you really get into the heads of your consumer, it's really difficult to market to that. It's why many labels that have tried this before have failed, and it's why

"Watershed is in a unique position, because that's basically where Cliff Young and the people he surrounds himself with live."

Young is a guitarist/vocalist with Caedmon's Call, a seven-piece folk-rock band that hails from Texas. Prior to signing with Warner Alliance in 1996, the group had developed a

tremendous following on college campuses across the country. When the group's major-label debut bowed in April 1997, it entered Billboard's Top Contemporary Christian Albums chart at No. 1, an almost unheard-of feat for a debut act. When Warner Alliance went defunct, Caedmon's Call signed with Essential. Its label debut, "40 Acres," is due April 13.

Watershed's mainstream marketing efforts will be handled by Essential. To penetrate the college market, Young plans to use the marketing savvy the group gathered during its independent days.

"Since the independent success of Caedmon's Call, we had a lot of people say, 'How did y'all do this? How did you have such success in the college market?'" says Young.

Young will spearhead Watershed's A&R endeavors. The label's first two signings are folk-oriented singer/songwriters: Bebo Norman and Andrew Peterson. Peterson's album is due Aug. 10, and Norman's debut hits the streets Sept. 14. (Norman has already sold 40,000 units of an independent release.)

"The vision for the marketing is going to be driven by the people Cliff Young is involved with, a lot of independents, many of whom are still in college or are very involved in that marketplace," says Beeson. "The facilitating will be handled by Essential."

Kirby Trapolino, who has been working with Caedmon's Call as college promotions manager, will work with Young on Watershed's college marketing efforts. The label plans to employ Internet and E-mail campaigns, tour promotions, and other grass-roots approaches to reach college consumers.

Young notes that music plays an important role in the experiences of college students—a fact that is reflected in their buying habits.

"When in college, everything you do is a watershed event," says Young. "Hence, the title of the label."

HIGHER GROUND

(Continued from page 45)

really brought out the best in Avalon."

"It was such an amazing experience. I can't wait to go back in the studio," adds McBrayer. "And as far as Cherie being on board, it feels like she's always been here. She's such a part of the family."

Paliotta admits to being nervous in the studio. "I kept thinking I'm singing for the guy who made Amy Grant famous," says Paliotta. "But Brown has such a sweet disposition, he makes you feel at ease."

Sparrow will promote the release with an extensive marketing campaign at radio and retail. A key part of the campaign will be a TV special, "Avalon Live At The Factory," which tapes March 23 at the Factory in Franklin. The show will air April 2, 3, and 9 on PaxTV and will be broadcast again in May. It will be produced by Jim Dotson and Ron Yayger, previously with the TBS series "Live From The House Of Blues."

Several Christian radio stations will be involved in the launch of the album. KSBJ Houston; KCMS Seattle; KXOJ Tulsa, Okla.; KTLI Wichita, Kan.; and the KLOVE Network

are among the stations that will be broadcasting live March 24-25 from Nashville. The stations are working with the Gospel Music Assn. on "win a trip to the Dove Awards" contests hosted by Avalon. Winners will attend Avalon's taping March 23. Also, numerous stations will be holding "win it before you can buy it" contests promoting the new album. KLTy Dallas radio personality Jon Rivers will host the "In A Different Light" radio special the weekend of March 27. The group's new single, "In Not Of," is airing on Christian radio.

Retail efforts include featuring the group on customer bags at Family Christian stores for a month. There will also be a coupon inside each bag, and the group will be featured in Family Christian catalogs. Point-of-purchase materials for the group will include a floor standee display, one-by-one flats, and counter mats.

Between the TV special, their performance on the Doves, and all the pre-release activities, it will be a busy time for the members of Avalon, especially for McBrayer. In addition to the group's hectic schedule, he and his fiancée, Stephanie, will marry March 23. Nothing like a new record, major TV appearances, and a wedding to give a guy a busy week. Here's wishing Jody congratulations and many blessings!

GRAPETREE SIGNS WITH SONIC FUEL: Grapetree Music Group has signed a distribution agreement with Sonic Fuel Music Sales, a division of EMI Christian Music Group's Chordant Distribution. Grapetree is an Austin, Texas-based company specializing in rap, hip-hop, and R&B; its labels are Phat Boy Recordings, Grapetree Records, and GT Latin. The company was founded in 1992 by Knolly Williams with just \$250 when he released his first project as DJ Rubadub. There are now 22 artists signed to the three labels, including Prime Minister, Antonious, Lil' Raskull, and God's Original Gangstaz. The company is also responsible for Grapetree magazine.

The distribution deal begins April 1 when Sonic Fuel begins working the 42 titles in the Grapetree catalog. Label sources say there are 30 new releases planned for 1999.

Grammys Go To The Disc

NARAS' DVDs Contain Performances, Info, Ads

BY SETH GOLDSTEIN

NEW YORK—The Grammys are getting DVD exposure.

Later this month, Grammy sponsor the National Assn. of Recording Arts and Sciences (NARAS) is expected to give away 20,000-25,000 discs containing three performances from the Feb. 24 awards ceremony, information about the association and DVD technology, and commercials to its members and what consultant Brad Burkhardt describes as "influential" outsiders.

The on-disc ads may be the most intriguing aspect of the experiment, which seeks to spread the word about DVD among the music community. Burkhardt and Mark Waldrep, president of DVD authoring house AIX Media Group, expect the commercials to cover all or most of the expenses incurred by AIX Media, estimated at \$75,000 before replication. (AIX

Media Group originated the project and approached NARAS about use of the Grammy material.)

Until now, DVD has been an ad-free medium and, for movies, likely will remain that way. But as the format spreads, ads that remain hidden until the viewer retrieves them could help finance nontheatrical titles.

While no sponsors had signed for the Grammy DVD by press time, Waldrep says talks are under way to land as many as six, paying \$5,000 to \$25,000 each. Advertisers will be placed according to the fee schedule. The best position, platinum, buys a spot on the main menu, where the ads will automatically pop into view if another choice isn't indicated.

Gold and silver selections will be imbedded in sub-menus devoted to NARAS and DVD technology, illustrated by various labels' musical selections.

Talks are under way to land as many as six sponsors

BLUE NOTE

(Continued from page 46)

love a lot of it," he says. "This thing they call world music is something I've always loved. I've been listening to the music of India, of Africa, to European classical music for years. And no matter where it comes from, it's the same truth being sung. It's what the singer does with it in his lifetime."

And Lloyd's voice rings clear, his saxophone excursions expressing an undeniable truth about the universality of the human experience. Never content to play to the most

common denominators, his ruminating melodies and probing solos explore the hidden corners of a composition. Lloyd finds minute pockets within the music and takes the time to savor them fully, expressing the most honest of joys in finding them there.

"I'm a junior elder now, but I feel younger than springtime," says Lloyd. "I feel very blessed, because I still have the love of this music that I started out with long ago."

RETAIL TRACK

(Continued from page 66)

ing the way, others adapting and surviving, and more falling by the way-side. Veteran music industry participants can remember many familiar faces who no longer attend NARM because of the consolidation that the industry has already undergone.

So for those of you who predict that online sales will force conventional music retailers to go out of business, hello—that's already an ongoing process and a natural byproduct of retail evolution.

The smart merchants are always asking "what if" questions and planning accordingly. And despite what the Internet advocates believe, there is still plenty of time for conventional music merchants to react to the changes going on around them. According to those involved in making digital distribution a reality, while the technology is already there to deliver music via broadband width to the home, it will be at least five years before the type of equipment necessary to receive it infiltrates the home to the degree where digital delivery

can start putting some big numbers on the scoreboard.

At that point, the question will be the same one we are asking today about online sales, via merchants like CDnow and Amazon.com: Are online sales growing the business or cannibalizing existing business? Currently, after two full years of mainstream existence, online sales appear to be largely incremental business. Moreover, online merchants have yet to prove they have a viable, i.e., profitable, business model. This year should provide some insight on both these points.

So even if the majors begin digital distribution this year, conventional music merchants should have at least five to seven years to prepare for what the future will bring. I wouldn't be surprised if music merchants are already demanding shorter leases as a hedge against what the future could bring. Also, traditional music merchants are belatedly but correctly changing the way they view the Internet, seeing it as a complement, not a supplement, to their

existing business. More resources should be directed at online opportunities.

And no matter what anybody tells you, no matter how big digital distribution eventually becomes, and whether it is dominated by the labels or online merchants, remember, online sales will never totally eliminate record stores, as long as people shop in stores in general.

So instead of going to NARM with an apprehensive manner, merchants should be thankful that the Internet will be the dominant topic of conversation, both formally and informally, at the convention. Those attendees aggressively participating in the dialogue will garner plenty of food for thought that should help them successfully make the transition to the new millennium.

CONGRATS: Vinnie Birbiglia, merchandise manager at Trans World Entertainment Corp., will marry his longtime companion, Josicane Hart, in Las Vegas on the eve of the convention.

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Hey, Where's Maria? The legendary Blondie recently performed in New York for the first time in 17 years. The listener-giveaway show was hosted by hometown WPLJ morning team Scott Shannon and Todd Pettengill. Pictured in the front row, from left, are band members Leigh Foxx, Debbie Harry, Chris Stein, Jimmy Destri, Clem Burke, and Paul Carbona. Shown in the second row, from left, are Shannon and Pettengill.

Atlanta's 99X Creates Its Own CD-ROM

Interactive Disc Includes Multimedia Footage, Games, And Promotions

BY DYLAN SIEGLER

NEW YORK—Aside from the stray on-air call or remote broadcast, it was once a truism that when disc jockeys talked, people just listened.

But those one-sided relationships are over at modern rock WNNX (99X) Atlanta, thanks to CD-ROM technology and a savvy new promotion.

On Feb. 16, a station-sponsored CD-ROM, "Project X," went on sale exclusively at Best Buy stores in the Atlanta and Athens, Ga., area. The cross-platform CD-ROM takes advantage of the capabilities of modern computers to bring the station into a "dialogue with the listener," according to 99X promotion director Jennifer Nech.

"99X is one of the most progressive, pioneering alternative stations in the country, and Best Buy has always been a supporter," says Scott Freeman, regional media marketing manager at Best Buy. "Since we're an electronics retailer, and we carry software and music, it was the perfect fit for them to house the project here."

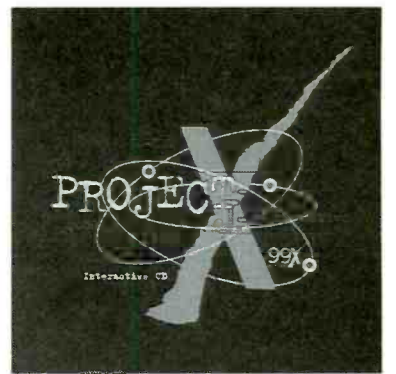
Designed to last 99X listeners into the new millennium, the CD-ROM features four main interactive components that focus on many of the station's core artists. And in the style of MTV's ubiquitous self-promo spots, the components of Project X—called "Broken Record," "99Xamination," "Web X," and "99Xpress Interactive"—are geared to refer the listeners unobtrusively back to the station with graphics and sound.

The "Broken Record" element focuses directly on artists like Nirvana, R.E.M., Barenaked Ladies, Tori Amos, and the Beastie Boys.

"We found that these artists are among the most influential to new

rock and particularly to our station," explains Nech. "Connecting 99X with these artists gives us an identity; we become known as the station that not only supports but has a connection with Lenny Kravitz or Pearl Jam, for instance."

"Broken Record" includes live footage (all filmed in the Atlanta area), interview segments, bios, and song clips. The "Project X" package includes a music CD containing live unreleased tracks from acts like Sister Hazel, R.E.M., and Counting Crows, all recorded in the area.



alone, in teams, or one-on-one—answer tough questions in order to climb to the top of the "charts."

The trivia section most clearly reveals that the CD-ROM, like the station, is geared toward the generation that came of age in the '80s. The "Resurrection Sunday" category, named after an '80s music program on the station, poses more than a thousand questions about the decade, covering everything from the "Silver Spoons" TV show to Tears For Fears.

"Through the graphic element, the edgy attitude, the quick editing, and the overall mocking tone of '99Xamination,' we've tried to take our audience into account," says Nech of the station's demo. "We know that they're very Internet-savvy—we've done the research, and we know that this game will fill that niche."

Local Atlanta interactive company Creative Outlet was contracted to design and program "Project X," according to the CD-ROM's project manager at 99X, Toby Truog.

"Creative Outlet's people have been listeners for years," adds Nech. "They understand 99X's attitude, image, and brand." Internet provider Mindspring has also tied

(Continued on next page)

newsline...

GREASEMAN OUSTED FOR RACIAL COMMENTS. Classic rock WARW Washington, D.C., morning man Doug "the Greaseman" Tracht was fired Feb. 25 after he followed airplay of a track by Lauryn Hill with the comment "No wonder people drag them behind trucks," referring to the highly publicized dragging murder of James Byrd Jr. in Texas. A day after the comment, following on-air apologies from Tracht and the GM, the station released a statement saying, "After review of Doug Tracht's remarks, we have decided to sever his relationship with WARW. [We] cannot be associated with the trivialization of an unspeakable act of violence now at the heart of the national debate on race." Tracht apologized at a March 3 press conference.

ARBITRON REISSUES MIAMI BOOK. Arbitron is reissuing the Miami book after determining that listening for jazz WLVE Miami was incorrectly attributed to simulcast partner WWLV West Palm Beach, Fla. As a result, WLVE climbed 3.4-3.7, moving it out of a tie for No. 8 with WHYI to No. 7 12-plus. Arbitron says estimates for other stations were not affected by the error.

NAB: ADD MINORITIES, NOT PAPERWORK. The National Assn. of Broadcasters (NAB) has filed comments with the Federal Communications Commission (FCC) on its proposed new equal employment opportunity policy. While the NAB says it backs a general anti-discrimination rule, it believes the FCC should defer to the Equal Employment Opportunity Commission. The NAB says an FCC proposal focuses on a "retention of paper instead of effectively recruiting for job vacancies."

"Through the graphic element, the edgy attitude, the quick editing, and the overall mocking tone, we've tried to take our audience into account"

"Web X" and "99Xpress Interactive" are bridges to the station's World Wide Web site (99X.com), a separate "Project X" home page, and other Internet resources through a custom Web browser found on the CD-ROM. "99Xpress Interactive" is a magazine with permanent content and an Internet slant, including local concert information and E-commerce opportunities.

"99Xamination," perhaps the most exciting feature of "Project X," is a music and entertainment trivia game in which players—

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Adult Contemporary

Table of Adult Contemporary chart entries. Columns include rank, weeks on chart, title, and artist. Top entry: 1. ANGEL by SARAH MCLACHLAN.

Adult Top 40

Table of Adult Top 40 chart entries. Columns include rank, weeks on chart, title, and artist. Top entry: 1. ANGEL by SARAH MCLACHLAN.

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.

ATLANTA'S 99X CREATES ITS OWN CD-ROM

(Continued from preceding page)

in with the project, and an option to sign up for Mindspring service is built into the package's music CD.

"Being associated with the station helps give a cooler image to us as a retailer," says Best Buy's Freeman, "making us a destination store."

Selling the "Project X" package, which retails for \$29.95, will depend heavily on cross-promotion at 99X and the Best Buy chain.

"The 'Project X' promotion is one of the first of its type, and I don't think the price will keep people away," he says.

According to the station and the store, frequent on-air mentions at

the station have helped build public anticipation and excitement for the release date.

"I look for very strong sales out of the box on it—I'm anticipating it like a very strong new [music] release, a good traffic builder," Freeman says.

The station will be holding remote broadcasts at area Best Buy stores, and all the on-air teasers for "Project X" mention the store. The package will also include a ticket to a yet-to-be-announced area concert, both to increase the time sensitivity of the piece and to begin a series of special events at the station exclusively for "Project X" buyers.

The first edition of "Project X" is a limited run of 7,500 units, and subsequent releases of the CD-ROM will not include certain premiums, such as the concert ticket.

The CD-ROM's calendar section runs through January 2001 and includes reminders for listeners to tune in to the station on certain days throughout the next 22 months for "Project X"-only contests and promotions.

As the "Project X" promotional package heralds, the project is essentially a complex, inventively packaged ad for the station. But in 99X's competitive market, capturing listener loyalty is essential.

"At 99X we understand the value of hardcore listeners," says Nech, who cites the station's frequent-listener program and 200,000-strong listener database as proof of the station's audience focus.



It's the best of times and the worst of times for stations' World Wide Web sites—the best of times because the Internet is alive and becoming more interactive every day, and the worst because expectations have risen greatly.

"It goes without saying: Make sure that you respond to your listeners' feedback," says Gary Schoenwetter, PD for '80s alternative outlet KLDZ (Channel 104.9) San Jose, Calif.

Channel 104.9's (www.channel1049.com) birth on the World Wide Web has proved to be a big success. Music lovers can cast their vote for the 104 coolest songs of the '80s, get the latest Channel artist news, and give feedback about the station's new format—all online.

The site's state-of-the-art look is credited to station Webmaster Sean King. "Sean is the guru of all things vaguely computer-oriented for us and two other Jacor stations in the market," says Schoenwetter.

Channel 104.9's "Music for the rest of us" has utilized the Internet as a tool to propel a 6-month-old format change into a browser's best friend.

"Our site is brand-new. We get tons of 'Thanks for showing up on the Net' and 'Finally, a station I can call my own' E-mails," adds Schoenwetter. "This is a change of pace from your usual station Web page."

Advertisement for Billboard Online. Text: 'Have you visited Billboard Online yet?' with a globe icon and the URL 'http://www.billboard.com'.

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2	2	1	16	SLIDE WARNER BROS.	GOO GOO DOLLS
3	4	7	16	...BABY ONE MORE TIME JIVE	BRITNEY SPEARS
4	3	3	16	ANGEL WARNER SUNSET /REPRISE	SARAH MCLACHLAN
5	5	9	8	EVERY MORNING LAVA /ATLANTIC	SUGAR RAY
6	6	4	16	SAVE TONIGHT WORK /ERG	EAGLE-EYE CHERRY
7	7	6	16	MIAMI COLUMBIA	WILL SMITH
8	8	5	16	HAVE YOU EVER? ATLANTIC	BRANDY
9	10	13	10	ANGEL OF MINE ARISTA	MONICA
10	9	8	16	LULLABY SMG /COLUMBIA	SHAWN MULLINS
11	13	14	13	BACK 2 GOOD LAVA /ATLANTIC	MATCHBOX 20
12	12	10	16	JUMPER ELEKTRA /EEG	THIRD EYE BLIND
13	14	15	11	ALL I HAVE TO GIVE JIVE	BACKSTREET BOYS
14	11	12	16	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA	'N SYNC
15	16	26	3	KISS ME SQUINT /COLUMBIA	SIXPENCE NONE THE RICHER
16	20	36	3	NO SCRUBS LAFACE /ARISTA	TLC
17	15	11	16	HANDS ATLANTIC	JEWEL
18	23	25	5	NOBODY'S SUPPOSED TO BE HERE ARISTA	DEBORAH COX
19	17	16	16	IRIS WARNER SUNSET /REPRISE	GOO GOO DOLLS
20	25	29	5	FLY AWAY VIRGIN	LENNY KRAVITZ
21	19	18	16	I'LL BE LAVA /ATLANTIC	EDWIN MCCAIN
22	18	17	16	LATELY PENDULUM /RED ANT	DIVINE
23	30	35	4	I STILL BELIEVE COLUMBIA	MARIAH CAREY
24	27	27	16	DOO WOP (THAT THING) RUFFHOUSE /COLUMBIA	LAURYN HILL
25	22	20	16	INSIDE OUT RCA	EVE 6
26	24	24	15	YOU GET WHAT YOU GIVE MCA	NEW RADICALS
27	21	21	16	MY FAVORITE MISTAKE A&M /INTERSCOPE	SHERYL CROW
28	29	32	13	CAN I GET A... DEF JAM /MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) & JA
29	37	40	3	WE LIKE TO PARTY! GROOVILICIOUS /STRICTLY RHYTHM	VENGABOYS
30	31	30	16	REAL WORLD LAVA /ATLANTIC	MATCHBOX 20
31	NEW	1	1	HEARTBREAK HOTEL ARISTA	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
32	38	39	15	LUV ME, LUV ME FLYTE TYME /MCA	SHAGGY FEATURING JANET
33	32	31	16	TOO CLOSE ARISTA	NEXT
34	NEW	1	1	THE ANIMAL SONG HOLLYWOOD /COLUMBIA	SAVAGE GARDEN
35	NEW	1	1	STAY THE SAME C2	JOEY MCINTYRE
36	34	28	16	TOUCH IT UPTOWN /UNIVERSAL	MONIFAH
37	36	33	16	ONE WEEK REPRISE	BARENAKED LADIES
38	35	34	7	CHANGES AMARU/DEATH ROW /INTERSCOPE	2PAC
39	28	23	11	IT'S ALL BEEN DONE REPRISE	BARENAKED LADIES
40	NEW	1	1	AT THE STARS ELEKTRA /EEG	BETTER THAN EZRA

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: 216 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.

