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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT JANUARY 30, 1999

UNIVERSAL NEWS

500 Are Out In First Wave Of U.S. Layoffs

A *Billboard* staff report.

Months of uncertainty came to an end for PolyGram and Universal staffers on Jan. 20 and 21, as Universal Music Group laid off 500 label employees in the consolidation of its labels with those acquired from PolyGram. It was the first big wave of U.S. staff cuts that will eventually total 1,200 this year.

Many artists are also expected to be cut from the rosters of
(Continued on page 94)

Operations Regrouped In Euro Territories

BY MARK SOLOMONS

LONDON—Universal Music Group (UMG) is dealing its hand in Europe, and the strength of PolyGram's suit is clearly visible. With just a handful of smaller territories where Universal Music had pre-merger companies still to disclose their plans for their newly merged operations, a broad pattern is emerging in the big territories that reflects PolyGram's regional dominance.

Former PolyGram labels become the principal home for domestic repertoire, as well as taking on the lion's share of responsibility for Universal's and PolyGram's international repertoire in Germany, France, the Netherlands, and Spain, in
(Continued on page 93)

Record Clubs Utilize New Strategies

BY ED CHRISTMAN and MICHAEL PAOLETTA

NEW YORK—After flying high during the first half of the '90s and enjoying a new sales peak in 1994, record clubs saw a slight 1995-96 sales decline turn into tough times in 1997. But after undergoing retrenchment during those years, the clubs have seen their business stabilize in 1998 as they tried new selling strategies and received a boost by tapping the growing power of the Internet as a music sales tool.

None of this has apparently affected the view of record retailers, who have long been foes of record clubs, in any form and at any level of success. The clubs' decline from their heyday, however, has made them less of a competitive threat, some merchants maintain, although other new competitors seemingly rise daily

online, including a "club" of a different sort—the membership-based EveryCD (see story, page 6).

Any dulling of their own competitive edge is something the record clubs are now aiming to change through innovative new tactics, aggressive advertising, and improved customer service.

Among the new business strategies being employed is Play, a club created by Columbia House, the record club jointly owned by Sony Music and Warner Music Group. Columbia House advertises Play as

having "hassle-free membership."

Unlike the traditional "negative option" tactic employed by record clubs, whereby members have to send back postcards every month to stop delivery of the club's "selection of the month" title, Play members have two years to choose a minimum of six titles for purchase, without worrying



NEWS ANALYSIS

about automatic shipment of unwanted product. Play, which debuted in June, was highly publicized via TV commercials during December.

BMG Direct, on the other hand, has concentrated on trying to find growth with existing members by enhancing service and promotions, including offering free sampler CDs to members, as well as targeting buyers through genre-based clubs.

In addition, both record clubs anticipate that the Internet will have a dramatic impact on their business. Already, the two clubs have among the most highly visited World Wide
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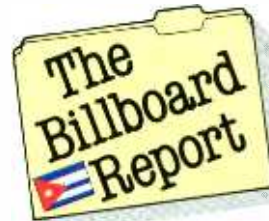
Timba Burns In Cuba

BY HOWELL LLEWELLYN

HAVANA—Compay Segundo and Afro-Cuban All Stars may be Cuba's international face, but the cutting-edge music on the island today is *timba*, an evolved form of Cuban salsa that has little to do with that of neighboring countries or of New York.

Timba is musically aggressive,

complex, highly danceable, and reflects the problems and contradictions of contemporary Cuban society.



The world is set to hear more of this music through major-label involvement and the touring of key acts (see story, page 97).

"In 15 years' time, music historians in the U.S. and
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'90s R&B Radio Is Proving Less Open To Crossover Acts

This story was prepared by Dana Hall, managing editor of *R&B Airplay Monitor*.

NEW YORK—In the early '80s, it was common for R&B stations to play such top 40 artists as

Label Pacts With Radio Stations Draw Government Attention . . . Page 6

Culture Club, Exposé, or even Cyndi Lauper when those acts released dance- or R&B-flavored songs. Even at the decade's end, when the advent of "churban" radio forced mainstream R&B outlets to narrow their focus, the format still supported a handful of white artists, among them Lisa Stansfield, George Michael, and Sheena Easton, who worked in an R&B idiom.
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MUSIC TO MY EARS



RON POWNALL

Tone-Cool/Mercury's Susan Tedeschi Is 1999's Hottest New Act With Her 'Just Won't Burn' Album

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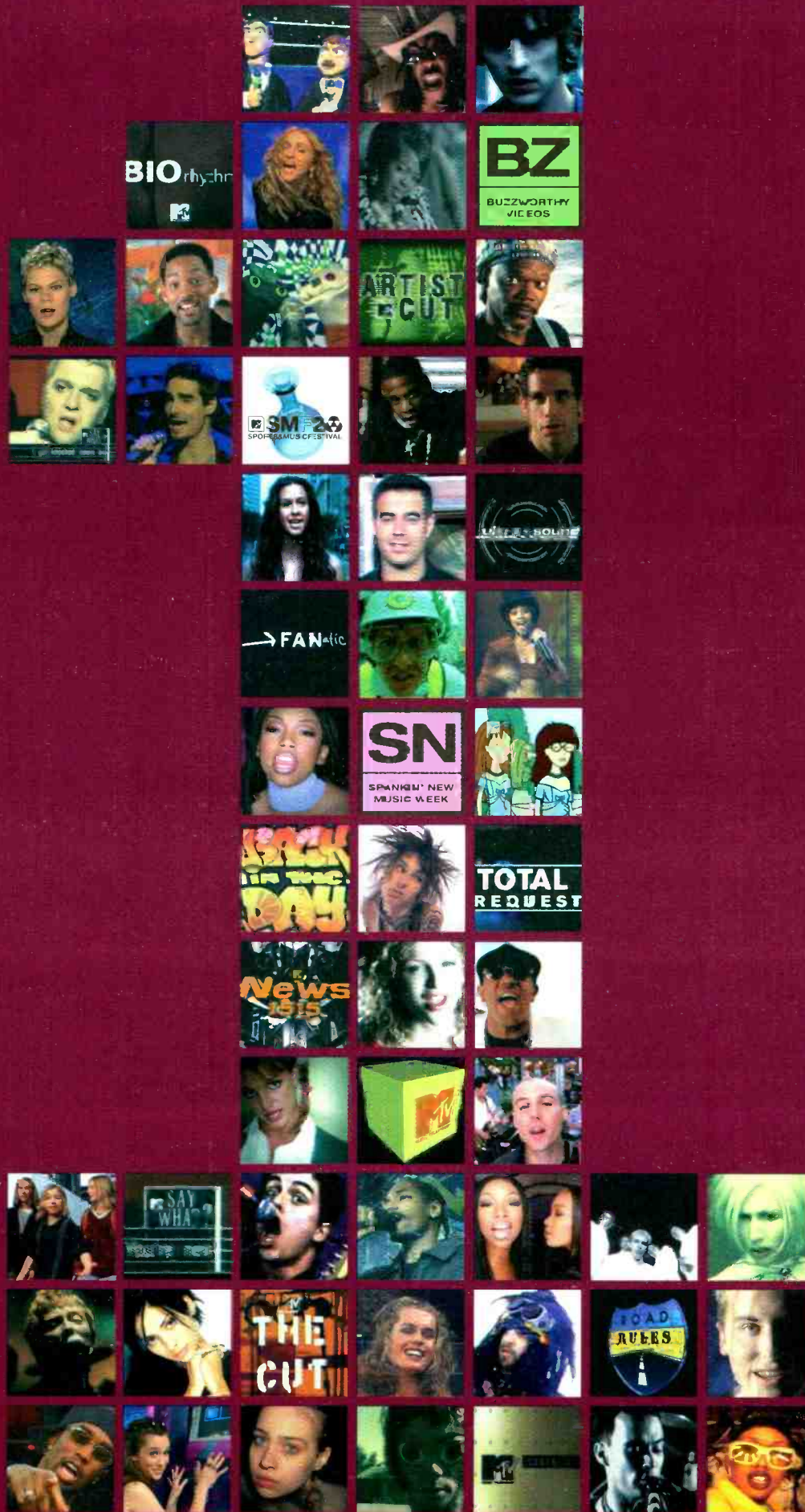
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Susan Tedeschi's Blues 'Burn' New Path

Success craves a crowd, but the loneliness of daring to do something different ensures the degree of isolation that originality demands. And if all this must occur in the uncertain, retrenching music-business climate of the late '90s, you're bound to get the blues.

"You really can't keep up a traveling and touring pace like this indefinitely," muses 28-year-old guitarist/singer Susan Tedeschi, speaking into a crackling cell-phone connection as her speeding van careens along a darkened Florida highway, "because I think it would probably kill you. For 1999, I'm just hoping I can find the time to do my taxes and to eventually find someplace to live, because I don't even have an apartment."

There's an extended, involuntary pause as the howling rumble of a drifting phone signal drowns out any chance of discussion, this modern noise of a human being in transit becoming the same signature sound of unwonted seclusion as a train whistle or a droning delta-blues riff once was. We seem a nation on hold, each of us alone and hurrying toward indistinct dreams as we struggle to somehow keep our long-distance connections to almost everything. In Tedeschi's case, she's midway from Orlando to Pensacola for another one-night club stand in Florida. And when the striking young redhead reaches the next bandstand on her unending itinerary, her tangled ruby tresses spill over her blue eyes as she gets her Telecaster to spit out more tales of need and frustration.

"It Hurt So Bad"—a broiling cut from "Just Won't Burn," her debut major-label album on Tone-Cool/Rounder/Mercury—is gaining ground at rock stations nationally. Airplay for the record's title song has also helped the album notch sales of some 106,000 copies since its release last February, according to SoundScan. But the slinky/smoldering way Tedeschi intones "You Need To Be With Me," the woeful track that just went to triple-A radio, could be the reason "Just Won't Burn" is now averaging sales of more than 4,000 copies a week.

"I wrote the first part of 'You Need To Be With Me' in Somerville [Mass.]," says Tedeschi, "and I finished it on the ferry to Martha's Vineyard. Its rhythm was influenced by Bob Marley as much as the blues, and it's a love song." Searching for a crowning passage to reinforce the message of the lyrics, Tedeschi borrowed words for the third verse from another Massachusetts-bred chronicler of seclusion, Emily Dickinson.

"I just opened the book of her complete poems, which are mostly untitled," she recalls in the smooth girlish soprano that is her speaking voice, "and on the first page I saw, my eye went to a few lines that fit perfectly: 'I stepped from plank to plank/So slow and cautiously/The stars about my head I felt/About my feet the sea.'"

"It turns out," she adds, a little sadly, "that the song was written about somebody who wasn't meant for me." There's another pause on the phone; even though its reception is now clear, all that's audible is the van's engine as it coughs into gear.

"I've been on the road nonstop since last February," Tedeschi suddenly resumes, shifting subjects. "And I guess I've been touring constantly since around 1995, when I put out my first album."

That record is a 10-track, self-released effort called "Better Days," credited to the Susan Tedeschi Band. It's an admittedly "raw" release, yet it includes several self-authored songs that re-

main highlights of her live shows, including "Gonna Write Him A Letter," "Locomotive," and "Love Never Treats Me Right."

When the "Just Won't Burn" album first appeared in '98, she hit the road on assorted blues bills that included opening slots for Jonny Lang, B.B. King, and Buddy Guy, but she's also been paired with acts as diverse as John Hiatt, Rusted Root, and New Radicals. That she shines in all settings is part of the magic of her passionate, utterly unpretentious approach to her music. And if you've never seen one of Tedeschi's concerts, you won't appreciate the depth of one of the best new artists of the '90s until you do.

Looking like a nice, mildly worldly Catholic girl attending evening Mass, Tedeschi steps onstage dressed in spike heels and 1940s-50s sweaters and skirts found in secondhand shops, her hair held primly back by barrettes. And she shyly proffers each selection as if it were the last cake at a parish bake sale. But when her band erupts and she starts to sing, her vocals seethe, swoop, and roar with enough sensual bluster to break the seals on whiskey bottles and tear the leaves from trees.

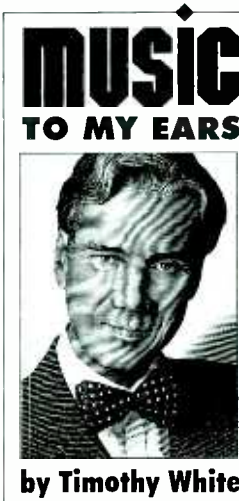
"I've had a belt in my voice since I was 10," she admits with a giggle. "I first heard my own vibrato in my singing at 6, when I played a workhouse boy in 'Oliver!,' and then I did other musical theater as a kid, like 'Grease,' 'Evita,' and 'Once Upon A Mattress.'"

Entering the world Nov. 7, 1970, at Boston's St. Margaret's Hospital—the last of three children (and the only girl) born to retired video retailer Richard Tedeschi (descended from a family of New England grocers) and the former Patricia Rae Doherty—Susan grew up spinning her dad's blues and folk records in the suburb of Norwell. She wrote her first song, "Somebody Watches," at 14 ("Somebody watches over you/And everybody wants to be loved, too"), spent her pocket money on John Lennon's "Imagine" and the first Led Zepelin album, and dabbled in piano and clarinet while playing guitar in local bands. She also sidestepped her Catholic roots to sing in local Baptist and Methodist churches beside their largely black congregations. Graduating in 1991 from the Berklee College of Music (where she'd studied jazz and rock), Tedeschi joined regular blues jams in the Boston-area clubs Johnny D's and Wally's. In the process, her distinct hybrid guitar style—incorporating folk chording, bent-note leads, and frenetic finger-picking—acquired a blues/gospel fierceness rooted in melody and rhythm.

"It's a version of my singing, really," she says, "because it evolved as my listening tastes moved from guitarists like Johnny 'Guitar' Watson and Freddie King to singers like Irma Thomas and Etta James. I like to sound pretty—or to sound evil and maybe to squeeze the hell out of notes," she says bashfully. "The guitar and vocals are supposed to have the same kinds of dynamics."

But what's so very special about Susan Tedeschi is not that she's bringing a new voice to the blues or an honest investment to her original love laments, but that, as audiences and other artists tell her after every gig, "Boy, you sound like *you*."

Today's musicians toil in an industry without guarantees for even the truly unique and gifted. But if there's any professional or personal justice in the world for a lonely pilgrim like Susan Tedeschi, she won't stay that way for long.



by Timothy White

LETTERS

EXPLAINING E-COMMERCE LIABILITIES?

Can someone explain to me what Hilary Rosen means ("E-Commerce Tops Industry Agendas For 106th Congress," Billboard, Jan. 16) when she speaks of consumer credit and E-commerce liability being major topics for the Recording Industry Assn. of America (RIAA) this year and she states, "... you know, like, if I were selling music online, and somebody's computer crashes." Is the RIAA looking to help online shoppers by giving them the ability to sue an E-commerce site when their browser crashes after using Shockwave or Real Audio and it causes their computer to lose a document when writing, say, a letter to the editor of a newspaper?

I'm disappointed the Swiss government shut down a lyrics World Wide Web site, at

the request of the Harry Fox Agency, PolyGram Music Publishing, and Warner/Chappell Music, that published users' postings of lyrics. I agree lyrics are the intellectual property of the writer and publisher, but is it illegal for the site to simply encourage users to post lyrics, or to enhance shoppers' buying experiences? These issues need to be dealt with.

Rich Masio
 CDnow Inc.
 Jenkintown, Pa.

WARNER BROS.' 'THE BOB MARLEY STORY'

Timothy White's kind words about a script ("Filming The Lessons Of A Reggae Legend," Music to My Ears, Billboard, Jan. 9) over which I labored passionately (for such a long time) are most appreciated.

It is rewarding in the most profound way to know that someone who cares about this complex genius has an understanding of my take on the man—inspired and first given life by Timothy in his book ("Catch A Fire: The Life Of Bob Marley").

Ron Shelton
 Santa Monica, Calif.

I enjoyed White's column in the Jan. 9 issue of Billboard on the screenplay for Bob Marley's life. As always, I learned more about an interesting figure who has, in some way, affected me. Because it's based on White's book, which I thoroughly enjoyed reading, I hope it reaches the screen.

Ed Keane
 Ed Keane Associates
 Boston

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

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GUEST COMMENTARY

Rock Is Still Relevant Music For The People

BY MARY CUTRUFELLO

There has been a lot of talk lately about the death of rock'n'roll. It's an issue that's raised in just about every interview I do, and in talking with people around the country as I tour with my band, it strikes me that it's a question burning in a lot of people's minds.

Of course, I've always answered with an emphatic "Hell, no"—a statement I believe to be true. But in the wake of such events as the recent firing of New York radio legend Scott Muni from WNEW-FM, one has to wonder: Has rock'n'roll music, the voice and conscience of two generations of Americans, ceased to be relevant? Has the sound of loud guitars ceased to stir the American heart? Are the great mass of Americans so cynical as to be unmoved by tales of everyday hero-

ism and the struggle to live with dignity in a tempestuous world?

I think not. In fact, I know not. I spend a lot of time on the road, and one thing that's constant in neighborhood and work-



'One thing that's constant in neighborhood and working-class bars from Portland to San Diego is the content of the jukebox'

Mary Cutrufello is a Mercury Records artist.

ing-class bars from Portland, Maine, to San Diego is the content of the jukebox. You can count on seeing CDs from Tom Petty, Bob Seger, Bruce Springsteen, John

Mellencamp, Creedence Clearwater Revival. These artists' message still resonates wherever people are looking for something to believe in. They may not be the hippest bands right now, but their music was built to last. It was built to tell the truth about what it means to live with dignity in this world. And that's the great potential of rock'n'roll.

It's very easy, I think, to get caught up with who's on the cover of whatever magazine or who's in the tastemakers' CD-changers this week. But it's important to remember the people who look to rock'n'roll to give their lives clarity and dignity—or at least a sense that there's something more. People fall in love with rock'n'roll because it moves them; because it gives them something to believe in in a

(Continued on page 27)

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

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Studio Sales Continue

Consolidation Felt Throughout Industry

BY PAUL VERNA

NEW YORK—As the music business undergoes unprecedented consolidation, a round of acquisitions is rocking the U.S. recording studio industry in all its major markets.

In the first weeks of 1999, New York's famed Hit Factory Recording Studio purchased Miami's Criteria, while Cello Studios—a new venture

headed by producer John Porter—acquired three of the seven rooms that make up Allen Sides' Ocean Way Complex in Los Angeles.

News of these two purchases closely follows the December 1998 mergers between two sets of Nashville studios: Emerald Recording and Masterfonics, and Seventeen Grand Recording and Love Shack Studios (Billboard, Jan. 16). Earlier in 1998,

the consolidation trend was foreshadowed by a joint venture between New York mastering studio Sterling Sound and London's Metropolis (Billboard, Sept. 26, 1998).

Cello Studios is a division of Cello Holdings Inc., a new firm funded by a silent partner that entered the recording industry recently with the purchase of high-end audio man-

ufacturer Cello Electronics. The firm includes an independent label named Jericho Records.

Both the studio operation—which Cello purchased from Sides for “close to \$7 million,” according to a statement released Jan. 20—and Jericho will be overseen by John Porter, an L.A.-based producer whose credits include Bryan Ferry, B.B. King, the Smiths, (Continued on page 99)



TROY GERMANO



SIDES

Politicians Call For FCC To Examine Label/Radio Deals

This story was prepared by Frank Saxe, reporter for Airplay Monitors.

NEW YORK—A call for the Federal Communications Commission (FCC) to look into whether radio groups are sidestepping federal payola laws by cutting deals with record labels may be more smoke than fire, although some in the industry say they would welcome such government intervention.

In a Jan. 14 Los Angeles Times article, Sen. Paul Wellstone (D-Minn.) and Rep. John Conyers (D-Mich.) called on the FCC to look into the matter and threatened to introduce new legislation to close any loopholes that may exist.

“The idea that radio stations may have invented new ways of accepting pay-for-play confirms my worst fears about merger mania,” Conyers told the Times, adding, “I don't think

Congress should stand by idly.”

But Capitol Hill insiders believe it's unlikely that any legislation dealing with payola will go far during the first session of the newly sworn-in 106th Congress, particularly given the Senate's preoccupation with the president's impeachment hearings.

The issue has been raised in the wake of a million-dollar exclusive-access deal signed in December between independent record promoter Jeff McClusky and Cumulus Broadcasting. It gives McClusky access to high-level Cumulus programmers who have a say over which records make it onto the airwaves at the group's 212 stations.

“Everybody's looking for access to PDs so they can influence their perspective,” McClusky says. “The industry thrives on it. Broadcasters (Continued on page 103)

Provident Faces Labor Dispute

BY DEBORAH EVANS PRICE

NASHVILLE—Officials at Nashville's Musicians Union are up in arms over Provident Music Group's continued refusal to sign an AFM Phonograph Record Labor Agreement (BillboardBulletin, Jan. 19). Harold Bradley, president of AFM No. 257, is threatening repercussions for Nashville's union musicians who perform on sessions for Provident, the Christian music arm of Zomba, which encompasses Reunion Records, Benson Music Group, Brentwood Music, and their affiliated labels.

Provident Music Group chairman/

CEO Jim Van Hook says this is not a new issue. As founder of Brentwood Records, he says that his company has never been signatory. Reunion was a signatory to the agreement under prior ownership. The company was bought by Zomba in 1996, and when its union agreement expires Jan. 31, the label says it will not sign a new contract.

“Provident [has] always paid union scale—even though we have not been contractually bound to do so,” Van Hook says. “This is not new. We've taken this position all along.”

The source of contention in the (Continued on page 94)

Edel, Intel Invest In Eagle Rock

BY DOMINIC PRIDE

LONDON—German indie edel and U.S. microchip manufacturer Intel Corp. are taking a stake in Eagle Rock Entertainment, the British label and TV syndicator.

The two parties will invest a total of 3.3 million pounds (\$5.4 million) in the company, allowing it to proceed with plans for signings, expansion in the U.S., and exploring new avenues for exploiting its copyrights via electronic means.

In the longer term, the cash from Intel and its computer expertise will allow Eagle to exploit audio and video copyrights, according to the compa-

ny's executive chairman, Terry Shand.

“Intel brings a wealth of experience and research,” says Shand. “We want to get into electronic distribution of our product. We're looking at the Internet, but also at broad-band PC technology.”

Eagle Rock was founded two years ago by Shand, former chairman and founder of Castle Communications, with colleagues Cliff Dane, Geoff Kempin, and Julian Paul.

The company has a label, Eagle Records, and an audiovisual arm that owns and exploits TV and video rights.

BMG Entertainment International U.K. & Ireland, which distributes

the company's audio product in the U.K., already has a stake in the company. Edel, which last year had a stock market flotation in Germany, distributes the company's audio product in Europe outside the Benelux region and Finland, a relationship that led to the present investment, says the company.

Shand declines to specify the breakdown of the new share holdings, but sources close to the deal suggest that the three outside investors own close to half of the company, with the remainder held by Eagle Rock directors.

(Continued on page 101)

EveryCD.com Offers 'Wholesale' Club

BY ED CHRISTMAN

NEW YORK—A 3½-year-old online CD merchant has captured the music industry's attention by stepping up its marketing efforts with full-page advertisements in national newspapers.

EveryCD Inc., which trades at EveryCD.com, is using the ads to tout its adaptation of a tried-and-true brick-and-mortar retail concept to the E-commerce arena: It is imitating warehouse membership clubs and charging a yearly membership fee of \$39.95 for access to CDs at what it says are wholesale prices.

Consumers who join the Stamford, Conn.-based EveryCD.com get to buy CDs at purportedly wholesale prices. In a full-page advertisement in the Jan. 13 issue of The New York Times, it also dares potential members to “name any CD we don't have, and we'll give you two free CDs.” In addition, the company says, it recent-

ly took out full-page ads in The Wall Street Journal and USA Today.

EveryCD is the brainchild of Robert W. Nesbit, co-founder and president, and S. Pierce Ledbetter, co-founder and director of marketing and Web development.

According to information on the site, EveryCD says that its average CD price is about \$9 and that members typically save “approximately 25%-30% off of suggested list price (or about \$4-\$5).” But an online check of Mariah Carey's “#1's” album found a price of \$13.08, which is about 75 cents to \$1.10 higher than what most one-stops were charging during the holiday selling season.

In addition to its low prices, the online site offers what it terms “concierge services,” including a search team that will look for desired out-of-print recordings.

Ledbetter declines to reveal membership numbers or sales volumes.

Euro Biz Gains In C'right Fight Telecoms, Hardware Cos. Prep For Feb. Talks

BY JEFF CLARK-MEADS

LONDON—The European record industry has won a major victory in the war for effective copyright law. But now all eyes are on next month's final battle—and it promises to be a brutal conflict.

The European Union's draft Copyright Directive completed its committee stages Jan. 20, and the resulting document contains the bulk of provisions that record companies have pressed for (BillboardBulletin, Jan. 21). However, this means that the labels' opponents—the telecoms and hardware companies—are at a disadvantage.

“They have nothing left to lose,” says Frances Moore, head of European affairs for the International Federation of the Phonographic Industry (IFPI). “They are going to try everything they can in the next couple of weeks to stop this going through. It's going to be a dirty fight.”

The final chance of the telecom alliance to change the draft directive will be when the document is debated by a full session of the European Parliament in the second week of February.

An indication of the ferocity of the

arguments the alliance is likely to present can be seen in its response to the committee stages, the latest round of which it says has “jeopardized the future of the Internet.”