Radio

PROGRAMMING

Curb's Jo Dee Messina Proves She's More Than 'Alright' With Hit-Filled Sophomore Set

NO TIME FOR TEARS: Jo Dee Messina is the kind of woman who can crack her own self up. "How's the weather up there in New York?" she asks.

"Cold and gray," is the response. "A typical February day, I suppose." "It's like that here, too," she says from her home in Nashville, "cold and gray," which she follows with a peal of gritty guffaws. "Naw, not really. I'm just trying to make you feel better."

It's a typical moment in conversation with the spirited redheaded country singer/songwriter, who's anywhere but in a deep freeze these days. With a trio of successive No. 1's on Hot Country Singles & Tracks from her current album—"I'm Alright" on Curb—Messina has become the first female solo artist to score three consecutive multiple-week No. 1's from one album since Billboard's country album chart debuted in 1964.

That represents a triumph for the Holliston, Mass., native, who has seen her share of industry heartache, starting with a label deal that promised to make her dreams come true and then went sour when management shifted. She then signed to Curb but saw her finances dry up between hits; she came close to losing her home and her car and nearly declared bankruptcy.

Messina spent well over a year of cautious deliberation finding the right songs and the ideal sound for her follow-up—which has now made her one of the few true country artist success stories of the past several years.

"There are so many female singers at country radio now, and it's become all the more of a challenge to break through the pack," says Robynn Jaymes, PD of country WYYD/WJLM Lynchburg/Roanoke, Va. "I don't think there's a lot of identity with many artists right now. We've certainly seen instances where one artist emerges and another gets lost in the shuffle—just look at LeAnn Rimes and Mandy Barnett. Jo Dee hit before many of these new female artists, so I would put her in a category of growing a fan base and getting to the point where she's recognizable by name."

For her part, Messina says that the struggle has been well worth the ride.

"I don't know anything else besides country music," she says. "I'll always do some kind of music, whether it's writing or doing demos or commercials. It just runs through my veins."

The majority of the songs on "I'm Alright" are about personal strength and survival, which is perhaps what has made Messina such a convincing presence. For instance, the album's "No Time For Tears," which she co-wrote, characterizes the time after

a painful breakup when she said that she'd rather have never had a certain relationship than deal with the persistent hurt she felt when it ended.

"One of my closest friends came up to me and said that this was really affecting who I was, that I wasn't



by Chuck Taylor

smiling anymore," Messina says. "For me, that's like breathing. I realized that I had so much to look forward to. I was making the 'I'm Alright' album and planning a tour. I didn't have time to be dragged down like that. So I live 'em, buddy."

Even for those songs she doesn't write, Messina says, "I have to be able to relate to what I sing and know what the song is saying. As a singer, you're painting a picture, and you can't sing it if you don't know what it looks or feels like. That's what I try to do when picking songs."

"It seems like every record we get from her is stronger and stronger. When you think she can't get any better, she comes out with something superior," Jaymes says.



MESSINA

"Our female listeners just love her because she's singing about things that people can relate to," she adds. "When she performs, she looks like she's singing something she believes in."

"Her voice is very real, and her interpretation of these songs really fits the music," says Mike Curb, chairman of Curb Records. "Jo Dee took an extra year putting together a great album, and the results are real clear. There's just one hit after another on there."

It doesn't hurt that Messina has some friends in high places. She met Tim McGraw early on in her career before either was established. The two were introduced by producer Byron Gallimore and became instant friends. Gallimore and McGraw have gone on to produce both of Messina's Curb albums.

"I'm very fortunate to have the production team I have," Messina says. "The sounds of their records really are fresh. I have to give them a lot of credit."

"The beauty of her music is that it's upbeat and positive," notes Mike Brophy, PD of country WKLP Boston. "From a programming perspective, it's easier to put on that kind of music than slow, sad songs. Even though the ballads are the meat of our format, the uptempo songs are easy to play and fun to hear on the radio."

"Vocally, Jo Dee has a certain sound to her voice that grabs you," he adds. "And her personality is exactly the same. She's feisty and dynamic, and that comes across in her music. There's so much interest in Jo Dee, not just from the radio side of it but the listener side as well. Anybody that meets her sees that she's a doll and is absolutely fun."

"She's a great person and has worked so hard to get to this point. I'm so happy for her," says WKLB assistant PD/music director Ginny Rogers, who has known Messina since she first began performing at local clubs and bars in Boston in the mid-'80s.

Rogers adds, "I remember when she gave me a tape with 'Heads Carolina, Tails California,' and I called her and said, 'That's a No. 1 song' and that she was going to make it. She was almost crying on the phone."

Looks like Messina has sealed her fate on that homefront. On Feb. 19, she was nominated for six Kahlua Boston Music Awards, a distinction traditionally earned by rock artists. She was nominated for act of the year and outstanding album, female vocalist, single ("Bye Bye"), video ("I'm Alright"), and country act.

"I had to check my messages twice because I didn't believe it," Messina says.

Meanwhile, the tenacious artist still has some pretty defined goals for the future, too. "I still haven't met Bonnie Raitt. I haven't performed with an orchestra yet. I haven't written an entire album. I haven't had Shania Twain cut one of my songs. There are a lot of things I still want to do," she says.

But first, there's the continuing support of an album that's plenty rich with more singles. (Curb is still deciding which is next in line.) And starting March 18, she'll hit the road for several months as part of George Strait's Country Music Festival ("He is the epitome of country music," she says). Altogether, she's planning 150 dates this year. She'll also appear on "CBS This Morning" April 28.

"Every day is a reward. It's all about getting out and meeting as many fans as I can and giving a little bit back to the people who've put me where I'm at," she says. "I'm very grateful for it all."

<http://www.billboard.com>

FOR SOUND SAMPLES

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Collective Soul has time on its side. After five years of playing together and two Billboard Music Awards for album rock song of the year under its belt, the Georgia band has become something of a modern rock staple.

"You get a certain chemistry between band members after so much time and experience has passed. The songs seem to tumble out, and good ideas never dry up," says vocalist/keyboardist/guitarist Ed Roland. "You have to work just as hard every time you record, but it gets easier as your confidence grows. For an old band like us, it's probably easier to get through the front door at radio. Radio is never an easy road for a new act."

Roland explains, however, that clout only goes

so far. "It just gets us a listen. You still have to have a good song to get on. I'd like to think they scrutinize it anyway. We want to be challenged. And then the buying public is the final judge and jury."



"For an old band like us, it's probably easier to get through the door at radio"

—Ed Roland, Collective Soul

The big guitars and desperate lyrics of "Heavy" are already getting a big thumbs-up. The song, this issue's No. 5 on Modern Rock Tracks, came together quickly during pre-production for the

group's new album, "Dosage."

"It's the first time we've done pre-production on a release. I was calling each song by a number when we first started making the record, like 'Song 1' or 'Song 2,'" he says. "It was getting confusing, so I called this one 'Heavy' after the way the riff sounded. The lyrics were inspired by the sound and name. It's about not accepting someone else's problems and making sure you don't give yours to someone else, especially a person who doesn't want them. It made sense as a theme."

Roland laughs when asked if it's personal. "It's an issue in any relationship. I won't point any fingers, because I was probably giving mine to somebody at the time I was writing."

Billboard® MARCH 13, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				No. 1 4 weeks at No. 1	
1	1	1	8	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
2	3	3	13	ONE MY OWN PRISON	CREED WIND-UP
3	2	2	17	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY
4	4	5	8	WHISKEY IN THE JAR GARAGE INC.	METALLICA ELEKTRA/EEG
5	NEW		1	AIRPOWER FREE GIRL NOW ECHO	
6	5	6	35	FLY AWAY 5	LENNY KRAVITZ VIRGIN
7	6	4	17	TURN THE PAGE GARAGE INC.	METALLICA ELEKTRA/EEG
8	7	9	21	WHATSOEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
9	9	10	30	DRAGULA HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope
10	10	11	13	LEECH EVE 6	EVE 6 RCA
11	8	8	27	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	THE FLYS DELICIOUS VINYLS/TRAUMA
12	NEW		1	AIRPOWER MAS TEQUILA RED VOODOO	
13	14	17	7	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope
14	12	16	7	YOU BLEW ME OFF BOO-TAY	BARE JR. IMMORTAL/EPIC
15	16	20	5	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA
16	23	33	3	ONLY A FOOL BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA
17	21	28	5	MALIBU CELEBRITY SKIN	HOLE DGC/INTERSCOPE
18	17	14	39	WHAT'S THIS LIFE FOR MY OWN PRISON	CREED WIND-UP
19	13	12	25	SLIDE DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS.
20	11	7	17	KICKIN' MY HEART AROUND BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA
21	22	24	5	HAPPY PILLS HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
22	15	13	16	FREE TRAIN	TRAIN AWARE/COLUMBIA
23	20	19	7	HAUNTING ME DARKEST DAYS	STABBING WESTWARD COLUMBIA
24	19	18	7	SELLING MY SOUL REUNION	BLACK SABBATH EPIC
25	30	36	4	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
26	18	15	24	STILL RAININ' WANDER THIS WORLD	JONNY LANG A&M/INTERSCOPE
27	29	30	8	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE
28	31	34	4	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC
29	37	—	2	DIZZY DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS.
30	34	38	3	FREAK OF THE WEEK HEY ALBUM	MARVELOUS 3 HIFI/ELEKTRA/EEG
31	32	37	4	VINTAGE EYES SECOND COMING	SECOND COMING CAPITOL
32	26	22	11	NOW THAT YOU'RE GONE THINGS WE DO	INDIGENOUS PACHYDERM
33	NEW		1	HEY HEY THE ORIGINAL BAD COMPANY ANTHOLOGY	
34	25	25	9	I DON'T LIKE THE DRUGS (BUT THE DRUGS LIKE ME) MECHANICAL ANIMALS	MARILYN MANSON NOTHING/INTERSCOPE
35	28	23	22	PRETTY FLY (FOR A WHITE GUY) AMERICANA	THE OFFSPRING COLUMBIA
36	27	27	20	POWERTRIP POWERTRIP	MONSTER MAGNET A&M/INTERSCOPE
37	35	31	6	LOTUS UP	R.E.M. WARNER BROS.
38	NEW		1	ANTHEM FOR THE YEAR 2000 NEON BALLROOM	
39	NEW		1	WANDER THIS WORLD WANDER THIS WORLD	
40	39	35	11	FAITH THREE DOLLAR BILL Y'ALL	LIMP BIZKIT FLIP/INTERSCOPE

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 13, 1999

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				No. 1 3 weeks at No. 1	
1	1	2	14	EVERY MORNING 14:59	SUGAR RAY LAVA/ATLANTIC
2	2	1	23	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY
3	4	5	12	ONE MY OWN PRISON	CREED WIND-UP
4	3	3	14	MALIBU CELEBRITY SKIN	HOLE DGC/INTERSCOPE
5	6	9	8	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
6	5	7	10	FREAK OF THE WEEK HEY ALBUM	MARVELOUS 3 HIFI/ELEKTRA/EEG
7	8	11	7	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA
8	11	10	15	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE
9	7	4	28	FLY AWAY 5	LENNY KRAVITZ VIRGIN
10	9	8	14	LEECH EVE 6	EVE 6 RCA
11	14	17	5	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA
12	15	14	7	PRaise YOU YOU'VE COME A LONG WAY, BABY	FATBOY SLIM SKIN/ASTRALWERKS
13	10	6	25	NEVER THERE PROLONGING THE MAGIC	CAKE CAPRICORN/MERCURY
14	12	13	20	CRUSH BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA
15	13	12	8	ONE HIT WONDER SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
16	16	18	6	HEAD THE THRILL KISSER	TIN STAR V2
17	17	15	26	SLIDE DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS.
18	23	24	4	LEVEL ON THE INSIDE 001	DOVETAIL JOINT AWARE/C2
19	18	19	16	MY FAVOURITE GAME GRAN TURISMO	THE CARDIGANS STOCKHOLM/MERCURY
20	19	20	20	SPECIAL VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
21	22	22	6	SECRET SMILE FEELING STRANGELY FINE	SEMISONIC MCA
22	24	26	4	SHEEP GO TO HEAVEN PROLONGING THE MAGIC	CAKE CAPRICORN/MERCURY
23	26	—	2	BETTER DAYS (AND THE BOTTOM DROPS OUT) MOBILE ESTATES	CITIZEN KING WARNER BROS.
24	21	21	20	YOU GET WHAT YOU GIVE MAYBE YOU'VE BEEN BRAINWASHED TOO.	NEW RADICALS MCA
25	32	—	2	DIZZY DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS.
26	25	25	6	PRISONER OF SOCIETY THE LIVING END	THE LIVING END REPRISE
27	27	30	22	PRETTY FLY (FOR A WHITE GUY) AMERICANA	THE OFFSPRING COLUMBIA
28	30	33	4	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC
29	NEW		1	NEW GO SOUNDTRACK	
30	28	29	8	FAITH THREE DOLLAR BILL Y'ALL	LIMP BIZKIT FLIP/INTERSCOPE
31	29	28	22	SWEETEST THING THE BEST OF 1980-1990	U2 ISLAND/MERCURY
32	34	—	2	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope
33	35	—	2	ALCOHOL STUNT	BARENAKED LADIES REPRISE
34	37	38	3	HAUNTING ME DARKEST DAYS	STABBING WESTWARD COLUMBIA
35	NEW		1	ANTHEM FOR THE YEAR 2000 NEON BALLROOM	
36	NEW		1	IT'S OVER NOW "THE FACULTY" SOUNDTRACK	
37	36	37	17	AT THE STARS HOW DOES YOUR GARDEN GROW?	BETTER THAN EZRA ELEKTRA/EEG
38	31	31	6	LOTUS UP	R.E.M. WARNER BROS.
39	RE-ENTRY		21	DRAGULA HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope
40	40	—	2	YOU BLEW ME OFF BOO-TAY	BARE JR. IMMORTAL/EPIC

HITS! IN TOKIO

Week of February 21, 1999

- 1 Pretty Fly (For A White Guy) / The Offspring
- 2 Every Morning / Sugar Ray
- 3 Ex-Factor / Lauryn Hill
- 4 Believe / Cher
- 5 Praise You / Fatboy Slim
- 6 Hikarinosasuhoue / Mr. Children
- 7 Who's Been Sleeping / Swing Out Sister
- 8 Anyone At All / Carole King
- 9 Kickin' My Heart Around / The Black Crowes
- 10 Tender / Blur
- 11 Marie / Solveig
- 12 Enjoy Yourself / A+
- 13 Push Upstairs / Underworld
- 14 Take On Me / Reel Big Fish
- 15 I Don't Want To Miss A Thing / Aerosmith
- 16 You Get What You Give / New Radicals
- 17 Heaven / Satoshi Tomiie Featuring Danny Madden
- 18 Sonosupido / The Brilliant Green
- 19 Ain't No Mountain High Enough / Jocelyn Brown
- 20 Leaving On A Jet Plane / Chantal Kreviazuk
- 21 Heaven / Glen Scott
- 22 I'm Yours / Quincey Jones Featuring Siedah Garrett & El DeBarge
- 23 I Still Believe / Mariah Carey
- 24 Movin' On Without You / Hikaru Utada
- 25 5, 6, 7, 8 / Steps
- 26 Body Movin' / Beastie Boys
- 27 Mystical Machine Gun / Kula Shaker
- 28 Unforgivable Sinner / Lene Marlin
- 29 So Pure / Alanis Morissette
- 30 Asagamatokuru / Dreams Come True
- 31 Only For You / Sakura
- 32 Changes / 2Pac
- 33 Angel Of Mine / Monica
- 34 Cigarettes Will Kill You / Ben Lee
- 35 Another Way / Tevin Campbell
- 36 Take Me There / Blackstreet: And Mya Featuring Mase and Blinky Blink
- 37 There Goes The Neighborhood / Sheryl Crow
- 38 Tuesday Afternoon / Jennifer Brown
- 39 Hands / Jewel
- 40 It's All Been Done / Barenaked Ladies
- 41 Eurodisco / Bis
- 42 Feel This Way / Zebrahead
- 43 Big Big World / Emilia
- 44 Beyond The Century / Adiemus
- 45 Fly Away / Lenny Kravitz
- 46 Total Devastation / Jimi Tenor
- 47 Share The Love / Andrea Martin
- 48 ...Baby One More Time / Britney Spears
- 49 Prime / Pre-School
- 50 Wait A Minute / Jon Spencer Blues Explosion

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Music Video

PROGRAMMING

FOR WEEK ENDING FEBRUARY 28, 1999

Billboard Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

Aphex Twin's Back On Video, Censored And Uncensored

APHEX TWIN'S RETURN: Aphex Twin's new videoclip, "Windowlicker" (Warp/Sire), reunites the electronica/dance artist with director Chris Cunningham. The two teamed up for Aphex Twin's disturbing-but-brilliant 1997 video "Come To Daddy." "Windowlicker" is not as horrifying as "Come To Daddy," but it contains some twisted special effects. Aphex Twin (aka Richard D. James), who normally does not star in his videos, is featured prominently in "Windowlicker."

The "Windowlicker" video has an uncensored version (which has been commercially released and is about 10 minutes long) and a censored version, which is about eight minutes long, with the clip's opening scene having profanity "bleeped" out of the audio portion.

Sire GM Randy Miller says, "There are very few opportunities on music-oriented television to expose a video of this style and substance, and we wanted the fans of Aphex Twin to be able to see the video the way the director and artist intended for it to be seen: uncut and unedited. We think that a sell-through video release was the best way to accomplish this."

The "Windowlicker" single will be released March 23, and Aphex Twin's still-untitled next album is due by mid-1999.

THIS & THAT: VH1 has promoted Lauren Zalaznick to senior VP of original programming and development; she was previously VP of original programming and development. Zalaznick will help oversee VH1's original series, music specials, and the newly formed VH1 Films for Television.

In other VH1 news, the network premieres the new weekly series "Rock Candy" Monday (8) at 10:30 p.m. EST. "Rock Candy" is a news-magazine that takes an irreverent look at a variety of music topics. March 15's episode will focus on wacky rock merchandise ideas, concert cops, a Quiet Riot concert at a nudist colony, and Grateful Dead tape traders . . . VH1 has added Tina Turner to the lineup for "Divas Live '99," which will be televised live April 13 from New York's Beacon Theatre (Billboard Bulletin, Feb. 24). Turner joins previously announced performer Whitney Houston.

College Television Network (CTN) has selected the first group of its "Freshman 4" artists (The Eye, Billboard, Feb. 13). "The Freshman 4" is a new CTN promotion that spotlights four new and developing artists each month.

CTN viewers then "grade" each artist on a scale of A (best) to F (worst). Artists who receive an A will then graduate to regular rotation on CTN. This month's "Freshman 4" artists and their videoclips are Citizen King, "Better Days (And The Bottom Drops Out)," (Warner Bros.); Cherokee, "Ooh Wee Wee" (RCA); Khaleel, "No Mercy" (Hollywood); and Spy, "Baby" (Lava/Atlantic).

Chris Wagoner has joined Black Dog Films in Los Angeles as executive producer. Wagoner replaces Ellen Jacobson, who has exited the company . . . A Band Apart Music Video has signed director Darren Grant, who was previously represented by Shooting Star

Pictures . . . The 1171 Production Group has named Kathryn Shaw director's rep. Shaw was previously with Salvo Films/Bedford Falls.

Southern California local show "Let It Rock" has moved. The new address is 543 Country Club Drive, #B123, Simi Valley, Calif. 93065.

GRAMMY WINNERS: As we predicted (The Eye, Billboard, Jan. 30), this year's music-video Grammy winners were Madonna's "Ray Of Light" (best short-

form music video) and Lou Reed's "American Masters: Rock And Roll Heart," which got the nod for best longform music video.

Congratulations to the winners: For "Ray Of Light," the award recipients were Madonna, director Jonas Akerlund, and producers Nicola Doring and Billy Poveda. For "American Masters: Rock And Roll Heart," the award went to Reed; director Timothy Greenfield-Sanders; and producers Karen Bernstein, Greenfield-Sanders, Tamar Hacker, and Susan Lacy.

LOCAL SHOW SPOTLIGHT: This week's spotlight is on alternative/hard rock program "Let It Rock."

TV affiliates: Media One Cable in Los Angeles County and Time Warner Cable in Santa Clarita Valley, California.

Program length: 60 minutes.
Time slot: 11:30 p.m. Mondays.
Key staffer: Keith Harris, programming director.

Following are the top five videos for "Let It Rock" for Feb. 22:

1. Limp Bizkit, "Counterfeit" (Flip/Interscope).
2. Judas Priest, "Burn In Hell," (CMC International).
3. Rancid, "Time Bomb" (Epitaph).
4. Soundgarden, "Blow Up The Outside World" (A&M).
5. Plastilina Mosh, "Monster Truck" (Capitol).

THE EYE



by Carla Hay



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- 1 Foxy Brown, Hot Spot
- 2 Faith Evans, All Night Long
- 3 Whitney Houston, Heartbreak Hotel
- 4 The Roots Feat. Erykah Badu, You Got Me
- 5 R. Kelly, When A Woman's Fed Up
- 6 Monica, Angel Of Mine
- 7 Jesse Powell, You
- 8 Lauryn Hill, Ex-Factor
- 9 Shae Jones, Talk Show Shhhh!
- 10 112 Feat. Lil'Z, Anywhere
- 11 Redman, I'll Bee Dat
- 12 Silkk The Shocker, It Ain't My Fault
- 13 Tyrese, Sweet Lady
- 14 Ginuwine, What's So Different
- 15 Kirk Franklin, Revolution
- 16 Total, Sitting Home
- 17 Ghetto Mafia, On Da Grind
- 18 Eminem, My Name Is
- 19 K-Ci & JoJo, Life
- 20 Cherokee, Ooh Wee Wee
- 21 Gerald Levert, Taking Everything
- 22 Outkast, Da Art Of Storytelling
- 23 Mya, My First Night With You
- 24 Juvenile, Ha
- 25 Divine, One More Try
- 26 Usher, Bedtime
- 27 Mariah Carey, I Still Believe
- 28 Dave Hollister, My Favorite Girl
- 29 2Pac, Changes
- 30 Kelly Price, Secret Love

NEW ONS

Blackstreet With Janet, Girlfriend/Boyfriend
Reel Tight, I Want You
Made Men & The Lox, Tommy's Theme
Trick Daddy Feat. Trina, Nann
Charlotte, Skin
Pressha, Do Boy
Knowdverbs, Syllabus
Busta Rhymes, Tear Da Roof Off



Continuous programming
2806 Opryland Dr.,
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- 1 Montgomery Gentry, Hillbilly Shoes
- 2 Sara Evans, No Place That Far
- 3 Garth Brooks, It's Your Song

4 Wade Hayes, Tore Up From The Floor Up

- 5 Dixie Chicks, You Were Mine
- 6 Faith Hill, Let Me Let Go
- 7 Chad Brock, Ordinary Life
- 8 Kenny Chesney, How Forever Feels
- 9 Shania Twain, That Don't Impress Me Much
- 10 Ty Herndon, Hands Of A Working Man
- 11 Lari White, Take Me
- 12 The Kinleys, Somebody's Out There Watching
- 13 Sammy Kershaw & Lonnie Morgan, Maybe Not Tonight
- 14 The Wilkinsons, Fly (The Angel Song)
- 15 Chely Wright, Single White Female
- 16 Collin Raye, Anyone Else *
- 17 Warren Brothers, Better Man
- 18 Terri Clark, Everytime I Cry
- 19 Deana Carter, You Still Shake Me *
- 20 Claudia Church, What's The Matter With... *
- 21 Andy Griggs, You Won't Ever Be Lonely *
- 22 Julie Reeves, It's About Time
- 23 James Prosser, Life Goes On *
- 24 Cledus T. Judd, Did I Shave My Back For This? *
- 25 Lita McCann, With You
- 26 Diamond Rio, Unbelievable
- 27 Jo Dee Messina, Stand Beside Me
- 28 Patty Loveless, Can't Get Enough
- 29 Dolly Parton, The Salt In My Tears
- 30 Linda Davis, I'm Yours
- 31 Tracy Lawrence, I'll Never Pass This Way
- 32 The Tractors, Shortenin' Bread
- 33 Brad Paisley, Who Needs Pictures
- 34 Bellamy Brothers, Some Broken Hearts
- 35 South Sixty Five, A Random Act Of Senseless...
- 36 Travis Tritt, No More Looking Over...
- 37 Randy Travis, Spirit Of A Boy, Wisdom...
- 38 Deryl Dodd, A Bitter End
- 39 Jon Randall, She Don't Believe In Fairy Tales
- 40 Jessica Andrews, I Will Be There For You
- 41 Shane McAnally, Say Anything
- 42 Shane Minor, Slave To The Habit
- 43 Shania Twain, From This Moment On
- 44 Billy Ray Cyrus, Under The Hood
- 45 Garth Brooks, Tearin' It Up
- 46 Shedsaiya, Little Good-Byes
- 47 Neal McCoy, I Was
- 48 John Michael Montgomery, Hold On To Me
- 49 Olivia Newton-John, Precious Love
- 50 Danni Leigh, 29 Nights

* Indicates Hot Shots

NEW ONS

Allison Moore, A Soft Place To Fall
Jim Witter, All My Life
Shania Twain, Man! I Feel Like A Woman!
South Sixty Five, No Easy Goodbye



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Eminem, My Name Is
- 2 2Pac, Changes
- 3 Monica, Angel Of Mine
- 4 Britney Spears, Baby One More Time
- 5 Sugar Ray, Every Morning
- 6 Jay-Z Feat. Amil & Ja, Can I Get A...
- 7 Korn, Freak On A Leash **
- 8 Tyrese, Sweet Lady
- 9 Orby, Blue Monday
- 10 Lauryn Hill, Ex-Factor
- 11 DMX, Slippin'
- 12 Harvey Danger, Save It For Later
- 13 Cher, Believe
- 14 Whitney Houston, Heartbreak Hotel
- 15 Busta Rhymes, Gimme Some More
- 16 Juvenile, Ha
- 17 Mariah Carey, I Still Believe
- 18 Silkk The Shocker, It Ain't My Fault
- 19 Brandy, Have You Ever?
- 20 Everlast, What It's Like
- 21 Madonna, Nothing Really Matters
- 22 Faith Evans, All Night Long
- 23 Timbaland, Lobster & Scrimp
- 24 Fatboy Slim, Praise You
- 25 Goo Goo Dolls, Slide
- 26 R. Kelly, When A Woman's Fed Up
- 27 Blondie, Rapture/Maria/No Exit (Medley)
- 28 Matchbox 20, Back 2 Good
- 29 Dru Hill, These Are The Times
- 30 Garbage, Special
- 31 Foxy Brown, Hot Spot
- 32 'N Sync, (God Must Have Spent) A Little More...
- 33 The Offspring, Pretty Fly (For A White Guy)
- 34 K-Ci & JoJo, Life
- 35 Backstreet Boys, All I Have To Give
- 36 Hole, Malibu
- 37 Harlem World, I Really Like It
- 38 98 Degrees, The Hardest Thing
- 39 Deborah Cox, Nobody's Supposed To Be Here
- 40 Limp Bizkit, Faith
- 41 Lenny Kravitz, Fly Away
- 42 The Roots Feat. Erykah Badu, You Got Me
- 43 Ginuwine, What's So Different
- 44 Rob Zombie, Living Dead Girl
- 45 Eve 6, Leech
- 46 Alanis Morissette, Unsent
- 47 Sublime, Wrong Way
- 48 Will Smith, Gettin' Jiggy Wit It
- 49 Green Day, Time Of Your Life
- 50 Goo Goo Dolls, Iris

** Indicates MTV Exclusive

NEW ONS

None This Week



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Shawn Mullins, Lullaby
- 2 Sugar Ray, Every Morning
- 3 Cher, Believe
- 4 Sarah McLachlan, Angel
- 5 Goo Goo Dolls, Slide
- 6 Madonna, Nothing Really Matters
- 7 Sheryl Crow, Anything But Down
- 8 Whitney Houston, Heartbreak Hotel
- 9 Sixpence None The Richer, Kiss Me
- 10 Eagle-Eye Cherry, Save Tonight
- 11 Lenny Kravitz, Fly Away
- 12 Jewel, Hands
- 13 Matchbox 20, Back 2 Good
- 14 Shawn Mullins, Shimmer
- 15 Mariah Carey, I Still Believe
- 16 Rolling Stones, Memory Motel
- 17 Brian Setzer Orchestra, Jump Jive An' Walk
- 18 John Mellencamp, I'm Not Running Anymore
- 19 Sheryl Crow, My Favorite Mistake
- 20 Lauryn Hill, Doo Wop (That Thing)
- 21 Hole, Malibu
- 22 Elton John & LeAnn Rimes, Written In The Stars
- 23 Madonna, Ray Of Light
- 24 Third Eye Blind, Juniper
- 25 Shania Twain, You're Still The One
- 26 Goo Goo Dolls, Iris
- 27 Garbage, Special
- 28 Aerosmith, I Don't Want To Miss A Thing
- 29 Lauryn Hill, Ex-Factor
- 30 Collective Soul, Run
- 31 New Radicals, You Get What You Give
- 32 Dave Matthews Band, Crush
- 33 Barenaked Ladies, It's All Been Done
- 34 Hootie & The Blowfish, Only Lonely
- 35 Alanis Morissette, Thank U
- 36 Blondie, Maria
- 37 Savage Garden, The Animal Song
- 38 Celine Dion, My Heart Will Go On
- 39 Fastball, The Way
- 40 Natalie Imbruglia, Torn
- 41 Smash Mouth, Walkin' On The Sun
- 42 Shania Twain, That Don't Impress Me Much
- 43 Alanis Morissette, You Oughta Know
- 44 Matchbox 20, 3 AM
- 45 Third Eye Blind, Semi-Charmed Life
- 46 Madonna, Frozen
- 47 Everlast, What It's Like
- 48 Jewel, You Were Meant For Me
- 49 Alanis Morissette, Ironic
- 50 Sugar Ray, Fly

NEW ONS

Jewel, Down So Long
Goo Goo Dolls, Dizzy
Bryan Adams Feat. Melanie C., When You're Gone
Kirk Franklin, Revolution
Paul McCartney, Band On The Run

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 13, 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

Jesse Powell, You
Whitney Houston, Heartbreak Hotel
Monica, Angel Of Mine
Faith Evans, All Night Long
Eminem, My Name Is
Divine, One More Try
112 Feat. Lil'Z, Anywhere
Juvenile, Ha
Mya, My First Night With You
Usher, Bedtime (Live)
DJ Quik, Hand N Hand
Outkast, Da Art Of Storytelling (Part 1)
Raphael Saadiq & Q-Tip, Get Involved
K-Ci & JoJo, Life
Total, Sittin' Home
Harlem World, I Really Like It
Silkk The Shocker, It Ain't My Fault
The Offspring, Pretty Fly (For A White Guy)
Fat Joe, Bet Ya Man Can't
2Pac, Changes
DMX, Slippin'
Snoop Dogg, Woo!

NEW

Blaque, 808
Bootleg F/MC Breed, No Future
Goo Goo Dolls, Dizzy
Harvey Danger, Save It For Later
Ja Rule, It's Murder
Jay-Z, Jigga What
Kid Rock, Bawitdada
Made Men & The Lox, Tommy's Theme
Marvelous 3, Freak Of The Week
Raze, Always And Forever
Robbie Williams, Millennium
Semisonic, Secret Smile
The Cranberries, Promises



Continuous programming
1515 Broadway
New York, NY 10036

NEW

Cassius, Cassius 1999
Harvey Danger, Save It For Later
Love & Rockets, Holy Fool
Alanis Morissette, Unsent
No Doubt, New
Beth Orton, Stolen Car
Silverchair, Anthem For The Year 2000
Rob Zombie, Living Dead Girl (Vers. 2)



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

Alanis Morissette, Unsent (new)
Marilyn Manson, I Don't Like The Drugs (new)
No Doubt, New (new)
Rob Zombie, Living Dead Girl (Vers. 2) (new)
Maestro, 416/905 (T.O. Party Anthem) (new)
Timbaland Feat. Jay-Z, Lobster & Scrimp (new)
Whitney Houston, Heartbreak Hotel (new)
Korn, Freak On A Leash
Sugar Ray, Every Morning
The Offspring, Pretty Fly (For A White Guy)
Bryan Adams F/Melanie C., When You're Gone
Monica, Angel Of Mine
Lauryn Hill, Ex-Factor
Beastie Boys, Body Movin'
Everlast, What It's Like
Brandy, Have You Ever?
Cher, Believe
Joe, Do You Right
Britney Spears, ...Baby One More Time
Sky, Love Song



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

Deep Dish, The Future Of The Future (Heavy))
Fatboy Slim, Gangster Trippin' (Heavy)
Garbage, When I Grow Up (Heavy)
Guillotine, Otra Vez (Heavy)
Hole, Malibu (Heavy)
John Lennon, I'm Losing You (Heavy)
Placebo, Pure Morning (Heavy)
R.E.M., Lotus (Heavy)
The Cardigans, Erase/Rewind (Heavy)
The Rolling Stones, Gimme Shelter (Heavy)
Blondie, Maria (Medium)
Bryan Adams F/Melanie C., When You're Gone (Medium)
Class Of 99, Another Brick On The Wall (Part II) (Medium)
Da Hood, Meet Her At The Love Parade (Medium)
George Michael, Outside (BBC Performance) (Medium)
Green Day, Nice Guys Finish Last (Medium)
La Lupita, Antena (Medium)
Lauryn Hill, Ex-Factor (Medium)
Los De Abajo, El Pepez (Medium)
Manic Street Preachers, If You Tolerate This (Medium)



2 hours weekly
3900 Main St
Philadelphia, PA 19127

Jesse Powell, You
The Roots Feat. Erykah Badu, You Got Me
Outkast, Da Art Of Storytelling (Part 1)
Faith Evans, All Night Long
Brand Nubian, Back Up Off The Wall
Lauryn Hill, Ex-Factor
Method Man, Break Ups 2 Make Ups
KRS-One, 5 Boroughs
Monica, Angel Of Mine
DMX, Slippin'
Ginuwine, What's So Different
Timbaland, Lobster & Scrimp
Sporty Theivz, Cheapos RMX
Raphael Saadiq & Q-Tip, Get Involved
Kurrupt, It's A Set Up



Five hours weekly
223-225 Washington St
Newark, NJ 07102

Metallica, Whiskey In The Jar
Rolling Stones, Memory Motel
Pretenders, Loving You Is All I Know
Sugar Ray, Every Morning
Korn, Freak On A Leash
Lauryn Hill, Ex-Factor
Imperial Teen, Yoo-Hoo
Foxy Brown, Hot Spot
Vast, Touched
Marilyn Manson, I Don't Like Drugs
Hole, Malibu
Britney Spears, ...Baby One More Time
Eels, Cancer For The Cure
Lisa Loeb, All Day
Everclear, One Hit Wonder
Whitney Houston, Heartbreak Hotel
Kenny Wayne Shepherd, Everything Is Broken
Bonnie Raitt, Lover's Will
Cherokee, Oh Wee Wee
Godsmack, Whatever



15 hours weekly
10227 E 14th St
Oakland, CA 94603

Lauryn Hill, Ex-Factor
R. Kelly, When A Woman's Fed Up
Monica, Angel Of Mine
Whitney Houston, Heartbreak Hotel
2Pac, Changes
Mya, My First Night With You
The Roots Feat. Erykah Badu, You Got Me
Silkk The Shocker, It Ain't My Fault
Ginuwine, What's So Different
Faith Evans, All Night Long

1999 Billboard music & marketing seminar

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- **Effective Consumer Advertising:**
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- **Precision Marketing Through Research:**
How companies can combine the power of various research information sources to expertly focus on reaching their audience. Consumer research specialists VNU-EIG will demonstrate the state of the art in pinpoint marketing.
- **To the Web and Beyond:**
How will technological advances change the way the Web works? And how will these advances allow marketers to reach consumers in their own homes? A vision of the future with the visionaries who make it happen.
- **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.



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Paying by: check Visa/MC AMEX money order
Credit Card #: _____

Exp. Date: _____ Signature: _____
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Island's Cranberries Make A Fresh Start With Fourth Release

BY PAUL SEXTON

LONDON—They almost dried up altogether, but after a lengthy hiatus, the Cranberries are once again juiced about their career.

Two years ago, with an international tour in tatters and the health of lead singer and writer Dolores O'Riordan imperiled, the pulse of one of the biggest-selling rock bands of the '90s was weak indeed, by their own admission. But they have weathered the storm to complete "Bury The Hatchet," their fourth album, due for U.S. release by Island on April 27. The set bows April 19 in the rest of the world.

The new set will be one of the first major worldwide releases since the Universal/PolyGram merger and will be an acid test of the new setup in the U.S. and internationally.

Lead track "Promises" goes to multiformat U.S. radio Monday (8) and is already off to a hot start internationally, echoing the positive attitude toward the project from the band, management company the Left Bank Organization, and Island Mercury in the new infrastructure of Universal Music Group (UMG).

It has been three years since the Cranberries' last album, "To The Faithful Departed," and O'Riordan says the refueling time was essential. "To keep that thing for which you first became famous, you can't force songs out," she says. "You have to emotionally feel, 'This is the time.' I'm so much prouder of this record; there's a maturity about this one, and to be honest, however many it sells, our love for the music is still there. And we're 10 years together next year."

"Bury The Hatchet" was produced by the band with Benedict Fenner (Brian Eno, James) in Canada, France, and England. Published by PolyGram, it represents a visual break from the past: The group's sofa emblem, used on all three album covers to date, has been dropped in favor of more futuristic artwork by Storm Thorgerson, renowned for his album covers for Pink Floyd.

Island Mercury Records Group chairman Jim Caparro says that the label is also turning the hiatus into a positive. "It energized them creatively, and I told them, our focus is today and tomorrow, not yesterday. The break worked for them; you can just see the fire in their eyes." The band is signed to Island in the U.S. for the world.

Rumors that Left Bank held back the album to await the UMG restructuring are inaccurate, says manager Lewis Kovac. "It was finished right around September, and there was no way to set it up properly [for a 1998 release]. We wanted to give the label ample opportunity to go to the media. We're essentially letting them do what they do, and they're doing an amazing job."

"I'm pretty in touch with what's going on," says O'Riordan. "I've met a lot of the new [label] heads. I guess we're the first big project, and in a way we're the guinea pigs, but I think there's lots of excitement among the new staff. It's also sad, because lots of our friends are gone."

"They're one of our first major releases coming out—I wouldn't say guinea pigs," says Caparro, pointing to the March 23 release on Rocket of

"Elton John & Tim Rice's Aida" (Billboard, Feb. 20).

Noting that his staff has been preparing for "Bury The Hatchet" since the first of the year, he adds, "The four-month lead time is a perfect indication of a fundamental difference in the company. Every record is going to be put on the schedule only after it has the right plan associated with it."

In a marked contrast to last time out, when O'Riordan says the group "got a bit paranoid and stopped doing press," they have completed "probably 100 interviews already," according to Kovac. A highly proactive launch campaign will also include a raft of European gigs—in London (April 12); Paris (April 14); Hamburg (April 16); Tilburg, Holland (April 18); Milan (April 20); and Madrid (April 22). A world tour is planned to start in late summer.

"It's like letting people know what the Cranberries are about, which is touring," says Kovac, noting that the concerts will have "partners" in radio, retail, print, and television media. In France, for example, these include broadcaster NRJ and retail chain FNAC.

"Promises" is being released as a commercial single March 22 in Europe and a week later in the U.K. Early European airplay includes national top 40 outlets Cadena 40

Principales in Spain and RTL 102.5 in Italy. In the U.K., national top 40 network BBC Radio 1 had the exclusive first play Feb. 22.

In North America, a similar campaign of launch gigs in 2,000-capacity clubs will include shows in Toronto; New York; Boston; Washington,



THE CRANBERRIES

D.C.; Philadelphia; Chicago; Las Vegas; Detroit; San Francisco; and Los Angeles.

"We're definitely excited about 'Bury The Hatchet'—it's going to be a good album for us, and I'm looking for it to be our best seller for the week it comes out," says Paul Marabito, buyer at South Plainfield, N.J.-based Compact Disc World, adding that the Cranberries' album will likely receive a big promotional and radio push from the new Island Mercury, which will help drive sales.

"We strongly believe that radio sells music, and there are four or five different stations in the New

York/New Jersey area where they're going to get play," Marabito adds.

KROX Austin, Texas, is also a supporter of the band. "The Cranberries traditionally have been a core alternative/modern rock band. I'm optimistic that it will be something our audience will want to hear," says Sara Trexler, the station PD.

During the weekend prior to the album's U.S. release, Island will air TV spots for "Bury The Hatchet" using elements from Thorgerson's artwork, according to senior VP of marketing Daniel Savage. He adds that the Cranberries' World Wide Web site (www.cranberries.com in North America, www.cranberries.ie elsewhere) is being relaunched March 15.

Kovac puts worldwide sales of the Cranberries' three albums at 28 million. Their 1993 debut, "Everybody Else Is Doing It, So Why Can't We?" has sold 3 million in the U.S., according to SoundScan, and the figure climbed to 4 million for the 1994 follow-up, "No Need To Argue."

U.S. sales dipped to 1.7 million for "To The Faithful Departed"; Kovac says that album sold 5.8 million copies worldwide, "to 90% of the groups out there, an amazing achievement," but a big decline on the 15 million for "Argue."