Four parliamentary committees have now considered the draft Directive. The last and most significant of them was the Legal Affairs Committee (Continued on page 99)

Cannes Pact Still Awaits DG4 Sign-Off

BY JEFF CLARK-MEADS

LONDON—The Cannes Accord, the document that brought peace to the European rights arena, has still not cleared its final hurdle—two years after being signed at MIDEM 1997. The European Commission's competition department, DG4, is still considering the deal. It is within the department's power to annul the accord even at this late stage, although the people who struck the deal say they do not regard this as likely.

All multi-company, multinational deals in the European Union must be submitted to DG4 for approval. The department has been considering the accord, which is an agreement between Europe's music publishers and collection societies, since late '97.

Says Crispin Evans, director of legal and business affairs at PolyGram International Music Publishing and a man at the center of the issues the accord addresses, “The power that DG4 has is to say ‘yes’ to the document, to say ‘no,’ or to say ‘yes—but.’”

Evans adds that neither he nor the other parties have been given any indication of what decision the department will make. He declines to speculate on which parts of the accord DG4 might not accept if it says “yes—but.” (Continued on page 101)

Suit Challenges C'right Extension

BY BILL HOLLAND

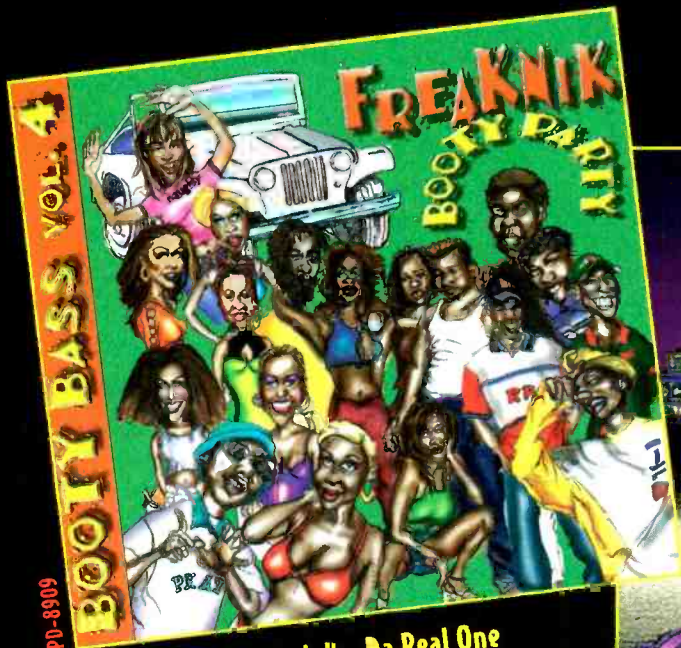
WASHINGTON, D.C.—A small, nonprofit New Hampshire Internet publisher, backed by a Harvard University law group, has challenged the constitutionality of the new Sonny Bono Copyright Term Extension and Fairness in Music Licensing Act, passed by Congress and signed into law late last year (Billboard, Nov. 7, 1998).

The Harvard University Law School's Berkman Center for Internet and Society is representing Eric Eldred, publisher of

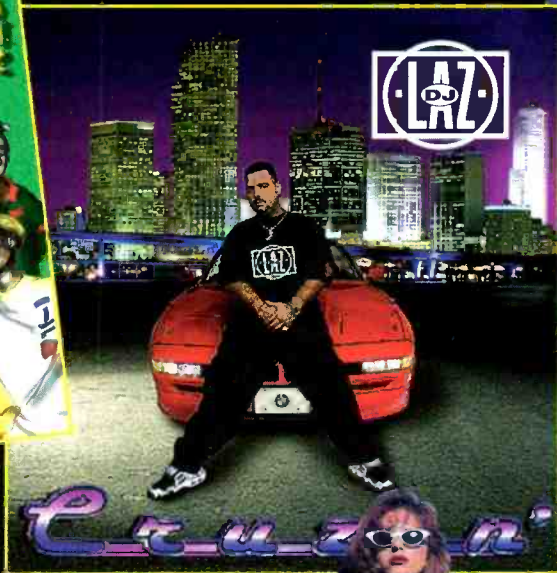
Eldritch Press, who argues that Congress' three-time extension of copyright term (1909, 1976, and 1998) ignored the specific language of the Constitution, which calls for a copyright term of limited duration.

Eldritch Press posts “improved” versions of print books (with notes, illustrations, Internet links, bibliographies) on the Internet. Some of the material is in the public domain, often out-of-print and unobtainable in other ways; the (Continued on page 103)

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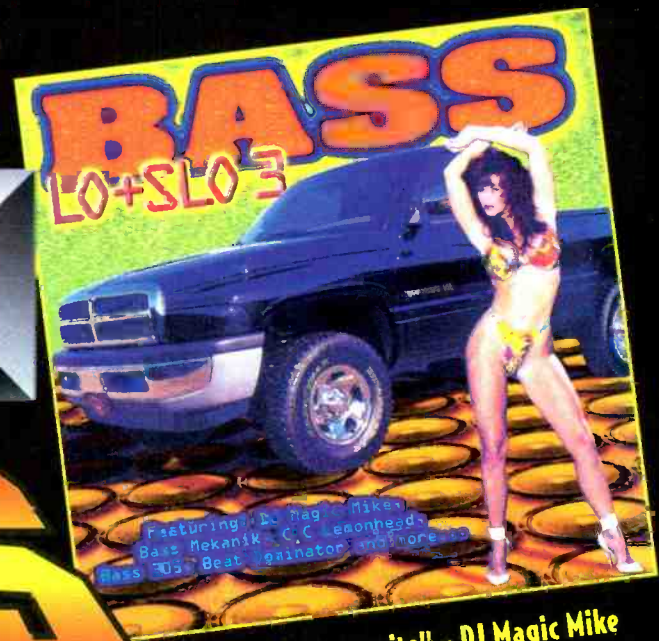
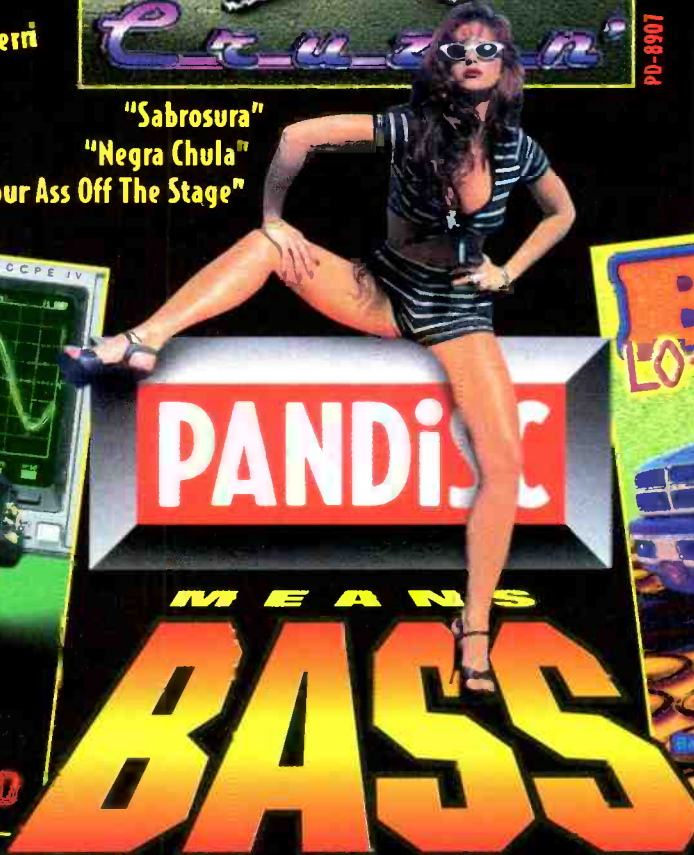
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Tejano Awards Show Has Rival

BY RAMIRO BURR

SAN ANTONIO—The Tejano music awards season is unfolding this year with a dramatic twist: For the first time in Tejano history, there are two awards shows recognizing the most popular artists. The question is, Will there be enough artists to accept the honors?

More trophies than ever will be handed out in the upcoming, look-alike awards ceremonies—the long-standing Tejano Music Awards, or TMAs, and its upstart rival, the Tejano Entertainers and Music Assn. Awards, now dubbed the TEMA Awards.

The multiplication of awards shows comes even as the Tejano market is still sliding downward from its phenomenal growth in the early '90s. Industry executives are reporting sluggish album sales, uneven concert attendance, and a conservative radio atmosphere.

Most industry executives say they support both shows, although privately some are cautious.

"We're going to participate in both for sure," said Rick Longoria, director of sales for Freddie Records. "But the opinion is still out on the TEMAs because they are new, and we'll see

how well they are going to do."

Among the many common denominators of the two programs is Rudy R. Treviño.

Last year, Treviño founded TEMA, a trade group, shortly after he left his 18-year post as executive director of the original TMAs, which he co-founded. The TMAs are presented each year by another trade outfit, the Texas Talent Musicians Assn.

The TEMA Awards are scheduled for Feb. 27 at the Municipal Auditorium here, while the TMAs are scheduled for March 20 at this city's Alamodome.

Both groups filed lawsuits last September in 150th State District Court here as part of a dispute over who has the right to produce a Tejano music awards show (Billboard, Oct. 17, 1998).

In the complaints, the TMA claims TEMA is unfairly producing a mirror awards show with proprietary business information, while Treviño claims the TMA is unfairly trying to stop his enterprise as well as damaging his reputation. The cases are still pending.

Certainly, each show strongly resembles the other. Both ceremonies will be preceded by industry

awards ceremonies and daylong fan fairs. Each awards show has announced the list of nominees based on input from artists, radio, and record label officials. And both groups sent ballots to randomly selected households throughout the state to determine winners.

Despite the legal tussles, industry players say they welcome both groups.

"The individuals involved with both awards are reputable, respected members of the Latino music community," says producer Michael Morales, who co-founded Mas Entertainment and whose label, Barb Wire, has Rubén Ramos and Amber Rose. "For that reason, I think the awards will be good things."

Veteran booking agent Bill Angelini, who represents Jay Pérez, also takes a sanguine view of the situation. "Whenever there is something promoting Latin music, it can't be bad," he says. "But if the other show doesn't offer anything different and it's more of the same, then it's a waste of money."

But for now, Pérez is supporting both shows.

Assistance in preparing this story was provided by John Lammert.

U.K. Biz Joins Debt Cause

West Asked To Forgive 3rd World Loans

BY JEFF CLARK-MEADS

LONDON—British music industry executives have begun to lend weight to a campaign asking Western governments to mark the millennium by canceling Third World debt. They now hope their counterparts in other nations will join the initiative in time for the pivotal G8 summit of world leaders in June.

The project, Jubilee 2000, is now in its early stages in the U.K. The music industry executives involved in it say they are aiming for a broad-based campaign that they hope will embrace information included in CD cases, a presence in record stores, and support from prominent artists.

London-based Jubilee 2000 is backed by a number of charities and other groups. Its special initiatives coordinator, Jamie Drummond, says it is much like the anti-apartheid movement in that it is driven by a number of separate bodies and individuals, including the organization for which he works, Christian Aid.

An experienced charity campaigner, Drummond says he is aware that initiatives such as Jubilee 2000 enter the public consciousness only if backed by prominent public figures and well-known companies. On that basis, he sought help from the record industry, a call answered by Beggars Banquet founder Martin Mills, Island Records U.K. managing director Marc Marot, and Universal Music International general counsel Richard Constant.

Constant, whose involvement in the project is as an individual and not on Universal's behalf, says Jubilee 2000 already has expressions of support from two major record companies in the U.K.

Discussions are under way with the British Assn. of Record Dealers, the International Managers Forum, the Concert Promoters Assn., and broadcasters to establish levels of support from companies in those sectors.

"We want to try to engage as
(Continued on page 99)

Record Yr. For Musicland

BY ED CHRISTMAN

NEW YORK—The Musicland Group capped its turnaround effort of 1996 and 1997 by achieving record earnings and sales for the year that ended Dec. 31, 1998.

According to a company statement, Musicland had a net income of \$38 million, or \$1.10 per share, on sales of \$1.85 billion last year.

The earnings total represented a 172% increase from the \$14 million in net income, or 42 cents per share, earned during the previous year, and sales increased 4% last year from '97's \$1.77 billion.

For the year, earnings before interest, taxes, depreciation, and amortization were \$124.3 million, up 45.5% from

the \$85.4 million generated in 1997.

Musicland posted a comparable-store sales increase of 6.7% last year, up from the 4.5% rise turned in for 1997.

During the company's fourth quarter, Musicland's net earnings totaled \$50 million, or \$1.42 a share, on sales of \$699.9 million. While that was up 3.5% from last year's sales of \$676.2 million, net income was off 23.8% from the \$65.7 million earned in 1997.

However, earnings were affected in 1998's fourth quarter by corporate income taxes totaling \$21.4 million. For the same time period in 1997, the company paid income taxes of only \$300,000.

Two Firms Have Got The Ticket On Web

BY DOUG REECE

LOS ANGELES—While many online music business ventures are viewed as financial "black holes" by skeptics, at least one endeavor—Internet concert ticket sales—has proved to be very lucrative.

Ticketmaster Online, for instance, reported more than \$10 million in sales per month when it announced last year that it would merge with CitySearch Online Guides (Billboard Bulletin, Aug. 14, 1998).

Now two other companies are also moving aggressively with online ticketing solutions in order to satiate consumer demand.

Oakland, Calif.-based TicketWeb, an Internet ticketing pioneer with three years' experience, recently announced it had solidified exclusive online ticket sales relationships with popular London venues Shepherd's Bush Empire and the Brixton Academy. In 1998, TicketWeb sold

\$600,000 worth of tickets monthly.

TicketWeb also has a strong presence in South Africa by virtue of its partnership with African Media Entertainment, owner of the country's largest concert promoter, BIG Concerts.

The global expansion, says TicketWeb president Andrew Dreskin, at least partially reflects the company's desire to sidestep Ticketmaster's U.S. dominance.

"It was a natural extension for us, and we find that the barriers to entry that typically exist in the U.S. don't typically exist outside the U.S.," says Dreskin. "Generally, there are more nonexclusive deals."

Meanwhile, Tickets.com, which launched Jan. 19 at www.tickets.com, is taking an all-inclusive stance by offering everything from airline tickets and \$3,000 Super Bowl packages to Rolling Stones and zoo ducats.

"Our cutoff is high school basket-

ball," quips Tickets.com president/CEO Jim Caccavo. "We've got tickets for 50,000 venues across the United States, and that includes community theater, NASCAR, and on- and off-Broadway shows."

Through links to Ticketmaster Online, the site is also offering tickets to shows by such acts as Rob Zombie, the Rolling Stones, Garbage, Bob Dylan, and Lauryn Hill.

Though Tickets.com does not make any money from sales generated via these links, Caccavo is hopeful that the companies can reach an agreement in which they will be cross-channeling traffic for various events.

But why should Ticketmaster pair with the company when it is already driving consumers to the site for free?

"If they don't want to work with us, we'll work with everyone else, and at some point we'll either turn off traffic to them or leave it on," says

(Continued on page 105)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Capitol Records in Los Angeles names **David Linton** senior VP of R&B promotion and marketing. He was VP of black music promotion at Arista Records.

Jeffrey Harleston is named senior VP of business and legal affairs at MCA in Universal City, Calif. He was VP of business and legal affairs at Universal Music Group.

John Vernile is named senior director of promotion at Sony Classical in New York. He was director of promotion at Koch Records.

Chrissie Lindsey is promoted to director of special markets at Arista Records in New York. She was associate director of special markets.



LINTON



HARLESTON



VERNILE



LINDSEY



WOODING



DUMONT



BARRAGAN



DÍAZ DE VILLEGAS

Jeff Wooding is promoted to marketing director and **Alicia Dumont** is promoted to film and television license coordinator at Outpost Recordings in Los Angeles. They were, respectively, office manager and an assistant.

Lucy Barragan is named manager of crossover promotion at Elek-

tra Entertainment Group in Los Angeles. She was music director at KCAQ Oxnard, Calif.

RELATED FIELDS. MTV Latin America in Miami names **Jorge L. Díaz de Villegas** VP of marketing and communications. He was director of circulation/marketing at Miami

Herald/Nuevo Herald publications.

Advantix in Newport Beach, Calif., names **Dan Cooper** senior VP of national operations and **Steve Perrin** senior VP of technology. They were, respectively, director of operations for EDS Global Sports and director of development for EDS France.

Ticketmaster in West Hollywood names **Brian Kabatznick** executive VP/director of international development. He was VP/GM of Ticketmaster Midwest.

Ticketmaster Southeast in Charlotte, N.C., names **Geoffrey Carns** GM. He was regional marketing director at Feld Entertainment.

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RECORDING MEDIA

This issue examines the changing face of recording media. Coverage includes a close-up on how recordable CDs and the downloading of music off the internet effect recording media. Also, an overview of the change being made at IRMA as it transforms from the ITA to include all recording media.

ISSUE DATE: MAR 6

AD CLOSE: FEB 9

Gina Baker
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NEWBURY COMICS

The Newbury Comics 20th anniversary issue will spotlight Newbury's success and its maverick ways. Also included, an in-depth interview with CEO, Mike Dreese and a detailed report on Newbury's active role in the Coalition of Independent Music Stores.

ISSUE DATE: MAR 6

AD CLOSE: FEB 9

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RUFFHOUSE 10TH ANNIV. - Issue Date: Mar. 20 • Ad Close: Feb. 23

TEXAS - Issue Date: Mar. 20 • Ad Close: Feb. 23

NEW AGE MUSIC - Issue Date: Mar. 27 • Ad Close: Mar. 2

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Sony's Young Soprano Church Prepares U.S. Bow

BY THOM DUFFY

When Charlotte Church steps up to the microphone March 9 at the opening session of the National Assn. of Recording Merchandisers (NARM) Convention in Las Vegas, the classically trained soprano will be one of the youngest performers ever to sing at the annual gathering of U.S. music merchants. She'll certainly be the only 13-year-old Welsh schoolgirl to have done so.

Church's Sony Classical debut album, "Voice Of An Angel," recently topped the U.K. classical chart; she became the youngest artist to claim that achievement. It

also became a top five pop album hit in the U.K., with double-platinum (600,000) certification.

In the U.S., "Voice Of An Angel" will be released March 16 by Sony Classical. In recognition of the project's crossover potential, the label will work with sister label Epic Records on the marketing of the album.



CHURCH

Church, who turns 13 on Feb. 21, is due to make her American performing debut Tuesday (26) with a New York showcase. She has already sung at the 50th

(Continued on page 101)

SONY

Colin James Eyes U.S. Swing Fans

Genre's Longtime Canadian Proponent Offers New Elektra Set

BY LARRY LeBLANC

TORONTO—The acceptance of swing in the U.S.—as evidenced by the success of swingers like the Brian Setzer Orchestra, Squirrel Nut Zippers, Big Bad Voodoo Daddy, and Cherry Poppin' Daddies—may have primed the market for Canadian Colin James, whose second set in the genre, "Colin James & The Little Big Band II," is slated for U.S. release by Elektra Entertainment Group on Tuesday (26).

James says that, unlike now, there was little interest in swing-styled music in the U.S. when his first such album, "Colin James & The Little Big Band," was released worldwide by Virgin Records in 1993. While that album has sold 220,000 units in Canada, according to Bill Banham, VP/GM of Virgin Music Canada, SoundScan reports that it has sold

only 17,000 units in the U.S.

James concedes that the U.S. industry wasn't then geared up for a swing set.

"I remember being in the Virgin office in L.A. saying I wanted to make an R&B swing record," he recalls. "It was like, 'You guys get it, right?' [Despite poor sales], we got strong U.S. press, and the record infiltrated swing societies and small organizations that started the [current swing] movement going. Hopefully, with this record, people will understand that the approach we're taking is quite musical."

Working with many of the same musicians who played on the first set,

James once again explores the jump style of horn-dominated R&B on "Colin James & The Little Big Band II." The album was released last June in Canada by WEA Records and has sold 110,000 units there to date, according to SoundScan.

"This is the music Colin's audience wants to hear him do," says Tim Baker, buyer with the 33-store Sunrise Records in Canada. "The album just keeps moving for us."

"Colin's a great musician, and he's playing in a style that is now having some popularity here," says Nancy Jeffries, senior VP of A&R at Elektra Entertainment Group in New

(Continued on page 102)



JAMES



Judie Tzuke Acts As Her Own 'Agent' With Big Moon Album

BY PAUL SEXTON

LONDON—As she approaches the 20th anniversary of her British breakthrough, Judie Tzuke is defiantly nurturing her career via her own cottage industry.

The English singer/songwriter may forever be associated with "Stay With Me Till Dawn," her 1979 top 20 U.K. hit for Elton John's Rocket label, but she continues to rebel against the all-too-familiar marginalizing of artists of that generation.

"Secret Agent," Tzuke's latest album for her own Big Moon label, was released in December and, like its predecessors "Over The Moon" and "Under The Angels," will not be found in any record store.

The distinguished 12-song set is available only via the singer's World

Wide Web site (www.tzuke.com), E-mail (orders@bigmoon.demon.co.uk), telephone orders, and by mail order.

While she and her partner, co-producer Paul Muggleton, agree that running a do-it-yourself operation with the help of three friends is exhausting work, the creative freedom and direct contact it gives Tzuke with her audience are beyond value.

"It's very gratifying," says Tzuke. "On a good day, I feel I did the right thing and it's all going to work out. I get direct reaction to everything I do; I can look at the database and see where it goes. With a big company, you do all the hard work, you hand it over, and no one might listen to it."



last relationship with a major was at Columbia, which issued 1991's "Left Hand Talking."

After "Wonderland," for indie Castle Communications' Essential label (Music to My Ears, Billboard, Dec. 12, 1992),



TZUKE

Tzuke sang on a number of projects for friends before launching Big Moon with Muggleton and her longtime co-writer and producer, Mike Paxman, recording at her own Big Ocean studio in Surrey.

"I feel really good about this record," says Tzuke, "even though everything went wrong last year when I was making it. I had bronchial

pneumonia and pleurisy in May, and I had flu twice. It took me ages to get my voice back." Those setbacks delayed the album's planned September release; Tzuke is now on a 19-date U.K. tour, running Jan. 20-Feb. 20, promoted by CMP.

Financial restrictions oblige Big Moon to remain, for now, an entirely in-house operation, but Muggleton says that he and Tzuke are not averse to securing retail distribution for Big Moon, both in the U.K. and internationally. Pressings of Tzuke's three albums for the label have run to some 5,000 copies each; they are priced at 13.50 pounds in the U.K. and Ireland and 15.50 pounds outside (\$22.35 and \$25.60, respectively). Tzuke's songs are published by Bop Music.

(Continued on page 102)

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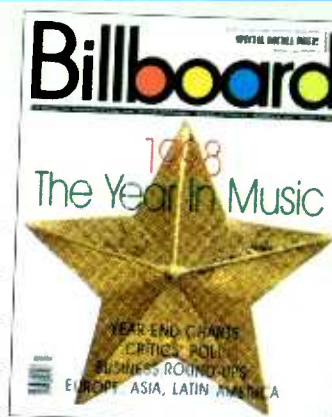
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ig Juan Gabriel

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Thanks to the music we have met.

Artists & Music

CHRIS WHITLEY'S 'DIRT' TAKES ROOT

(Continued from page 14)

out to about 10,000 people).

Regarding the Internet's role in Messenger's promotion of "Dirt Floor," Kessler says, "We sent constant updates about each review that was coming out, every TV appearance, tour announcements. The E-zine and Web board—where fans post messages to one another—were instrumental in reaching Chris' fan base without having to take out thousands of dollars in advertising.

"And we were relentless in getting our Web site address on everything: posters, stickers, fliers, other Internet sites," Kessler adds. "We also did more than 10 cybercasts so fans all over could hear

Chris' shows via our site. The Internet really served as our marketing hub."

Embracing Whitley fans is a key aspect of the "Dirt Floor" campaign, with Kessler counting more than 200 grass-roots marketing aides among those who helped spread the word.

"I've worked with just about every independent marketing company in the business, but nobody promotes an album like these fans have," Kessler says. "We were in constant contact with them and sent them promo copies of the disc, along with stickers, fliers, posters. They not only helped alert retail, they hooked us up with in-store

performances and getting reviews written. We guided them, but the fans did a tremendous amount on their own initiative."

Although songs from "Dirt Floor" like "Scrapyard Lullaby" garnered airplay on such triple-A stations as KGSR Austin, Texas; KMTT Seattle; and KPIG Salinas, Calif., Kessler and company couldn't depend on commercial radio to take the album to heart. So retail was Messenger's focus, from mom-and-pop stores to chains. On the phones daily, Kessler called stores around the country to encourage in-store play. And Whitley played 20 in-stores from coast to coast.

Whitley gave one of those in-

store performances at the Sam Goody in New York's Greenwich Village, where he played for an hour to more than 200 people. Since then, Chris Nadler, the chain's senior divisional advertising coordinator for the East Coast, has worked closely with Messenger.

"We were fans of Chris before, but Messenger's grass-roots approach has really been irresistible and contagious," Nadler says. Because Whitley's Sam Goody stop was a week before the release of "Dirt Floor," the store let fans reserve purchase copies of the album—and, in return, Whitley autographed each of the discs.

One break that followed Messenger's efforts was Alanis Morissette's handpicking of Whitley as the opening act for the East Coast leg of her fall tour. Still enthused, Nadler took this opportunity to renew his efforts for "Dirt Floor" by making Whitley a featured artist in October—with print ads in local weeklies, in-store play, and strong positioning.

Sam Goody also took out radio ads that encouraged listeners to "come early" to Morissette's shows to see Whitley, putting spots on such stations as WFNX Boston—even though the station wasn't playing anything from "Dirt Floor." Nadler says the result of all the efforts was that "Dirt Floor" was "a major buzz title" in his stores for the month.