Both Kovac and O'Riordan say that, with hindsight, the game plan

around that album was wrong. "We overworked ourselves, and our hearts weren't in it at all, everyone could see that," admits O'Riordan. "We should have taken a career break, but we went back into the studio [to record "Departed"]. A lot of people died around that time, and the album was really down."

"We were contracted to a year-and-a-half tour; and we thought, 'Why not, man?' But six months into it, it was very obvious that we shouldn't be touring. I was burnt out, we all brought our separate lives out on the road, and it was way less like a real band."

The tour was controversially curtailed, and the group did not meet for several months; O'Riordan retreated from view and had a baby before reconvening with her bandmates to demo new material in Toronto.

But even before the Cranberries pulled themselves back from the brink, O'Riordan says thoughts of a solo career never excited her.

"Every time I meet solo artists, they look a bit sad," she ventures. "They have nobody to hang around with. When we have a shit gig, I love the fact that we can all go and get hammered together."

Assistance in preparing this story was provided by Dylan Siegler and Chuck Taylor in New York.

EU'S PARALLEL IMPORTS DEBATE HEATS UP AFTER REPORT'S PUBLICATION

(Continued from page 5)

At the core of the debate is a study by London firm National Economic Research Associates (NERA), which was asked by the European Commission to analyze the effects on a number of industries of allowing parallel imports into the European Union (Billboard, July 25, 1998). Those industry sectors are footwear and leather goods, recorded music, motor vehicles, consumer electronics, domestic appliances, cosmetics and perfumes, clothing, soft drinks, confectionary, and alcoholic drinks.

As expected, the report says there would be only a marginal reduction in the price of music in-store if current barriers to parallel imports were lifted and European companies faced competition from outside the EU (Billboard, Dec. 5, 1998).

The report was delivered to representatives of EU member state governments at the end of February and was made available to the public—albeit in a very low-key manner—the first week of March.

In it, NERA says of the record industry that there would be "a moderate to large increase" in parallel imports of music into the EU if barriers were lifted and that the effects would be "concentrated in full-price recordings of international pop music (especially recent releases)."

The report goes on, "While consumers may gain some benefit from discounting, [record companies] would suffer a reduction of profitability, with incentives to invest in new acts being correspondingly reduced."

The fact that parallel imports undermine labels' ability to nurture new, local talent was a key plank of the arguments presented to NERA by the British Phonographic Industry (BPI).

BPI director general John Deacon says that, in effect, NERA has accepted that this point outweighs the modest reduction in consumer prices that it estimates would arise from dropping current barriers to parallels.

"The argument that we put across," says Deacon, "was that allowing in parallels would lead to a reduction in consumer choice. It would have a very serious effect on smaller and medium-sized indie companies in terms of greatly diminishing their investment in artists and repertoire."

BPI spearheaded European industry representations to NERA on the basis that indie companies would be most severely affected by parallel imports and the U.K. has Europe's largest and most vibrant indie labels' sector.

However, the fact that NERA has accepted the BPI position is merely the beginning of a battle in which the music industry faces twin dangers. Politicians may choose to ignore the report completely and lift barriers to the parallel trade, or they may accept the report's views but still remove the music industry's protections as an inadvertent consequence of seeking to introduce more competition into other sectors dealt with by the document.

It is understood that politicians and senior Commission figures—such as Commission VP Sir Leon Brittan and the Commissioner responsible for the internal market, Mario Monti—have been annoyed by the clothing industry's use of trademarks to exclude cheap imports of well-known brands coming into the EU from Asia and the U.S.

Deacon comments, "If they try to take this issue sector by sector, it will be extremely hard to do." On that

basis, the politicians may take the easier option of raising barriers across the board.

Stefan Krawczyk, senior adviser, international trade, at the International Federation of the Phonographic Industry, notes that there remains pressure for the report's contents to be ignored completely.

"Sweden and Denmark are producing their own report because they feel the NERA report does not go far enough," he says. Including Norway, which is not an EU member; the Nordic countries, the U.K., Portugal, and the Netherlands are now allied in their enthusiasm for the removal of current trade barriers. Only France and Germany remain strongly opposed to the lifting of restrictions, with Spain, Italy, Austria, and Belgium undecided. It is believed Ireland will eventually line up with the U.K.

A working party representing all EU member states has been established to discuss the report's contents and will meet next month. This will be a private meeting among politicians and civil servants, and the affected industries are not being asked to make submissions, nor will they be told officially of the nature of the discussion. The working party's conclusions will be presented at the next Internal Market Council meeting in June.

The NERA report deals only with trademarks and how they are used to exclude some imports from the Union. As it points out several times, copyright is a separate matter. However, Krawczyk notes that removing labels' trademark protections would open the door to a huge swathe of popular product arriving in the EU as parallel imports through what he describes as "loopholes in interna-

tional conventions."

Of most significance in this area is the fact that the U.S. is not a signatory to the Rome Convention. In effect, this would mean that European labels would have no means of stopping a number of American productions from being exported to the Union.

Though the rules are complex, Krawczyk says a prime example of U.S. albums that would be free to circulate in Europe would be those by Madonna, on the basis that she is an American artist signed to an American company (Warner Music) whose discs are pressed in the U.S.—meaning that there is no non-U.S. involvement in her copyrights or the physical production of her records.

The BPI's Deacon points out in addition that European labels often have to rely on trademarks rather than copyright when taking legal action against piracy.

Deacon feels Brittan, who wields huge power and influence in the European political machine, could be a key figure in what is about to unfold. Deacon is aware of the politician's views from Brittan's days as the U.K.'s Secretary of State for Trade and Industry.

He comments, "Sir Leon is in favor of abolishing trademarks but is a strong supporter of copyright. As I understand it, he remains strongly in favor of copyright but feels barriers should be lifted on trademarks."

Deacon and Krawczyk agree that the battle is now a political one, rather than a commercial one.

"It's the \$64 million question what the politicians are going to do," says Krawczyk. Adds Deacon, "Though the NERA report was in our favor, there is still a very long way to go on this issue."

GERMANY'S 1999 ECHO AWARDS GIVE NATIONAL ACTS GREATER BOOST

(Continued from page 5)

ning to have a discernible sales effect for winners and performers.

No act could claim a clean sweep: only 3P/Epic's Xavier Naidoo garnered two of the "public" Echos. The label's co-founder and manager, Thomas Hoffmann, also picked up a trade Echo for marketing campaign of the year.

Other prize recipients included Celine Dion, Rammstein, Herbie Hancock, and Eagle-Eye Cherry.

German Phonographic Academy president Gerd Gebhardt, who is also president of Warner Music, central Europe, says that with an equivalent investment of more than \$3 million, the ceremony was "on a par with the Brits and the Grammys."

He adds that the Echo is the world's largest national award in which the general public actively participates, since most awards are based on sales figures from the German Media Control charts in the year to the end of January. "In the main categories, every music fan votes whenever he or she buys a CD," he says.

Phonographic Academy managing director Werner Hay stresses that the right mix of local and international talent is critical to the success of the show.

"We are very pleased to have so many big-name acts, because it means that somebody 'out there' appreciates what we are doing," Hay says. "However, local acts will never be treated as an afterthought. The Echos aim to motivate and encourage young German talent."

Artist development is at the core of many of the Phonographic Academy's activities, and Hay is pleased to note that the Echos have a proven effect on the music scene. But, he adds, "it is first and foremost an awards ceremony, so naturally we are looking back to celebrate last year's success stories."

Domestic productions now account for 40% of the German music market, and while Hay does not claim there is a direct connection between that statistic and the success of the Echos in recent years, he is adamant that the event has helped to open the ears of the media and the general public to music made in Germany.

The ceremony, which was held at the Congress Centrum Hamburg, was attended by key European record executives, who rubbed shoulders with more than 100 acts at an after-show party.

With Germany's geographically diverse music industry having Pop-Komm as a national workshop in August, the Echo is becoming one of two focal points for the business.

Mitteldeutscher Rundfunk (MDR) recorded the awards ceremony, broadcasting a 60-minute edit of the highlights on ARD's main national terrestrial TV channel on the evening of March 5. More than 6 million viewers were expected to watch the show, the figure from last year.

The show's impact was bolstered by reports on music broadcasters Viva and MTV, as well as more than 100 radio stations.

At the show, Gebhardt presented checks for 100,000 deutsche marks each to three charities, including Nordoff-Robbins Music Therapy and Verein Dunkelziffer, which has been involved in combating child abuse

and child pornography for many years. The third bestowal went to Tabaluga Hof in upper Bavaria and Tabaluga Haus on the banks of Lake Starnberg. Both institutions work to help children and young people come to terms with traumatic childhood experiences and gain a positive outlook on life.

German record retailers, meanwhile, are applauding the '99 Echos. Wolfgang Orthmayr, managing director of the 12-store national WOM chain, says that the world's third-largest record market now "finally has a forum that reflected the creativity of the German music market perfectly."

He adds that the show was in line

with international standards and that sales of records by award winners were boosted as a result.

Bodo Bochnig, chairman of the German Record Retailers Assn., also sees the Echos as an image-enhancing event, something that benefits German product in particular.

Key Echo winners included the following:

National artist: Westenhagen (WEA).

Female national artist: Blümchen (edel).

National group: Modern Talking (BMG Berlin).

Male schlager singer: Wolfgang Petry (NaKlar!/BMG Berlin).

Female schlager singer: Michelle (EMI).

Schlager group: Guindo Horn & Die Orthopaedischen Struempfe (EMI).

Export artist: Rammstein (Motor Music).

National rock/pop single: "Flugzeuge Im Bauch" Oli P. (BMG Berlin).

National dance single: "Bailando," Loona (Motor).

Producers: Moses Pelham/Martin Haas (3P).

Hamburg newcomer award: Die 3. Generation (BMG Ariola Hamburg).

National newcomer award of the German Phonographic Academy: Xavier Naidoo (3P/Epic).

Lifetime achievement Award (posthumous): Falco (EMI).

Videoclip: Lords Of The Board/Guano Apes (G.U.N./MG Ariola).

TRADE ECHOS

Media man of the year: Juergen von der Lippe, for his show "Geld Oder Liebe." The show breaks many new recording artists.

Retailer of the year: Saturn Cologne/Hansaring.

Marketing campaign of the year: Manager Thomas Hoffmann/3P for Xavier Naidoo.

Assistance in preparing this story was provided by Dominic Pride and Christian Lorenz.

UNIQUE AUCTION OFFERS UP SONG LYRICS FOR CHARITY

(Continued from page 5)

government, and with the endorsement of Her Majesty the Queen.

Countless high-profile artists and songwriters—including Spice Girls, Madonna, Alanis Morissette, the Rolling Stones, Elton John, and Eric Clapton—have donated lyrics, either in the form in which they were created or imaginatively represented in ways appropriate to the song.

Among them are Aerosmith's "Crazy" lyrics, written on the strait-jacket used in the song's video; the words to "Thunderball" on original, rare James Bond notepaper; and Frankie Goes To Hollywood's "Relax" scrawled on a "Frankie says use condoms" T-shirt.

Preparations are in hand for the auction of about 60 lots on the evening of March 22 at London's Sound Republic club. As they proceed, there is

to the Hits Under the Hammer auction—"Saint Of Me," "It's Only Rock 'N Roll (But I Like It)," and "As Tears Go By"—have meant so much to the band and our fans over the years," says Mick Jagger. "We hope the children supported by the charities Nordoff-Robbins and Norwood Ravenswood get some satisfaction from the profit and awareness raised."

Tickets for the March 22 auction are three-tiered: 120 pounds (\$192) buys a seat at dinner; 50 pounds (\$81) offers cocktails and canapés, and 12.50 pounds (\$20.25) secures a general-access ticket. Those who cannot attend will be able to connect to the auction by telephone. Details are available at a dedicated Hits Under the Hammer number, 44-181-420-6849 (fax 44-181-420-6800).

Meanwhile, an Internet auction of a further 170 items will be open for two weeks beginning March 15 at <http://www.icollector.com>.

The site is already up, offering details about the rarities on offer at the London event and upcoming live Internet chat sessions with some Hits Under the Hammer contributors, such as Leo Sayer, Kevin Rowland (ex-Dexy's Midnight Runners), and Ian Dury.

The campaign will be sustained after the auctions, too, with a hardcover book in which writers will reveal previously untold stories behind their hit songs; it will be published in the U.K. and internationally in September by Sanctuary Publishing. Illustrator Storm Thorgerson, known for his celebrated album covers—especially for Pink Floyd—is designing and donating the cover art for the volume.

"My sights are on that No. 1 position [in the book best-sellers list]," says Hits Under the Hammer coordinator Harriette Goldsmith.

Goldsmith says she believes that artists and writers have responded to the project with such ingenuity and enthusiasm because it goes to the heart of their creativity.

"Most artists don't just write. They paint, they draw, and they're quite interested in using their other talents," she says. "And their words, nothing is more special to them than that."

Bertis Downs, manager of R.E.M., which has contributed the signed, annotated sheet music to "Nightswimming," says the band was only too pleased to contribute. "We jump easily into things like this, without much provocation. We have the sheet music lying around."

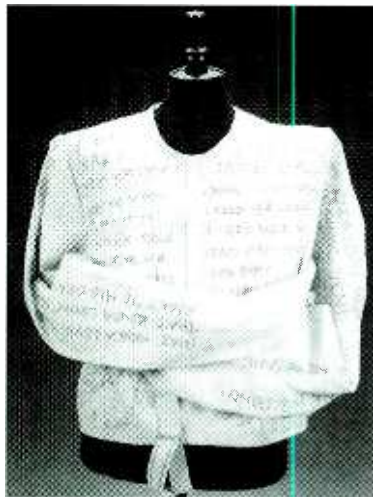
Of Nordoff-Robbins, Downs says, "It's more of an English thing, but we spend a lot of time in England, and we have a lot of friends here."

Spice Girls, who have donated the lyrics to their most recent U.K. No. 1, "Goodbye," say in a statement that they feel it's "important" to show support for the two charities: "We hope this song, which has meant so much to us, will help make the lives of these children a little better and would ask

you to help us by supporting them." Steven Howard, managing director of Zomba Music, one of the project's originators, confirms the caliber of support: "We've had a fantastic response from everyone, artists in particular."

Also notable for their backing, he says, have been such sponsors as accountants Deloitte & Touche, OK magazine, Carlsberg, Sound Republic, and Virgin Megastores, "who've taken loads of the auction catalogs and are selling them in all their shops."

Additionally, such companies as auctioneers Sotheby's and Inter@ctive Collector, which is overseeing the Internet auction, are donating their services.



The lyrics for Aerosmith's "Crazy" are presented on a straitjacket. The item is signed by the group members.



SPRINGFIELD REMEMBERED

(Continued from page 12)

the vocal trio the Lana Sisters. Adopting her new stage name, she formed the Springfields with her brother Dion (who became Tom Springfield) and their friend Tim Feild.

The trio signed to Philips and charted for the first time in August 1961 with "Breakaway," scoring top five U.K. hits with "Island Of Dreams" in 1962 and "Say I Won't Be There" the following year. U.S. acceptance came early, too, with a No. 20 placing in 1962 for "Silver Threads And Golden Needles."

Springfield went solo in 1963, remaining with Philips and scoring an instant smash with Mike Hawker and Ivor Raymonde's "I Only Want To Be With You." It hit No. 4 in the U.K., triggering an unbroken run of hits throughout the '60s and starting her U.S. chart career. It reached No. 12.

A devoted Motown disciple, Springfield was soon an established star, with her unusually R&B-edged vocals and distinctive image of beehive hair and heavy eye shadow. She was soon securing the best material from the songwriters of the day.

By 1966, Springfield had her first BBC-TV series, "Dusty." Her big hits continued until early 1969, when "Preacher Man" became her last major single for almost two decades. In the 1970s, she moved to Los Angeles and revealed her bisexuality, becoming something of a gay icon. However, this was a period of career

and personal decline, and deals with such labels as Dunhill, Mercury, and Casablanca brought few rewards.

In 1987, Springfield was invited to sing on "What Have I Done To Deserve This?" by the hot U.K. chart act the Pet Shop Boys; the result was a No. 2 hit at home and in the U.S.

"It was a dream come true for us when Dusty Springfield agreed to sing with us on 'What Have I Done To Deserve This?'" says the duo's members, Neil Tennant and Chris Lowe, in a statement. "She hadn't recorded for several years, but as soon as she . . . began to sing, we knew that the greatest female singer Britain has ever produced was still on brilliant form."

The relationship led to further fruitful collaborations, notably 1989's "Nothing Has Been Proved," featured in the film "Scandal." By then she was labelmates with the Pet Shop Boys at Parlophone; in 1990 she released the "Reputation" album, which featured four tracks written by the duo.

Her catalog continued to attract new generations of listeners, and "Goin' Back—The Very Best Of Dusty Springfield" was a top five U.K. album on the Philips imprint in 1994. Her last album was 1995's "A Very Fine Love" for Columbia.

Assistance in preparing this story was provided by Jim Bessman in New York.

WEA OVERHAULS SELLING TERMS AND POLICIES, FLATTENS PRICES

(Continued from page 5)

pany's catalog incentive programs, allowing accounts to take advantage of buy-in discounts every day, instead of periodically during the year, as was previously the case.

WEA Inc. chairman Dave Mount says the changes were made to simplify the invoice—so that accounts know the real price they are paying for product—and to enhance inventory management by helping product get to stores more quickly, which takes costs out of the supply chain.

He terms the changes "a radical shift from the way we were selling to our customers."

The moves were met with a mixed reaction from accounts.

For example, Len Cosimano, VP of merchandising at Ann Arbor, Mich.-based Borders, says, "We are very much in favor of it. I often wondered, 'Why did we create all this job security for accountants by having all these purchase incentives and disincentives?' I think the WEA policy changes are tremendous, and it shows they are listening to their customers."

Another merchant praises the changes in the loose-pick and minimum-ship policies, which make it less of a financial burden to have smaller amounts of product shipped directly to stores.

"One of the aspects I like about the changes is that we are trying to get out of the distribution business, and this is a step in the right direction," he says. "I can still get the deal and have it shipped directly to the stores."

But Stan Goman, executive VP/COO at West Sacramento, Calif.-based Tower Records/Video, says that, in general, when the majors make policy changes, "they give and they take, but they always take a little bit more." He says he regards the new WEA policies in that manner.

Industry observers suggest that the WEA policy changes likely would be viewed negatively by accounts that are strong in inventory management and/or have efficient centralized distribution systems and positively by accounts that are faulty in inventory management and/or have weak centralized distribution operations or rely heavily on manufacturers shipping directly to stores.

In particular, one-stops contacted by Billboard say they take a negative view. For instance, Ron Phillips, senior VP of purchasing at Woodland, Calif.-based Valley Media, says, "It is not a wholesaler-friendly letter. The biggest shock is they are clearly designing a process that does not reward good business practices or efficiencies, and consequently the big winners will be the least-efficient customers."

He says that due to the WEA changes, customers who have large warehouses and buy titles in bulk will subsidize customers who buy odd-lot numbers on titles and have them directly shipped to their stores. "We will have to look at doing business with WEA a little bit differently," he says.

Goman adds that "no matter how you slice it, it is a price increase." But he says that due to the nuances of the changes, "we can spend hours debating how much" of an increase.

In trying to determine that amount, accounts point out that a \$16.98 CD, which previously carried a box-lot price of \$10.72, now costs \$10.75. But that includes the absorp-

tion of the defective-CD credit of .75%, or 8 cents for each \$16.98 CD, which means that the price increase totals 11 cents across the board for each account.

The other price changes that occur due to the policy shifts are harder to estimate. In the old setup, retail accounts that bought efficiently enjoyed a discount equivalent to every percentage point that their returns were under a break-even point of 16%, while those whose returns were higher experienced the equivalent penalty.

Similarly, those accounts unable to determine the proper inventory levels on catalog would be hit heavily on loose-pick charges, 20 cents per unit, in instances when purchases were made on out-of-stock titles deemed too essential for the buyer to wait for the next periodic buy-in discount.

"The overall intent of these policy changes are meant to be revenue-neutral for WEA," says Mount. "There is something for everyone,

and when they have a chance to fully analyze all the implications, most of the customers will have a favorable reaction to the changes." But he acknowledges that some accounts may benefit more than others from the changes.

For WEA, the main benefit is to shorten the supply chain so that the company's product enjoys strong in-stock positions in stores. "We want to take costs out of the supply chain, and how do you do that? You shorten the supply chain," says Mount. "There is no faster way to facilitate that than for WEA to ship product directly to the stores."

The changes encourage more frequent orders and drop-shipments to stores, which should help catalog sales, as well as strengthen developing-artist titles, he says. In addition, he notes that at some point WEA will offer additional services to accounts to facilitate direct shipments to stores.