Whitley was on tour in North America and Europe for most of last year and is playing shows in Europe this month and next. In March, he opens for Jonny Lang on the young blues star's West Coast tour. Whitley is making plans to tour Australia in the summer, as Messenger is negotiating for a Down Under license. The label issued "Dirt Floor" in Europe via German indie Ulftone, selling 4,000 copies since the fall, according to Kessler.

The European version of "Dirt Floor" features three stellar bonus tracks: a cover of Kraftwerk's "The Model" recorded in Whitley's home studio; a live version of "Alien," from "Terra Incognita," recorded at New York's Brownies (with Whitley's 11-year-old daughter, Trixie, stealing the show on backing vocals); and a live version of the title track from "Living With The Law," recorded at First Avenue in Minneapolis.

Whitley's roadwork and radio promotion for his album have benefited from financial support by Warner/Chappell—which was impressed by Messenger's savvy and enthusiasm and has striven to take a complementary approach.

"Messenger and Chris have come to be a real success story—and we have tried to be as proactive as possible in doing our part," MacPherson says. "It's all about having realistic expectations and the power of the personal touch, which is something you can never underestimate.

"Although I'm sure Chris is making more money off of this record than he did on any of his Sony albums, I think there can be a place for Chris at a major label down the road," MacPherson adds. "And the powerful distribution and positioning that he would get from a major could help make the most of this fan base of his. I also think people like Brandon can be a real talent source for majors, one that they should really work with."

Messenger has just issued "Wood," the debut disc from New York power pop act Johnny Society (led by singer/songwriter/multi-instrumentalist Kenny Siegal). Whitley played dobro on two "Wood" tracks. He also recently shot four videos for "Dirt Floor" in one day



Chris Whitley has spent much of the last year on the road promoting his Messenger Records album, "Dirt Floor." Pictured at an appearance at Sam Goody in New York, from left, are Seth Unger, Messenger; Chris Nadler, Sam Goody; Whitley; Connie Bombace, Proper Distribution & Sales; Brandon Kessler, Messenger; and Dan McGarvey, Sam Goody.

with photographer Frank Ockenfels 3; the clips are to be collected on a video for European promotion and possible sale via Messenger.

Whitley has also been working up demos for his next record with drummer/producer Tony Mangurian (Luscious Jackson). After the sparse "Dirt Floor," Whitley has an eye toward making a more elaborate, "produced" follow-up. The pairing of contrasted albums in the future, one simpler and another more involved, is a method that inspires him.

"I know the market was smaller back in the '60s, but it was so much more organic the way Hendrix or Dylan or the Beatles made two or three records a year," Whitley says. "Now you're expected to work for two years on this big product, and if it doesn't take off in three months, you're screwed."

To be fair, Whitley says, Sony would have probably fared better with "Dirt Floor" than the more experimental "Terra Incognita." Still, his experience with Messenger has been eye-opening.

"With a big record company, it's simply a fact that some people are going to be working on your record just because it's their job," Whitley says. "With Brandon, it has been pure enthusiasm. He isn't a rebel; he's just incredibly unjaded. To him, it's always, 'Who says I can't do this?'"

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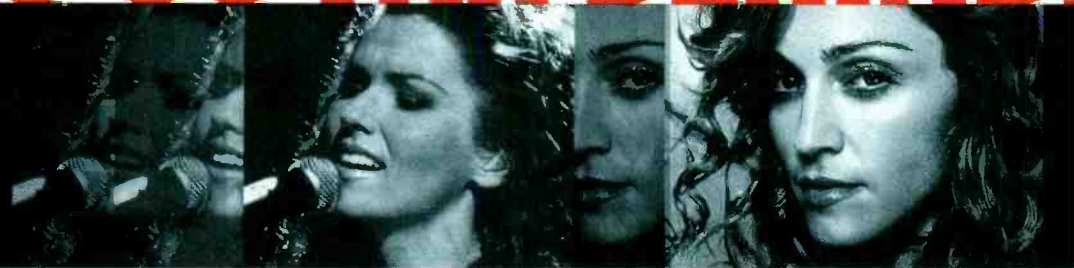
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Music First™

Tone-Cool's Piazza Reaps Rewards Of Awards

BY JIM BESSMAN

NEW YORK—West Coast blues harmonica ace Rod Piazza had been plugging along steadily in a career spanning more than 30 years until achieving a breakthrough last year. Not only did his musicianship garner his first Blues Foundation W.C. Handy Award, but he and his band, the Mighty Flyers, won the BAM California Music Award for outstanding blues band.

With Tone-Cool/Rounder/Mercury's March 2 release of "Here And Now" by Rod Piazza & the Flyers, the goal now is to fully exploit this long-awaited recognition.

"Winning the Handy was a big help in getting my name out there and opening doors at festivals," says Piazza, previously a frequent nominee. "Even with countless

nominations, winning sets you on a shelf. So it's a milestone after 30 years of playing and being a white guy from California, where you're dealing with the Southern and Midwest [blues] mentality, where they don't think of blues when they think California."

The legendary Piazza, who was born in Riverside, Calif., and recently moved to Tenaja, Calif., formed the Dirty Blues Band in Los Angeles in 1965 at age 18. He became one of the first white musicians to sign with ABC/Bluesway—the one-time home of B.B. King and T-Bone Walker—and later formed the band Bacon Fat with his blues-harp mentor, George



PIAZZA

"Harmonica" Smith.

With his wife, Honey Piazza, on piano, he performed in the '70s with the Rod Piazza Blues Band and the Chicago Flying Saucer Band before forming the Mighty Flyers. Besides the couple, the band features longtime bassist Bill Stuve, guitarist Rick "L.A. Holmes" Holmstrom, and drummer Steve Mugalian.

Tone-Cool had previously released the group's 1997 album, "Tough And Tender," and last year put out Piazza's "Vintage Live 1975," which was taped that year in a Los Angeles nightclub. Cuts from both discs will be added to the first single from "Here And Now," "Don't Make Your Daddy Dizzy." The resulting sampler will be sold at gigs for \$2 and sent to triple-A stations in February.

"The plan is to keep Rod on top of the blues world—and to move him into other markets by exploring marketing and promotional activities not normally associated with a blues artist and release," says Tone-Cool's label manager, David Bartlett.

The single will include a cou-

'There's a handful of blues acts who consistently put out great records, and Rod & the Flyers are one of them'

pon redeemable for \$2 off the album price when purchased via the label's mail-order service, says Bartlett. The single will also be available for downloading from Tone-Cool's World Wide Web site prior to street date; it may also be available on Rounder's site and others.

A week before the album's release there will be a "listening party" on the House of Blues Web site to hear it, and the syndicated, Dan Ackroyd-hosted "House Of Blues Radio Hour" will spotlight Piazza to generate further awareness of "Here And Now."

The label will also take out ads in the blues print media and will record and send Piazza's personalized program identifiers to more than 50 blues radio shows.

But Gray Chiachi, special events coordinator at jazz/blues station KLON Los Angeles and producer of its "Nothin' But The Blues" program, is already aboard.

"There's a handful of blues acts who consistently put out great records, and Rod & the Flyers are one of them," says Chiachi. The group's new album, he adds, shows "a little experimentation—

(Continued on page 20)

SOUNDTRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFIELD OLSON

'SUN' BEAMS: Newcomer Tommy Henriksen has the leading role on Capitol Records' Feb. 9 soundtrack to the romantic comedy "Blast From The Past," which also includes songs from the **Cherry Poppin' Daddies**, **Dishwalla**, **Sonichrome**, and **Squirrel Nut Zippers**. The ultra-positive "I See The Sun" already has made a splash at modern rock radio and has the potential to do for the New Line film what **Peter Gabriel's** "In Your Eyes" did for "Say Anything." Exposure for the track—which also will be featured on Henriksen's solo Capitol debut, due Feb. 23—has been four years in the making, and Henriksen hopes it signals a break from a frustrating musical past.

After enduring several false starts and only partially opened doors, Henriksen says he never imagined that a movie would be his ticket to a shot at the big time.

"I wrote this song four years ago and tried to get a record company deal, and everyone turned me down," he says. Yet persistence and untarnished talent eventually secured him a recording deal with Capitol and a publishing deal with Warner/Chappell; the "Blast From The Past" connection followed soon after.

"When I first saw the movie, there was no dialogue yet," he says. "I'm watching **Brendan [Fraser]** on the screen at Venice Beach [Calif.] experiencing water for the first time, and here's this song I wrote four years ago playing in the background. I was almost going to cry. After all the time and everything you put into it, how can you not be emotional?"

Although "Sun" seems tailor-made for its movie scene, Henriksen says he actually wrote the song about that magical relationship that's greater than the sum of its parts.

"Everyone has different characteristics, and they aren't always wonderful," he says. "You have your bad days and your good days, and the song is about seeing past that."

SMOKIN': Speaking of a blast from the past, Mercury Records' soundtrack to "200 Cigarettes" doubles as an excellent collection of new wave tunes from the late '70s and early '80s. Included among the 15 songs are **Roxy Music's** "More Than This," **Elvis Costello's** "(What's So Funny 'Bout) Peace, Love And Understanding," **Bow Wow Wow's** "I Want Candy," and **Joe Jackson's** "Different For Girls." The first single will be a **Harvey Danger** cover of the **English Beat's** "Save It For Later," one of three new recordings on the album. There's also a cover of "Boogie Wonderland" by **Girls Against Boys**; the band has a cameo role in the film, as do Costello and **Buster Poindexter**. Also featured is a mega-mix of **Blondie's** "Rapture" with two songs ("No Exit" and "Maria") from the recently resurrected band's new album.

Michael Krumper, senior VP of marketing at Mercury Records, says the label is working closely with the movie's co-producer, MTV Films, to promote the album's Feb. 16 release. As with most MTV-gilded productions, viewers can expect lots of cross-promotions, including a premiere-party special, a making-of show, and Internet promos and contests. The first video from the soundtrack is of the Blondie mix.

Krumper says that although the soundtrack is the only place to find the mega-mix, BMG's Beyond Records has released "Maria" as the first single from Blondie's new album, and Loud Records has released a version of "No Exit" featuring **Coolio**.

Aside from the usual retail channels, Mercury is creating direct-response advertising for the soundtrack that will begin running after the film debuts.

The direct spots will be the second such campaign Mercury is staging for a soundtrack, following its current promotion with NBC Enterprises and PolyGram Television for "The '60s." That soundtrack, which was released Tuesday (26), features music from the **Beach Boys** to the **Band to the Byrds**. The centerpiece is a new version of **Bob Dylan's** "Chimes Of Freedom," which Dylan recorded with **Joan Osborne** specifically for the Feb. 7-8 miniseries.

Krumper says although Mercury is enthusiastic about its direct-response campaigns, he cautions that they work best with certain types of soundtracks.

"The album has to capture a certain time or certain type of music to move people to want to buy it, possibly apart from whether or not they've seen the film, just because they want a compilation of that music," he says. "These two projects are comparable. They are very much representative of music of a time, so they are natural to do direct-response pieces for."

"200 Cigarettes" spots will run on MTV and most likely on other targeted cable networks.

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		TOP 10 CONCERT GROSSES			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
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BLACK SABBATH PANTERA INCUBUS	KeyArena, Seattle Center Seattle	Jan. 12	\$563,155 \$55/\$35	12,916 sellout	Delsener/Slater Enterprises Bill Graham Presents Chuck Morris Presents
RATDOG MICKEY HART'S PLANET DRUM HOT TUNA STRING CHEESE INCIDENT KVHW	Kaiser Arena, Henry J. Kaiser Con- vention Center Oakland, Calif.	Dec. 31	\$395,000 \$50	7,900 sellout	Bill Graham Presents
AMY GRANT MICHAEL W. SMITH CECE WINANS NASHVILLE SYMPHONY ORCHESTRA	ARCO Arena Sacramento, Calif.	Dec. 20	\$342,875 \$35/\$25	11,324 sellout	Bill Graham Presents
BARENAKED LADIES DUNCAN SHEIK	Blue Cross Arena Rochester, N.Y.	Dec. 29	\$340,091 \$31/\$27.50/\$25	12,819 sellout	Delsener/Slater Enterprises
'N SYNC BRITNEY SPEARS B*WITCHED	Universal Amphithe- atre Universal City, Calif.	Jan. 5, 8	\$297,330 \$25.50	12,365 two sell- outs	Universal Concerts
'N SYNC BRITNEY SPEARS B*WITCHED	Mississippi Coast Coliseum Biloxi, Miss.	Jan. 17	\$273,904 \$26.50	10,336 sellout	Beaver Prods.
'N SYNC BRITNEY SPEARS B*WITCHED	McNichols Sports Arena Denver	Jan. 13	\$260,170 \$24.75/\$22.50	10,793 sellout	Bill Graham Presents Chuck Morris Presents
ALAN JACKSON SARA EVANS CLINT DANIELS DANNI LEIGH ANDY GRIGGS	Freedom Hall Colise- um Louisville, Ky.	Jan. 15	\$245,123 \$24.50	10,898 14,200	Varnell Enterprises
'N SYNC BRITNEY SPEARS B*WITCHED	Riverside Centreplex Baton Rouge, La.	Jan. 16	\$233,174 \$26.50	8,799 sellout	Beaver Prods.

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Artists & Music

MILLER FINDS NEW FREEDOM WITH NEW SET AND HIS OWN LABEL, SOL

(Continued from page 14)

Miller and Dodd followed a similarly heartfelt direction.

"I'm also a visual artist, and I use stars and birds a lot in my art and in my songs," explains Miller. "Since the sun is a star, I thought of the Spanish word for sun, which is *sol*. It is pronounced with a long 'o' in it. Besides meaning 'sun,' *sol* also meant to me 'the spirit or soul of life.'"

With the creative components of "Ghostdance" in place, Miller and Dodd are now focused on breaking the project at triple-A and AC radio while nurturing long-term career support from NPR.

"Bob Miller is the kind of artist you want to see do well," says Shelly Watkins, assistant music director at WCPR Biloxi, Miss. "He's a cachet artist whom you've just got to make room for. We'll be giving this project a very close look."

While *Sol* was initially created as a vehicle for Miller's work, the artist, Dodd, and Miller's manager, Brooks Collier, are quick to point out that the label will eventually take on other projects.

"Once I get 'Ghostdance' off the ground, I would like to use *Sol* as a steppingstone for other artists," Miller says. "I'm looking on the other side of the industry, and I think that it is more exciting than I ever

thought it would be to look into the future as a cultivator of talent and still be playing music for a living."

Dodd feels that those who would appeal to *Sol* "have natural talent and don't need technology to shine."

"Richard is a wonderful partner in this—and he and Bill together are the perfect yin and yang to the

partnership," says Collier. "With this situation, Bill was able to go in and truly be creative, without having anyone look over his shoulder saying, 'That isn't commercial enough.' Bill basically got to make the record that he wanted to, and right now everybody is ecstatic with the results."

PIAZZA

(Continued from page 18)

but not enough to make it an alien record!"

Indeed, Piazza notes that "Here And Now" does have more of an "uptown feel, with a few more jazz changes instead of straight-ahead three-chord blues changes."

"But it's still on the edge of the blues," he says, "because that's all we know how to play!"

The instrumental track "Strat-O-Spheric," showcasing Piazza's trademark prowess on the big 64 chromatic harmonica, is a case in point, says Piazza, who's also the band's singer.

But he adds that the ballad "Goodbye My Lover" reflects "the Charles Brown/Johnny Ace stuff I really like," and that "Somebody's Fool" is "obvious-

ly me pulling from what I loved about [amplified blues harmonica pioneer] Little Walter, so what you see on his album is pretty much what Rod Piazza likes to listen to as well as play. And it's not a record by a modern-day interpreter, but modern blues by a 1990s bluesman—not just a rehash of old classics but new tunes within the tone of the blues I grew up loving."

Piazza is self-managed, publishes through Piazza Publishing/BMI, and is booked by Day and Night Productions. He builds his own custom harmonica microphones. A lifelong surfer, he has endorsement deals with World Core boards and Oakley sunglasses.

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2	4	13	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98)	YOU'VE COME A LONG WAY, BABY
3	3	17	SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
4	5	11	KID ROCK LAVA/ATLANTIC 83119/AG (7.98/11.98)	DEVIL WITHOUT A CAUSE
5	6	12	DIVINE PENDULUM 12325/RED ANT (10.98/16.98)	FAIRY TALES
6	7	27	FIVE ARISTA 19003 (10.98/16.98)	FIVE
7	8	40	ELVIS CRESPO ● SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
8	9	10	TQ CLOCKWORK 69431*/EPIC (11.98 EQ/16.98)	THEY NEVER SAW ME COMING
9	11	23	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
10	10	13	GODSMACK REPUBLIC 53190/UNIVERSAL (8.98/12.98)	GODSMACK
11	14	17	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98)	WWW.THUG.COM
12	13	27	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
13	12	12	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
14	17	4	EMILIA RODEO 53238/UNIVERSAL (10.98/16.98)	BIG BIG WORLD
15	15	5	JESSE POWELL SILAS 11789/MCA (10.98/16.98)	'BOUT IT
16	16	21	TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98)	KISS THE SKY
17	19	19	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/MERCURY (10.98 EQ/16.98)	JUST WON'T BURN
18	20	17	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
19	23	48	JAGGED EDGE ● SO 50 DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
20	28	10	GHETTO MAFIA RAP ARTIST 20611/FULLY LOADED (10.98/15.98)	ON DA GRIND
21	21	55	SEVENDUST TWT 5730 (10.98/15.98)	SEVENDUST
22	30	8	PLACEBO HUT 46531/VIRGIN (11.98/16.98)	WITHOUT YOU I'M NOTHING
23	18	23	JENNIFER PAIGE EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98)	JENNIFER PAIGE
24	25	2	RUFUS WAINWRIGHT DREAMWORKS 50039/GEFFEN (16.98 CD)	RUFUS WAINWRIGHT
25	26	10	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

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	50	54	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
27	22	11	CHAYANNE SONY DISCOS 82869 (8.98 EQ/13.98)	ATADO A TU AMOR
28	NEW ▶		LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98)	PRINCESSES NUBIENNES
29	RE-ENTRY		SMALLTOWN POETS FOREFRONT 25206 (15.98 CD)	LISTEN CLOSELY
30	31	2	JUAN GABRIEL CON BANDA EL RECODO ARIOLA 64321/BMG LATIN (7.98/11.98)	JUAN GABRIEL CON LA BANDA...EL RECODO!!!
31	43	13	REBECCA ST. JAMES FOREFRONT 25189 (10.98/15.98)	PRAY
32	40	16	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE (10.98 EQ/16.98)	PLEASURES OF THE NIGHT
33	29	8	LA THE DARKMAN WU-TANG 3007*/SUPREME TEAM (11.98/16.98)	HEIST OF THE CENTURY
34	35	4	ZEBRAHEAD COLUMBIA 69155 (10.98 EQ/16.98)	WASTE OF MIND
35	39	21	KEB' MO' OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98)	SLOW DOWN
36	RE-ENTRY		FFH ESSENTIAL 10498 (10.98/16.98)	I WANT TO BE LIKE YOU
37	RE-ENTRY		BURLAP TO CASHMERE SQUINT 541013/A&M (8.98 EQ/12.98)	ANYBODY OUT THERE?
38	27	5	JUAN LUIS GUERRA 440 KAREN 930216/POLYGRAM LATINO (9.98 EQ/16.98)	NI ES LO MISMO NI ES IGUAL
39	33	54	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
40	24	11	OLGA TANON WEA LATINA 25098 (9.98/15.98)	TE ACORDARAS DE MI
41	38	48	DIANA KRALL IMPULSE! 233/GRP (10.98/16.98)	LOVE SCENES
42	RE-ENTRY		THE W'S 5 MINUTE WALK 25204/SARABELLUM (10.98/16.98)	FOURTH FROM THE LAST
43	32	13	ELLIOTT SMITH DREAMWORKS 50048*/GEFFEN (8.98/12.98)	XO
44	RE-ENTRY		THE WAITING SPARROW 51679 (15.98 CD)	UNFAZED
45	NEW ▶		REMY ZERO DGC 25300/GEFFEN (12.98 CD)	VILLA ELAINE
46	NEW ▶		VAST ELEKTRA 62173/EEG (10.98/16.98)	VISUAL AUDIO SENSORY THEATER
47	37	15	HEATHER NOVA BIG CAT/WORK 67953/EPIC (10.98 EQ/16.98)	SIREN
48	42	21	LINK RELATIVITY 1645 (10.98/15.98)	SEX DOWN
49	45	2	JERRY RIVERA SONY DISCOS 82862 (8.98 EQ/14.98)	DE OTRA MANERA
50	49	36	ROY D. MERCER CAPITOL 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4

POPULAR UPRIISINGS

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

GORDON'S GREAT DEBUT: Gordon, a new band from Los Angeles, has recorded one of the best rock albums we've heard in the last several months. Gordon's self-titled debut



Temple Of Reggae. Temple Yard is a contemporary Christian reggae band featuring former members of the band Christafari. Temple Yard's self-titled debut on Gotee Records is set for release Tuesday (26). On Friday (29), the group performs at Mars Music in Nashville.

album, due April 20 on 57 Music/Epic Records, is filled with Beatles-influenced psychedelic harmonies and gorgeous pop/rock tunes. We think this album is just what the rock world needs for a kick in the backside amid the

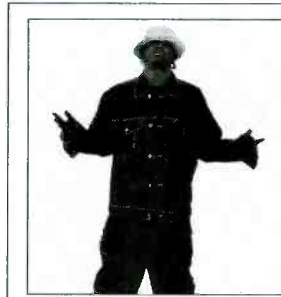
mediocre, one-hit-wonder bands that have been plaguing the scene for the last few years.

Simply put, Gordon has the sound of a band that could be huge, if given the right attention by the industry.

The band formed in 1997 and was discovered by Stone Temple Pilots manager Steve Stewart. He passed Gordon's demo on to Atlanta-based producer Brendan O'Brien, who's worked with such heavy-hitters as Pearl Jam, Stone Temple Pilots, and Rage Against The Machine.

O'Brien was so impressed with Gordon that he signed the band to his boutique label, 57 Music, and produced the act's debut. Unlike most bands, which toil away in the local clubs before getting a record deal, Gordon landed a deal without playing a single show.

Gordon guitarist Jeff Phillips says, "For us, it was all about the songwriting. We were fortunate to get signed without having to play a show, but we've had



Yukking It Up. Yukmouth, half of the hit rap duo the Luniz, is stepping out on his own. His solo debut album, "Thugged Out" (Rap-A-Lot Records), is due Feb. 9. The rapper says, "I saw an opportunity to stack my chips on my own, and I took advantage of it."

our problems because of that."

One of the problems was the departure of original lead singer Devon Kamin halfway through recording the album. Phillips says, "Playing live wasn't Devon's thing. He really wasn't into it, so he left."

Enter Chris Dye, former lead vocalist of Dashboard Prophets, who stepped in as lead singer and second guitarist for Gordon. Dye also brought his songwriting skills to the group, as evidenced by the standout track "Better Daze." Dye is the singer who is featured on Gordon's debut, and he says, "We got together, and it became really magical. The song 'Better Daze' sums up what we felt like the future holds for us."

Rounding out the band's lineup are bass player Greg Evanski, keyboardist Dave Sobel, and drummer Pete McNeal.

"Fortified Grapes," a catchy melodic tune, will be Gordon's first single; it goes to radio March 23. Epic VP of marketing (U.S.) Chris Poppe says, "We think this

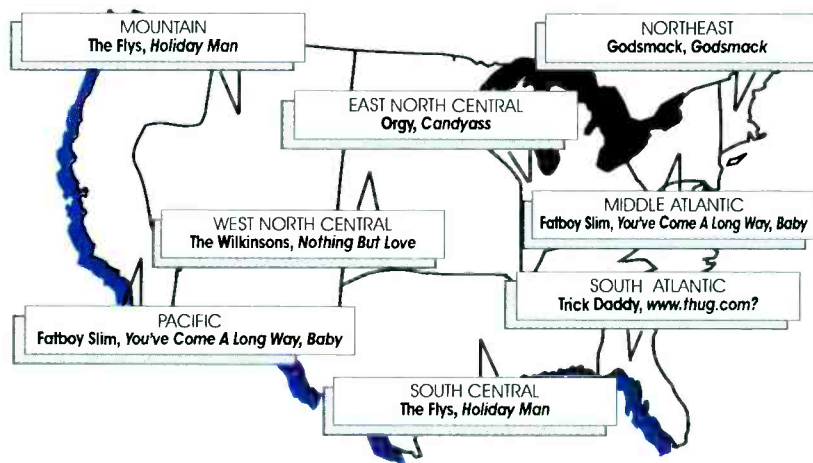
album will be about having a hit at radio. We're taking it to modern rock and college radio first, but I think this is a hit pop album."



'Free' Ride. Train plays straight-ahead rock, and the San Francisco-area band has been getting the attention of radio programmers. Train's single, "Free," has been ascending the Mainstream Rock Tracks chart, thanks to airplay on stations like WNEW New York and KLOS Los Angeles. The band is touring in support of its self-titled debut album on Aware/Columbia Records. Tour dates include Sacramento, Calif. (Feb. 5); West Hollywood (Feb. 9); and Tucson, Ariz. (Feb. 11).