As for the nuances of the changes involved in moving to a flat price structure, the eliminated penalties and credits affect only album product; they continue to apply to the singles configuration. Also, a returns penalty of 20% will still apply for the top 100 titles among WEA's top 200 front-line catalog titles and the top 100 titles in the company's Super Saver line.

The company also has altered its minimum ship policy, allowing accounts to avoid surcharges as long as orders consist of at least 30 units, no matter the number of titles involved. If less than 30 units, the surcharge is 25 cents per unit; orders of less than 10 total units will carry a \$5 surcharge per shipping location.

In addition to the above changes, WEA has extensively revamped its catalog programs. Accounts noted that WEA's new terms are similar to the "partnership programs" implemented by BMG Distribution in 1996 (Billboard, March 23, 1996).

WEA's catalog, which used to be offered at discounts once a month for CD, now carries everyday discounts for both CDs and cassettes.

For the company's Bestsellers program, the top 100 front-line titles carry an ongoing 3.5% discount, while the top 100 Super Saver titles carry a 5.5% discount, both with standard dating terms. The remainder of the catalog, about 12,000 SKUs, carries the same discounts, respectively, for front-line titles and Super Saver titles, with an additional 120 days dating.

Excluded from the above programs are new releases for the first 90 days of availability and hot product. And apparently in an attempt to still reap the reward of large buy-ins created by periodic catalog programs, twice a year WEA will offer a 15% discount and an extra 60 days dating for the Super Saver CDs and a 3.5% discount and an extra 30 days dating on the top 100 front-line CDs.

ONLINE DISTRIB ON FAST TRACK AS SDMI MOVES FORWARD

(Continued from page 5)

the popular format. Many of the SDMI's members are opposed to MP3 because of its lack of substantial security safeguards and copyright protections.

Consumers can already purchase the first generation of MP3-compatible portable devices, such as Diamond Multimedia's Rio. Additionally, several leading music World Wide Web sites and artists are starting to embrace legal MP3 offerings.

IBM, Sony Corp., Liquid Audio, a2b, RealNetworks, and InterTrust are among the companies lobbying the SDMI Foundation to consider their technologies. The foundation includes fellow technology and entertainment executives and representatives from the Recording Assn. of America (RIAA), the Recording Industry Assn. of Japan (RIAJ), and the International Federation of the Phonographic Industry. To join the SDMI, companies must pay a \$10,000 fee to participate in future meetings.

The SDMI is headed by Dr. Leonardo Chiariglione, who was named executive director during the initial SDMI gathering, held here Feb. 26 (Billboard Bulletin, March 1). He was head of the Television Technologies Research Division at SCELIT, the corporate research division of Telecom Italia. Chiariglione is best known as a leader in the development of the MPEG digital audio standard.

One of the first priorities of the SDMI is to quickly establish a standard protocol for digital music distribution on portable hardware devices so that the first generation of copyright-protected players can be on retail shelves by this holiday shopping season, according to Cary Sherman, senior executive VP/general counsel for the RIAA.

To achieve this goal, the SDMI has established the portable devices working group, which was to hold its first dedicated meeting March 5. This working group is focusing on specifications that provide near-term content-security solutions for portable devices. A standard is expected to be determined no later than June 30.

"We are trying to salvage a legiti-

mate marketplace before MP3 piracy takes over," says Sherman. "This is an effort that needs to be undertaken immediately due to extreme market pressures. . . . For the longer term, we are trying to create an infrastructure for new forms of consumer transactions of music in a standardized way."

To avoid antitrust concerns in the establishment of a neutral digital distribution standard, the SDMI Foundation is cautiously treading a fine line to gain unity among leading music labels and technology leaders without limiting competition.

In addition, all participating companies must be prepared to license patent or proprietary technology to other parties without charge or at "reasonable terms and conditions," according to Sherman.

"The fact that a technology might be proprietary is an extremely important factor in whether or not it is suitable for this standard," says Sherman. "It would be expected that these technologies be licensed in reasonable and nondiscriminatory terms to other parties."

In addition to the portable-devices working group, the SDMI is readying groups to tackle other key aspects of digital distribution.

The functional-requirements group aims to establish the business framework surrounding the distribution and consumption of digital music, while the architecture group will establish structural criteria for the forthcoming standard.

Future working groups will focus on electronic distribution and contributing technology standards.

While many in the industry are cautiously optimistic about the SDMI's efforts, a key challenge is moving quickly to counter the mass proliferation of MP3, according to Liquid Audio's senior marketing director, Rick Fleischman.

"The challenge is to come up with something as easy to use as MP3," says Fleischman. "If consumers don't like it, then the SDMI effort is all for naught. It is very encouraging that the SDMI is moving quickly and establishing firm deadlines. . . . A critical

thing to watch out for is whether or not the [SDMI Foundation] is meeting its goals in a deliverable time frame."

MP3 has not yet won the battle, says Kevin Conroy, senior VP of worldwide marketing for BMG Entertainment. Conroy notes that a majority of Internet users are still using slow-speed modem connections and that most of the world has yet to be connected to the Internet.

"This is a very complex, fast-moving area," says Paul Vidich, executive VP of the Warner Music Group. "The Internet is about getting more music in more ways. It will be a struggle to make it happen in a way that is responsible. . . . The fact that so many companies are participating with this much energy suggests that it is an extremely high priority among the respective industries."

Although MP3 remains controversial for the major music labels, the technology is gaining momentum among the public and many Internet music Web sites.

Several leading music sites, including MTV Networks (MTV Online and VH1 Online) and Tunes.com (RollingStone.com, DownBeat.com, and TheSource.com), have made recent moves to feature legitimate offerings in the MP3 format. In addition, some major-label artists, such as Tom Petty and Public Enemy, are offering music in the MP3 format directly to fans (Billboard Bulletin, March 2).

"The revolution has already been won," says Robin Richards, COO of MP3.com. "MP3 is not going to ruin the music industry, but the nature of the business is changing, and the [music industry] is scared. Internet users will buy what they want to buy, and they'll take for free what you give them."

Richards says that many consumers will still want to buy physical CDs after previewing online a song they like in the MP3 format.

"I don't think that most consumers are going to spend all day compiling tracks from the Internet—it's just not in their nature," he says.

Since the SDMI specification is voluntary, the standard could be chal-

lenged by new technologies introduced without the cooperation of the SDMI Foundation.

Sources say that some technology companies are planning to move forward with their own proprietary technology developments, regardless of any SDMI developments.

For example, one participating technology company is already in the final stages of development of a new MP3-related digital-download application.

RealNetworks' popular streaming media technology, RealPlayer G2, recently added MP3 streaming capability through a third-party "plug-in" provided by Digital Bitcasting Corp.

Another company, SightSound.com, is pursuing encryption solutions at the computer operating-system level, rather than in a freestanding music application.

SightSound.com is planning to develop software that will work with built-in security features of Microsoft's forthcoming Windows 2000 operating system, according to Scott Sander, president/CEO of SightSound.com.

Some industry insiders say that the SDMI will ultimately serve as an organization that issues an official seal of approval to digital distribution technologies that adequately protect copyrighted content rather than be the determinant of a single technology standard.

"It might be like the Good Housekeeping seal of approval for digital music," says Mark Hardie, a senior analyst for Forrester Research, the Cambridge, Mass.-based consultancy. "Each label might ultimately adopt a different technology solution, which could get kind of chaotic for consumers."

BMG's Conroy adds, "I can't imagine a successful scenario where consumers have to use a multitude of different players. We recognize that what we are striving for is a big challenge, but we believe that circumstances at hand require that we challenge ourselves. There is an enormous opportunity here."

Representatives at Sony, Universal, and EMI were not available to comment for this article.

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"FLY AWAY"



flaco jimenez

best tejano music performance

SAID AND DONE

Virgin

Hot 100 Airplay

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

Table with columns: Rank, This Week, Last Week, Weeks On, Title, Artist (Imprint/Promotion Label). Lists top 100 songs by airplay.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: Rank, This Week, Last Week, Weeks On, Title, Artist (Imprint/Promotion Label). Lists songs with recurrent airplay.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: Rank, This Week, Last Week, Weeks On, Title, Artist (Imprint/Promotion Label). Lists top 100 songs by singles sales.

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

Table with columns: Rank, This Week, Last Week, Weeks On, Title, Artist (Imprint/Promotion Label). Lists songs by sales gain.

NAVARRRE REALIGNS ITS SALES STAFF, PICKS UP LABELS

(Continued from page 6)

happening on the streets," Chiado continues, "and I had to make sure that there are Navarre people in the faces of our customers, not only at the national level but at the local level, to make sure that we have the kind of visibility that our labels really require."

To better service major accounts, three of Navarre's regional sales reps have become national account managers. Ed Pollitt in Sacramento, Calif., will service Tower Records and Valley Media; Dave Bagley in L.A. will work with Warehouse Entertainment and Virgin Entertainment; and Joe Kulesa in Dallas will service Anderson Merchandisers/Hastings Books, Music & Video and the Army & Air Force Exchange Service, which fulfills armed forces PXs.

Detroit-based Gasper Delize was recently hired as the national account manager servicing Handman International; Navarre veteran Vyto Lazauskas will continue to call

on Target, Musicland, and Best Buy. Chiado says that an account manager will soon be hired to work with Trans World Entertainment in Albany, N.Y., which is currently handled by Lazauskas.

Chiado says the national account managers "will spend their seven days a week, 24-7, with those specific national accounts. So I'm eliminating some of their other duties, and I want them to spend all of their time with those accounts, because it's needed with the consolidation."

New sales reps will be hired in New York and L.A. to pick up some of the account managers' former duties.

Navarre will further bolster its sales efforts with the establishment of street teams in Atlanta; Chicago; L.A.; New York; Washington, D.C.; and Philadelphia.

"I'm not calling them account service reps," Chiado says. "This is really a street team. They will be dealing

with the alternative and urban accounts, certainly those Coalition [of Independent Music Stores outlets], and dealing with the street business in making sure that our product is in those accounts.

"So what you've really got is three levels here. You've got national account managers, you've got sales reps, and you've got our street team."

To strengthen label relations, Navarre has promoted label development manager Mike Cornette to director. The company is also hiring four "retail focus coordinators"; two will report to urban label development manager Robert Redd, and two will report to alternative label development manager Lori O'Brien.

Chiado says, "What this does is give us additional focus at the alternative and urban level, where we can't physically call on them every week or so, and it should give us what we're looking for."

One key new sales position remains unfilled: Chiado plans to hire a national sales manager, who will oversee the Navarre sales staff. Western regional director Frank Mooney and Eastern regional director Ed Maxin will report to the new executive, who will in turn report to Chiado. An announcement is expected at the National Assn. of Recording Merchandisers Convention, Monday-Thursday (8-11) in Las Vegas. Chiado expects the sales manager to come on board April 1.

The firm also recently hired Peter Piasecki as director of Navarre Canada; he is based in North York, Ontario. Don Robinson, formerly with Wind-Up Records, has been brought in to head Canadian label development.

Chiado says, "You will find that the Canadian [operation] will evolve within the next nine to 12 months to be a real stronghold for us. There will be product that will come to us from Canada that we will distribute here domestically, and I have 16 [U.S.] labels that are being distributed up in Canada."

Chiado says that Navarre plans to continue focusing on the distribution of urban, alternative, and pop labels. "That doesn't mean that we won't take a new age label," he adds. "That doesn't mean that we won't take a label that specializes in contemporary instrumental. But . . . I don't think that we can be everything to everybody."

LABEL DEALS

Foremost among Navarre's recently completed exclusive label deals is a five-year pact with Jacket Records, a new imprint featuring vocalist Vonda Shepard, who rose to stardom with the platinum 550 Music/Epic soundtrack album to the Fox TV series "Ally McBeal." Shepard's first release under the deal, "By 7:30," is due April 20; the first single off the album is "Baby Don't You Break My

Heart Slow," a duet with Emily Saliers of Indigo Girls (*Billboard-Bulletin*, March 1). Navarre already distributes three Shepard titles on the Vesper Alley label, which, like Jacket, is operated by the singer's manager, Gail Gellman.

Other new labels include:

- Freetail Records, headed by former Sony sales executive Bob Friese, which will release a new Willie Nelson album in the spring.

- Maurice White's Kalimba Records, which plans two Earth, Wind & Fire albums (one a hits package, the other a new studio album) and a James Ingram set in the near future.

- An as-yet-unnamed label operated by ex-Columbia A&R exec and charter Blood, Sweat & Tears member Bobby Colomby, who has signed pop vocalist Richard Marx.

- Walters Records, run by agent Norby Walters' son Gary, which plans to release comedian Andrew "Dice" Clay's "Filth" and five Richard Pryor catalog titles.

- Curtis Urbina's Pacific Time Entertainment, an imprint keyed to foreign-film soundtracks, which kicks off Tuesday (9) with the release of albums by composers Nicola Piovani and Pino Donaggio.

Sources indicate that while no negotiations have been finalized, Navarre is weighing the possibility of bringing in both personnel and labels dislodged in the Universal/PolyGram merger.

HOT 100 SPOTLIGHT

This column was prepared by Geoff Mayfield, Keith Caulfield, and Steve Graybow

YOU GOTTA BELIEVE: The Billboard Hot 100's most seasoned veteran is now also its queen, as Cher's "Believe" (Warner Bros.) completes a slow-but-steady march to No. 1, her first chart-topper on this list in more than two decades (see Chart Beat, page 118). Monica's "Angel Of Mine" (Arista), which led for four weeks, still holds a narrow lead on Hot 100 Airplay, but Cher's big growth at radio and her top rank on Hot 100 Singles Sales, plus Monica's 24% sales erosion, allowed the changing of the guard. "Believe," which sees 8% audience growth with 16 new stations on board, stands a chance to hold the crown for at least one more week.

How did this single reach the top? The old-fashioned way, by earning it. The song first hit the chart mostly on the strength of sales points from the maxi-single configurations. Radio grew consistently from there, with standard-length singles added to the retail mix in late January. All the while, Cher raised her profile through TV stops at the Billboard Music Awards, the American Music Awards, and the Super Bowl.

This is one of the slowest climbs to No. 1 by any single in the '90s. The last to take longer with an uninterrupted chart run, 14 weeks, was 1994's "Here Comes The Hotstepper" by Ini Kamoze. It took 33 weeks, in two different chart runs, for Los Del Rio's "Macarena (Bayside Boys Mix)" to reach the top: a 20-week run in 1995, followed by another 13 weeks when it re-entered in '96. Since the inclusion of airplay-only songs allows titles to hit the Hot 100 earlier than occurred in the previous methodology, we expect Cher's won't be the last to take a slower path to No. 1.

Another important note for record companies to mull over is that Warner Bros. never discounted this single anywhere. Believe it or not, all sales were at full price.

FUTURES: Whitney Houston, who retains her bullet at No. 3 with "Heartbreak Hotel" (Arista), has a shot at reaching the top, although the single may have peaked at retail, as sales are down 9% from the prior week. If Houston can't finish the charge to No. 1, "Believe" might be succeeded by another believer, Mariah Carey's "I Still Believe" (Columbia). With sales points kicking in from the standard-length singles that hit stores Feb. 23, the title hikes 25-4 on the sales list and 21-6 on the Hot 100.

AIR MAIL: Is a retail single an absolute must for success on the Hot 100? It helps, but several radio-only tracks have been conspicuous, including Sugar Ray's "Every Morning" (Lava/Atlantic) and TLC's "No Scrubs" (LaFace/Arista), which both reach the top 10 this issue solely on radio points (12-9 and 15-10, respectively). Seven others have reached the top 10 without sales points since the new chart formula bowed in the Dec. 5, 1998, issue, including Eagle-Eye Cherry's "Save Tonight" (Work/ERG), which peaked at No. 5; Jewel's "Hands" (Atlantic), which rose to No. 6; and Shawn Mullins' "Lullabye" (SMG/Columbia), which peaked at No. 7. Goo Goo Dolls (Warner Bros.) have twice reached the top 10 sans retail singles, with "Iris" and "Slide." Brandy's "Have You Ever?" (Atlantic) and Sarah McLachlan's "Angel" (Arista) each hit the top 10 before retail singles reached stores.

ALLIANCE RETURNS TO INDIE DISTRIBUTION BIZ

(Continued from page 6)

out at AEC's Coral Springs facility.

So far, the only product being offered by IDN is Triage Entertainment's two-CD set "Mob Hits—Music From And A Tribute To The Great Mob Movies." The collection—which includes performances by Dean Martin, Al Martino, Jerry Vale, Louis Prima, and others—has a Tuesday (9) street date; it has been widely marketed for direct sales on TV in recent months.

Weisman says that IDN will be meeting with prospective new labels during NARM.

AEC foresees a close relationship between the new distribution division and its Store 24 online operation, which provides Web capabilities for independent retailers (Billboard, Oct. 31, 1998).

Weisman says, "Mom-and-pop retailers, who are so important to the music marketplace, were looking at CDNow and Music Boulevard and everybody that could afford the development of an Internet site. They couldn't [afford it], and we felt that if we could deliver that, it would be a very big value-added service to them, and clearly it's good business for us, because we get to handle all the product that goes through it."

He continues, "What distribution company has a brother or sister affiliate that is creating a product like Store 24, where effectively Todd Van Gorp and his labels at IDN can go and speak to all the retailers that are operating on Store 24 and create very specific electronic-marketing promotions that would work toward the consumers and customers that

are important to those specific labels?"

AT&T's a2b technology will facilitate the secure delivery of music through the Store 24 sites.

Weisman says the technology will allow retailers "to offer to their customers the ability to buy product from them in a digital-download manner, to experience marketing promotions in a digital-download manner. In turn, as we work with other retailers that don't use Store 24, we're going to give them the same opportunity to integrate our offerings into their Web sites as well, on behalf of [IDN's] labels. Obviously, we will want them to deliver it in the a2b format, so that we know it's secure and encrypted, because, again, we are going to do whatever we can to work with creating and preserving the integrity of the copyright holder."

He adds, "We will be utilizing the a2b MAIL product . . . It is effectively an E-mail package that allows you to send audio files embedded in the E-mail. You click on it, and it will give you samples of the music, textual information about the product, descriptive information."

Information about the music will likely be provided in large measure by AEC's subsidiary All-Music Guide, an enormous Internet database containing information on thousands of artists and albums.

AEC's return to indie distribution has been rumored for the last few months, and most of the firm's prospective competitors have taken a dim view of its chances.

When INDI, formerly the largest indie distributor in the country,

closed its doors in March 1998 in the wake of AEC's July 1997 bankruptcy filing, its indie labels absorbed large losses, and some ceased operation entirely, as the parent company's secured creditors—lenders and the major labels—took the lion's share of the funds.

Some observers believe that labels may be unwilling to sign on with IDN, given the bad will engendered on the part of many imprints by INDI's demise. One competitor asks, "Isn't this a little like raising the Titanic?"

Weisman says coolly that he is no stranger to such views but that AEC will remain undeterred in its efforts to mount a new distribution firm.

"In this whole process of realigning and reorganizing Alliance," Weisman says, "I've become accustomed to dealing with the questions of naysayers. The first statement was, 'No one-stop ever came out of Chapter 11 or could ever come out of Chapter 11.' Well, I guess that is no longer true . . . Our competition can do whatever they want, and they can say whatever they want, but that's not gonna dissuade us one iota from moving forward and being committed to our vision and our business plan. We have proved—with the new management team that's in place at Alliance—that what we set our minds to we accomplish."

"We have entered this process with naysayers saying, 'You can never get anything done,'" Weisman adds. "Clearly, we have gotten things done, we have accomplished what no one else ever did, and we feel that we will be successful here."

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**[®]

MARCH 13, 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/Hot Shot Debut ◄		
1	NEW		1	TLC LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
2	NEW		1	EMINEM WEB/AFTERMATH 90287*/INTERSCOPE (10.98/16.98)	THE SLIM SHADY LP	2
				► Greatest Gainer ◄		
3	2	3	27	LAURYN HILL ⁵ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
4	NEW		1	THE ROOTS MCA 11948* (10.98/16.98)	THINGS FALL APART	4
5	1	1	7	BRITNEY SPEARS ² JIVE 41651 (10.98/16.98)	...BABY ONE MORE TIME	1
6	4	5	57	DIXIE CHICKS ⁴ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98)	WIDE OPEN SPACES	4
7	12	8	69	SHANIA TWAIN ⁸ MERCURY (NASHVILLE) 536003 (10.98 EQ/17.98)	COME ON OVER	2
8	18	30	3	VARIOUS ARTISTS GRAMMY/ELEKTRA 62381*/EEG (11.98/17.98)	1999 GRAMMY NOMINEES	8
9	7	7	16	CHER ⁴ WARNER BROS. 47121 (10.98/16.98)	BELIEVE	7
10	3	2	15	THE OFFSPRING ³ COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	2
11	5	4	49	'N SYNC ⁵ RCA 67613 (11.98/17.98)	'N SYNC	2
12	11	13	22	JAY-Z ⁴ ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
13	8	11	10	DMX ² RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98 EQ/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
14	9	9	22	EVERLAST ⁴ TOMMY BOY 1236 (11.98/16.98)	WHITEY FORD SINGS THE BLUES	9
15	6	6	14	2PAC ⁵ AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
16	10	18	8	VARIOUS ARTISTS ⁴ KOCH 8803 (9.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3	10
17	15	12	66	WILL SMITH ⁶ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
18	NEW		1	BLONDIE BEYOND 78003 (10.98/16.98)	NO EXIT	18
19	13	16	16	R. KELLY ⁴ JIVE 61625* (19.98/24.98)	R.	2
20	21	35	17	JUVENILE ² CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	20
21	17	28	11	TYRESE ² RCA 66901* (9.98/13.98)	TYRESE	17
22	25	20	85	SARAH MCLACHLAN ⁵ ARISTA 18970 (10.98/17.98)	SURFACING	2
23	26	23	7	SUGAR RAY ⁴ LAVA/ATLANTIC 83151/AG (10.98/16.98)	14:59	19
24	20	14	81	BACKSTREET BOYS ¹⁰ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
25	22	27	41	DMX ³ RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98 EQ/17.98)	IT'S DARK AND HELL IS HOT	1
26	28	29	18	VARIOUS ARTISTS ⁴ POLYGRAM-UNIVERSAL-EMI 416795/VIRGIN (11.98/17.98)	NOW	10
27	29	32	38	BRANDY ⁴ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
28	27	25	50	LIMP BIZKIT ⁴ FLIP 90124/INTERSCOPE (10.98/16.98)	THREE DOLLAR BILL, Y'ALL	22
29	23	17	15	MARIAH CAREY ³ COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	4
30	16	10	5	FOXY BROWN VIOLATOR/DEF JAM 558933*/MERCURY (10.98 EQ/16.98)	CHYNA DOLL	1
31	30	33	18	DRU HILL ⁴ UNIVERSITY/ISLAND 524542/MERCURY (10.98 EQ/17.98)	ENTER THE DRU	2
32	19	15	6	SILKK THE SHOCKER NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	1
33	33	34	23	GOO GOO DOLLS ⁴ WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
34	42	36	48	SOUNDTRACK ⁵ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
35	41	46	28	KORN ² IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
36	31	19	6	DAVE MATTHEWS/TIM REYNOLDS BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
37	60	68	52	MADONNA ³ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
38	37	37	74	CREED ² WIND-UP 13049 (10.98/16.98)	MY OWN PRISON	22
				► Pacesetter ◄		
39	71	72	22	SHERYL CROW ⁴ A&M 540959/INTERSCOPE (10.98 EQ/17.98)	THE GLOBE SESSIONS	5
40	NEW		1	YUKMOUTH RAP-A-LOT 46720/VIRGIN (11.98/19.98)	THUGGED OUT THE ALBULATION	40
41	32	26	15	WHITNEY HOUSTON ² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
42	35	31	15	GARTH BROOKS ¹² CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
43	34	24	15	JEWEL ³ ATLANTIC 82950*/AG (10.98/16.98)	SPIRIT	3
44	40	45	33	MONICA ⁴ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
45	14	—	2	MR. SERVON NO LIMIT 50045*/PRIORITY (10.98/16.98)	DA NEXT LEVEL	14
46	36	21	3	COLLECTIVE SOUL ATLANTIC 83162/AG (10.98/16.98)	DOSAGE	21
47	38	39	11	BUSTA RHYMES ⁴ FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	12
48	67	57	65	ANDREA BOCELLI ² PHILIPS 539207 (10.98 EQ/17.98)	ROMANZA	35
49	50	59	22	KIRK FRANKLIN ⁴ GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
50	53	47	17	ALANIS MORISSETTE ³ MAVERICK/REPRISE 47094*/WARNER BROS. (10.98/17.98)	SUPPOSED FORMER INFANTUARY JUNKIE	1
51	43	44	22	OUTKAST ⁴ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
52	59	62	9	ORGY ELEMENTREE 46923/WARNER BROS. (10.98/16.98)	CANDYASS	52

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	45	43	18	98 DEGREES ⁴ MOTOOWN 530956/UNIVERSAL (10.98 EQ/16.98)	98 DEGREES AND RISING	43
54	66	86	3	VARIOUS ARTISTS GRAMMY/ELEKTRA 62380*/EEG (11.98/17.98)	1999 GRAMMY RAP NOMINEES	54
55	49	52	27	ROB ZOMBIE ⁴ GEFEN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
56	48	41	14	METALLICA ⁴ ELEKTRA 62299*/EEG (18.98/24.98)	GARAGE INC.	2
57	44	49	11	MYSTIKAL ⁴ NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	5
58	52	56	11	VARIOUS ARTISTS ⁴ ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98 EQ/16.98)	DJ CLUE? THE PROFESSIONAL	26
59	54	55	104	MATCHBOX 20 ⁸ LAVA/ATLANTIC 92721*/AG (10.98/17.98)	YOURSELF OR SOMEONE LIKE YOU	5
60	39	54	3	SOUNDTRACK ⁴ ATLANTIC 83163/AG (10.98/17.98)	MESSAGE IN A BOTTLE	39
61	51	51	16	NEW RADICALS ⁴ MCA 11858 (10.98/16.98)	MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
62	58	75	11	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98)	YOU'VE COME A LONG WAY, BABY	58
63	82	71	67	CELINE DION ⁵ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
64	61	53	36	SOUNDTRACK ⁴ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
65	NEW		1	JIMI HENDRIX EXPERIENCE HENDRIX 11931*/MCA (19.98/24.98)	LIVE AT THE FILLMORE EAST	65
66	57	48	34	BARENAKED LADIES ³ REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
67	56	58	12	REDMAN ⁴ DEF JAM 558945*/MERCURY (10.98 EQ/16.98)	DOC'S DA NAME 2000	11
68	46	38	7	SOUNDTRACK ⁴ HOLLYWOOD 62177 (10.98/17.98)	VARSITY BLUES	19
69	64	60	42	LENNY KRAVITZ ⁴ VIRGIN 45605 (10.98/16.98)	5	36
70	47	40	4	TEAR DA CLUB UP THUGS HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYNDALAZDAYZ	18
71	62	64	3	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	62
72	69	67	25	SOLE ⁴ DGC 25164/INTERSCOPE (10.98/16.98)	CELEBRITY SKIN	9
73	NEW		1	THE CHIEFTAINS RCA VICTOR 68968 (10.98/16.98)	TEARS OF STONE	73
74	NEW		1	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS (GREATEST HITS)	74
75	73	63	45	FAITH HILL ² WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
76	63	61	73	EVERCLEAR ² CAPITOL 36503* (10.98/16.98)	SO MUCH FOR THE AFTERGLOW	33
77	55	50	17	SOUNDTRACK ⁴ INTERSCOPE 90181 (10.98/17.98)	THE RUGRATS MOVIE	19
78	RE-ENTRY		24	RICKY MARTIN ² SONY DISCOS 82653 (9.98 EQ/14.98)	VUELVE	78
79	65	66	15	METHOD MAN ⁴ DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	2
80	97	117	42	GARBAGE ⁴ ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
81	24	22	5	SOUNDTRACK ⁴ POLYGRAM TV 538743/MERCURY (11.98 EQ/17.98)	THE '60S	22
82	77	100	16	112 ⁴ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
83	78	93	6	JESSE POWELL SILAS 11789/MCA (10.98/16.98)	'BOUT IT	78
84	74	84	18	FAITH EVANS ⁴ BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
85	79	79	44	DAVE MATTHEWS BAND ² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
86	76	77	33	BEASTIE BOYS ³ GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
87	104	101	36	THE BRIAN SETZER ORCHESTRA ² INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
88	NEW		1	TEVIN CAMPBELL QWEST 47008/WARNER BROS. (10.98/16.98)	TEVIN CAMPBELL	88
89	70	74	24	SOUNDTRACK ⁴ DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	5
90	68	42	5	JIM BRICKMAN WINDHAM HILL 11396 (10.98/16.98)	DESTINY	42
91	NEW		1	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	91
92	86	78	24	SHAWN MULLINS ⁴ SMG 69637/COLUMBIA (10.98 EQ/16.98)	SOUL'S CORE	54
93	72	82	4	QUINCY JONES QWEST 46490/WARNER BROS. (24.98/29.98)	FROM Q WITH LOVE	72
94	83	69	16	U2 ⁴ ISLAND 524613/MERCURY (11.98 EQ/17.98)	THE BEST OF 1980-1990	45
95	NEW		1	THE SUPERTONES BEC 17415 (10.98/15.98)	CHASE THE SUN	95
96	84	81	21	CAKE ⁴ CAPRICORN 538092/MERCURY (10.98 EQ/16.98)	PROLONGING THE MAGIC	33
97	119	111	46	ANDREA BOCELLI ² PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
98	85	89	22	DEBORAH COX ⁴ ARISTA 19022 (10.98/16.98)	ONE WISH	72
99	80	76	99	THIRD EYE BLIND ⁴ ELEKTRA 62012*/EEG (11.98/17.98)	THIRD EYE BLIND	25
100	93	95	28	THE TEMPTATIONS ⁴ MOTOOWN 530937/UNIVERSAL (10.98 EQ/16.98)	PHOENIX RISING	44
101	142	149	24	VINCE GILL ⁴ MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	11
102	87	83	38	EVE 6 ⁴ RCA 67617 (10.98/16.98)	EVE 6	33
103	81	70	14	SOUNDTRACK ⁴ AMERICAN 69377/COLUMBIA (11.98 EQ/17.98)	CHEF AID: THE SOUTH PARK ALBUM	16
104	NEW		1	PAUL WESTERBERG CAPITOL 59004 (10.98/16.98)	SUICAINA GRATIFICATION	104
105	88	94	23	KEITH SWEAT ⁴ ELEKTRA 62262*/EEG (10.98/16.98)	STILL IN THE GAME	6
106	NEW		1	XTC TVT 3250 (10.98/16.98)	APPLE VENUS VOL. ONE	106
107	92	90	50	JO DEE MESSINA ⁴ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
108	94	87	21	PHIL COLLINS ⁴ FACE VALUE/ATLANTIC 83139/AG (10.98/16.98)	...HITS	18

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



maverick recording company

congratulates

madonna

on her grammy awards:

- >> **Best Pop Album**
- >> **Best Dance Recording**
- >> **Best Short Form Video**
- >> **Best Recording Package**

Special congratulations to our own

kevin reagan

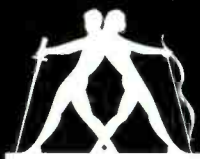
for his Grammy® Award
for **Best Recording Package**
for Madonna's **Ray of Light**.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
109	91	80	30	EAGLE-EYE CHERRY ▲	WORK 69434/EPIC (10.98 EQ/16.98) HS	DESIRELESS 45
110	122	127	7	TRICK DADDY	SLIP-N-SLIDE/ATLANTIC 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM 110
111	90	96	16	VARIOUS ARTISTS ●	POLYGRAM TV/DEF JAM 565668/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2 46
112	75	99	17	SOUNDTRACK ▲	550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM 16
113	95	98	15	ICE CUBE ▲	PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. I (THE WAR DISC) 7
114	89	65	3	MARK CHESNUTT	DECCA 70035/MCA NASHVILLE (10.98/16.98)	I DON'T WANT TO MISS A THING 65
115	106	126	17	TOTAL	BAD BOY 73020*ARISTA (10.98/16.98)	KIMA, KEISHA & PAM 39
116	NEW ►		1	VARIOUS ARTISTS	EMI CHRISTIANWORD 43125/VERITY (17.98/19.98)	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS 116
117	96	91	16	GEORGE MICHAEL ▲	EPIC 69635 (15.98 EQ/19.98)	LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL 24
118	101	97	27	VARIOUS ARTISTS ▲	TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4 20
119	125	148	8	GODSMACK	REPUBLIC 53190/UNIVERSAL (8.98/12.98) HS	GODSMACK 119
120	NEW ►		1	BUILT TO SPILL	WARNER BROS. 46952 (16.98 CD) HS	KEEP IT LIKE A SECRET 120
121	109	103	19	VARIOUS ARTISTS ▲	SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS 51
122	98	105	29	KELLY PRICE ●	T-NECK/ISLAND 524516/MERCURY (10.98 EQ/16.98)	SOUL OF A WOMAN 15
123	102	108	14	BONE THUGS-N-HARMONY ●	RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE 32
124	182	—	9	SOUNDTRACK	WARNER SUNSET/REPRISE 47140/WARNER BROS. (10.98/17.98)	PRACTICAL MAGIC 36
125	110	118	14	DJ QUIK	PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM 63
126	99	88	53	BIG BAD VOODOO DADDY ▲	COOLVILLE 90290/INTERSCOPE (10.98/16.98)	BIG BAD VOODOO DADDY 47
127	100	85	15	SOUNDTRACK ▲	DREAMWORKS 50041/INTERSCOPE (11.98/17.98)	THE PRINCE OF EGYPT 25
128	108	92	41	SOUNDTRACK ▲ ²	CAPITOL 93402 (10.98/17.98)	HOPE FLOATS 4
129	116	119	8	SARA EVANS	RCA (NASHVILLE) 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR 116
130	RE-ENTRY		5	TELA	RAP-A-LOT 46588/VIRGIN (10.98/16.98)	NOW OR NEVER 49
131	114	125	5	VARIOUS ARTISTS	BEAST 5458/SIMITAR (10.98/16.98)	SLAMMIN' WRESTLING HITS 111
132	115	114	98	SAVAGE GARDEN ▲ ⁵	COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN 3
133	NEW ►		1	STEVE EARLE AND THE DEL MCCOURY BAND	E-SQUARED 1064 (10.98/16.98)	THE MOUNTAIN 133
134	112	102	7	THE BLACK CROWES	AMERICAN 69361/COLUMBIA (10.98 EQ/16.98)	BY YOUR SIDE 26
135	111	115	27	MONIFAH	UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY 96
136	103	106	12	VARIOUS ARTISTS	NO LIMIT 50724*/PRIORITY (10.98/16.98)	NO LIMIT SOLDIER COMPILATION — WE CAN'T BE STOPPED 19
137	136	139	51	NATALIE IMBRUGLIA ▲ ²	RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE 10
138	NEW ►		1	PRINCE PAUL	TOMMY BOY 1210* (11.98/16.98) HS	PRINCE OF THIEVES 138
139	127	129	24	MARILYN MANSON ▲	NOTHING 90273*/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS 1
140	107	107	20	SOUNDTRACK ●	WALT DISNEY 60631 (10.98/16.98)	MULAN 24
141	105	73	68	MARTINA MCBRIDE ▲	RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION 24
142	113	133	29	GERALD LEVERT ●	EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES 17
143	120	109	19	JONNY LANG	A&M 540984/INTERSCOPE (10.98 EQ/16.98)	WANDER THIS WORLD 28
144	118	132	76	USHER ▲	LAFACE 26043/ARISTA (10.98/16.98)	MY WAY 4
145	123	110	91	TIM MCGRAW ▲ ³	CURB 77886 (10.98/16.98)	EVERYWHERE 2
146	117	116	69	SPICE GIRLS ▲ ³	VIRGIN 45111 (11.98/17.98)	SPICEWORLD 3
147	121	120	18	THE FLYS	DELICIOUS VINYL 74006/TRAUMA (10.98/16.98) HS	HOLIDAY MAN 109
148	124	104	27	ALABAMA ▲ ²	RCA (NASHVILLE) 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS 13
149	135	140	38	VARIOUS ARTISTS ●	RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK 112
150	RE-ENTRY		15	CELINE DION ▲ ³	550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES 2
151	154	131	64	SOUNDTRACK ▲ ¹⁰	SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC 1
152	144	154	19	SOUNDTRACK	TVT SOUNDTRAX 8210/TVT (10.98/17.98)	BLADE 36
153	138	124	30	DIAMOND RIO	ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE 70

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
154	126	152	18	DIVINE	PENDULUM 12325/RED ANT (10.98/16.98) HS	FAIRY TALES 126
155	151	163	31	MARK WILLS ●	MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE 74
156	RE-ENTRY		19	LUCINDA WILLIAMS	MERCURY 558338 (10.98 EQ/16.98)	CAR WHEELS ON A GRAVEL ROAD 65
157	134	138	14	ENRIQUE IGLESIAS ●	FONOVIISA 080002 (10.98 EQ/16.98)	COSAS DEL AMOR 64
158	139	172	76	MASTER P ▲ ²	NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D 1
159	133	158	23	DC TALK ●	FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL 4
160	165	162	17	JIMI HENDRIX	EXPERIENCE HENDRIX 11671*/MCA (10.98/17.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX 133
161	145	150	9	KID ROCK	LAVA/ATLANTIC 83119/AG (7.98/11.98) HS	DEVIL WITHOUT A CAUSE 133
162	130	136	14	VARIOUS ARTISTS ●	TOMMY BOY 1268 (12.98/17.98)	MTV PARTY TO GO 99 60
163	132	121	6	ANI DIFRANCO	RIGHTEOUS BABE 013 (10.98/15.98)	UP UP UP UP UP UP 29
164	128	160	73	JANET ▲ ³	VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE 1
165	137	159	30	SNOOP DOGG ▲ ²	NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD 1
166	163	165	67	METALLICA ▲ ³	ELEKTRA 62126*/ELEG (10.98/16.98)	RELOAD 1
167	141	144	18	VARIOUS ARTISTS ●	ARISTA 19026 (10.98/16.98)	ULTIMATE DANCE PARTY 1999 69
168	NEW ►		1	LIT	RCA 67775 (9.98/13.98) HS	A PLACE IN THE SUN 168
169	188	—	2	SIXPENCE NONE THE RICHER	SQUINT 7032 (10.98/15.98) HS	SIXPENCE NONE THE RICHER 169
170	147	184	21	SOUNDTRACK ●	FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK 8
171	166	168	74	BROOKS & DUNN ▲ ²	ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION 4
172	129	122	48	ALL SAINTS ▲	LONDON/ISLAND 828997/MERCURY (10.98 EQ/16.98) HS	ALL SAINTS 40
173	RE-ENTRY		17	ANDREA BOCELLI	PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO 153
174	169	156	17	THE WILKINSONS	GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98) HS	NOTHING BUT LOVE 133
175	158	166	19	AEROSMITH ▲	GEFFEN 25221/INTERSCOPE (16.98/21.98)	A LITTLE SOUTH OF SANITY 12
176	146	161	89	K-CI & JOJO ▲ ³	MCA 11613* (10.98/16.98)	LOVE ALWAYS 6
177	148	130	56	SOUNDTRACK ▲ ²	MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER 5
178	159	153	18	MOTLEY CRUE	MOTLEY 78002/BEYOND (10.98/17.98)	GREATEST HITS 20
179	143	123	14	PEARL JAM ●	EPIC 69752* (11.98 EQ/17.98)	LIVE ON TWO LEGS 15
180	131	137	15	SOUNDTRACK ●	DREAMWORKS 50050/INTERSCOPE (10.98/16.98)	THE PRINCE OF EGYPT—INSPIRATIONAL 73
181	NEW ►		1	SLEATER-KINNEY	KILL ROCK STARS 312* (10.98 CD) HS	THE HOT ROCK 181
182	140	135	10	SOUNDTRACK	COLUMBIA 69762 (11.98 EQ/17.98)	THE FACULTY 47
183	150	128	26	ALAN JACKSON ▲	ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE 4
184	164	188	32	XSCAPE ●	SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK 28
185	156	186	14	TIMBALAND	BLACKGROUND/ATLANTIC 92813*/AG (10.98/16.98)	TIM'S BIO: LIFE FROM DA BASSMENT 41
186	174	147	15	ELVIS CRESPO ●	SONY DISCOS 82634 (8.98 EQ/14.98) HS	SUAVENTEMENTE 147
187	167	182	23	TRIN-I-TEE 5:7	B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7 139
188	170	183	79	INSANE CLOWN POSSE ●	ISLAND 524442/MERCURY (10.98 EQ/16.98)	THE GREAT MILENKO 63
189	155	175	40	MASTER P ▲ ⁴	NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON 1
190	157	134	17	U2 ▲ ²	ISLAND 524612/MERCURY (24.98 EQ CD)	THE BEST OF 1980-1990/THE B-SIDES 2
191	NEW ►		1	SOUNDTRACK	LONDON 556074 (10.98 EQ/16.98)	RUSHMORE 191
192	149	176	45	MYA ▲	UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA 29
193	160	143	19	TOBY KEITH ●	MERCURY (NASHVILLE) 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE 61
194	153	142	17	BEE GEES	POLYDOR 559220/UNIVERSAL (10.98 EQ/17.98)	ONE NIGHT ONLY 89
195	181	—	27	JERMAINE DUPRI ▲	SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK 3
196	152	151	37	SOUNDTRACK ▲ ²	BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM 4
197	NEW ►		1	SEBADOH	SUB POP 31044*/SIRE (10.98/15.98) HS	SEBADOH 197
198	171	145	39	BROOKS & DUNN ▲	ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER 11
199	NEW ►		1	LOS TRI-O	ARIOLA 58436/BMG LATIN (8.98/12.98) HS	NUESTRO AMOR 199
200	187	197	9	LEE ANN WOMACK	DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW 136