In December 1998, the band completed a short preview tour on the West Coast. An extensive tour is planned for later this year.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- EAST NORTH CENTRAL**
1. The Flys *Holiday Man*
 2. Kid Rock *Devil Without A Cause*
 3. Godsmack *Godsmack*
 4. Five Five
 5. Big Gank *Weight Of The World*
 6. Emilia *Big Big World*
 7. Coup Steal *This Album*
 8. TQ *They Never Saw Me Coming*
 9. Lois Sneed *Somebody (Must Be The Lord)*
 10. Fatboy Slim *You've Come A Long Way, Baby*

- SOUTH ATLANTIC**
1. Trick Daddy *www.thug.com*
 2. Shakira *Donde Estan Los Ladrones?*
 3. Elvis Crespo *Suavemente*
 4. Jesse Powell *'Bout It*
 5. The Flys *Holiday Man*
 6. Trin-i-tee 5:7 *Trin-i-tee 5:7*
 7. Five Five
 8. Divine *Fairy Tales*
 9. Jerry Rivera *De Otra Manera*
 10. Olga Tanon *Te Acordaras De Mi*

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

VARIOUS ARTISTS

Music From The Dimension Motion Picture The Faculty

PRODUCERS: various

Columbia/Sony Music Soundtrax 69762

Soundtrack to sci-fi thriller "The Faculty" is aimed squarely at its target audience, with hard-rocking tracks by the Offspring, Stabbing Westward, Creed, Garbage, Soul Asylum, Sheryl Crow, Shawn Mullins, Oasis, Neve, D Generation, and Class Of '99—an all-star outfit made up of Layne Staley (Alice In Chains), Tom Morello (Rage Against The Machine), Stephen Perkins (Jane's Addiction, Porno For Pyros), Martyn Le Noble (Porno For Pyros), and producer/keyboardist Matt Serletic. Material ranges from originals (the Offspring's "The Kids Aren't Alright," Crow's "Resuscitation"), to licensed tracks (Garbage's "Medication"), to remakes of classic rock anthems. Notable in the latter category are Class Of '99's "Another Brick In The Wall," Soul Asylum's "School's Out," and Mullins' "Changes."

LESLEY GARRETT

A Soprano In Love

PRODUCERS: Phillip Thomas, James Fitzpatrick

Silva 6020

When a soprano's in love, her vehicles of expression are likely to include the soaring ballads that have graced Broadway, opera, operetta, and movie musicals of old. In two instances, Lesley Garrett offers two selections from a new, as yet unmounted musical, "Wuthering Heights," which cannot compete with the likes of "Lover," "So In Love," "Lover Come Back To Me," "If Love Were All," or any other selection on the album. Still, Garrett—in her sixth appearance on the Silva label—and her lush orchestral backdrop deliver the goods in a nostalgic display of pop romanticism.

RAP

KEITH MURRAY

It's A Beautiful Thing

PRODUCER: Erick Sermon

Jive 41646

The Def Squad member's third album tunnels deep into the heart of things, demonstrating the durability and originality that naturally result when an MC keeps it real with himself. Apparently unfazed by the latest flavors, Keith Murray's candor is that of a confessional booth, and he's as plain in his speech as ever, never sacrificing a syllable for the sake of rhyme. The set's tour-de-force fusions of emotional derangement and good sense are belied by Murray's easy delivery and guided by a built-in instinct for structure and symmetry—a gift he shares with Sermon, whose tracks here lean toward the discrete. Murray's literate, steady-pulsing voice is always upfront and center. Bucking the twin trends of many invited guests and strained interludes, only LL Cool J (tepid), Canibus (hard and skilled), Sermon, Redman, Too \$hort (bouncing on "Ride Wit Us"), and Déjà Vu (lending womanly vulnerability to "My Life") show up for the party. "Beautiful" may not hit you over the head, but its cumulative effect is to bring the art of hip-hop rage, pain, and humor to a rare level of subtle yet street-wise expression.

SPOTLIGHT



EILEEN IVERS

Crossing The Bridge

PRODUCERS: Brian Keane; one track by James Horner

Sony Classical 60746

On her Sony Classical debut, young American/Irish fiddle sensation Eileen Ivers bridges the gap between her Celtic roots and styles ranging from jazz, salsa, and flamenco to rock, funk, and even electronica. Collaborating with a cast of virtuosos that includes Alex Acuna, Jeff Bova, Al DiMeola, Vieux Diop, Seamus Egan, Steve Gadd, Joannie Madden, and Jerry O'Sullivan, Ivers shines on the electrifying, techno-infused title track and "March Up Fifth"; the Spanish-Irish gem "Whiskey & Sangria," which is reminiscent of the Chieftains' collaborations with Galician *gaita* player Carlos Nuñez; and the funky "Islanders," which borrows from Paul Simon's "Late In The Evening" and features "Graceland" bassist Bakithi Kumalo. Still basking from a clutch of marvelous reviews of albums for Green Linnet and her breakthrough appearance in the stage show and on the album "Riverdance," Ivers is poised to bring her career to a new level. This album is the first step in that process.

COUNTRY

ROY D. MERCER

How Big A Boy Are Ya? Vol. Five

PRODUCERS: Brent Douglas, Phil Stone

Virgin 46854

Supposedly funny, harassing random phone calls have long been a staple of country disc jockeys, and the Oklahoma DJs who decided to record as "Roy D. Mercer" have reaped considerable benefits with four best-selling albums on Capitol. Now at Virgin Nashville as its first release, their Vol. 5 of "How Big A Boy Are Ya?" is about

SPOTLIGHT



BRITNEY SPEARS

Baby One More Time

PRODUCERS: various

Jive 41651

The teenage heartthrob who cut through the fourth-quarter clutter with the pop/R&B single "... Baby One More Time" delivers her debut album—a top 40-ready workout filled with hook-laden songs from the same bag as the title cut. Blessed with a sweet voice and a wholesome, girl-next-door image, 16-year-old Spears has hit a nerve among a teen fan base primed by the likes of Hanson, 'N Sync, and the Backstreet Boys. ("Baby" was written and produced by Max Martin, best known for his work with the Backstreet Boys and Robyn.) Among this album's other highlights are the bouncy "Sometimes," the heartbreak ballad "From The Bottom Of My Broken Heart," the rocking "I Will Be There," and "I Will Still Love You," a duet with Don Philip. Although much of the world will be introduced to Spears by this album, she already tasted the limelight in a two-year run on Disney's "Mickey Mouse Club." A talent to watch.

as funny as cancer, as they might say. Ass-whup "jokes" wear thin pretty quick, as do "Are you a furriner?" (foreigner) routines. You want a "joke" about lighting yo mama's farts? Got one right here. As countless comics have discovered, there's nothing wrong with being vulgar as long as you're funny.

DANCE

THE BOWLING GREEN

One Pound Note

PRODUCERS: The Bowling Green

Blue Planet Recordings 90300

Micko Westmoreland, who played Jack

Fairy in Todd Haynes' film "Velvet Goldmine," is the mastermind behind this sonically wired one-man show. Equal parts drum'n'bass, electro, breakbeat, disco, and a touch of jazz, "One Pound Note" is a visceral, aural landscape poised to please fans of the Chemical Brothers, Air, Monkey Mafia, and Daft Punk. In doubt? Look no further than the set's first single, "Think What You're Doing," which, in addition to packing a real wallop, makes cinematic references to Lalo Schifrin. Less frenetic, "Astrakhan" finds Westmoreland re-weaving the bassline from Gino Soccio's disco nugget "Try It Out" into a decidedly 1999 electronic foundation; the result is as futuristic as it is retro. Effortlessly floating throughout the 12 tracks is a certain sci-fi kitsch element that owes a lot to bands like Sukia. While not wholly original, "One Pound Note" still manages to stimulate the mind—and feet. Contact: 212-941-9701.

JAZZ

KEN SCHAPHORST BIG BAND

Purple

PRODUCER: Ken Schaphorst

Naxos Jazz 86030

"Purple" may be brimming with imaginative solos from the likes of organist John Medeski, pianist Uri Caine, saxist Donny McCaslin, and clarinetist Doug Yates, but the album's considerable big-picture beauty comes down to the tasty composing and arranging skills of bandleader Ken Schaphorst. He's crafted an album of energy and lyricism, exemplified by the opening "Uprising"—in which McCaslin's grand solos are set off by the fresh textures and sprung rhythms of the rest of the band. "With You, Then Without" is another standout, as Yates traces a blue line through Schaphorst's lovely chart. And the title track may be the best, with Caine's pearly flights integral to the gorgeous ebb and flow of the whole. At a budget price, this makes an ideal entree into the world of contemporary big-band jazz for almost anyone.

LATIN

CHARLIE CRUZ

Imagine

PRODUCER: Sergio George

Sir George/WEA Latina 26189

Annoying sprinkle of disco-era "Oo-wah oo-wah" tarnishes the otherwise contagious label debut of uptempo love songs by expressive *salsero* Charlie Cruz, whose likably grainy baritone and aggressive delivery might remind salsa faithful of the late Frankie Ruiz. While the irresistibly catchy, doo-wop-tinged shaker "Bombón De Azúcar" is the obvious choice for lead-off single, climactic *bachata*/salsa lament "Y Gritaré" and a punchy salsa tale of enduring romantic attachment titled "Todavía Toda Mía" are appealing follow-up picks.

WORLD MUSIC

ENSEMBLE AL-KINDI

The Aleppian Music Room

PRODUCER: Julien Jalâl Eddine Weiss

Le Chant Du Monde 5741108.09

This deluxe set—two CDs plus a 40-page, copiously illustrated book in English and French—presents a rich selection of Arabic vocal and instrumental music as it might have been heard for centuries in the concert rooms of Aleppo, Syria. Led by expatriate Frenchman Julien Weiss, the Ensemble Al-Kindi features his *qânûn* (zither) along with the *nay* (flute), *ûd* (lute), and *riqq* (hand percussion). The group is joined by two vocal soloists, rising star Omar Sarmini and the 70-year-

old muezzin/composer Sabri Moudallah. The sounds they make are improvisational and entrancing in the extreme, with the book supplying the context to help illuminate the content. The French label Le Chant Du Monde is distributed in the U.S. and U.K. by Harmonia Mundi.

CLASSICAL

SIR GEORG SOLTI: A CELEBRATION

Anne Sofie von Otter, mezzo-soprano; Angela Gheorghiu, soprano; Maxim Vengerov, violin; London Philharmonic Orchestra, Zubin Mehta/Mstislav Rostropovich

PRODUCER: Michael Haas

Decca/London 289-466-000

Recorded last October at a gala Royal Albert Hall concert celebrating the "life in music" of the late Sir Georg Solti, this disc features some of the music most associated with the maestro: Wagner, Beethoven, Mozart, Verdi, Puccini, and Tchaikovsky. The performers are of the first rank, even if the sense of occasion isn't quite as palpable as one might like. Violinist Maxim Vengerov shines in the Tchaikovsky concerto, as does Solti protégé/super-diva Angela Gheorghiu in an aria from Verdi's "La Forza Del Destino." The closing moments with Zubin Mehta and the London Philharmonic in movements from Wagner's "Ring"—the music that made Solti a star—are resonant as well. Decca's net proceeds from this set go toward the Solti Foundation, which aims to promote musical education and aid budding talents around the world.

CONTEMPORARY CHRISTIAN

THE NELONS

Peace Within The Walls

PRODUCER: Lari Goss

Whitefield Music

The Nelons' first album for Whitefield Music comes in the wake of major changes for the legendary Southern gospel outfit. Patriarch Rex Nelon has retired from touring, but daughter Kelly Nelon carries on the family tradition with Amy Roth, Doug Carter, Jason Clark, and new lead vocalist David Hill, whose evocative voice is a welcome addition to this stellar ensemble. "Peace Within The Walls" boasts some of the best songs the group has ever recorded, with highlights including the buoyant "Just Another Rainy Day," the joyful "He Called Me Out," and the ballad "I Felt Your Prayers." "The Battle Isn't Over," "My Mama's Roses," and "Sweet Peace" are among the other standouts that suggest that this group's future may be as bright as its past. Contact: 615-822-4524.

GOSPEL

VARIOUS ARTISTS

Praise The Lord! Gospel Music In Washington, D.C.

PRODUCERS: various

Smithsonian Folkways 40113

Washington, D.C., has long been a creative hotbed for gospel music. On this lovingly assembled anthology, nine of the city's formidable acts present a contemporized overview of 20th century gospel music. While shedding welcome historical light on the different styles and stages of gospel, the 15-song collection stands just as strongly as wonderful, engaging entertainment. Wedding decades of musical diversity, the project's coordinators and superb performers display the creative and spiritual continuity that runs from traditional hymns all the way through the contemporary R&B grooves that are standard in today's gospel. Indispensable to aficionados and a perfect starting place for anyone just discovering the rich heritage of gospel music.

VITAL REISSUES

RUTH SLENCZYNSKA

The Legacy Of A Genius

PRODUCER: Earl Walker

REISSUE PRODUCER: Michael Rolland Davis

Ivory Classics 64405-70802

This enterprising album showcases pianist Ruth Slenczynska, who was a world-famous child prodigy in the '30s before she left the concert stage at 16 rather than endure the brutal domination of her father. She returned to acclaim in the early '50s, when these recordings were made for the Music Library label. Slenczynska essays several Bach works and a batch of Liszt miniatures here, including the latter's transcriptions of Chopin's Polish song arrangements. Her Bach is highly articulate (if a bit prim), while her Chopin/Liszt is an unalloyed delight. The remastering of the mono source delivers

a firm, clear sound. The 74-year-old Slenczynska continued giving concerts until just a few years ago, and Ivory Classics also has a new, previously unissued 1984 live recording (70902) that shows her art to have grown more vivid and emotionally in tune over time. This coherent, compelling recital features her in one of Haydn's best sonatas, Chopin's third sonata, and Brahms' Op. 79 rhapsody, as well as Copland's little "Midsummer Nocturne" and eight Rachmaninov preludes. The liner notes for both discs are outstanding. Based in Columbus, Ohio, the budding Ivory label specializes in piano music, both reissues and new recordings. Beyond Slenczynska, the bulk of the company's catalog spotlights popular octogenarian virtuoso Earl Wild. Ivory is distributed in North America by Allegro and in the U.K. by Nimbus.

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 Filippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Bradley Bamberger (classical/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

SINGLES

EDITED BY CHUCK TAYLOR

POP

► **BRANDY** *Angel In Disguise* (3:50)
 PRODUCERS: Rodney Jenkins, Brandy
 WRITERS: R. Jenkins, L. Daniels, F. Jenkins III, Tye-V Turman, T. Hale
 PUBLISHERS: EMI-Blackwood/Ensign/Zomba, BMI, Pink Jane, SESAC
Atlantic 8628 (CD promo)
 Brandy turns up the heat with the fourth single from her triple-platinum album "Never S-a-y Never," a spectacular slice of mid-tempo funk that borrows more than a couple ingredients from Janet Jackson's production cupboard. Featuring heavily layered vocals that ooze with sensuality against a frenetic sizzle of a rhythm line, along with haunting background voices and a simple by-the-light-of-the-moon bass dribble, this dreamlike track will strike down any preconception that we are well-versed in the offerings of Miss Brandy Norwood. "Angel In Disguise" is the kind of song that assaults you the first time it emerges from the speakers and could well be the most striking and provocative release thus far from this teen sensation. Look for this track to become yet another calling card for this rapidly escalating artist. With the right mixes, this one could also light a fire on the dancefloor. A smash the second it hits the desks of top 40 and R&B programmers.

► **JOHN MELLENCAMP** *I'm Not Running Any more* (3:25)
 WRITER: J. Mellencamp
 PRODUCER: J. Mellencamp
 PUBLISHER: Little B. Publishing, ASCAP
Columbia 41742 (CD promo)
 Mellencamp kicks off '99 with a bouncy, ballistic cut from his acclaimed, self-titled bow on Columbia that many at radio have been requesting for weeks—and it's understandable. This is a crisp, rollicking dose of rich rhythms, plucked fiddle, and fatback bass that explodes into a sexy street jam. The lyrics are witty, the feeling is edgy and infectious, and Mellencamp wraps it all in a winning package that includes expressive storytelling vocals, surprise pauses, a sing-along crescendo, and a "for sure!" exclamation at the finish line. A fresh, rootsy, rug-cutting gem that'll keep listeners warm till spring gets here.

R & B

► **QUINCY JONES FEATURING SIEDAH GARRETT & EL DeBARGE** *I'm Yours* (4:05)
 PRODUCER: Quincy Jones
 WRITERS: R. Bennett, D. Carter, E. Dawkins
 PUBLISHERS: 2 Big Prod./Hee Bee Dooinit/Damon Terrell Carter, ASCAP; E.D. DUZ-IT, BMI
Qwest/Warner Bros. 9605 (CD promo)
 Quincy Jones previews his forthcoming two-CD set, "From Q, With Love" (see story, page 25), with a tender exchange of devotion between two familiar and prized voices, both well-acquainted with the Q-Camp. With a lyric like, "You give me pleasure and nothing's better than showing you love in return," is there a more fitting tribute to Valentine's Day? This straightforward ballad pulls no left-of-center punches, offers no battle for the highest note, nor any sort of unnecessary wind; it's just a sweet reminder of how good love can be when it's right and how good it can sound with such seasoned voices at the mike. For radio, this one is right up the alley of adult R&B programmers looking to offer audiences something a little new, a little familiar, and as sweet as a box of chocolates.

★ **VESTA** *You Still Do It* (4:15)
 PRODUCER: Barry J. Eastmond
 WRITER: not listed
 PUBLISHER: not listed
i.e. Music IEM31 (CD promo)
 Anyone who knows Vesta has got to love Vesta. It's not just the pipes either, baby,

it's the attitude. Here, she wraps a sweet, ever-so-subtly sassy vocal around words of devotion and an invitation to join in for a little romance. You can imagine the diva draping long curved nails around the mike stand, perhaps peeking through black-rimmed sunglasses and, all the while, wearing a broad smile as she deliciously vamps her way into listeners' hearts. This is all about the midnight hour, with an insistent rubbery bassline and a yearning vocal that slowly builds in intensity to its satisfying steamy fade. How could radio resist showcasing this marvelous performer after the kids have gone to bed? Adult R&B, Vesta is calling your name.

COUNTRY

► **ALAN JACKSON** *Gone Crazy* (3:49)
 PRODUCER: Keith Stegall
 WRITER: A. Jackson
 PUBLISHERS: WB Music Corp./Yee Haw Music, ASCAP
Arista ASCD 3155 (CD promo)
 The third single from Jackson's brisk-selling "High Mileage" album is a powerful song about a man realizing too late what's truly important to him as he sits alone in an empty house. Such lines as "It's hard to learn what you don't think you need, you can't live without" resonate with ache and regret. Jackson's stone-country vocal drips with pain and the remorse of a man who let love slip through calloused hands. This single once again demonstrates Jackson's powerful one-two punch as a writer and vocalist of depth and integrity. Radio, start your engines.

► **TERRI CLARK** *Everytime I Cry* (3:47)
 PRODUCER: Keith Stegall
 WRITERS: B. Regan, K. Staley
 PUBLISHERS: BMG Songs/Sierra Home Music/Warner Tamerlane, ASCAP
Mercury MNCD 228 (CD promo)
 Clark's career has been on a steady upward trajectory since her feisty debut single, "Better Things To Do," won the young Canadian a legion of loyal fans at country radio. Coming off her No. 1 single, "You're Easy On The Eyes," Clark looks likely to hit the summit again with this strong follow-up. Penned by Bob Regan and Karen Staley, the song chronicles a woman's continuing disappointment in her ex-lover, who knows just which button to push in her heart to send her reeling into hurt all over again. Clark gives a strong performance, and Stegall's production (as with the Alan Jackson single above) is always right on the mark. He has the consistent ability to produce records that let

the artist's vocals breathe and take center stage. It all adds up to a winning single that should continue Clark's hot streak.

★ **DEBORAH ALLEN** *Is It Love Yet* (3:30)
 PRODUCER: David Malloy
 WRITERS: P. Sebert, A. Koppelberger, A. Marcee
 PUBLISHERS: Mike Curb Music/Rose Blue/Diamond Storm, BMI
Curb 8770 (CD promo)
 It's been almost six years since Deborah Allen's last project, "Delta Dreamland," and there's no reason this fine track shouldn't open yet another chapter for this multi-talented artist at country radio. In an era in which programmers are hollerin' for memorable melodies and stand-out singers, Allen delivers the goods on her Curb Records debut with a ribbon tied on top. "Is It Love Yet" is a sweetly presented song about letting the walls down and inviting love in, sung with urgency and a wonderful touch of drama that puts her right in line with the multitude of gracious lady singers currently lighting up the airwaves. The hook is solid and uplifting, and Allen has never been in better form. This one's got everything going for it; if radio would be kind enough to open the door for this hard-working artist, Allen could at last join the ranks of those female artists she helped lay the groundwork for the first time around.

DANCE

► **SOFT CELL VS. CLUB 69** *Tainted Love* (7:30)
 PRODUCER: Mike Thorne
 WRITER: E. Cobb
 PUBLISHER: Embassy Music, BMI
 REMIXER: Peter Rauhofer
Twisted America 55530 (CD maxi-single)
 Eighteen years after its original release, this synth classic is given the overhaul of a lifetime. Taken from the forthcoming Twisted America album "Club 69 Future Mix 3" and the Mercury Chronicles boxed set "Soft Cell—The Twelve Inch Singles," this wickedly savvy restructuring of "Tainted Love" is already a certified smash on global dancefloors, with club DJs and club punters alike falling under its infectious spell. Club 69 mastermind Peter Rauhofer, who has remixed tracks for Depeche Mode, Ultra Naté, and Orgy, has bravely taken this new wave nugget into the '90s with a swagger and verve that is, unfortunately, lacking in much of today's dance music. Is this due to the well-worn lyrics, Marc Almond's slightly deadpan delivery, or Rauhofer's fiercely caustic electronic-hued soundscape? Perhaps it's a

combination of all three. Whatever the reason, with a nifty edit, this song will demand radio attention—sooner rather than later.

AC

► **THE NEVILLE BROTHERS** *Little Piece Of Heaven* (4:00)
 PRODUCERS: The Neville Brothers
 WRITERS: E. Chacon, J. Deutsch
 PUBLISHERS: Songs of PolyGram/Jammin' Sugaree/Warner-Tamerlane/Big Black Jacket, BMI
Columbia 41693 (CD promo)
 The Neville Brothers return after a notable absence with this cool acoustic slice of heaven, a call to a lost love to come on home and collect that "little piece" that's still waiting for her. Aside from a guiding guitar chord and four or so table-side musicians, the production is kept to a minimum here, letting the boys with the golden pipes lead the way through the heartbroken sentiment. The payoff is in the chorus, where the Nevilles add a little spice with their luxurious vocal harmonies alongside a hook that will have you singing these bittersweet words from morning until midnight. As good as this is here, it must be all the more wonderful when performed live. Taken from the forthcoming "Valence Street," due Feb. 2 from Columbia.

RAP

► **GINUWINE** *What's So Different?* (3:57)
 PRODUCER: Timbaland
 WRITERS: E. Lumpkin, T. Mosley
 PUBLISHERS: Gold Daddy/Virginia Beach/WB, ASCAP
550 Music/Epic 41673 (CD promo)
 After making his first major network appearance in the CBS series "Martial Law" and contributing a track to the successful "Dr. Dolittle" soundtrack, Ginuwine is back with the first single from his sophomore album, "100% Ginuwine." This time out, Elgin Lumpkin—his real name, God bless him—is not just the "Same Ol' G" who wants his "Pony" ridden, but a man with morals. In "What's So Different?," he's looking for a monogamous relationship and confronts his girlfriend upon finding out that, oops, *he* is the other man. "You're creeping on him for me but you say just trust me/If you cheated on him you'll do it to me," he croons against a catchy synthesized bassline that is the Timbaland trademark, à la Aaliyah, Missy "Misdemeanor" Elliott, and Magoo. As always with Timbaland, we can expect the unexpected—this time, it's a continuous loop of Godzilla roaring (a far "cry" from the baby we heard throughout "Are You

That Somebody?"). This song will definitely strike a chord with female listeners, catapulting the track up the charts and further cementing Ginuwine's image as an R&B sex symbol for the decade. Radio programmers, start spinning!

ROCK TRACKS

► **CLASS OF '99** *Another Brick In The Wall (Part 2)* (4:18)
 PRODUCER: Matt Serletic
 WRITER: R. Waters
 PUBLISHER: Pink Floyd Music, BMI
Columbia 41797 (CD promo)
 When covering a well-established hit, an artist should always look beyond the advantage of familiarity. This track seems to pull it off, taking the 1980 classic to a harder, even eerier dimension than the original Pink Floyd smash. From the soundtrack to the high school horror flick "The Faculty," "Another Brick" works hard to fulfill the chill created from those childish background voices, with writhing guitars that definitely conjure up images of the black of night. Beyond that, this release performed by the Class Of '99—featuring Layne Staley, Tom Morello, Stephen Perkins, Martyn Noble, and Matt Serletic—stands true to the original. And what a blessing.

THE BLACK CROWES *Kicking My Heart Around* (3:41)
 PRODUCER: Kevin Shirley
 WRITERS: Chris Robinson, Rich Robinson
 PUBLISHER: Warner-Tamerlane
Columbia 41608 (CD promo)
 On first listen, the Black Crowes seem to be working their tried-and-true shtick on "Kicking My Heart Around." Chris Robinson's smoky voice kicks up the dust of the deep South with plenty of "who!" and "yeah!" interjections, and a hard-edged, elastic guitar sound flames around accessible chords. But in contrast to the credible faux-live jam sound the act has proffered in the past, the raging guitars on this track obscure most of the style and substance the Crowes possess—and all the subtlety. Due to poor mixing—or a misguided attempt to beef up the group's sound—Robinson seems to be screaming himself hoarse to be heard above the din. Harmonica duels with guitar on the bridge and loses—eventually, it's almost inaudible. And can anyone even hear the sweet, gospel-tinged backing vocals? The Black Crowes have earned a history and a mature following—they should know that when you bash your listeners over the head, they don't come back for more.