TOP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|----------------------------|--|---|-------------------------------|---------------------------------------|-------------------------------------|--------------------------|--|
| 112 82 | Cher 9 | Everclear 76 | Juvenile 20 | Monifah 135 | Will Smith 17 | The Wedding Singer 177 | Monsters Of Rock 149 |
| 2Pac 15 | Eagle-Eye Cherry 109 | Everlast 14 | K-Ci & JoJo 176 | Alanis Morissette 50 | Snoop Dogg 165 | Britney Spears 5 | MTV Party To Go 99 162 |
| 98 Degrees 53 | Mark Chesnutt 114 | The Flys 147 | Toby Keith 193 | SOUNDTRACK | Armed & Dangerous 81 | Spice Girls 146 | No Limit Soldier Compilation — We Can't Be Stopped 136 |
| Aerosmith 175 | The Chieftains 73 | Kirk Franklin 49 | R. Kelly 19 | The '60s 81 | The 60s 81 | Sugar Ray 23 | Now 26 |
| Alabama 148 | Collective Soul 46 | Garbage 80 | Kid Rock 161 | Armageddon — The Album 64 | Mystikal 57 | The Supertones 95 | Siammin' Wrestling Hits 131 |
| All Saints 172 | Phil Collins 108 | Vince Gill 101 | Korn 35 | Blade 152 | New Radicals 61 | Keith Sweat 105 | Volume 2 111 |
| Backstreet Boys 24 | Deborah Cox 98 | Godsmack 119 | Lenny Kravitz 69 | City of Angels 34 | 'N Sync 11 | Tear Da Club Up Thugs 70 | The Source Presents Hip Hop Hits |
| Barenaked Ladies 66 | Creed 38 | Goo Goo Dolls 33 | Jonny Lang 143 | Dr. Dolittle: The Album 196 | Outkast 51 | Tela 130 | — Volume 2 111 |
| Beastie Boys 86 | Elvis Crespo 186 | Emmylou Harris, Linda Ronstadt, Dolly Parton 71 | Gerald Levert 142 | The Faculty 182 | The Offspring 10 | The Temptations 100 | Ultimate Dance Party 1999 167 |
| Bee Gees 194 | Sheryl Crow 39 | Lit 168 | Limp Bizkit 28 | Hope Floats 128 | Orly 52 | Third Eye Blind 99 | World Wrestling Federation: WWF |
| Big Bad Voodoo Daddy 126 | dc Talk 159 | Madonna 37 | Madonna 37 | How Stella Got Her Groove Back 170 | Outkast 51 | Timbaland 185 | The Music Volume 3 16 |
| The Black Crowes 134 | Diamond Rio 153 | Marilyn Manson 139 | Marilyn Manson 139 | Message In A Bottle 60 | The Brian Setzer Orchestra 87 | TLC 1 | WOW-1999: The Year's 30 Top |
| Blondie 18 | Ani DiFranco 163 | Ricky Martin 78 | Ricky Martin 78 | Practical Magic 124 | Silk The Shocker 32 | Total 115 | Christian Artists And Songs 121 |
| Andrea Bocelli 48, 97, 173 | Celine Dion 63, 150 | Master P 158, 189 | Master P 158, 189 | The Prince Of Egypt 127 | Slipknot 12 | Trick Daddy 110 | WOW Gospel 1999 — The Year's |
| Andrea Bocelli 48, 97, 173 | Divine 154 | matchbox 20 59 | matchbox 20 59 | The Prince Of Egypt—Inspirational 180 | Snoop Dogg 165 | Trini-I-tee 5:7 187 | 30 Top Gospel Artists And Songs |
| Brandy 27 | Dixie Chicks 6 | Dave Matthews Band 85 | Dave Matthews/Tim Reynolds 36 | The Rugsrats Movie 77 | The 60s 81 | Los Tri-o 199 | 116 |
| Jim Brickman 90 | DJ Quik 125 | Martina McBride 141 | Martina McBride 141 | Rush Hour 89 | Armed & Dangerous 81 | Shania Twain 7 | Paul Westerberg 104 |
| Brooks & Dunn 171, 198 | DMX 13, 25 | Tim McGraw 145 | Tim McGraw 145 | Rushmore 191 | The Supertones 95 | Tyrese 21 | The Wilkinsons 174 |
| Garth Brooks 42 | Dru Hill 31 | Jo Dee Messina 107 | Jo Dee Messina 107 | Savage Garden 132 | Usher 144 | U2 94, 190 | Lucinda Williams 156 |
| Foxy Brown 30 | Jermaine Dupri 195 | Method Man 79 | Method Man 79 | Sebadon 197 | Usher 144 | Usher 144 | Mark Williams 155 |
| Built To Spill 120 | Steve Earle And The Del McCoury Band 133 | George Michael 117 | George Michael 117 | The Brian Setzer Orchestra 87 | Various Artists | Usher 144 | Lee Ann Womack 200 |
| Busta Rhymes 47 | Eminem 2 | Monica 44 | Monica 44 | The Brian Setzer Orchestra 87 | 1999 Grammy Nominees 8 | Various Artists | Xscape 184 |
| Tracy Byrd 74 | Faith Evans 84 | Quincy Jones 93 | Quincy Jones 93 | Silk The Shocker 32 | 1999 Grammy Rap Nominees 54 | Various Artists | XTC 106 |
| Cake 96 | Sara Evans 129 | | | Slipknot 12 | DJ Clue? The Professional 58 | Various Artists | Yukmouth 40 |
| Tevin Campbell 88 | Eve 6 102 | | | Sleater-Kinney 181 | ESPN Presents: Jock Jams Vol. 4 118 | Various Artists | Rob Zombie 55 |
| Mariah Carey 29 | | | | Fatboy Slim 62 | | | |



maverick recording company

congratulates

alanis morissette

on her grammy awards:

>> **Best Rock Song**

>> **Best Female Rock Vocal Performance**

UNIGRAM PUBLISHING UNIT SET

(Continued from page 10)

records for themselves in net publisher share in their last year as individual entities, Renzer reports. Even though PolyGram's overall revenues are larger than those of MCA, Renzer claims that the profits of each company "were fairly close."

As their Universal parent does, the publishing companies will operate on a fiscal year (July to July) starting with fiscal 2000.

As previously reported, the combined companies will operate with PolyGram's administration system (Billboard, Dec. 19, 1998). "It's highly centralized, with hubs around the world. You enter a copyright once into the system, and it gets disseminated. That means it's much easier to open up in new territories," says Renzer.

While Renzer is confident that his company is secure in handling the Y2K problem, he is particularly worried about the ability of smaller collection societies around the world to deal with its potential hazards. "This is an industrywide problem in publishing," he says.

Following is the international profile of the combined MCA/PolyGram interests:

- Global management: Michael J. Sammis is CFO of the combined organization, based in Los Angeles. He held the same position at MCA Music and will continue to be responsible for global finance and administration. He reports to Renzer. Crispin Evans is senior VP of international business and legal affairs, a post he held at PolyGram Music. London-based, he reports to Renzer. Debbie Williams is director of international communications and marketing. She was international repertoire manager for PolyGram. London-based, she reports to Renzer.

- Theo Strickers is director of international administration, and Mike Donegan is director of business systems, positions both held at PolyGram. They report to Michael Sammis from their base in London. Scott James is senior VP of music for motion pictures, TV, and new technologies worldwide and is based in Los Angeles. Kim Frankiewicz is VP of international, based in New York, and retains her prior role at MCA in sourcing subpublishing deals outside North America. She reports to both Renzer and Paul Connelly, managing director of merged U.K. companies and executive VP of continental Europe. Connelly is based in London and served in the same capacity at MCA.

- Europe: Bob Alexander, finance director for Europe, working with Connelly out of London.

- France: Santi Caserigo, managing director, formerly of PolyGram Editions.

- Germany: Adrian Facklam-Wolf, managing director, formerly of MCA.

- The Netherlands: Kees van der Hoeven, managing director, formerly of MCA. He continues as European head of A&R.

- Sweden: Martin Ingestrom, formerly managing director, takes over the combined entity, including Sweden Music. He will be managing director for Scandinavia.

- Italy: former PolyGram managing director Michele del Vecchio is managing director.

- Spain: former PolyGram man-

aging director Daniela Bose runs the combined setup, with Dominic Gibson as creative manager.

The European region also includes offices in Austria, Switzerland, Greece, Portugal, Turkey, the Czech Republic, Poland, Hungary, and Russia. In these areas, management has been retained and is responsible for both Universal label and music publishing functions.

- Latin America: MCA's Ivan Alvarez is VP of Latin America, with seven offices in the region, including Miami, where Alvarez has been based at MCA (see story, page 12). He works closely with Renzer and Manolo Diaz, chairman of Universal Music Latin America. MCA's catalog, which is administered in this region by Warner/Chappell, is expected to move to PolyGram's existing network of offices in Argentina, Brazil, Chile, Colombia, Mexico, and Venezuela when the Warner-Chappell deal ends this year. The Latino group of companies also includes ASCAP-cleared Unimusic, based in Miami.

- Asia: Existing PolyGram Music

offices in Hong Kong, Singapore, Japan, Malaysia, Taiwan, and the Philippines continue, and it is expected that Universal's music operations will take administration of MCA's catalog in Asia upon the Dec. 31 expiration of the current EMI Music Publishing deal. The publishing entities in this region will continue to be run by the existing PolyGram publishing staff, with Norman Cheng, chairman of Universal Music Asia/Pacific, playing a key role. He is assisting Renzer in the search for a regional head for music publishing, to be based in Hong Kong.

- North America: The combined setup continues to be headquartered in Los Angeles, with offices in New York and Nashville reporting to Renzer. In Canada, John Redmond, formerly from PolyGram Music, is VP/GM.

- Australia/New Zealand/Africa: In the new territory group of ANZ/Africa, MCA Australia's Peter Hebbes is managing director of the joint operation in Australia. Former PolyGram South Africa managing director John Fishlock retains his role out of Cape Town.

COPY PROTECTION FOR DVD AUDIO ADVANCED

(Continued from page 6)

digital delivery of music (see story, page 5). BMG Entertainment senior VP of worldwide marketing Kevin Conroy says, "The whole issue of copyright security relates to all forms of digital consumption, online and off-line."

As the music and electronics industries prepare to launch DVD Audio software and hardware, some technical issues still remain unresolved with regard to copy protection. For instance, sources say, it is too early to tell how much the encoding technology will cost, how much time it will add to the production process, or where it will take place—i.e., at the authoring facility, the mastering studio, the manufacturing house, etc.

In addition, a final decision has yet to be made on which watermarking

technology will be used. Sources say listening tests are still being conducted to ensure that watermarks have no audible effect.

Vidich says, "The sound quality is our foremost concern, without question, and right under it is copy protection security. Those two things go hand in hand."

IBM's Bell says it took the music industry a short time to adopt a copy protection framework for DVD Audio because of the lessons it learned from trying to hammer out a similar system for DVD Video.

"As a result of the DVD Video process, all sides—content owners and the information technology and consumer electronics industries—now understand that the job isn't done until copy protection is in place," says Bell.

ATLANTIC CREATES CHRISTIAN/GOSPEL DIVISION

(Continued from page 8)

Warner Resound labels.

The new division will not be a separate label or imprint but will operate as part of Atlantic. "The artists are going to be signed to Atlantic Records," says Azzoli. "I don't want to ghettoize anything. As soon as you say Atlantic Christian, you say, 'Oh, it's a Christian record'... Once a type of music is labeled, a wall exists."

Effective April 1, Chordant will begin distributing product from Warner Bros. Records, Atlantic, Sire, Reprise, Qwest, Elektra, David Foster's 143, Rhino, and Curb Records (the latter has a distribution deal with Atlantic) to the more than 3,500 Christian retail outlets. Distribution to the mainstream market will continue to go through WEA. The new agreement doesn't include independent labels previously distributed by WEA Christian Distribution.

"They are the biggest distributor of Christian music," Azzoli says of the decision to sign with Chordant. "I'm a big fan of 'If you're the biggest, you must be doing something right.'"

"It's incredibly exciting for us at EMI Christian Music Group to be back in business with Barry Landis and Atlantic Records/Warner Music Group," says Hearn. "Chordant distributed Warner Alliance when it first started with Neal Joseph and Barry. We distributed them for three years before they left to do their own thing... Now that they've decided to move in a different direction, we're thrilled they are back."

The first release from the new division will be the Brooklyn Tabernacle Choir's new album, "High And Lifted Up," due April 6. Other releases slated for the coming year are albums by Take 6, David Pack, Andraé Crouch, Carlton Pearson, and Solace.

According to Landis, former Warner Gospel VP Demetrus Alexander Stewart has been named VP of gospel artist relations. Ronn Tabb, formerly with Reunion, will be sales director, and Chris Vance is the new art director. Resound staffers Sharon Lundy and Chris Bernstein will move to Atlantic's new division.

BETWEEN THE BULLETS



by Geoff Mayfield

SIGNED, SEALED, DELIVERED: Fans responded to TLC's "Fanmail" album in the most appropriate way possible—at the cash register—and delivered the first No. 1 album in the popular trio's career. With 318,000 units, TLC easily outsells rap rookie **Eminem**, who starts at No. 2 on The Billboard 200 with an impressive first-week take of 283,000 copies. TLC also bows atop Top R&B Albums, its first No. 1 on that list.

While TLC is off to an impressive start, the group's track record suggests the album's shelf life will actually paint the more meaningful picture. Its last set, 1994's "Crazysexycool," which peaked at No. 3 on The Billboard 200, spent 66 weeks in the top 20, including 40 in the top 10.

In the meantime, TLC commands a 12% lead over **Eminem** on the big chart and an even bigger margin, 33%, over **the Roots** on the R&B list; the latter chart is fed by sales data from a panel of core stores. This was not, however, a race without drama, because TLC was not the consensus top seller among major chains. Sales sources say "Fanmail" was No. 1 for Musicland Stores, Warehouse Music, Blockbuster Music, and Virgin Megastores, while **Eminem's** "The Slim Shady LP" was top dog at Best Buy, Trans World Entertainment, Camelot Music, Hastings, National Record Mart, and Nobody Beats the Wiz.

Hey, can you guess the top-selling album for the week at Target Stores? Neither of the above, as the "1999 Grammy Nominees" compilation ended up being the mass merchant's No. 1, which leads us to the week's next obvious topic...

WINNING WAYS: It seems the Grammy Awards' spotlight shines brighter every year, as evidenced by this issue's sales charts. The Billboard 200's Greatest Gainer, with a whopping pickup of 112,000 units, goes to five-trophy-winner **Lauryn Hill** (234,500 units, a 92% gain). New-artist nominee **Andrea Bocelli**, who did a duet of "The Prayer" with **Celine Dion**, sees three of his albums bullet (67-48, a 43% gain; 119-97, a 44% gain; and a re-entry at No. 173 on a 37% gain). And when's the last time you saw a Christmas album re-enter the big chart in a late-February sales week? **Dion's**, which contains her duet with Bocelli, soars in at No. 150 with a 74% gain over prior-week sales. Meanwhile, just when you wondered how much further her eight-times-platinum "Let's Talk About Love" could go on, it motors a 36% increase (82-63).

Latin pop winner **Ricky Martin**, whose flamboyant Grammy performance was the consensus show-stopper among industryites who attended the ceremony or watched the telecast, re-enters the big chart at No. 78. His "Vuelve," which sold less than 4,000 pieces last issue, has a 500% gain, earning a career-high perch on The Billboard 200 and an 11-1 vault on The Billboard Latin 50, the title's 17th week on the Latin list's catbird seat (21,000 units). Not surprisingly, it's Martin's biggest SoundScan week ever; his previous peak on the big chart came last year in the Feb. 28 issue, when this title debuted at No. 81 with 18,500 units.

With a 16.6 rating and a 26 share, the CBS special was one of the week's most-watched shows, fetching the biggest ratings of any awards show since last year's Oscars. The maxim that playing the Grammys means more than winning is harder to prove this year, since the producers had such uncanny luck booking acts who ended up winning. I can't recall another year when as many artists strolled from the stage to the podium.

Obvious Grammy beneficiaries: **Dixie Chicks** (who bullet at No. 6 with a 19,000-unit gain), **Shania Twain** (12-7, a 41% gain), **Madonna** (60-37, a 62% gain), **Sheryl Crow** (71-39, with this issue's Pacesetter on a 92% gain), and **Vince Gill** (142-101, a 60% gain). Crow also played "Late Show With David Letterman" earlier in the week. Winner **Brian Setzer**, who was a Grammy presenter, and **Garbage**, whose leader, **Shirley Manson**, was a presenter, also bullet (the latter rises 97-80, a 35% gain; the former goes 104-87, a 42% hike).

The aforementioned "Grammy Nominees" series has gotten bigger each year since it started in 1995. This year's set, distributed through Elektra, becomes the first to crack the top 10 (18-8, a 62% gain). With 105,500 units, this marks the biggest sales week in the history of the Grammy compilations, exceeding the 72,000 that placed last year's edition at No. 11. The inaugural companion, "1999 Grammy Rap Nominees," bullets 66-54 with a 25% increase.

Meanwhile, **Lucinda Williams**—who snagged a lot of press for her nods and a few moments of face time on the Grammy show when nominees for best female rock vocal were announced and who won the non-televised best contemporary folk album award—parlays her Feb. 20 stop on "Saturday Night Live" into a re-entry at No. 156 (a 55% gain).

DOUBLED OVER: As stated in last issue's column, June 1992 is indeed when the Recording Industry Assn. of America allowed labels to apply the boxed-set criteria for gold and platinum certifications to double albums of at least two hours in duration. For the record, it was not until September 1997 that the time requirement was shortened from two hours to 100 minutes.

NARM MEETING OPENS AMID GENERAL APPROVAL OF SOURCE-TAGGING

(Continued from page 5)

widespread changes in selling terms, including a price increase (see story, page 5). The Sony letter announced the company would implement an electronic article surveillance (EAS) program beginning June 1, applying an acousto-magnetic tag (Billboard Bulletin, March 3).

Danny Yarbrough, chairman of Sony Music Distribution, says the company expects to ship product fractionally tagged, which means that only one out of every three CDs will be tagged. The tag would be shipped "live," meaning it would be activated in the Sony distribution facility.

In moving to source-tagging, Sony joins WEA, which last December was the first to announce it would ship CDs to retail with EAS tags already installed. Dave Mount, WEA Inc.

chairman/CEO, says that the titles shipping March 30 will be the first with the EAS tags.

Although the largest music company, Universal Music and Video Distribution, has not said when it will begin to source-tag, the company's president, Henry Droz, says, "Source-tagging is probably at the top of the list [of convention issues]. I think you'll see tremendous progress made this year at NARM."

Pete Jones, president/CEO of BMG Distribution and Associated Labels, says, "We will be discussing our plans to go forward with EAS with our accounts during our meetings. Most of the issues have been sorted out. We're prepared to start going ahead."

Richard Cottrell, president/CEO, of EMI Music Distribution said ear-

lier that EMD expects to ship tagged product by September.

Some sources believe that because the majors appear to be finally moving toward source-tagging (see story, page 68), it will not be a contentious issue at this year's convention. Retailers say they will start pushing for the independent labels to follow suit.

Also, Droz says that he expects retailers to call for the tagging of DVD product because of its attractiveness to thieves. Sony Music Distribution's sister company, Columbia TriStar Home Video, was expected to start source-tagging DVD in March (Billboard, Feb. 20).

INTERNET HITS BUTTONS

As it was at last year's meet, most industry observers expect that the

Internet will again be the hot-button topic at the NARM Convention. "What seems to be on the mind of everybody is Internet digital distribution of music, MP3, that whole thing," says Sony's Yarbrough. "There's a need to legitimize and commercialize the downloading of music because of the threat from MP3. We are trying to bring [retailers] up to date on just what's going on."

He says that digital downloading seems to be more of an issue for accounts than regular electronic commerce—direct fulfillment of orders from retail World Wide Web sites.

"I think we want to relay the message to them that traditional retailers are very important to us in our business," says Yarbrough.

Indeed, that is an issue on the minds of many retail observers. Jim Litwak, executive VP of Albany, N.Y.-based Trans World Entertainment Corp., says that with the advent of digital distribution, the real issue he wants to explore at the convention is what the "relationship between the vendors and the retailers" will be.

Len Cosimano, VP of merchandising at Ann Arbor, Mich.-based Borders Books & Music, says that "clearly there is a concern that the retailer will be taken out of the picture," even though the majors are saying that is not their intention.

Similarly, Peter Luckhurst, president of HMV North America, says that the digital-downloading possibilities "automatically breed suspicion" among retailers, which likely will trigger an "emotional response."