NEW & NOTEWORTHY

MULBERRY LANE *Harmless* (3:59)
 PRODUCERS: Doug Trantow, Leland Mickles
 WRITERS: Mulberry Lane, L. Mickles
 PUBLISHER: not listed
MCA 4314 (CD promo)
 Nebraska-based sister quartet Mulberry Lane—named for the street where the siblings grew up—heads for even richer pastures with its Refuge/MCA Records debut, a spiritually refreshing, harmony-abounding track that's bright enough to lighten the load, heal the hurt, and send you back again and again. The production is crisp and smart, thanks to sideman Don Gehman, with vocals that sound so comfortable and easy-flowing that you don't doubt that there's shared blood between Jaymie, Rachel, Heather, and Allie. This pop nugget would sound comfortable at modern rock, triple-A, pop, and, in time, AC and would be a joy to herald in high rotation as temps start to rise in a couple months. Hell, this will make you want to throw the windows open now. A grand-slam entree from the most promising new band we've heard from yet this year.

BRAN VAN 3000 *Drinking In L.A.* (3:34)
 PRODUCER: Haig V.
 WRITERS: DiSalvio, Vartzbedian, Larson
 PUBLISHER: not listed
Capitol 12818 (CD promo)
 You might guess that the Beastie Boys have taken a handful of Quaaludes and come up with this atmospheric gem from the just-released flick "Playing By Heart." Actually, the truth is almost as bizarre: Three years ago, Jamie "Bran Man" DiSalvio gave up music video directing and assembled 20 Montreal-based musicians, producers, singers, and rappers for a throwdown recording session we'll soon hear all about on Bran Van 3000's forthcoming debut, "Glee." This track is terrifically quirky, with a more or less spoken verse accompanied by a chorale of dreamy background vocals, catcalls, and eerie sounds both sung and spoken and coming at you from all sides. There's a hook there, too, as rich and textured as any more clearly defined pop offering. Instrumentally, you couldn't ask for more, with trancy lo-fi production perhaps best compared to 1998's memorable "Life In Mono" from Mono, But draw no comparisons

beyond that: This one stands completely on its own. Modern rock, this is yours to break, with great potential to stir things up at top 40, too. Glorious and deliciously creative.

CHEROKEE *Ooh Wee Wee* (3:22)
 PRODUCERS: Cherokee, Myran McKinley
 WRITERS: Cherokee, M. McKinley
 PUBLISHERS: Copper Baby/Darkelf, ASCAP
 REMIXER: not listed
RCA 65636 (CD promo)
 RCA is planning a major push to acquaint audiences with singer/songwriter/musician/producer Cherokee, whose upcoming debut, "I Love You . . . Me," is a sentient mix of soul, jazz, and funk. On first single "Ooh Wee Wee," Cherokee is vying for the same audience that Erykah Badu has captured, with an organically stirred blend of unhurried grooves and a simple verse about physical attraction, "Ooh baby, ooh wee wee/You knock me off my feet." On the instrumental tip, Cherokee's influence by The Artist Formerly Known As Prince is more than a passing fancy: Finger cymbals, quick bursts of strings, sweet whispering, and pacified snare snaps foster the fire inside, making this song a standout on all accounts. Still, this is

likely one of those tracks that will require some nurturing from the R&B camp. There's a lot more ahead from this promising artist. Why not give this cut a test drive?

OLU *Baby Can't Leave It Alone* (3:50)
 PRODUCERS: Olu, E. Tuton
 WRITER: Olu
 PUBLISHER: Buddha Man/Gee Street/Famous Music, ASCAP
Gee Street 33539 (CD promo)
 Harlem, N.Y.-born Olu previews his forthcoming debut, "Soul Catcher," with this compelling piece of straight-ahead R&B lounge that sounds mighty fine indeed. There's a warmth, an unadulterated quality about this 24-year-old's vocals here, as relaxed and assured as those of any chart champion. And it's all about Olu here, who wrote, arranged, and co-produced this track, which goes down slow and easy. The man who began singing with the Boys Choir of Harlem as a youngster is also an accomplished musician, having mastered guitar, drums, sax, piano, and bass. They say you can't keep a good man down; we expect to be hearing a lot more about this entrancing new artist in the months to come.

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

Reviews & Previews



BABY BACH

Baby Einstein
30 minutes, \$15.95

Watching a video is never a substitute for good-old-fashioned human interaction, but this video provides time well spent in front of the tube. This addition to the "real-world" infant and toddler video group stands out because of its meticulous production values. The follow-up to "Baby Einstein" and "Baby Mozart" features close-up shots of brilliantly colored toys whirring and whizzing against crisp white backdrops, along with the soothing, spirited music of Bach. The toys in most segments appear to be operated by invisible little hands, giving the video a magical sense. A top takes on a life of its own atop a table, a toy firetruck roars on to the scene complete with sound effects, and a colorful doll "dances" in and out of the camera spotlight. Contact: 800-793-1454.

AT HOME WITH THE RANGE: CANDY

At Home With The Range
70 minutes, \$14.95

A candy-making grandmother invites viewers into her kitchen for a firsthand look at her creative process. It's one in a series of casual culinary how-to tapes, and Grandma explains that she made the tape because friends have complained that her recipes never seem to turn out quite right unless they first watch her whip up a batch. Grandma isn't a natural on camera, and, just like her candy, the video is clearly of the homemade nature. But her genuine, "plain-folks" narrative and her delicious-looking confections make this one a nice audiovisual cookbook for beginners. The tape comes packaged with a handy booklet listing recipes for all of the candy made onscreen, including English toffee, fudge, caramels, peanut brittle, and more. The booklet eliminates the cumbersome chore of stopping the tape again and again to write down the recipes.

TAKE AIM ON FITNESS

Cat's Pajamas/American Production Services
30 minutes, \$19.95

This gymnastics tape targets elementary-school-age children and emphasizes the multiple rewards of discipline and exercise. The camera primarily follows a young team in the gym, with other segments following the kids practicing the moves at home. While its heart is in the right place, the video falls short on several counts. For starters, none of the children onscreen look like they're having any fun, and some look as if they are under the kind of performance pressure most parents are trying to shield their kids from. In addition, the tape makes a load of false promises. The prospect of providing youngsters with a chance to exercise their bodies and focus their minds is an admirable one, but this reviewer couldn't help but think most kids would be better off turning off the TV and going outside for a spirited game of kick the can. Contact: 803-548-2290.

STEPHANIE'S TANTRIC TONING

Goldhil Home Media
60 minutes, \$24.95

This new-millennium-style workout combines yoga, tai chi, chi kung, and aerobic elements to bring into balance all the energies that naturally occur in the body. The video is clearly aimed at the legions of turbo-charged females trying to squeeze the chance for a tight body and calm mind into their busy schedules. For some, it will

work. Others, however, will be turned off by the fact while the workout is as natural as they come, the sultry-voiced Stephanie looks anything but in her push-up bra top. The seductive thread that runs through the routine will also repel those whose normal workout attire is sweats and a T-shirt. For those who can get past all the theatrics, "Tantric Toning" is a decent program that can succeed in toning the mind and body. Contact: 800-250-8760.

THE McCOURTS OF LIMERICK

A&E Home Video
50 minutes, \$19.95

The family of author Frank McCourt, which seems to yield another author, poet, or other storyteller at every turn these days, has been in the public eye thanks to the popularity of McCourt's Pulitzer Prize-winning novel "Angela's Ashes." The book's heartbreaking but enduringly comical story about McCourt's childhood in Limerick, Ireland, has piqued interest so much that current visitors to the town can take an "Angela's Ashes" tour. This video, created by McCourt's nephew Conor, documents the family's recent return to their hometown to dig up some more emotional dirt. The journey, one of both celebration and remorse, is captured via powerful

interviews with various family members and is enhanced through vintage family photos and home movies.

ADVANCED POWER GOLF

Power Golf
70 minutes, \$19.95

Gerry James has held the coveted title of long-drive champ for nearly a decade, and in this instructional video he lets viewers in on many of the secrets that helped him get there. The tape plays more like a casual conversation than a stilted lesson in a box. For the first portion, James checks in from a manicured green, where he talks through and demonstrates grip, weight and positioning, and concentration. The second portion is where the tape takes a turn away from most golf how-tos. Because so much of James' game is based on a series of stretches and weight-lifting repetitions, he takes viewers into the gym to show them a very detailed way to maximize their body to power the ball down the fairway. Contact: 800-376-8041.

MAMA, DO YOU LOVE ME?

Sony Wonder
30 minutes, \$12.98, \$24.98 DVD

The playful quest of a curious young Inuit girl that tests the boundaries of

her mother's love was first told in Barbara M. Joossee's book. This video adaptation, the second in Sony's "Doors Of Wonder" series, takes the tale into dramatic waters but brings home the spirit of unconditional love in a way that does the book proud. When the girl's puppy runs away into the Arctic wilderness, she ventures into forbidden territory and has more of an adventure than she bargained for. When she returns safe and sound to a somewhat angry mama, she prods her mother to see if there could be a circumstance in which her mother would not love her. The answer, of course, is no.

ENTER*ACTIVE

BY DOUG REECE

SOUTH PARK

Acclaim
Nintendo 64

A sure-fire hit on brand equity alone, "South Park" might make jaded gamers wonder whether this is the real deal or just another throwaway trying to cash in on a popular television show. The answer, oddly, is both.

While game play isn't exactly groundbreaking, Acclaim saves the day by brilliantly capturing the wacky, smart-ass feel of the crude animated series. If nothing else, players will find several hysterical moments in this game. After selecting a favorite rascalion (i.e., Cartman, Kyle, Stan, or Kenny), players set out to battle robots, dolls, clones, turkeys, tanks, and more before South Park is destroyed. Though moms may blush at some of the off-color language (it has a "mature" rating), this is pretty innocuous stuff for the most part. That is, unless you think fart clouds, vomit, and Mr. Hankey the Christmas Poo are capable of polluting the minds of our nation's children.

PITFALL: BEYOND THE JUNGLE

Crave Entertainment
Nintendo Game Boy

Pitfall Harry "Jr." comes to the pocket-sized Game Boy and Game Boy Color in this respectable effort from Crave. Though it's a given that developers can take these portable games only so far in terms of graphics quality, sound, etc., it's still questionable how hard they try to offer even a decent experience. But hats off to Crave for coming up with a creative theme and corresponding environments that make "Pitfall: Beyond The Jungle" engaging and challenging. In fact, the game's hidden levels and secret codes show you just how far Game Boy titles have come since the days of "Tetris." Crave also deserves respect for the detail and quality it has put into the Game Boy Color version of this game.

AUDIOBOOKS

BY TRUDI MILLER ROSENBLUM

IN THE MEANTIME

By Iyanla Vanzant
Read by the author
Simon & Schuster Audio
2 hours (abridged), \$17
ISBN 0-671-58282-8

Inspirational author Vanzant's popularity has skyrocketed due to her regular appearances on Oprah Winfrey's show, and several of her books have hit The New York Times best-seller list. She has a warm, musical voice that is soothing to listen to, but over the course of a two-hour audio, she actually has very little to say. Her premise is that love will eventually come to us all, and when it does arrive, we must be mentally and emotionally prepared to meet it. She repeatedly uses the metaphor of cleaning a house and urges listeners to face unresolved issues, learn from previous experiences, get rid of outdated attitudes, and let go of old traumas. All sound advice, to be sure, but Vanzant's feel-good platitudes offer very little concrete guidance on exactly how to perform this do-it-yourself psychotherapy. Listening to this consoling audiobook may make listeners feel temporarily better, but it's unlikely to solve any actual problems.

THE BEST OF NPR: PUBLIC LAUGHTER

Time Warner AudioBooks
90 minutes, \$12.98
ISBN 1-57042-643-0

This tape is one in a series of compilations offering selections from NPR. This entry, focusing on comedy, is an enjoyable grab bag of interviews with famous comedians, fake newscasts, political song parodies, and humorous monologues. Among the highlights are an early interview with a not-yet-famous Jerry Seinfeld, sly political songs from comedy troupe Capitol Steps, a discussion of hypocrisy and euphemisms with George Carlin, and a call to "Car Talk" about using raw eggs to fix a leaky radiator.

ON SCREEN

HILARY AND JACKIE

Directed by Anand Tucker
Produced by Andy Paterson and Nicholas Kent
Starring Emily Watson, Rachel Griffiths, David Morrissey, James Frain
October Films

Anyone who doesn't know the story of cellist Jacqueline du Pré will get both sides of her story in this moving drama of sibling love and rivalry.

Based on the book "A Genius In The Family" by Hilary and Piers Du Pré, "Hilary And Jackie" tells the story of du Pré's meteoric rise from child prodigy to internationally renowned classical musician from two points of view—her own and her sister Hilary's.

As children, the two sisters throw themselves into classical study with a hearty push from their mother Iris, sternly played by Celia Imrie. Hilary excels on the flute while Jackie struggles to keep up. "If you want to be with your sister," Iris tells Jackie, "you have to play better and become her equal."

Eventually, Jackie surpasses her sister, and it is here where the film turns into Hilary's story.

Waking up in a strange hotel following one of Jackie's performances, Hilary, played by Rachel Griffiths, finds herself sent back home, and her sister begins a long run of concert dates.

Back at school, Hilary tries to find her place in the music world but is unable to please her teachers, who are disappointed she isn't the genius her sister is.

As the family watches newsclips of Jackie performing in Moscow, Vienna, and other world capitals, Hilary is genuine in her happiness over her sister's success. But she continues to remain in her shadow

until she meets fellow student Kiefer Finzi. Hilary is amazed that someone is interested in her instead of her sister, and the two soon fall in love, marry, and set up house in the country.

Out of the blue, Jackie falls into their marital bliss and wreaks havoc. In spite of all her accomplishments, and her marriage to conductor Daniel Barenboim (James Frain), the pampered star is depressed and a bit psychotic.

Feeling overwhelmed by her sister's erratic behavior, Hilary offers love and support, but Jackie wants more. She wants Hilary's kind-hearted husband, and without much protest Hilary agrees.

Griffiths' strong point is that she's able to make this unbelievable act seem perfectly rational. Unlike her wild sister, she has grown and matured into a secure woman.

Thinking a few nights of passion will cure her sister's ills, Hilary quickly realizes her mistake when the two begin an affair in her own house. The tension becomes too much for each to bear, and Jackie leaves.

At this point, the film tells Jack-



Emily Watson, left, as celebrated cellist Jacqueline du Pré and Rachel Griffiths as her sister Hilary in October Films' "Hilary And Jackie."

ie's story, going back to the morning she set off on her career and the two sisters' relationship was changed forever.

Jackie, played by Oscar nominee Emily Watson, is completely ill-equipped for life on the road and even has to send her laundry home because she can't communicate with the hotel staff.

At after-performance parties, she's a wallflower, but when she's onstage no one can take his or her eyes off of her.

After her breakout performance in "Breaking The Waves," Watson has found a niche playing emotionally disturbed women. The constant struggle within Jackie fully showcases Watson's talent.

Jackie is shown in constant conflict, either fighting her talent because of the loneliness and self-doubt it inflicts or embracing it when it brings her the love of Barenboim.

Sadly, much of Jackie's story is consumed by her battle with multiple sclerosis, which she was diagnosed with at the age of 28. As the disease slowly progresses, Jackie surrounds herself with friends instead of family, perhaps because she had put them, and especially Hilary, through too much already.

Hilary re-enters briefly at the very end, and the scenes with her cradling her sister's ravaged body are hard to watch. Jackie died at the age of 43.

Jackie's widower did not participate in the making of the film, and only one recording of her was permitted in the film because of it.

But while it was music that prompted this biopic, the bond between these two sisters is a more interesting and compelling story. **EILEEN FITZPATRICK**



Jingle Bell Soul. R&B station WERQ Baltimore held its third annual listener Christmas party, the 92Q Jingle Jam, Dec. 17 at Patatsco Arena in Baltimore. The event featured performances by Divine, Deborah Cox, Jagged Edge, Tyrese, Faith Evans, and Dru Hill. Shown standing, from left, are Tom Calococci, PD/operations manager at WERQ; Neke, assistant music director at WERQ; Divine's Tonia Tash and Kia Thornton; WERQ on-air personality Konan; and Divine's Nikki Bratcher. Kneeling is WERQ music director Buttahman.

Quincy Jones Picks Hits With 'Love'

Qwest Set Features Romantic Songs From Past 33 Years

BY DAVID NATHAN

LOS ANGELES—A new album by industry icon Quincy Jones is always an event: For his first set since '95's "Q's Jook Joint," the legendary music man has chosen to tie the release of his latest project in with Valentine's Day, traditionally a strong day at retail for love-themed material.

Appropriately titled "From Q, With Love," the 26-song two-CD set on Jones' Qwest Records contains tracks he produced for superstars like the late Frank Sinatra (a 1966 recording of "Shadow Of Your Smile," also fea-

turing the Count Basie Orchestra); Aretha Franklin ("Somewhere"); and Michael Jackson ("Human Nature," "Lady In My Life," and "Liberian Girl"); as well as such major pop and



JONES

R&B classics as "Baby, Come To Me," the 1982 hit duet by Patti Austin and James Ingram; "Everything Must Change," from Jones' own 1974 gold album, "Body Heat"; and Ingram's 1981 hit "Just Once."

Set for worldwide release Feb. 9 (except in the U.K., where it will be released March 1), the collection includes four new tracks: first single "I'm Yours," featuring Siedah Garrett and El DeBarge; "Everything," by Tevin Campbell; "If This Time Is The Last Time," by Austin (recently re-signed to Qwest); and "Something I Can't Have," by new artist Catero. Campbell and Catero (brought to the label by Jones' daughter Kidada) are also Qwest artists. "I'm Yours" was serviced to radio Jan. 12; a video featuring Garrett, DeBarge, and Jones went to major video outlets at the same time.

The deluxe set of love songs, priced at \$29.98 for CD and \$24.98 for cassette, spans 33 years of Jones' illustrious career and was inspired by a tape he made for his own listening pleasure while traveling. "It was a collection of some of my favorite recordings, and a few years ago, I made copies for friends after we had a 40th-birthday party for Oprah Winfrey," says Jones. "The reaction was incredible, and that's when I began thinking about putting it together as an album for release."

The 34-song tape was pared by Jones to 22 songs for the album. "We decided just three months ago to add four new tracks," notes Jones, who produced all the material on the set. "My main job as a producer is to have the best songs possible. Then comes the part that I love the most—casting

the material with the right artist."

Other artists on the album include Qwest's Tamia, Take 6, and the late Sarah Vaughan (on "Setembro"); Brandy and Heavy D (dueting on "Rock With You"); Luther Vandross and Austin; and George Benson. "Secret Garden (Sweet Seduction Suite)," a No. 1 R&B hit from '89's platinum "Back On The Block," features Barry White, Ingram, Al B. Sure!, DeBarge, and Garrett. "From Q, With Love" includes tracks from such hit Jones albums as 1981's "The Dude," 1978's "Sounds . . . And Stuff Like That!," and "Q's Jook Joint" (which, according to SoundScan, has sold 872,000 copies).

A major campaign for "From Q, With Love" is already under way, according to Don Eason, senior VP of promotion and marketing for Qwest. "This is a combined effort between us and Warner Bros. Records. We consider it a general-market record that will appeal to all audiences, from teens to adults. There are so many classic hits on here for the upper demographic. Then, for the younger demo, we have Tevin's track. And as he has done with previous albums, Quincy is using the record to introduce Catero, who's a unique 22-year-old self-contained artist; and the second single from the record will be the track he did for the album."

Initial retail response to the project is exceptionally strong, especially in view of the Valentine's Day timing. "We're very excited about this release," says Jim Litwak, executive VP of marketing and merchandising for the Albany, N.Y.-based Trans World Music. "Valentine's Day is always a big deal for us, and looking at the content of this record, it's a natural. As far as music goes, it's the best Valentine gift anyone could receive this year."

Litwak adds that Jones has been a traditionally strong seller for the chain and that "From Q, With Love" will be featured as part of the Valentine's Day's merchandising fixture in all 500 stores nationwide. "While it is

(Continued on next page)

Hoops Star Salley, Sagestone Pact For Label; Orion Pictures Files Suit Against Death Row

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

HOOP DREAMS: Veteran basketball player **John Salley** has announced a joint venture with Sagestone Entertainment for his new label, Total Entertainment. The label's debut act will be the Atlanta duo **Mozae**; its album "Southbound" is scheduled for release March 30. Total will be distributed through Navarre.

Salley, who played with the Detroit Pistons and the Chicago Bulls, isn't new to the entertainment industry; he's been featured in two movies ("Bad Boys" in 1997 and "Eddie" in 1996). In addition, he and his partner—producer **Soul Messiah**, who's worked with **Dallas Austin** and **TLC** and on several other LaFace projects—have a production deal through Warner Bros., where female artist **Anjalian** is signed to their joint venture, Ujamma Entertainment. He also was the one-time owner of Detroit's Hoop Sound Studios, where **Tony Rich** got his start prior to signing with LaFace Records.

In the new label, Salley is again partnered with Messiah. Salley says he hopes that having an imprint through an indie will let him have more hands-on involvement.

"The thing about dealing with a major label is that they often have their own ideas on imaging and marketing," he says. "The great thing about being here at Sagestone and having my own label is that I have input on the creative side."

"We have artists from all over the country," he adds. "It's live bands and original music behind these groups, even the rap artists. We wanted to get back to being able to do live shows, so we try not to sample. Acts like **Goodie Mob** and **OutKast** can put on a show, because they are live. And that's what we want to do, for both our rap and R&B artists."

Other artists working with Salley include the former Island Records female trio **Mokenstef**; solo male rapper **Dame Lee**; and **KOS**, dubbed rapper of the year by Canadian music network MuchMusic and whom Salley describes as "like a male version of **Laury Hill**, because he sings, raps, and writes all his own material."

Other athletes have recently announced similar deals. Baltimore Raven **Michael Jackson's** label, Big Play, has inked a deal with Navarre and will release

material from the former MCA group **Shai**. Meanwhile, basketball's **Chris Webber** has founded Humility Records, which is being picked up by Light Year Entertainment via WEA.

Salley says it's a natural progression for athletes to get into the music business. "Athletes are realizing that we are entertainers," he says. "We know how to entertain. So what do you do when you finish playing? You want that adrenaline to continue, and you get that from being in music and entertainment. We're performers."

But Salley contends that despite the recent trend of athletes quickly opening and closing label endeavors, his will be different.

"It's not a vanity deal; I'm not doing this just because of what I've done in my life as an athlete," he says. "I'm putting together a real business deal, and that means keeping track of budgets and signing acts that have real selling appeal."

STUFF: Orion Pictures has filed a breach-of-contract suit against Death Row and its distributor, Priority Records. The lawsuit is over the soundtrack to "Gang Related," starring the late **Tupac Shakur**. The suit, filed in Superior Court for the County of Los Angeles, says that the label failed to pay Orion royalties due from the sale of the album, estimated by Orion to be \$1 million (**Billboard Bulletin**, Jan. 14). According to SoundScan, the album, which was released in 1997, has sold 761,000 units in the U.S.

LaFace/Arista trio **TLC**, formerly represented by Island Black Music president **Hiriam Hicks**, has changed management to Elephant Walk Entertainment, based in Los Angeles (**Billboard Bulletin**, Jan. 14). The group's first album in almost four years, "Fan Mail," is due Feb. 23.

Sonja Norwood, manager and mother of singer/TV star **Brandy**, adds management for the female trio 702 to her duties. The group is on Motown Records but is expected to move to another label within the Universal system early this year.

Sister 2 Sister magazine is celebrating its 10th anniversary Feb. 4 with an invitation-only event at New York's landmark Puck Building. The magazine's publisher, **Jamie Foster Brown**, is also host of the syndicated radio entertainment program of the same name.



Finger On The Button. RCA recording artist K. Star, right, recently joined with producer and Melky Sedeck member Sedeck at New York's Chun King Studio to record K. Star's new album, slated for release this year.

QUINCY JONES PICKS HITS WITH 'LOVE'

(Continued from page 25)

perfect for this holiday, we expect it to perform well beyond Feb. 14."

Violet Brown, urban music buyer for the Torrance, Calif.-based Wherehouse Entertainment, agrees: "Although the market is tough for any non-rap double albums, this one is filled with so much great product. It's definitely one of the best two-CD packages I've ever seen. It should bring people into the stores—especially the upper demo of adults—who haven't been in for a while."

Radio is also greeting the release with much anticipation. "I've already heard the first single," notes Sam Weaver, operations manager at KPRS Kansas City, Mo., "and I'm like a kid in a candy store. I can't wait for the album. Our audience has always responded to a new Quincy Jones pro-

ject, and we have a lot of anticipation and excitement for this album."

Ron Atkins, PD at WAMO Pittsburgh, concurs. "The mighty Q scores once again. We always open a space in our rotation for Quincy, no matter what the product. Whenever he puts out a record, he hits the mark most of the time, and, in the words of an old Brothers Johnson album, this one's right on time!"

According to Larry Davis, director of sales and promotion at Qwest, a slew of activity is scheduled for the release of the album. "We have a major visibility focus at retail," says Davis. "We've got boards at Tower Records stores and window displays going in at Virgin stores in major markets like New York, Los Angeles, Philadelphia, Chicago, and Atlanta.

We've instituted a number of radio contests at about 40 to 50 stations, which will kick off Feb. 1. There will be a pre-release streamer, a poster, a counter display, and fliers going to branches the week before release for distribution to stores." Jones will appear at in-stores in such major markets as New York, L.A., and Chicago and is taping interviews for syndicated radio shows.

Davis adds that a 13-cut sampler, which includes the four new cuts, was serviced to all major accounts and independent stores with listening stations Jan. 19. An electronic press kit featuring Jones, Austin, Campbell, Garrett, DeBarge, and Catero was sent with the video for "I'm Yours" to press, radio, video outlets, and retail Jan. 21. The album will be available at Warner Bros. studio stores both at retail and online.

A major print campaign including trade publications, Time, Essence, Sister-2-Sister, Ebony, InStyle, People, and Jones' own Vibe magazine will begin in February and continue through April. "We want to stress that this record is not just for Valentine's Day," says Davis. "We see it as perfect for any holiday that centers around romance, and we're working on tie-ins with champagne makers; lingerie, greeting card, and candy manufacturers; and flower shops."

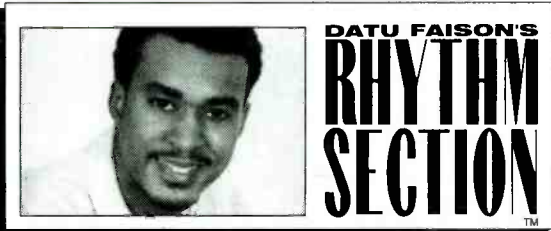
Media plans include a taping of "Oprah," due to air in mid-February, that is expected to include Jones and a number of the artists featured on the album. Jones and Austin taped a 30-minute appearance on Martha Stewart's CBS-syndicated daytime show scheduled to air Feb. 14, and two appearances are set for the QVC network Tuesday (26).

Jones' involvement with a couple of other projects in February will also focus attention on him: On Feb. 25, TNT will air "Passing Glory," a TV movie he co-produced with Magic Johnson; and "Carta Africana," a CD-ROM co-financed and co-produced by Jones in association with Microsoft and Harvard University.

Jones, who has no manager or booking agent, does not plan to tour behind the release. His songs are published by Quincy Jones Music (ASCAP).

Noting that the release of the album will kick off a series of projects for Qwest this year (including albums from Campbell, Austin, Catero, and John Clayton), Jones affirms that the label's relationship with Warner Bros. is intact. "We felt some of the turbulence that's gone on there, but it's obvious that Russ Thyret and Phil Quartararo [Warner Bros. Records' chairman/CEO and president, respectively] are getting this back on course."

"I have to admit that personally, I was a negligent father in the '80s as far as Qwest was concerned. I was torn between the label and so many other projects that were irresistible that I didn't pay enough attention to it. But Daddy's back! I love my company, and I promised myself that for 1999, I'm making it a top priority [starting with the new album]."



HERE TO STAY: Who would have guessed three months ago when Deborah Cox's "Nobody's Supposed To Be Here" (Arista) debuted at No. 14 that it would end up being the longest-running No. 1 on Hot R&B Singles & Tracks? Aside from the folks at Arista, I'm sure not many would have predicted the Canadian singer would best R. Kelly's "Bump N' Grind" (Jive), the former titleholder, which spent 12 weeks in pole position in 1994 (see Chart Beat, page 104).

At its peak, "Nobody's Supposed To Be Here" had an audience reach of 54 million listeners, 1 million less than K-Ci & JoJo's "All My Life" (MCA), which holds the record for largest R&B audience in a single week. The airplay spawned an immediate reaction among R&B consumers, as core stores showed consistent sales increases on Cox's latest album, "One Wish," from Oct. 31 through the Jan. 9 issue. "Congratulations to Deborah Cox and the entire Arista family on the achievement," says senior VP of black music Lionel Ridenour.

IN TRIBUTE: One of the benefits of R&B Airplay Monitor and Broadcast Data Systems information is the ability to track songs that radio plays for a brief period of time, such as holidays. For example, as part of holiday programming, Stevie Wonder's 1980 tribute to Dr. Martin Luther King, "Happy Birthday" (Motown), saw 137 spins for the week that ended Jan. 17. The song helped prompt legislation to recognize Martin Luther King Day as a national holiday. "Happy Birthday" drew an audience of 6.3 million from airplay at 70 R&B stations, placing the song at No. 70 on Hot R&B Singles & Tracks.

SALES BUMPS: Several titles that had been charting on Hot R&B Singles & Tracks experience strong chart movement this issue after commercial singles hit retail. Leading the pack was Gerald Levert's "Taking Everything" (EastWest/EEG), which shoots 50-3 on that list, also picking up Greatest Gainer/Sales. The title enters at No. 2 on Hot R&B Singles Sales, scanning 35,500 units at the overall panel. The other major mover, Monica's "Angel Of Mine" (Arista), makes its way into the top 10 with an 11-8 rise after posting a significant gain at core stores.

DON'T BE SHOCKED: It used to be that labels wanted to avoid seeing street-date violations place albums prematurely on Billboard's charts. Now, for rap titles, those early bows are practically a cherished measure of street anticipation.

Following in the No Limit tradition, Silkk The Shocker's "Made Man" (No Limit/Priority) sees an early bow on Top R&B Albums at No. 70. The title should easily take the No. 1 spot on both Top R&B Albums and The Billboard 200, as early figures suggest the rapper could scan in the 250,000-unit ballpark.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
NO. 1/GREATEST GAINER					
1	1	1	11	GHETTO COWBOY ♦ MO THUGS FAMILY FEAT. G BONE THUGS-N-HARMONY (C) (D) MO THUGS/RUTHLESS 1707/RELATIVITY	7 weeks at No. 1
2	2	5	6	WATCH FOR THE HOOK ♦ COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WITCHDOCTOR (C) (D) (T) (X) ORGANIZED NOIZE 97046/INTERSCOPE	
3	NEW ▶		1	WOOF (C) (D) (T) NO LIMIT 53462/PRIORITY	♦ SNOOP DOGG
4	3	3	4	MORE FREAKY TALES (C) (D) (T) SHORT 42571/JIVE	TOO SHORT
5	5	4	14	PUSHIN' WEIGHT ♦ ICE CUBE FEAT. MR. SHORT KHOP (C) (D) (T) PRIORITY 53456	
6	4	2	13	DOO WOP (THAT THING) ♦ LAURYN HILL (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA	
7	6	12	13	JUST DON'T GIVE A F*** (C) (D) (M) (T) (X) WEB/AFTERMATH 97044/INTERSCOPE	EMINEM
8	7	6	14	WHATCHA WANNA DO? ♦ MIA X FEAT. CHARLIE WILSON (C) (D) (T) NO LIMIT 53459/PRIORITY	
9	29	—	2	DA GOODNESS (T) DEF JAM 566831*/MERCURY	REDMAN
10	9	16	12	THE REAL ONE ♦ THE 2 LIVE CREW FEATURING ICE-T (C) (D) (T) LIL' JOE 889	
11	8	7	13	MONEY'S JUST A TOUCH AWAY ♦ MACK 10 FEAT. GERALD LEVERT (C) (D) (T) HOO BANGIN' 53327/PRIORITY	
12	11	9	7	LIZARD-LIZARD ♦ NO GOOD-N-JIGGIE FEATURING LUKE (C) (D) (T) LUKE/LOUD 65628/RCA	
13	10	8	19	INVASION OF THE FLAT BOOTY B***** (C) (D) (T) SHORT 42543/JIVE	TOO SHORT
14	15	21	9	TAKE IT THERE ♦ NONCHALANT FEATURING RAMPAGE (C) (D) (T) MCA 55502	
15	13	15	15	DON'T LET IT GO TO YOUR HEAD ♦ BRAND NUBIAN (C) (D) ARISTA 13571	
16	14	11	12	ENJOY YOURSELF ♦ A+ (C) (D) (T) KEDAR 56212/UNIVERSAL	
17	12	19	16	BETTER DAYS ♦ WC FEATURING JON B. (C) (D) (T) PAYDAY/LONDON 570258/ISLAND	
18	NEW ▶		1	WHIRLWIND THRU CITIES (T) GEE STREET 33544*/M2	AFU-RA
19	20	14	28	LOOKIN' AT ME ♦ MASE FEATURING PUFF DADDY (C) (D) (T) (X) BAD BOY 79176/ARISTA	
20	21	17	18	LOST IN LOVE (C) (D) NASTYBOY 0137/UPSTAIRS	NASTYBOY KLICK
21	16	22	21	SUPERTHUG (WHAT WHAT) (C) (D) (T) PENALTY 0237/TOMMY BOY	♦ NOREAGA
22	18	10	17	JUST THE TWO OF US (M) (T) (X) COLUMBIA 79038*	♦ WILL SMITH
23	19	13	22	STILL A G THANG ♦ SNOOP DOGG (C) (D) (T) NO LIMIT 53450/PRIORITY	
24	NEW ▶		1	BEAT OF THE DAY (THROW YA HANDS UP) ♦ DJ S&S FEAT. B.B.O. (C) (D) (T) LETHAL/BLACKHEART 371703/MERCURY	
25	37	28	7	YOU SCARED, YOU SCARED/DJ WILL U PLEASE PLAY (M) (T) (X) TIGHT 2 DEF 4499*	RAHEEM
26	28	35	44	THROW YO HOOD UP MR. MONEY LOC FEAT. ABOVE THE LAW (C) (D) LOC-N-UP 70714	
27	23	20	25	GOODYBYE TO MY HOMIES ♦ MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK (C) (D) (T) NO LIMIT 53326/PRIORITY	
28	26	18	32	COME WITH ME ▲ ♦ PUFF DADDY FEAT. JIMMY PAGE (C) (D) (M) (T) (X) EPIC 78954	
29	17	29	11	TRAVELLIN' MAN ♦ DJ HONDA FEATURING MOS DEF (C) (D) (T) RELATIVITY 1734	
30	34	43	24	BANANAS [WHO YOU GONNA CALL?] (C) (D) FLAVOR UNIT 860814/MOTOWN	♦ QUEEN LATIFAH FEAT. APACHE
31	40	—	5	ADRENALINE (T) MCA 55514*	♦ THE ROOTS
32	31	26	30	WOOF WOOF (C) (D) (T) QUADRASOUND/ATLANTIC 84123/AG	♦ THE 69 BOYZ
33	25	37	10	WHO LET THE DOGS OUT? (C) (D) WINGSPAN 0002	CHUCK SMOOTH
34	33	27	10	HOT SPOT (T) VIOLATOR/DEF JAM 566499*/MERCURY	♦ FOXY BROWN
35	24	23	35	TURN IT UP (REMIX)/FIRE IT UP ♦ BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	
36	27	42	5	FREE & SINGLE (C) (T) OS 0001*	B DA OUTTA SIGHT CHILD
37	22	25	11	CROSSTOWN BEEF (C) (D) (T) RAWKUS 168	MEDINA GREEN
38	RE-ENTRY		2	FREE YOUR MIND ♦ GOLD FEAT. LAYZIE BONE, MENENSKI, TEE, HALO & MO THUGS (C) (D) PALU 700	
39	48	46	21	'98 THUG PARADISE (C) (D) (T) (X) H.O.L.A. 341077	TRAGEDY, CAPONE, INFINITE
40	32	24	15	THE STREET MIX (C) (D) (T) BIV 10 860850/MOTOWN	♦ MAG 7
41	30	33	21	I AIN'T HAVIN' THAT ♦ HELTAH SKELTAN FEAT. STARANG WONDRAH OF O.G.C. & DOC HOLIDAY (C) (D) (T) DUCK DOWN 53324/PRIORITY	
42	50	38	43	RAISE THE ROOF ♦ LUKE FEAT. NO GOOD BUT SO GOOD (C) (D) (M) (T) (X) LUKE II 572250/ISLAND	
43	38	—	8	RAISED IN THE HOOD VOLUME 10 FEAT. MR. NONSTOP AND KOKANE (C) (D) STREET INSTITUTE 6001/SAGESTONE	
44	35	34	16	UNCUT, PURE ♦ BIG DADDY KANE (C) (D) (T) THE LABEL/BLACKHEART 371700/MERCURY	
45	43	41	7	TELL ME BEENIE MAN FEATURING ANGIE MARTINEZ (C) (T) (X) VP 6282*	
46	45	36	27	WHAT U SEE IS WHAT U GET ♦ XZIBIT (C) (D) (T) LOUD 65507/RCA	
47	RE-ENTRY		13	YEAH YEAH YEAH ♦ DOWN SOUTH PLAYERS (C) (D) (T) RESTLESS 72988	
48	41	32	20	DR. GREENTHUMB (T) (X) RUFFHOUSE 79024*/COLUMBIA	CYPRESS HILL
49	47	—	37	IMMA ROLLA ♦ MR. MONEY LOC (C) (T) (X) LOC-N-UP 70310*	
50	49	45	24	DEFINITION ♦ MOS DEF & KWELI ARE BLACK STAR (C) (D) (T) RAWKUS 173	

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

Billboard TOP R&B ALBUMS

JANUARY 30, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
◀ No. 1 ▶						
1	1	1	5	DMX RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98 EQ/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
2	2	4	10	R. KELLY ▲ ³ JIVE 41625* (19.98/24.98)	R.	1
3	3	8	21	LAURYN HILL ▲ ¹ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
4	4	2	6	MYSTIKAL NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	1
5	7	6	8	2PAC AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
6	6	3	17	JAY-Z ▲ ³ ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
7	8	7	12	DRU HILL ▲ UNIVERSITY 524542/ISLAND (10.98 EQ/17.98)	ENTER THE DRU	2
8	5	5	5	BUSTA RHYMES ▲ E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)	THE FINAL WORLD FRONT	2
◀ Hot Shot Debut ▶						
9	NEW ▶		1	KEITH MURRAY JIVE 41646* (10.98/16.98)	IT'S A BEAUTIFUL THING	9
10	10	11	6	REDMAN ● DEF JAM 558945*/MERCURY (10.98 EQ/16.98)	DOC'S DA NAME 2000	1
11	9	9	5	VARIOUS ARTISTS ● ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98 EQ/16.98)	DJ CLUE? THE PROFESSIONAL	3
◀ Greatest Gainer ▶						
12	14	17	11	JUVENILE CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	7
13	11	12	9	WHITNEY HOUSTON ▲ ² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
14	12	13	35	DMX ▲ ² RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
15	16	14	32	BRANDY ▲ ³ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
16	20	30	16	TYRESE RCA 66901* (9.98/13.98) HS	TYRESE	16
17	13	10	9	MARIAH CAREY ▲ ² COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	6
18	15	16	16	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
19	18	20	17	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
20	19	19	9	ICE CUBE PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. 1 (THE WAR DISC)	2
21	17	15	6	VARIOUS ARTISTS PRIORITY 50724* (10.98/16.98)	NO LIMIT SOLDIER COMPILATION — WE CAN'T BE STOPPED	2
22	21	21	16	DEBORAH COX ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
23	22	18	10	METHOD MAN ▲ DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	1
24	25	23	60	WILL SMITH ▲ ⁴ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
25	23	22	22	THE TEMPTATIONS ● MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	8
26	26	27	12	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
27	24	26	23	KELLY PRICE ● T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	2
28	28	29	27	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
29	31	28	18	SOUNDTRACK ▲ DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	2
30	27	35	8	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	13
31	30	31	11	TOTAL BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	9
32	39	47	17	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	32
33	32	32	10	112 ● BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
34	29	25	9	GETO BOYS RAP-A-LOT 46780/VIRGIN (11.98/17.98)	DA GOOD DA BAD & DA UGLY	5
35	34	36	26	GERALD LEVERT ● EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	2
36	35	33	10	VARIOUS ARTISTS ● THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2 POLYGRAM TV/DEF JAM 565668/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	29
37	38	40	17	KEITH SWEAT ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	2
38	33	24	8	BONE THUGS-N-HARMONY RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	12
39	43	56	8	JESSE POWELL SILAS 11789/MCA (10.98/16.98) HS	'BOUT IT	39
40	36	37	8	RZA AS BOBBY DIGITAL GEE STREET 32521*/V2 (11.98/17.98)	RZA AS BOBBY DIGITAL IN STEREO	3
41	37	34	8	TIMBALAND BLACKGROUND/ATLANTIC 92813*/AG (10.98/16.98)	TIM'S BIO: LIFE FROM DA BASSMENT	11
42	40	50	27	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
43	42	39	11	MIA X NO LIMIT 53502*/PRIORITY (10.98/16.98)	MAMA DRAMA	3
44	53	70	13	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98) HS	ON DA GRIND	34
45	44	38	8	VARIOUS ARTISTS TOMMY BOY 1268 (12.98/17.98)	MTV PARTY TO GO 99	38
46	41	41	15	BIZZY BONE ● MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	2
47	45	45	11	SOUNDTRACK ● DEF JAM 558925*/MERCURY (11.98 EQ/17.98)	BELLY	2

48	47	48	21	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	42
49	58	44	12	98 DEGREES ● MOTOWN 530956 (10.98 EQ/16.98)	98 DEGREES AND RISING	41
50	46	42	6	SOUNDTRACK DREAMWORKS 50050/GEFFEN (10.98/16.98)	THE PRINCE OF EGYPT—INSPIRATIONAL	32
◀ PACESETTER ▶						
51	77	—	3	LES NUBIANS OMTG/WN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	51
52	57	63	10	TQ CLOCKWORK 69431*/EPIC (11.98 EQ/16.98) HS	THEY NEVER SAW ME COMING	28
53	49	53	13	KENNY LATTIMORE COLUMBIA 68854 (10.98 EQ/16.98)	FROM THE SOUL OF MAN	15
54	62	67	48	JAGGED EDGE ● SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
55	73	85	12	TELA RAP A-LOT 46588/VIRGIN (10.98/16.98)	NOW OR NEVER	13
56	48	43	39	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	13
57	50	60	36	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
58	60	51	67	JANET ▲ ³ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
59	55	72	69	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
60	56	52	27	JERMAINE DUPRI ▲ JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)	LIFE IN 1472 THE ORIGINAL SOUNDTRACK	1
61	52	49	34	MASTER P ▲ ⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
62	72	76	68	NEXT ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
63	63	57	23	LUTHER VANDROSS ● VIRGIN 46089 (11.98/17.98)	I KNOW	9
64	61	68	16	GANGSTA BOO HYPNOTIZE MINDS 1685/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	15
65	59	59	10	PETE ROCK LOUD 67616*/RCA (10.98/16.98)	SOUL SURVIVOR	7
66	51	54	13	AARON HALL MCA 11778 (10.98/16.98)	INSIDE OF YOU	11
67	64	46	31	SOUNDTRACK ▲ ² BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
68	69	55	25	SNOOP DOGG ▲ ² NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
69	78	71	73	MASTER P ▲ ² NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
70	NEW ▶		1	SILKK THE SHOCKER NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	70
71	92	—	22	SOUNDTRACK ● FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	3
72	71	64	49	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
73	66	73	28	MO THUGS FAMILY ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8
74	65	58	11	CRUCIAL CONFLICT PALLAS 53163/UNIVERSAL (10.98/16.98)	GOOD SIDE BAD SIDE	10
75	96	80	82	K-CI & JOJO ▲ ³ MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
76	76	74	12	DIVINE PENDULUM 12325/RED ANT (10.98/16.98) HS	FAIRY TALES	40
77	67	69	29	MAXWELL ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
78	68	66	70	JON B. ▲ YAM YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	5
79	94	83	16	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE (10.98 EQ/16.98) HS	PLEASURES OF THE NIGHT	36
80	86	75	15	CYPRESS HILL ● RUFFHOUSE 83142*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL IV	11
81	RE-ENTRY		7	NAJEE VERVE FORECAST 559062/VERVE (10.98 EQ/16.98)	MORNING TENDERNESS	65
82	54	65	17	A TRIBE CALLED QUEST ● JIVE 41638* (10.98/17.98)	THE LOVE MOVEMENT	3
83	70	82	15	MACK 10 ● HOO BANGIN' 53512*/PRIORITY (10.98/16.98)	THE RECIPE	6
84	97	88	14	TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98) HS	KISS THE SKY	47
85	99	—	8	DJ DMD AND THE INNER SOUL CLIQUE INNER SOUL 6622 (11.98/14.98) HS	TWENTY-TWO: PA. WORLD WIDE	28
86	79	78	29	NOREAGA ● PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	1
87	74	62	67	USHER ▲ ⁵ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
88	95	79	8	STEADY MOBB'N NO LIMIT 50026*/PRIORITY (10.98/16.98)	BLACK MAFIA	19
89	82	81	12	SOUNDTRACK TVT SOUNDTRAX 8210/TVT (10.98/17.98)	BLADE	28
90	98	91	18	FLIPMODE SQUAD ● FLIPMODE/ELEKTRA 62238*/EEG (10.98/16.98)	THE IMPERIAL	3
91	89	61	17	VARIOUS ARTISTS ▲ TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	43
92	87	84	14	VARIOUS ARTISTS ● BAD BOY 73022*/ARISTA (10.98/17.98)	BAD BOY'S GREATEST HITS VOLUME 1	17
93	93	89	57	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
94	88	96	22	LINK RELATIVITY 1645 (10.98/15.98) HS	SEX DOWN	46
95	83	—	2	VARIOUS ARTISTS LIL' JOE 236* (10.98/15.98)	BOOTY MIXX PARTY	83
96	RE-ENTRY		6	LA THE DARKMAN WU-TANG 3007*/SUPREME TEAM (11.98/16.98) HS	HEIST OF THE CENTURY	37
97	81	90	61	CHICO DEBARGE ● KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
98	80	92	9	VARIOUS ARTISTS TRACK MASTERS 68781*/COLUMBIA (10.98 EQ/16.98)	KID CAPRI: SOUNDTRACK TO THE STREETS	25
99	75	87	15	BRAND NUBIAN ARISTA 19024* (10.98/16.98)	FOUNDATION	12
100	90	86	6	SOUNDTRACK VIRGIN 46914 (11.98/17.98)	DOWN IN THE DELTA	86

Albms 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.

COMMENTARY

(Continued from page 4)

very direct and concrete way. And at the end of the day, that's what it's all about. Those artists respect that, and that's why their music continues to be vital.

Artists making music today can tap into that power, too, and I think it's important that we do. After all, we picked up our drums and our guitars because we believed in rock's power to bring meaning to our lives.

When I step onstage, I look out into a sea of faces looking for something to believe in. I know that look,

because it was the look on my own face back when I went to my first rock'n'roll shows and when I first discovered rock'n'roll hope and salvation every weekend from 2 to 6 p.m. in the form of Muni's afternoon shift.

This was in the late '70s and early '80s—by anyone's reckoning the waning days of free-form FM radio, yet the message was still clear: One man with passion, commitment, and enough watts behind him can forge a real community. Muni taught me by his sheer enthusiasm for the music

that great rock'n'roll is a living, vital force worth caring about.

As an adolescent, I found that rock'n'roll evangelized by Muni did more than give me something to believe in. It delivered me from the feeling that I was alone in my search for meaning. It proved to me beyond a doubt that bad times were to be weathered in a noble way and good times were to be celebrated not just because they were fun but because they were a triumph, however fleeting, over the bad times that came between them.

The artists who expressed that to me—Petty, the Clash, the Pretenders, and especially Springsteen—became real touchstones as I grew into myself and found my place in the world. I heard them all first on rock radio, and as I listened, I knew that I was not alone in making this musical journey of discovery.

I know firsthand that people, everyday people, look to rock'n'roll for just that deliverance, that salvation. I can feel it coming right across the monitors at me.

Hip nihilism is fine and good, and it's an easy way out of a difficult world. But the idea that one can fight the pull to meaninglessness, that one can take control of one's life and live with honor and dignity—well, I find that a whole lot more exhilarating.

Is rock dead? Hell, no. As long as people hope and dream and rail against the world, they're going to need something to inspire them. That's why rock'n'roll—and the Scott Munis of the world—are still so vitally important.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 101 R&B stations are electronically monitored 24 hours a day, 7 days a week.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes tracks like 'NOBODY'S SUPPOSED TO BE HERE' and 'THESE ARE THE TIMES'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists tracks that have appeared on the chart for more than 20 weeks.

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

R&B SINGLES A-Z

Table with columns: TITLE (Publisher - Licensing Org.) Sheet Music Dist., and artist/album information. Lists singles alphabetically.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes tracks like 'NOBODY'S SUPPOSED TO BE HERE' and 'MONEY'S JUST A TOUCH AWAY'.