But the convention should serve to clarify the subject for all attending. As far as HMV is concerned, "it's obviously a brave new world, but there are plenty of opportunities for retailers in it," Luckhurst says. "The retailers who get on with it are the ones who will win."

PRICING ISSUES

Other topics that will fuel discussion between suppliers and their accounts include pricing and sales programs, street-date violations, and

minimum-advertised-price policies.

Of those topics, price changes likely will be in the forefront of retailers' minds. Recently, both WEA and Sony raised wholesale prices on CDs, and retailers suspect that the other three majors are considering price increases as well. The heads of the major distribution companies declined to comment on the subject.

In addition to the WEA policy changes, merchants are awaiting the decision concerning which policies will be employed by Universal Music and Video Distribution after the merger of its parent with PolyGram. Universal's Droz says, "We're assimilating all the sales programs into a single policy that makes sense. We have a blank blackboard. So far, in the meetings we've had, customers have appreciated that fact."

Distributors will also be taking opportunities in meetings with their accounts to promote their music. Years earlier, the record companies staged lavish, expensive product presentations on upcoming and recent releases that featured live performances. The practice was ended three years ago.

"We're not missing them," says Jones of product presentations. "Everyone had serious problems with their effectiveness. We have sufficient meetings with accounts when we can come in with comprehensive plans."

In fact, David Fitch, senior VP of RCA Records, says his main agenda at the convention will be talking about partnering on developing artists with merchants and making sure his catalog titles are properly represented in stores.

Stan Goman, executive VP/COO of West Sacramento, Calif.-based Tower Records/Video, says that in addition to all the topics mentioned above, he wants to discuss singles and DVD Audio at the convention. WEA's Mount says the company will use the convention to announce some DVD Audio plans, but he declined to be specific at press time.

In related news, four major technology firms have established a framework for DVD Audio (see story, page 6).

UNIVERSAL LATIN TEAM IN PLACE

(Continued from page 10)

to handle the influx of financial and administrative reports and controls resulting from the integration of Universal and PolyGram. Álvarez was formerly the director of finance of Universal Music Latino.

Tere Batista, named VP of legal and business affairs, formerly was VP of legal/business affairs and publishing at PolyGram Latin America. Díaz says Batista is relinquishing her publishing duties to Universal's Latin publishing arm.

Marya Meyer has been appointed VP of international artist marketing, a post she held for six years with PolyGram Latin America. "Marya has a very good relationship with the

international managers and artists," says Díaz.

Carol Wright, named VP of Latin artists' marketing, was previously VP of marketing at Universal Music Latin America. Díaz says Wright will "coordinate the marketing activities at the regional level of all Latin artists of the company."

Victor González was named VP of strategic marketing. He was strategic marketing director with Universal Music Latin America.

Says Díaz, "Strategic marketing is a position we did not have at PolyGram Latin America, and it includes the exploitation of catalog with retail and nonconventional means such as synchronization and special marketing programs."

His new team in place, Díaz envisions a company that will continue to "lead the region in the marketing of Anglo talent while aggressively breaking new Latino artists."

According to Díaz, U2 has sold 1 million units in the region in the last four months. Bon Jovi averages "between a half-million and a million units per release," and Metallica sells

500,000 pieces per release.

"Romanza," by Italian classical singer Andrea Bocelli, has rung up 2.4 million units regionally—"the biggest record in Latin American history by a non-Latino artist," says Díaz.

As for new artists to be broken on a regional basis, Díaz is high on Cuban singer/songwriter Amauri Gutiérrez and Brazil's veteran singer/songwriter Paulo Ricardo. Gutiérrez's label debut is due in April, as is Ricardo's Spanish-language premiere.

"Since we were weaker in Latino repertoire than other labels when I came to PolyGram in 1992, we focused more on Anglo product, and we are planning to keep on doing that," says Díaz.

"But," adds Díaz, "our obsession will be to develop new artists. Because we don't have so many stars on the Latin roster, we are not going to be overly distracted in milking the records of superstars that most of our competitors have. So, it is a good opportunity to break new artists that will give us a better roster in the future."

EPIC/LEGACY PREPS SECOND VAUGHAN HITS SET, FOUR REISSUES

(Continued from page 15)

um" on the original versions of the four titles in advance of the reissues' releases to let retailers sell off the older stock.

Other retail support includes more than 4,000 floor displays for major chains, with a bin featuring foil-embossed die-cut replicas of Vaughan's signature Fender Stratocaster. These will hold copies of all five titles, as well as 100,000 posters to be given away to customers with purchase of any of the new discs. Also available to dealers are in-store posters and double-sided window-display stickers.

A chainwide Vaughan guitar-give-away promotion is slated at Circuit City, which will set up a special listening-station section containing the five new titles. For indie dealers, a listening party was held at an industry convention this month.

"It's good to see a major label taking a look at an important artist like this and making sure the reissues are cleaned up and with bonus tracks,"

says Camelot Music's VP of buying and merchandise, Lew Garrett.

Garrett looks to increase the new Vaughan products' presence in the chain's core stores in Texas, Oklahoma, and the Greater Southwest. "But," he adds, "we'll also make sure to buy in and spread them throughout the company, because Stevie Ray's always a terrific catalog performer for us."

An 11-track "Real Deal Sampler," containing music from all five albums, as well as the otherwise unavailable "Shake 'N Bake" from the "Soul To Soul" sessions, went out as a retail sales tool last month; it was also sent to rock stations.

"We've already added 'Give Me Back My Wig' [a bonus track on "Couldn't Stand The Weather"], and with the quality of the other recordings on the sampler, it sounds like brand-new music from Stevie Ray Vaughan," says Reed Endersbe, assistant PD at Minneapolis mainstream rock station KQRS, where

Vaughan remains a core artist.

A "Win It Before You Can Buy It" promotion is in the works for rock stations and nationally syndicated blues programs for the week prior to release; on the day after release, Layton and Shannon will appear on the "Rockline" syndicated program.

On the print side, advertising will cover blues publications, as well as broader national books.

Targeting the 25-54 male demographic, a direct-response TV cam-

paign commences March 16 on 13 cable networks, including CMT, ESPN, USA, and VH1, which will repeat its "Legends" special on Vaughan twice in March. Also in March, an "Austin City Limits" Vaughan retrospective will air on PBS during its pledge drive.

Additionally, Epic will exploit Vaughan's newly revamped World Wide Web site and is supplying an electronic press kit to major media.

This Week's Billboard ONLINE
http://www.billboard.com

Exclusive Album Reviews

Banyan

"Any Time At All"
(CyberOxive)

Frontside

"Frontside"
(TVT/Wax Trax!)

Mocean Worker

"Mixed Emotional Features"
(Palm Pictures)

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This week's winner is
Andy Blake of Cincinnati.

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jtaraska@billboard.com

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Musician's Touring Guide Packed With Vital Listings

The next edition of the "Musician's Guide to Touring & Promotion" will go on sale May 22. This is the definitive guide for touring bands and musicians and the only directory of its kind that is updated and published twice a year. The guide offers an array of features including a city-by-city directory of venues, radio stations, record stores, and local press; an A&R guide to major and independent labels; showcase contacts at music conferences; tour managers; bus and van rentals; a directory of agents, attorneys, and managers; websites catering to musicians; band profiles; and a new comprehensive list of merchandisers and vendors.

The directory also offers tips from some of today's groundbreaking artists. Collective Soul collects its ideas on successful touring, finding the right booking agent and management, and

getting the most out of rehearsals. New Mercury artist Mary Cutrufello examines the mystery of performance and the timeless power of rock and roll.

The Musician's Guide to Touring & Promotion is also an excellent outlet for advertisers. The guide is distributed by direct mail, single copy sales to musicians, at music stores, newsstands, and retail outlets nationwide, at music conferences, and on Billboard Online.

To advertise call Jeff Fellers at 615-321-1536 and reserve your space by April 2.

To purchase a copy of the Musician's Guide to Touring & Promotion, contact Laura Stroh at 615-321-4280 or mail your order to Laura Stroh, c/o Musician Touring Guide, P.O. Box 24970, Nashville, TN 37202. Copies cost \$10.95 including shipping & handling (U.S.), \$12.95 (Canada), \$13.95 (overseas).



Billboard Cuts Online Rates, Offers Free Trial Subscription

Billboard Online has slashed the price of its premium service to \$14.95 per month. That's a 25% reduction from the previous subscription rate of \$19.95. The new rate provides access to all of the premium content offered by Billboard Online.

Subscribers to Billboard Online (www.billboard.com) can access all of Billboard's weekly charts every Thursday—a full day before they are available in print. Billboard's current articles are available online to members every Friday.

Additionally, subscribers receive access to the Billboard Online archives, which includes all Billboard articles dating back to 1991; complete weekly Billboard charts dating back to 1983; and year-end charts dating back to 1948; as well as other industry resources. The premium service also provides

daily access to Billboard Bulletin and to the complete Bulletin archive.

As always, the public area of Billboard Online remains free and open to all and is packed with daily news, weekly features, and chart previews.

The new \$14.95 rate allows subscribers an infinite number of searches throughout the database. There is an additional per-report charge for viewing individual articles or charts (the subscription fee includes five free reports each month).

To introduce the new rate, Billboard Online is offering a free, 30-day trial to new online subscribers. To find out if you are eligible for a trial subscription, contact homefrontoffer@billboard.com by March 17. Only new subscribers are eligible.



Billboard Music & Marketing Seminar
Essex House • New York City • April 8, 1999

Billboard International Latin Music Conference & Awards
Fontainebleau Hilton • Miami Beach • April 20-22, 1999

Billboard Dance Music Summit
Sheraton Colony Square • Atlanta • July 14-16, 1999

Billboard/Airplay Monitor Radio Seminar & Awards
Fontainebleau Hilton • Miami Beach • October 7-9, 1999

Billboard Music Video Conference & Awards
Loews Santa Monica Beach Hotel • Santa Monica • November 10-12, 1999

For more information, contact Michele Jacangelo Quigley at 212-536-5002

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E-mail: shell@billboard.com

Did She Or Didn't She? Cher She Did!

THE BIG QUESTION THIS issue is whether you looked here first or at The Billboard Hot 100 to discover if Cher went to No. 1 with "Believe" (Warner Bros.). I won't keep you in suspense; Cher rewrites the record books in many ways, as her international hit seizes the summit in her own country.

It's just 10 days shy of a quarter-century since Cher was last on top of the Hot 100. "Dark Lady" spent a solitary frame at No. 1, for the week ending March 23, 1974. That means Cher has the longest gap between No. 1 hits in the rock era. She also takes the title for the longest span of No. 1 hits: 33 years and seven months between "I Got You Babe" and "Believe." That far surpasses the previous record, 25 years and seven months for Michael Jackson between "I Want You Back" and "You Are Not Alone."

At the age of 52, Cher becomes the oldest female to have a No. 1 hit in the rock era and the second-most-senior artist ever, following only Louis Armstrong, who was 63 when "Hello, Dolly!" achieved pole position in 1964. As William Simpson of Los Angeles points out, that's even more dramatic when one notes the ages of the three most recent artists to reach No. 1: Monica (18), Britney Spears (17), and Brandy (19 when she was No. 1). It should be noted that just after Cher spent seven weeks at No. 1 in the U.K. with "Believe," 53-year-old Debbie Harry was on top with Blondie's "Maria."

Although Cher was signed to Warner Brothers U.K., her U.S. label gets the kudos for breaking her here, even when the odds seemed dim and the single took a dip down the Hot 100 before reversing course. "Believe" is the Warner Bros. imprint's first No. 1 since Karyn

White's "Romantic" in November 1991 and the label's 36th chart-topper overall.

A final Cher note: it's the first time that there have been four consecutive No. 1 titles by solo female artists, and the trend could continue if Whitney Houston's "Heartbreak Hotel" (Arista) or Mariah Carey's "I Still Believe" (Columbia) takes the crown.

CHART
BEAT



by Fred Bronson

THIRTY-FORTY: The speculation is over until 2000. By debuting at No. 37 on the Hot 100 with "Written In The Stars" (Curb/Rocket), Elton John has had at least one top 40 single every year since he debuted with "Your Song" in 1970. That's 30 years of having at least one top 40 record. John set the record a long time ago and simply extends his own achievement each year. The duet with LeAnn Rimes was written by John with Tim Rice, whose previous top 40 hits include "I Don't Know How To Love Him," "One Night In Bangkok," and John's "Can You Feel The Love Tonight."

In a strange coincidence, John and Rimes both had their last singles debut on the Hot 100 the week of April 18, 1998.

TRIPLE JANET: The Beatles have done it. So have New Kids On The Block. And Teddy Riley & Nutta Butta. This issue, Janet Jackson makes a double debut on the Hot 100, guest-starring on "What's It Gonna Be" (Elektra) with Busta Rhymes and "Girlfriend/Boyfriend" with BLACKstreet (Lil' Man/Interscope). Janet is also on the Hot 100—again as a guest—with Shaggy on "Luv Me, Luv Me" (Flyte Tyme).

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 2/28/99

YEAR-TO-DATE OVERALL UNIT SALES

	1998	1999
TOTAL	112,946,000	113,081,000 (UP 0.1%)
ALBUMS	95,159,000	100,164,000 (UP 5.3%)
SINGLES	17,787,000	12,917,000 (DN 27.4%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1998	1999
CD	76,461,000	84,011,000 (UP 9.9%)
CASSETTE	18,484,000	15,916,000 (DN 13.9%)
OTHER	214,000	237,000 (UP 10.7%)

OVERALL UNIT SALES THIS WEEK

15,137,000

LAST WEEK

14,884,000

CHANGE

UP 1.7%

THIS WEEK 1998

14,620,000

CHANGE

UP 3.5%

ALBUM SALES THIS WEEK

13,329,000

LAST WEEK

12,962,000

CHANGE

UP 2.8%

THIS WEEK 1998

12,048,000

CHANGE

UP 10.6%

SINGLES SALES THIS WEEK

1,808,000

LAST WEEK

1,922,000

CHANGE

DOWN 5.9%

THIS WEEK 1998

2,572,000

CHANGE

DOWN 29.7%

DISTRIBUTORS' MARKET SHARE (2/1/99 - 2/28/99)

	UMVD	WEA	INDIES	BMG	SONY	EMD
TOTAL ALBUMS	26.8%	17.5%	16.9%	14.4%	14.2%	10.3%
CURRENT ALBUMS	27.3%	15.9%	16.1%	17.8%	13.9%	9.1%
TOTAL SINGLES	18.6%	19.9%	9.4%	38.7%	6.9%	6.5%

ROUNDED FIGURES

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



ARISTA'S STAR-STUDDED '99 GRAMMY GALA: "The Year's Hottest A-List Event!"

-New York Daily News 2/25/99



Clive Davis, Whitney Houston and Jerry Seinfeld



Russell Simmons, Quincy Jones, Kenny "Babyface" Edmonds, Jennifer Lopez and Rodney Jerkins



Carole Bayer Sager, Bob Daly, Sylvia Rhone, Wesley Snipes and Penny Marshall



Rudi Gassner, Pete Jones, Michael Dornemann, Strauss Zelnick and Monty Lueftner



Lyor Cohen, Lionel Ridenour, L.A. Reid, Steve Rifkind and Jermaine Dupri



Diane Warren, Kenny G, Roy Lott and Walter Afanasieff



Sean "Puffy" Combs, Andre Harrell, Herbie Hancock, Heavy D and Mase



John Branca, Doug Morris, John Sykes, Wayne Isaac and Charles Koppelman



Tony Bennett and Elvis Costello



Mo Ostin, Ahmet Ertegun, Allen Grubman and Clive Davis



Joe Galante, Martina McBride, Faith Hill and Tim DuBois



Usher, Mary J. Blige, Monica and Faith



Montell Jordan and Pras with Bad Boy artists Total



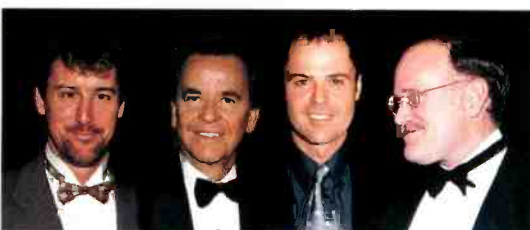
Charles Geldstick, Richard Palmese and producers Soulshock & Karlin



Naughty By Nature and DJ Quik, with Keith Naftaly and Drew Dixon



David Foster with Marvin and Barbara Davis



Jay Boberg, Dick Clark, Donny Osmond and Ted Fields



Dave Glew, Phil Quarteraro and Polly Anthony



Aaron Neville with Bad Boy artists 112



Jerry Seinfeld, Magic Johnson and Sean "Puffy" Combs

A TIME OF UNFORGETTABLE PERFORMANCES...



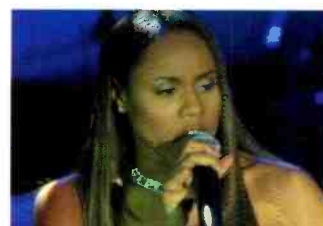
Sarah McLachlan performs her current hit, "Angel."



Faith thrills the crowd with her next single "Never Gonna Let You Go."



Multi-Platinum Grammy nominees OutKast rock the house.



Deborah Cox performs her record-breaking hit, "Nobody's Supposed To Be Here."



Naughty By Nature premieres jams from their forthcoming Arista debut album.



Grammy-winner Monica delivers a knockout performance of "Misty Blue."



Carlos Santana and Wyclef Jean get a standing ovation with "Maria, Maria," from Santana's eagerly anticipated Arista debut album.



Whitney Houston stops the show with her new #1 Platinum smash, "Heartbreak Hotel."



Following the rousing all-star finale, Clive Davis joins Monica, Faith, Kelly Price, Whitney Houston, Deborah Cox, Shanice and Mary J. Blige.

THE COUNTDOWN BEGINS FOR NEXT YEAR'S CELEBRATION!

Music From The Motion Picture EDtv

(2/4-47210)

Featuring music from:

Bon Jovi

"Real Life"

First new song since 1995, exclusive to this soundtrack

Barenaked Ladies

"Call and Answer"

Special custom soundtrack remix by Tom Lord-Alge, also featured on their triple platinum 1998 album: STUNT

Barry White

"Thank You (Falletin Me Be Mice Elf Again)"

Newly signed Interscope Records artists' new version of the Sly Stone classic, also to be released as a single and video

Meredith Brooks

"Careful What You Wish For"

First new song since her Grammy®-nominated debut album

UB40

"Holly Holy"

Brand new version of the classic Neil Diamond song, featured on their new Virgin release

Muzzle

"Been Hurt"

New track from their debut album: ACTUAL SIZE

Cornershop

"Sleep On The Left Side"

From their critically acclaimed Luaka Bop/Warner Bros. release: WHEN I WAS BORN FOR THE 7TH TIME

The Inmates

"Dirty Water"

With more brand new music from:

Peter Wolf

"Turnin' Pages"

Ozomatli

"Como Ves"

And classic tracks from:

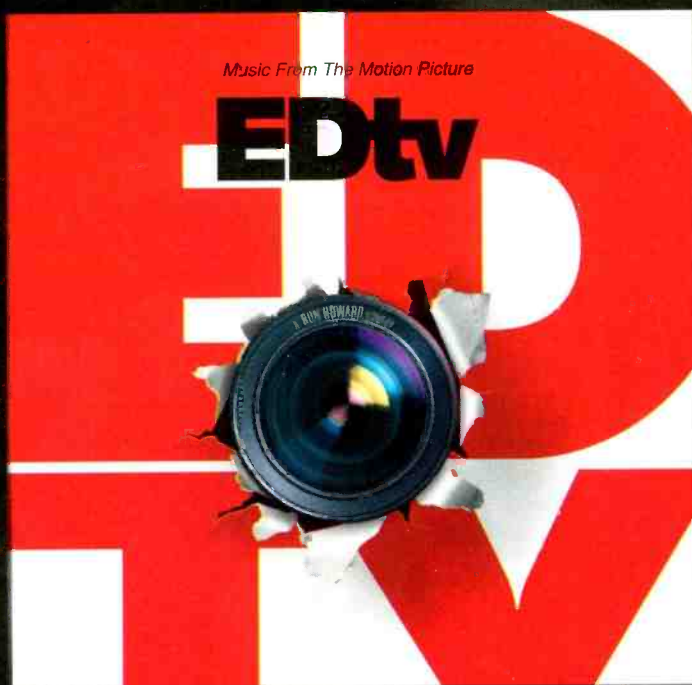
Al Green

Otis Redding

James Brown

Joe Tex

with a selection from the original score composed by Randy Edelman



Album in stores March 16.
Movie opens March 26.

Coming up:
VH-1's Hollywood & Vinyl special on the making of the EDtv movie and soundtrack, airing March 22.

Executive Album Producers:
Brian Grazer, Ron Howard and Bonnie Greenberg
Executive Producer for Reprise Records:
Danny Bramson

Music From The Motion Picture

EDtv