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

ARTIST

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	7	6	IT'S NOT RIGHT BUT IT'S OKAY ARISTA 13613 2 weeks at No. 1	WHITNEY HOUSTON
2	2	5	8	BLUE MONDAY ELEMENTREE/F-111 44555/REPRISE	◆ ORGY
3	8	16	6	I'M BEAUTIFUL WARNER BROS. 44586	◆ BETTE MIDLER
4	5	9	8	PRESSURE STRICTLY RHYTHM 12555	ULTRA NATE
5	3	4	8	OUTSIDE EPIC PROMO	◆ GEORGE MICHAEL
6	4	1	9	UP & DOWN GROOVILICIOUS 060/STRICTLY RHYTHM	◆ VENGABOYS
7	13	20	6	TAKE ME TO THE TOP JELLYBEAN 2545	PLASMIC HONEY
8	9	11	9	POWER EIGHTBALL 127	JOI CARDWELL
9	16	27	6	THE REASON OVUM/RUFFHOUSE PROMO/COLUMBIA	SYLK 130
10	22	34	3	SKIN NERVOUS 20356	◆ CHARLOTTE
11	6	2	12	BELIEVE WARNER BROS. 44576	◆ CHER
12	18	26	7	U GOT MY LOVE MO' BIZZ IMPORT	DJ JEAN
13	15	19	8	CONTACT EDEL AMERICA PROMO	◆ BROOKLYN BOUNCE
14	7	3	11	THESE ARE THE TIMES GEFEN 063/AQUA BOOGIE	PURE SUGAR
15	10	14	9	RELEASE ME INTERHIT 54029/PRIORITY	ENGELBERT HUMPERDINCK
16	21	28	7	THAT ZIPPER TRACK MOONSHINE 88455	DJ DAN PRESENTS NEEDLE DAMAGE
17	11	6	13	DON'T LET THIS MOMENT END EPIC 79059	◆ GLORIA ESTEFAN
18	12	8	12	I LIKE THE WAY 4 PLAY 1018	DENI HINES
19	33	44	3	SOMEONE TO HOLD H.O.L.A. PROMO	◆ VERONICA
20	19	13	14	I'M GONNA GET YA BABY XTRAVAGANZA 4375/EDEL AMERICA	BLACK CONNECTION
21	25	30	7	HIGH ISLAND 563349	◆ LIGHTHOUSE FAMILY
◀ Power Pick ▶					
22	38	—	2	(YOU GOT ME) BURNIN' UP TOMMY BOY SILVER LABEL 348/TOMMY BOY	◆ CEVIN FISHER
23	28	33	4	GODSPEED MUSICNOW 19	BT
24	14	10	13	THIS JOY WELCOME WAX 001	VERNESSA MITCHELL
25	17	15	10	WISHING ON A STAR BLACK CULTURE IMPORT/ATLANTIC	RANDY CRAWFORD
26	23	21	8	NO NOS TENEMOS (NNT) H.O.L.A. 341079	PROYECTO UNO
27	27	38	4	ACTIVATE EMPIRE STATE 0621/EIGHTBALL THAT KID CHRIS & DJ MADA PRES. HARDFEELINGS	
28	36	47	3	TAKE THE LONG WAY HOME CHEEKY PROMO/ARISTA	◆ FAITHLESS
29	30	36	4	SPECIAL MUSHROOM IMPORT	◆ GARBAGE
30	34	41	3	FLOWER DUET '99 GLASSNOTE 5006	JONATHAN PETERS PRESENTS LUMINAIRE
31	20	12	12	JOIN IN THE CHANT WAVE 50033	KEVIN AVIANCE
32	24	18	9	UNE VERY STYLISH FILLE ATLANTIC PROMO	◆ DIMITRI FROM PARIS
33	26	23	10	SUNSHINE DAY JELLYBEAN 2543	MATT BIANCO
34	37	43	3	I'VE HAD ENOUGH MCA 55526	REGINA BELLE
35	41	48	3	TOMORROW NERVOUS 20266	KIM ENGLISH
36	29	22	10	MUSCLES TWISTED 55488/MCA CLUB 69 FEATURING SUZANNE PALMER	
37	40	—	2	GET UP, FEEL THE MUSIC SFP 9628	PM NETWORK
38	43	—	2	OBSESSION 4 PLAY 1020	FUZZY LOGIC
39	46	—	2	SOMEONE PERFECTO/KINETIC PROMO/REPRISE	ASCENSION
40	44	—	2	I KNOW I CAN DO IT F-111 44538/REPRISE	LISAHALL
◀ Hot Shot Debut ▶					
41	NEW ▶	—	1	99 ASTRALWERKS PROMO/CAROLINE	CASSIUS
42	NEW ▶	—	1	THE LOVER THAT YOU ARE (REMIX 2000) JELLYBEAN 2547 PULSE FEAT. ANTOINETTE ROBERSON	
43	49	—	2	AIN'T NO MOUNTAIN HIGH ENOUGH EPIDROME PROMO/EPIC	JOCELYN BROWN
44	NEW ▶	—	1	YOU DON'T KNOW ME ARMED 002 ◆ ARMAND VAN HELDEN FEATURING DUANE HARDEN	
45	NEW ▶	—	1	ETERNAL FLAMES TOMMY BOY SILVER LABEL 340/TOMMY BOY	HYPERTROPHY
46	NEW ▶	—	1	WE LIKE TO PARTY GROOVILICIOUS 061/STRICTLY RHYTHM	◆ VENGABOYS
47	50	—	2	SATISFIED TRAX 10062	ERIN HAMILTON
48	32	24	12	SNOW ON THE SAHARA EPIC PROMO	◆ ANGGUN
49	31	17	16	FIND ANOTHER WOMAN GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
50	39	35	9	I'M COMIN' WEST END 1001	TAANA GARDNER

MAXI-SINGLES SALES

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

ARTIST

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1/Greatest Gainer ▶					
1	1	1	10	BELIEVE (T) (X) WARNER BROS. 44576 9-weeks at No. 1	◆ CHER
2	3	4	17	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN	◆ STARDUST
3	2	3	17	NOBODY'S SUPPOSED TO BE HERE (T) (X) ARISTA 13551	◆ DEBORAH COX
4	5	5	7	WE LIKE TO PARTY (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM	◆ VENGABOYS
5	4	2	36	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG	◆ BRANDY & MONICA
◀ Hot Shot Debut ▶					
6	NEW ▶	—	1	TAKING EVERYTHING (T) (X) EASTWEST 63779/EEG	◆ GERALD LEVERT
7	9	39	38	FRIGHT TRAIN (T) (X) FORBIDDEN 1234	ROBBIE TRONCO
8	NEW ▶	—	1	X '99 (T) (X) TWISTED 55489/MCA	JUNIOR VASQUEZ
9	6	9	8	WOULD YOU...? (X) OVAL 27558/V2	◆ TOUCH AND GO
10	8	7	26	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE	◆ FATBOY SLIM
11	7	6	39	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
12	12	14	6	HORNY (T) (X) AMERICAN 79065/COLUMBIA	◆ MOUSSE T. VS. HOT 'N' JUICY
13	13	8	21	SUAVEMENTE (X) SONY DISCOS 82795	◆ ELVIS CRESPO
14	10	10	18	ONLY WHEN I LOSE MYSELF (T) (X) MUTE/REPRISE 44562/WARNER BROS.	◆ DEPECHE MODE
15	14	13	34	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
16	11	11	31	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
17	15	12	42	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515	◆ BACKSTREET BOYS
18	18	15	11	DON'T LET THIS MOMENT END/OYE (T) (X) EPIC 79059	◆ GLORIA ESTEFAN
19	17	21	8	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM	◆ VENGABOYS
20	27	35	26	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
21	19	20	13	JUMP AROUND (2000 MIX) (T) (X) TOMMY BOY 463	HOUSE OF PAIN
22	NEW ▶	—	1	(YOU GOT ME) BURNIN' UP (T) (X) TOMMY BOY SILVER LABEL 348/TOMMY BOY	◆ CEVIN FISHER
23	NEW ▶	—	1	ETERNAL FLAMES (T) (X) TOMMY BOY SILVER LABEL 340/TOMMY BOY	HYPERTROPHY
24	20	18	45	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
25	21	17	51	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
26	22	19	13	JUMP JIVE AN' WAIL (X) UNDER THE COVER 9807	BIG DADDY ORCHESTRA
27	25	23	35	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
28	26	22	54	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
29	29	25	13	WHAT DO YOU REMEMBER? (T) (X) CLASSIFIED 0255	M.G.
30	24	29	13	MUSCLES (T) (X) TWISTED 55488/MCA CLUB 69 FEATURING SUZANNE PALMER	
31	31	28	41	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
32	45	—	2	C'EST LA VIE (T) (X) EPIC 79085	◆ B*WITCHED
33	30	44	4	SKIN (T) (X) NERVOUS 20356	◆ CHARLOTTE
34	44	—	7	FIND ANOTHER WOMAN (T) (X) GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
35	23	24	20	THINKIN' BOUT IT (T) (X) EASTWEST 63809/EEG	◆ GERALD LEVERT
36	38	—	72	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
37	39	37	8	PRESSURE/NEW KIND OF MEDICINE (T) (X) STRICTLY RHYTHM 12555	◆ ULTRA NATE
38	36	38	6	THANK U (T) (X) INTERHIT 54030/PRIORITY	CYNTHIANA
39	33	26	23	IF I HAD THE CHANCE (T) (X) TIMBER! 746/TOMMY BOY	CYNTHIA
40	RE-ENTRY	—	8	I STILL LOVE YOU (T) (X) METROPOLITAN 4529	LIL SUZY
41	37	32	38	I GET LONELY (T) (X) VIRGIN 38632	◆ JANET
42	28	16	33	STOP (X) VIRGIN 38641	◆ SPICE GIRLS
43	40	41	17	LET ME GO...RELEASE ME (T) (X) H.O.L.A. 341070	VERONICA
44	48	33	24	TAKE ME AWAY (T) (X) PHAT CAT 90001	MIX FACTORY
45	34	30	13	LOVE OF A LIFETIME (T) (X) METROPOLITAN 4530	COLLAGE
46	NEW ▶	—	1	TOGETHERNESS (T) (X) LOGIC 52851	2 TECHNOIDS
47	NEW ▶	—	1	...BABY ONE MORE TIME (T) JIVE 42535	◆ BRITNEY SPEARS
48	RE-ENTRY	—	30	YOU'RE STILL THE ONE (X) MERCURY (NASHVILLE) 566015	◆ SHANIA TWAIN
49	NEW ▶	—	1	LOSE IT (TO THE SOUND) (T) TWISTED 55524/MCA	DESERT
50	16	—	8	NIGHT WIND (M) (X) MODERN VOICES 007	◆ TONY MASCOLO

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

DANCE TRAX

(Continued from preceding page)

On"), Linda Eder ("Something To Believe In"), Sting ("Let Your Soul Be Your Pilot"), Janet Jackson ("Together Again"), and Madonna ("Frozen"), among others. With 100% of Centaur's net profits from this album benefiting AIDS charities—the American Foundation for AIDS Research (AmFAR) and Community AIDS Resource Inc.—"Dance With Angels" surely nourishes more than the feet.

EVERYONE'S GOT ONE: At last year's Billboard Dance Music Summit, it was hard not to notice the Bananarama-meets-Barbarella fashion statement made by T*H*E*M, a La Habra, Calif.-based pop/dance trio (Christiana Eastman, Justin Nylander, and Bryan Harrison) whose name is an acronym for Three Human Ego Maniacs.

While we admired the group's



T*H*E*M

high-octane (and highly contagious) energy level, we couldn't help but wonder if its talent would be equally inspired. Well, after a few spins of its six-song demo (which it's currently shopping), we can honestly say that T*H*E*M is on the right track. The dreamy, synth-laden "Happy" is a pop hit just waiting to happen. Interested A&R types should contact T*H*E*M at 562-694-5469.

PARTING GLANCES: Frank Rodrigo passed away early on the morning of Jan. 14 from cancer. A true pioneer of the Chicago house movement, Rodrigo was a label owner (DJ World, Echotron, SOS, and ID, which he co-owned with Steve "Silk" Hurley) and artist manager (Jamie Principle, Marshall Jefferson, J.M. Silk, and numerous others).

Patty Loveless Breaks Out The 'Classics'

Epic Collection Gathers Hits From '92 On, Plus New Material

BY DEBORAH EVANS PRICE

NASHVILLE—When Patty Loveless began getting fan mail asking when she'd have a greatest-hits package with material from her years on Epic, she and the label felt the time was right. The result is the March 23 release of "Patty Loveless Classics."

"This gives people an opportunity to hear the collection of songs I've had at Epic," Loveless says of the string of hits that began after she signed with Epic in 1992. (Her previous label, MCA, issued a hits collection in the early '90s.) "I had gotten fan mail saying, 'I'd love to see another Patty Loveless greatest hits.' Some would say, 'I'd love to see a greatest-hits package,' because a lot of people weren't familiar with the first one from MCA."

The new 12-song collection includes such tracks as "Here I Am," "Noth-

in' But The Wheel," "Think About Elvis," "How Can I Help You Say Goodbye," and "You Don't Even Know Who I Am." It also has two new songs—"I Just Wanna Be Loved By You" and "Can't Get Enough." The latter is the first single; it was released Jan. 4.

The album also features "My Kind Of Woman, My Kind Of Man," a Grammy-nominated duet with Vince Gill; it also appears on his album "The Key." It will be the second single from Loveless' hits package and the fourth single from Gill's album.

"I thought it was a great time, because she's created such an incredible body of work at Epic Records," says Sony Nashville senior VP of sales and marketing Mike Kraski. "She really, in a lot of ways, in one body of work, identifies country music in the '90s. There aren't a lot of artists who span an entire decade. She's that unique artist who is a bridge between traditional and contemporary country music."

Kraski says the new songs on the album fit well with the hits.

"What makes it even greater," he says, "is that Emory [Loveless' husband, Emory Gordy Jr.] and Patty did an incredible job giving us a single to launch with. 'Can't Get Enough' is an awesome hit record that's having run-away success at radio. And the follow-up duet with Vince Gill is a classic and will be an event song in country music over the next year. It's already off to a good start with the Grammy nomination."

Loveless says that this package has prompted her to take note of the changes in her music.

"It is a strange feeling to look back at all the years that have gone by so quickly," she says. "When I listen, I can hear a lot of innocence there, but you can't go backward. You've got to

(Continued on page 34)



Country For Charity. The Academy of Country Music (ACM) presented checks totaling more than \$100,000 for the Los Angeles Shriner's Hospital for Crippled Children and the Bill Boyd Memorial Fund. The funds were raised by the ACM's annual Bill Boyd Golf Classic. Shown, from left, are ACM executive director Fran Boyd, the National Music Foundation's Gloria Pennington, Jonathan Wolf (representing the T.J. Martell Foundation), golf tourney co-chair Shawn Parr, and ACM president Scott Siman.



LOVELESS

Reprise's Church Gains Radio Reception For Her First Single

BY CHET FLIPPO

NASHVILLE—Claudia Church may well be on her way to becoming what has become an oddity of late in country music: a debut artist embraced by radio with his or her first single.

Of late, only the Wilkinsons—who were 1998's success story with "26 Cents"—have managed to attract country radio right out of the box.

But now, former model Church, with the help of husband-turned-producer Rodney Crowell, is catching the ear of country radio with "What's The Matter With You Baby," the first single off her forthcoming Reprise album, "Claudia Church," due March 9.

"That's our No. 1 requested song right now, along with Mark Chesnutt's 'I Don't Want To Miss A Thing,'" says KMLE Phoenix PD Jeff Garrison of the single, which, in its third week, is at No. 55 this issue on Hot Country Singles & Tracks.

"It's a very fun and positive song," says Garrison, "and the whole album is just as positive. Rodney's production is wonderful. She has real star quality."

KKBQ Houston PD Dene Hallam agrees. "Claudia has got that star quality," he says. "You look at her and see everything—a great voice, poise, a great writer. The album's production is incredible. I had the same reaction hearing her for the first time that I did when I first heard Shania

Twain, LeAnn Rimes, and Lee Ann Womack. The competition in Nashville is so fierce now that you've got to be incredibly great to rise above the rest. She does."

"It's real power country, like power pop," says Reprise senior VP/GM Bill Mayne of Crowell's bright, punchy production. It's also, he notes, the first time a sitar has been heard on a Nashville production since—who can remember when?

"Claudia's an incredible singer," says Mayne. "And a wonderful person. She is very focused on who she is and on the message she wants to deliver through her music."

Nothing untoward is planned in the marketing, says Mayne, and it will follow radio play. "The reaction to her at radio has been very, very positive. At retail, we're already

hearing store managers tell us that people are coming in asking for the record after hearing her on radio. She did a brief radio tour, and we did a showcase in Lake Tahoe. Her live performance really does it for people."

That showcase at Tahoe in December, says Reprise VP of promotion Jack Purcell, was "amazing. She got standing ovations. As jaded as all of us can be, it's something. The last time I saw that, it was for the Wilkinsons. People were truly inspired by the music. There's a gen-

(Continued on page 34)



CHURCH

Whitburn Unveils Country Singles, Annual Volumes; Opry's Brief Return To The Ryman

FROM THE REFERENCE SHELF: Joel Whitburn has just published the fourth edition of his invaluable book "Top Country Singles" (at last we can finally retire the office copy of his third edition, which is held together by rubber bands).

But, more important, Whitburn has also published the first edition of his long-awaited "Country Annual." Like the singles book, it covers the years 1944-1997, but unlike the singles

book, it provides year-by-year rankings for the 16,711 country singles that have charted since 1944. Top five hits have detailed week-by-week chart positions, with the songwriters listed as well. The current dollar value of a near-mint copy of each record is also noted. For trivia nuts, there are tables of country songs with the longest titles ("She Wakes Me With A Kiss Every Morning [And She Loves Me To Sleep Every Night]"), top country songwriters (Merle Haggard tops the list), longest-charting single (Eddy Arnold's "Bouquet Of Roses" at 54 weeks), and plenty more.

ON THE ROW: The experiment of moving the Grand Ole Opry back to the Ryman Auditorium, held the weekend of Jan. 15-16, was a resounding success. The Opry shows there (the first at the Ryman in 25 years) were of course sold out, but they also represent what will likely be the Opry's future. With Opryland being turned into a mall (Shopyland?), nothing is there to lure country music tourists. Downtown Nashville is becoming a tourist magnet, and its appeal will only become greater with the downtown move of the Country Music Hall of Fame over the next couple of years. It only makes sense to put the Opry where the people are.

Downtown also has a new musical attraction: Red Grooms' Tennessee Foxtrot Carousel is now going around down by the riverfront, to the delight of children and adults alike. Instead of horses, Grooms created likenesses of figures from Tennessee history. So, you can climb up on Chet Atkins, the Everly Brothers, Kitty Wells, Leroy Carr, and any number of other figures from the worlds of music, sports, business, and politics.

QUOTE OF THE WEEK: "I care about country because country is this century's most credible music of domestic life." That's from my friend and colleague

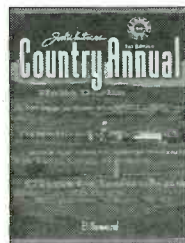
Robert Christgau, longtime senior music critic at The Village Voice. Christgau, at times exhilarating and at other times maddening, has just published a number of his essays in "Grown Up All Wrong" (Harvard University Press). Christgau covers the pop music spectrum here, and his pieces on Garth

Brooks, George Jones, Lucinda Williams, and Emmett Miller (the blackface minstrel from whom Hank Williams derived much of his style) are well worth your attention.

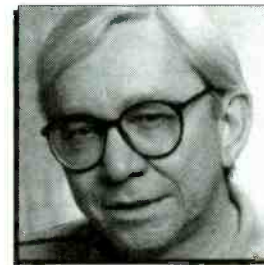
PEOPLE: Deana Carter gets her own hourlong show on "Austin City Limits" on PBS Feb. 6. Dixie Chicks and Charlie Robison share a program the following week (Feb. 13). Robison is enjoying some radio success with his unlikely honky-tonk nursery rhyme, "Barlight," which is No. 68 on Top Country Singles & Tracks.

Emmylou Harris releases a 60-minute concert video Feb. 9. "Spyboy: Live From The Legendary Exit/In" was recorded here last May.

TNN's tribute to the late Tammy Wynette airs at 9 p.m. EST/PST Tuesday (26). The two-hour show includes live performances by a number of artists, interviews, and documentary footage.



by Chet Flippo



Billboard TOP COUNTRY ALBUMS

JANUARY 30, 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
◀ No. 1/Greatest Gainer ▶						
1	2	3	51	DIXIE CHICKS ▲ ³ MONUMENT 68195/SONY (10.98 EQ/16.98) HS 1 week at No. 1	WIDE OPEN SPACES	1
2	3	2	63	SHANIA TWAIN ▲ ⁷ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
3	1	1	9	GARTH BROOKS ▲ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
4	5	4	39	FAITH HILL ▲ ² WARNER BROS. 46790 (10.98/16.98)	FAITH	2
5	4	5	35	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
6	6	6	10	SOUNDTRACK ▲ ⁵⁵⁰ MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
7	7	7	21	ALABAMA ▲ ² RCA 67633/RLG (1.9.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
8	10	11	44	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
9	8	9	85	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	1
10	11	10	13	TOBY KEITH MERCURY 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	5
11	13	13	73	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
12	12	12	20	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
13	9	8	9	SOUNDTRACK ● DREAMWORKS 50045/GEFFEN (10.98/16.98)	THE PRINCE OF EGYPT—NASHVILLE	8
14	14	14	33	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
15	15	16	25	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
16	18	20	23	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	16
17	16	18	70	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
18	19	17	37	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
19	20	31	12	SARA EVANS RCA 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	19
20	22	19	60	GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98)	SEVENS	1
21	21	26	39	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
22	23	21	27	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
23	25	23	37	MARK WILLS ● MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	8
24	24	22	14	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
25	17	15	13	DEANA CARTER ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
26	27	24	33	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
27	26	25	32	CLAY WALKER GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
28	29	29	73	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
29	31	37	37	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
30	30	34	17	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
31	28	27	23	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
32	32	33	71	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
33	33	32	27	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
34	35	36	35	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
35	36	30	37	GARTH BROOKS CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
36	34	35	17	LYLE LOVETT CURB 11831/MCA (1.6.98/24.98)	STEP INSIDE THIS HOUSE	9
37	39	44	15	AARON TIPPIN LYRIC STREET 165003/HOLLYWOOD (10.98 EQ/16.98)	WHAT THIS COUNTRY NEEDS	33
38	42	55	30	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
39	37	47	63	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
◀ Pacesetter ▶						
40	51	52	11	BILLY RAY CYRUS MERCURY 558347 (10.98 EQ/16.98)	SHOT FULL OF LOVE	32
41	41	42	16	BLACKHAWK ARISTA NASHVILLE 18872 (10.98/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT	25
42	40	39	20	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
43	45	43	79	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
44	47	46	39	RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
45	44	53	11	THE TRACTORS ARISTA NASHVILLE 18878 (10.98/16.98)	FARMERS IN A CHANGING WORLD	39
46	43	45	14	TRAVIS TRITT WARNER BROS. 47097 (10.98/16.98)	NO MORE LOOKING OVER MY SHOULDER	15
47	46	40	20	WILLIE NELSON ISLAND 524548 (10.98 EQ/16.98)	TEATRO	17
48	54	56	39	ROY D. MERCER CAPITOL 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
49	52	48	73	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
50	53	51	39	STEVE WARINER ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
51	56	54	23	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	51
52	48	41	27	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
53	55	50	66	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
54	50	49	35	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
55	60	66	12	T. GRAHAM BROWN INTERSOUND 9346/PLATINUM (10.98/16.98)	WINE INTO WATER	55
56	58	59	89	ROY D. MERCER CAPITOL 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
57	57	58	65	ROY D. MERCER CAPITOL 21144 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
58	61	63	22	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98) HS	IT WOULD BE YOU	21
59	63	60	34	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
60	62	62	85	ROY D. MERCER CAPITOL 54782 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
61	65	61	91	GEORGE STRAIT ▲ ³ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
62	59	57	19	VARIOUS ARTISTS ASYLUM/ELEKTRA 62277/EEG (10.98/16.98)	TAMMY WYNETTE REMEMBERED	18
63	70	—	2	DERYL DODD COLUMBIA 68793/SONY (10.98 EQ/16.98)	DERYL DODD	63
64	67	64	32	DWIGHT YOAKAM REPRIS 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
65	64	—	32	THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9
66	69	65	80	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
67	66	70	69	MICHAEL PETERSON ● REPRIS 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
68	74	68	76	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
69	RE-ENTRY	53	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8	
70	71	67	29	JOE DIFFIE EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS	21
71	75	—	5	LINDA DAVIS DREAMWORKS 50100/GEFFEN (10.98/16.98)	I'M YOURS	61
72	73	69	70	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
73	72	71	36	TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
74	RE-ENTRY	16	RANDY TRAVIS WARNER BROS. 47028 (10.98/16.98)	GREATEST #1 HITS	66	
75	RE-ENTRY	47	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22	

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

Billboard Top Country Catalog Albums

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

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ▲ ¹¹ MERCURY 522886 (10.98 EQ/16.98) HS 45 weeks at No. 1	THE WOMAN IN ME	206
2	2	GARTH BROOKS ▲ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	178
3	3	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	169
4	4	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	617
5	7	HANK WILLIAMS, JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	241
6	6	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	132
7	5	DEANA CARTER ▲ ⁴ CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	124
8	8	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	228
9	9	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	66
10	10	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	209
11	17	PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	7
12	11	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	251
13	14	SHANIA TWAIN ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	116

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	13	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	471
15	12	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	210
16	15	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	562
17	16	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	326
18	19	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	167
19	21	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	65
20	20	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	231
21	18	CLINT BLACK ▲ RCA 66671/RLG	THE GREATEST HITS	115
22	24	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	89
23	22	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	147
24	—	THE JUDDS CURB 11514/MCA NASHVILLE (6.98/11.98)	GREATEST HITS	1
25	23	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	154

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

HAVE WINGS, WILL TRAVEL: On the heels of a Jan. 11 American Music Awards (AMA) performance and a nod for favorite new country artist at that ceremony, Dixie Chicks halt Garth Brooks' eight-week run at No. 1 on Top Country Albums as "Wide Open Spaces" (Monument) shoots 2-1 with Greatest Gainer honors, up more than 12,000 units. The increase also fuels an 11-8 jump on The Billboard 200. On Hot Country Singles & Tracks, "You Were Mine" gains 232 plays and moves 15-14; it shoots 75-66 on The Billboard Hot 100. Add to the mix a 3-2 move and a 7,000-unit gain for Shania Twain's "Come On Over" (Mercury). Brooks' "Double Live" (Capitol) thus finishes at No. 3 with a 14% sales dip, despite three AMA nominations, a performance, and trophies for favorite country album (for "Sevens," which gains 7% to rise 22-20) and favorite male country artist.

In addition to a nomination for favorite album and Twain's win for favorite female country artist, "Come On Over" benefits from accelerated video exposure for "That Don't Impress Me Much." The clip was added to VH1's list last issue, and it turns in 28 plays at CMT and 26 on Great American Country. On Hot Country Singles & Tracks, Twain's single gains 156 plays to bullet at No. 16. Although measurable radio play is at this point limited to country stations, "That Don't Impress Me Much" jumps 80-73 on the Hot 100.

MOLDING BULLETS: Driven by his highest-charting radio single in nearly five years, Billy Ray Cyrus takes our percentage-based Pacesetter award, as "Shot Full of Love" (Mercury) gains 20% to rise 51-40 on Top Country Albums. "Busy Man," in which Cyrus offers stern advice about attention to family priorities, gains 127 plays to rise 18-17 on Hot Country Singles & Tracks.

With 40 spins, WMZQ Washington, D.C., is both this issue's airplay leader and the overall airplay leader, with 360 plays to date.

"Busy Man" is Cyrus' highest-charting title since "Words By Heart" peaked at No. 12 in the April 23, 1994, Billboard. His 1992 phenom "Achy Breaky Heart" remains his only airplay chart-topper.

THREE'S COMPANY: An intense battle for No. 1 on Hot Country Singles & Tracks ushers in Jo Dee Messina's third consecutive title to control the top slot, as "Stand Beside Me" (Curb) outpaces Randy Travis' "Spirit of A Boy, Wisdom Of A Man" by just 48 plays. With more than 42 million estimated audience impressions, Messina gains 438 plays to rise 4-1, while Travis increases 260 spins to hold at No. 2 with more than 40 million impressions. Meanwhile, Tim McGraw's "For A Little While" gains 503 detections and moves 4-3 with more than 41 million listener impressions. Each of the top three titles turns in airplay at 161 monitored country stations.

Up 850 plays, George Strait's "Meanwhile" (MCA Nashville) gathers the biggest increase this issue and rises 33-21. Brooks & Dunn's "I Can't Get Over You" finishes as the runner-up in the gainers column, up 638 plays.

PATTY LOVELESS BREAKS OUT THE 'CLASSICS'

(Continued from page 32)

keep going forward, and I think what I've lost in my innocence I've gained in wisdom. I'm able to carry that into the music more and more."

According to Kraski, the marketing plan for Loveless' album will cover a variety of bases, capitalizing on her broad-based appeal.

"One of the things that's unique to Patty is what kind of a darling of the critics she has been consistently," he says. "That has taken her audience beyond mainstream country radio. So we have to get the story out in every possible way to all those audiences. So what we have is a multilayered plan to reach all those audiences."

The label plans "win it before you can buy it" contests at country radio, a satellite radio tour, and a syndicated radio special the weekend prior to the album's release date.

"As far as consumer advertising, we'll hit all the traditional country media, the country music magazines, and radio magazines," says Kraski.

"We'll go to the mass-appeal publications as well. We're going to spend a large percentage of our consumer advertising dollars at country radio. We feel like that remains her biggest audience."

The label will focus on Loveless' top 20 sales markets, which Kraski says are "a really interesting mix of cosmopolitan and traditional country markets, which shows the breadth of her appeal." He says that the label will use its own database, as well as Loveless' fan-club database, to alert consumers to the release.

"There will be an aggressive attack at point of sale," Kraski says. "We will have 2-by-3-foot posters, album flats, and retail mini bins. We will also have 2-by-4 banners. And for those who are not hardcore Patty Loveless fans but are aware of her, what better way for them to become hardcore fans than to sample on retail listening posts?"

Shari Singer, music director at

KFMS Las Vegas, thinks the album will sell well. "The stuff that she had back then is the stuff we all know and love her for," says Singer. "We're playing a lot of it here. We play gold, as well as new stuff, and we're finding our listeners are much more comfortable with familiar tunes. And hers certainly fall into that category."

Loveless is managed by Fitzgerald Hartley Management and booked by the William Morris Agency. She and Gordy have their own publishing company, Pauldin County Music.

Loveless will do TV appearances and special performances but will not tour this year.

"I'm taking the year off," she says. "I need to get away from the road for a while, because I was starting to get burned out after 13 years."

Loveless says she'll work on her next album this year. She has begun writing songs for the first time in a long time, co-writing with Gordy and Kostas.

"I realize I do have something to say," she says.

CLAUDIA CHURCH

(Continued from page 32)

uine enthusiasm here. This is about Claudia and about her music."

Church, the daughter of an Army Green Beret, spent much of her childhood on her grandparents' North Carolina farm, an experience she writes about in "Home In My Heart."

"I wanted to become a country singer since I was 5 or 6 years old," says Church. "I was listening to the [Grand Ole] Opry on the radio with my grandfather. And my grandfather had an old junkyard full of cars, and my cousin and I would climb up on the roof of a car and sing to all the other cars. I just held on to that dream."

She chased her fantasy for years, singing in church and making one disastrous move to Nashville. "I didn't even really know what I was singing about," she says. "I decided I needed to live a little, so I could put a little emotion into the songs."

She worked as a model in Dallas, Chicago, and Paris before deciding to give Nashville another shot, in 1988.

"The doors were a little more open the second time," Church says. "The

hardest part was in finding songs that expressed what I wanted to say to the world. I didn't have any luck. So I decided to try writing a little bit. Rodney and I had been dating, but we kept our careers separate. Finally, I played him a song I had written called 'Nothing's Impossible.' And he was blown away."

She continued modeling to pay the bills and recorded demos to take to record companies. "Then one day I was coming back from a job, and Rodney called me and said, 'I have a surprise for you. I took your demo to Jim Ed [Norman, president of Warner/Reprise Nashville], and you now have a record deal. If you went to all these other record companies, they would all have different ideas about who to produce you. I know your voice so well that I know I could do a really good job.' I was really surprised."

Church is managed by Burt Stein of Gold Mountain Entertainment. Her publishing is by Small Town Girl Publishing, administered by Criterium Music Corp. (ASCAP).



Buck At Home. Buck Owens recently welcomed accordionist Flaco Jimenez to his Crystal Palace in Bakersfield, Calif. Jimenez is touring in support of his album "Said And Done" along with vocalist Nunie Rubio. Shown, from left, are Rubio, Owens, and Jimenez.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
64 ABSENCE OF THE HEART (EMI Princeton Street, ASCAP/EMI April, ASCAP/Windswept Pacific, ASCAP/In The Fairway, ASCAP/Hamstein Cumberland, BMI/Hardtail Hits, BMI) HL/WBM	
66 ANYONE ELSE (PolyGram International, ASCAP/St. Julien, ASCAP)	
68 BARLIGHT (Warner-Tamerlane, BMI) WBM	
73 BEHIND CLOSED DOORS (Warner House of Music, BMI) WBM	
56 BETTER MAN (Sony/ATV Tree, BMI/Gary Nicholson, ASCAP/MRBI, ASCAP) HL	
26 A BITTER END (BMG, ASCAP/Keabo, ASCAP/Mitene, ASCAP/Loggy Bayou, ASCAP) HL/WBM	
17 BUSY MAN (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Terent Up, BMI) HL/WBM	
20 BY THE BOOK (Warner-Tamerlane, BMI/EMI April, ASCAP/Kids, ASCAP) HL/WBM	
42 CAN'T GET ENOUGH (Reynsong, BMI/Kentucky Girl, BMI/Baby Boy, BMI/Careers-BMG, BMI/A Hard Day's Write, BMI) HL	
52 CAN'T STOP THINKIN' 'BOUT THAT (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Killen-Turner, BMI/We're Brewin' Hits, BMI) HL	
54 DON'T GET CRYING TO ME (Vinny Mae, BMI/English-town, BMI) WBM	
37 DRIVE ME WILD (Travelin' Zoo, ASCAP/Myrt & Chuck's Key, ASCAP/Cal IV, ASCAP/Cooter Moe, ASCAP)	
39 EVERY LITTLE WHISPER (Hamstein Cumberland, BMI/KidJule, BMI/Steve Warner, BMI) WBM	
70 FAITH OF THE HEART (Realsongs, ASCAP/MCA, ASCAP)	
19 FLY (THE ANGEL SONG) (Golden Phoenix, SOCAN/Klaya-songs, SOCAN/Rory Bourke, BMI) WBM	
3 FOR A LITTLE WHILE (Magnatune, SESAC/Family Style, SESAC/Glacier Park, SESAC/Moraine, SESAC/Malaco, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL	
11 FOR YOU I WILL (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM	
51 HANDS OF A WORKING MAN (Warner-Tamerlane, BMI/Sugar Bend, BMI) WBM	
10 HOLD ON TO ME (Reynsong, BMI/Bayou Boy, BMI) HL	
74 HORSE TO MEXICO (Mike Curb, BMI/Rose Blue, BMI/Mill-house, BMI/Songs Of PolyGram Int'l, BMI)	
22 HOW FOREVER FEELS (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM	
32 HUSBANDS AND WIVES (Sony/ATV Tree, BMI) HL	
31 I CAN'T GET OVER YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM	
7 I DON'T WANT TO MISS A THING (Realsongs, ASCAP)	
48 I'LL TAKE TODAY (Seven Summits, BMI/Will Robinsons, BMI/Irving, BMI) HL/WBM	
35 I'LL THINK OF A REASON LATER (Hamstein Cumberland, BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM	
63 I'M LEAVING (O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/MCA, ASCAP)	
38 I'M YOURS (Graviton, SESAC/Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP) WBM	
27 IT MUST BE LOVE (Almo, ASCAP/Craig Bickhardt, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM	
71 IT'S ONLY LOVE (Heart Of Hearts, BMI/McLachlan-Scrug-gis Int'l, BMI/Why Walk, ASCAP)	
45 IT'S YOUR SONG (Gooby, BMI/Pan For Gold, BMI/Copy-right Management, BMI) CLM/WBM	
23 KEEPIN' UP (Maypop, BMI/Wildcountry, BMI/Route Six, BMI) WBM	
24 LET ME LET GO (Diamond Mine, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI) HL/WBM	
67 A LITTLE BIT MORE OF YOUR LOVE (Sony/ATV Tree, BMI/McSpadden, BMI/Lyric Springs, BMI/Wandachord, BMI/Yankee Clipper, BMI) HL	
43 LOVE AIN'T LIKE THAT (LaLuna, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL	
75 LOVE ME A LITTLE BIT LONGER (Myles O'Melody, BMI/Happy Valley, BMI)	
21 MEANWHILE (J. Fred Knobloch, ASCAP/Waysong, ASCAP/Lebrun, ASCAP/Ingram, ASCAP)	
49 NO MORE LOOKING OVER MY SHOULDER (Warner-Tamerlane, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM	
13 NO PLACE THAT FAR (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM	
36 ONE DAY LEFT TO LIVE (Acuff-Rose, BMI/That's A Smash, BMI/Mike Curb, BMI/CPN, ASCAP) WBM	
34 ORDINARY LIFE (McSpadden-Smith, BMI/Magnolia Hill, ASCAP)	
18 POWERFUL THING (Mighty Nice, BMI/Andersongs, BMI/MCA, ASCAP/Fire Feather, ASCAP) HL	
58 A RANDOM ACT OF SENSELESS KINDNESS (Dixie Stars, ASCAP/Josh-Nick, ASCAP/Zomba, ASCAP/Zomba, BMI/Tuneover, BMI) HL/WBM	
4 RIGHT ON THE MONEY (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL	
59 SAY ANYTHING (Mike Curb, BMI/Curbsongs, ASCAP) WBM	
69 SHORTENIN' BREAD (Warner-Tamerlane, BMI/Boy Rock-ing, BMI/Chinquapin, BMI/CVB, BMI/Atlantic Meridian, BMI) WBM	
50 SLOW DOWN (Glitterfish, BMI/Buna Boy, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM	
30 SOMEBODY'S OUT THERE WATCHING (Warner-Tamer-lane, BMI/Puckalesta, BMI/Nomad-Norman, BMI/Franne Golde, BMI/Windswept Pacific, BMI) WBM	
29 SOMEONE YOU USED TO KNOW (Melanie Howard, ASCAP/Big Giant, BMI/Warner-Tamerlane, BMI) WBM	
2 SPIRIT OF A BOY, WISDOM OF A MAN (WB, ASCAP/Big Tractor, ASCAP/War Bnde, ASCAP) WBM	
1 STAND BESIDE ME (Hamstein Cumberland, BMI) WBM	
33 TAKE ME (EMI Blackwood, BMI/Singles Only, BMI/Sony/ATV Tree, BMI) HL	
16 THAT DON'T IMPRESS ME MUCH (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM	
6 THERE YOU HAVE IT (Warner-Tamerlane, BMI/Rancho Belita, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM	
41 THESE ARMS OF MINE (Curbsongs, ASCAP/Kinetic Dia-mond II, ASCAP/Emilaur, BMI) WBM	
61 TORE UP FROM THE FLOOR UP (EMI Tower Street, BMI/EMI Blackwood, BMI/BMG, ASCAP/Sierra Home, ASCAP) HL	
8 UNBELIEVABLE (Mighty Nice, BMI/Al Andersongs, BMI/Windswept Pacific, BMI/My Life's Work, BMI) HL/WBM	
55 WHAT'S THE MATTER WITH YOU BABY (Almo, ASCAP) WBM	
40 WHEN MAMA AIN'T HAPPY (EMI Blackwood, BMI/Ty Land, BMI/Careers-BMG, BMI/Sontanner, BMI/Quantum, BMI) HL	
28 WHERE THE GREEN GRASS GROWS (Song Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM	
57 WHERE YOUR ROAD LEADS (EMI April, ASCAP/Desmo-bite, ASCAP/Manor House, ASCAP/BMG, ASCAP) HL	
25 WIDE OPEN SPACES (Pie-Eyed Grobee, BMI/Grobee, BMI) HL	
46 WINE INTO WATER (EMI Blackwood, BMI/River Of Time, BMI/Burch Brothers, BMI/Ted Hewitt, ASCAP) HL	
44 WISH YOU WERE HERE (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mr. Bubba, BMI/Belton Uncle, BMI) HL	
65 WITH YOU (WB, ASCAP/Dreamin' Upstream, ASCAP/Big Red Tractor, ASCAP)	
72 WRITE IT IN STONE (Music Corp. Of America, BMI/Pembo, BMI) HL	
5 WRONG AGAIN (Still Working For The Man, BMI/Dyad, BMI) HL	
9 WRONG NIGHT (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM	
60 YOU DON'T NEED ME NOW (Blackened, BMI)	
62 YOU HAVEN'T LEFT ME YET (Irving, BMI/Colter Bay, BMI/Neon Sky, ASCAP) WBM	
12 YOU'RE BEGINNING TO GET TO ME (Hamstein Cumber-land, BMI/Sony/ATV Tree, BMI/Blind Sparrow, BMI/O-Tex, BMI) HL/WBM	
15 YOU'RE EASY ON THE EYES (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI/PolyGram International, ASCAP/Ten-000, ASCAP) HL/WBM	
53 YOU STILL SHAKE ME (EMI Blackwood, BMI/Song Island, BMI/Mission Valley, ASCAP) HL	
14 YOU WERE MINE (Woolly Puddin', BMI/Bug, BMI) HL	
47 YOU WON'T EVER BE LONELY (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, BMI) HL	

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NO. 1	
1	1	16	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE	16 weeks at No. 1 THE NU NATION PROJECT
2	2	9	SOUNDTRACK DREAMWORKS 50050/GEFFEN	THE PRINCE OF EGYPT—INSPIRATIONAL
3	3	27	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE HS	TRIN-I-TEE 5:7
4	4	39	FRED HAMMOND & RADICAL FOR CHRIST ● VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
5	5	10	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC HS	LIVE FROM THE POTTER'S HOUSE
6	6	87	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
7	7	43	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
8	8	51	VARIOUS ARTISTS ● VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
9	9	18	YOLANDA ADAMS VERITY 43123 HS	SONGS FROM THE HEART
10	16	9	LOIS SNEAD BORN AGAIN 1020/DIAMANTE HS	SOMEBODY (MUST BE THE LORD) LIVE IN BUFFALO, NY
11	10	14	VICTORY IN PRAISE MUSIC AND ARTS SEMINAR MASS CHOIR TYSCOT/NEW LIFE 43117/VERITY	ANY DAY
12	14	21	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 90176/INTERSCOPE	BOW DOWN AND WORSHIP HIM
13	12	13	KIM BURRELL TOMMY BOY GOSPEL 1249/TOMMY BOY	EVERLASTING LIFE
14	13	63	KAREN CLARK-SHEARD ISLAND 524397 HS	FINALLY KAREN
15	11	12	TAKE 6 REPRIS 46795/WARNER BROS.	SO COOL
16	15	25	PASTOR HEZEKIAH WALKER PRESENTS THE LFT CHURCH CHOIR VERITY 43116 HS	LIVE AT LOVE FELLOWSHIP TABERNACLE
17	27	5	JUANITA BYNUM SHEKINAH INTERNATIONAL 11659	MORNING GLORY VOLUME ONE: PEACE
18	17	29	WALTER HAWKINS AND THE LOVE CENTER CHOIR GOSPO CENTRIC 90172/INTERSCOPE HS	LOVE ALIVE V: 25TH ANNIVERSARY REUNION
19	28	14	KIRK WHALUM FEATURING GEORGE DUKE & PAUL JACKSON, JR. WARNER GOSPEL 47113/WARNER BROS.	THE GOSPEL ACCORDING TO JAZZ
20	22	21	DAWKINS & DAWKINS HARMONY 1696	FOCUS
21	24	65	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NEW LIFE 43108/VERITY HS	STRENGTH
22	23	82	VICKIE WINANS CGI 161279	LIVE IN DETROIT
23	21	21	VARIOUS ARTISTS CRYSTAL ROSE 20952	PURE GOSPEL — 10 TOP CHOIRS
24	20	90	SHIRLEY CAESAR WORD 68003/EPIC HS	A MIRACLE IN HARLEM
25	RE-ENTRY		JAMES BIGNON & THE DELIVERANCE MASS CHOIR ATLANTA INT'L 10243	ON THE OTHER SIDE OF THROUGH
26	26	64	BEBE WINANS ATLANTIC 83041/AG	BEBE WINANS
27	37	6	KEITH JOHNSON & THE SPIRITUAL VOICES WORLD WIDE 2609	THROUGH THE STORM
28	RE-ENTRY		REVEREND EDGAR L. VANN, JR. AND THE SECOND EBENEZER BAPTIST CHURCH SOUND OF GOSPEL 225	LIVE IN DETROIT
29	30	13	JOE SIMON RIPLET 2258	THE STORY MUST BE TOLD
30	33	78	THE CANTON SPIRITUALS VERITY 43021 HS	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
31	RE-ENTRY		EDWIN HAWKINS WORLD CLASS GOSPEL 0003	LOVE IS THE ONLY WAY
32	29	98	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
33	31	5	ANGELLA CHRISTIE ATLANTA INT'L 10242	HYMN & I
34	RE-ENTRY		VIRTUE VERITY 43020	VIRTUE
35	32	29	COGIC INTERNATIONAL MASS CHOIR WORLD CLASS GOSPEL 5002	LEANING ON JESUS
36	38	19	VARIOUS ARTISTS INTEGRITY/WORD 69541/EPIC	WOMEN OF WORSHIP—GOSPEL
37	18	7	MAURETTE BROWN CLARK VERITY 43115	HOW I FEEL
38	RE-ENTRY		REV. JAMES CLEVELAND SIX ONE-FIVE 3124/MALACO	KING OF GOSPEL
39	RE-ENTRY		JAMES GREAR & CO. BORN AGAIN 1018/PANDISC	DON'T GIVE UP
40	25	13	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 Heatsseeker titles. © 1999, Billboard/BPI Communications.

Artists & Music

In the SPIRIT



by Lisa Collins

HARVEST TIME: A decade spent cultivating a commercial crop of new artists who have brought explosive sales and commercial acceptance points to an abundant harvest in 1999 for the gospel music industry. Nowhere could the excitement be felt more than at the 14th annual Stellar Awards, held Jan. 9 in Atlanta. While honoring excellence in the music, the Stellers also served to kick off the new year in gospel. The event not only drew gospel's top names but this year featured a performance from **Boyz II Men** (performing their cut from DreamWorks' "The Prince Of Egypt—Inspirational" set), underscoring the growing excitement for gospel among secular artists. The expanding commercial profile of the genre has also opened new avenues of exposure for gospel acts.

The Stellar Awards may have brought all of gospel's big names to Atlanta, but it was the announcement of this year's Grammy nominations that had everybody talking. That **Kirk Franklin** (who will also perform on the televised portion of this year's show) pocketed five in total, including a prestigious song of the year nomination for "Lean On Me," came as little surprise, but it was the widespread inclusion of names never before recognized—**Bishop G.E. Patterson, Beverly Crawford, the Rev. Timothy Wright, Yolanda Adams, and the New Life Community Choir**—that set tongues to wagging.

Meanwhile, the Stellers' post-ceremony party was highlighted by a touching, all-star musical tribute to the

late **O'Landa Draper**, featuring **Hezekiah Walker, Yolanda Adams, Richard Smallwood, Vickie Winans, Marvin Sapp, Bobby Jones, and Shirley Caesar**, who spoke of first seeing Draper and his Memphis-based choir perform.

GRAMMY FEVER: Not only is anticipation high for the Grammy Awards themselves, but it is also growing for the seventh annual pre-Grammy Gospel Night Celebration. The lineup for this year's event, slated for Feb. 23 at Los Angeles' Wilshire Ebell Theatre, includes **Yolanda Adams, Kim Burrell, Kirk Whalum** (with **George Duke**), evangelist **Jackie McCullough, BAM Crawford & Purpose, Dawkins & Dawkins, Michael English, and Take 6**. Signing on as co-hosts are "Sister, Sister" stars **Tia and Tamera Mowry**, "Days Of Our Lives" co-star **Austin Peck**, and **Tommy Ford**.

Program organizers are negotiating with the Family Network to air the program and with Musicforce.com to broadcast the show live on the Internet. Sponsors include Revlon, Walt Disney, and ZTV, which will tape an installment of its gospel video show "The Beat" live from the event. The program, which honors gospel Grammy nominees, also sets out to provide another avenue of exposure to gospel music.

BRIEFLY: The NFL is hosting a Gospel Brunch on Superbowl Sunday in Miami as part of its Superbowl weekend festivities. Wheaties is sponsoring the event, to be headlined by **Fred Hammond and Radical For Christ** and featuring performances from **Dawkins & Dawkins, Nancey Jackson, and Gladys Knight**. "The Prince Of Egypt—Inspirational" album producers **Louis "Buster" Brown and Scott "Shavoni" Parker** are forging ahead in 1999 with the establishment of their own label, **Crusade Records**. Their first signee—a talented, 15-year-old female vocalist named **Christian**—has a cut on the "Prince Of Egypt" set, "Didn't I."

HIGHER GROUND



by Deborah Evans Price

GROWTH SPURT: For the third consecutive year, Christian music sales were up. A release by the Christian Music Trade Assn. touts SoundScan figures that indicate sales of gospel and contemporary Christian product increased from 43,991,000 units in 1997 to 44,625,000 in 1998, signaling an increase of 1.4%. Christian retailers accounted for 54% of overall Christian music sales.

Perhaps the best news came in the video arena, where Christian video sales were up 68.1% in 1998, primarily due to phenomenal sales of Big Idea Productions' "Veggie Tales" series and **Bill Gaither's** "Homecoming" series.

In the overall scheme of things, Christian music sales accounted for 6.3% of the 711 million records sold last year, which ranks Christian music fifth in size behind R&B, rap, country, and soundtracks and ahead of metal, jazz, classical, Latin, and new age. The top-selling albums were **Lee Ann Rimes'** "You Light Up My Life—Inspirational Songs," **Kirk Franklin's** "The Nu Nation Project," the "Touched By An Angel" soundtrack, the "Prince Of Egypt—Inspirational" soundtrack, and **dc Talk's** "Supernatural."

The fact that sales are up is undoubtedly good news, but the information seems almost anticlimactic in light of EMI Christian Music Group president/CEO **Bill Hearn's** admonition in the previous column (Higher Ground, Billboard, Jan. 16) that the industry needed to stop believing its own press releases. Hearn pointed out that three of those top five albums (Rimes', "The Prince Of Egypt—Inspirational," and "Touched By An Angel")

did not originate from EMI Christian Music Group, Word Entertainment, or Provident Music Group—the Christian industry's big three. In all fairness, it must be mentioned that the No. 6 project was the "WOW 1999" compilation, and the top 10 was rounded out by **Point Of Grace, Michael W. Smith, Franklin, and other** product generated by Christian labels.

So yes, sales are up. Things are good. But there are challenges to be met this year (breaking new artists, boosting sales of existing acts to get them to the next level, etc.) if there is to be a press release boasting growth next year.

NRB TIME: The National Religious Broadcasters (NRB) will hold its 56th annual convention and exposition Saturday (30)-Feb. 2 at Nashville's Opryland Hotel. **Steven Curtis Chapman** will headline the convention's anniversary banquet. Among the other acts to perform at NRB are **Russ Taff, Cheri Keagy, Vestal & the Happy Goodmans, Steve Green, Fernando Ortega, NewSong, the Cathedrals, Kim Hill, Michelle Tumes, Gold City, and CeCe Winans**.

Speakers will include **Chuck Colson, Joni Eareckson Tada, Bishop T.D. Jakes, and Akel Biltaji**, Jordan's minister of tourism and antiquities. The event will include numerous panel discussions, seminars, and "boot camps" geared toward radio and TV personnel in the religious broadcast industry. The convention will also feature an extensive exhibit hall.
















The NRB's annual Hall of Fame Award will be presented to **Dr. Oswald C.J. Hoffman** for his 33 years as host of "The Lutheran Hour" radio program. **Elizabeth Dole** will receive this year's Board of Directors Award. The NRB Chairman's Award goes to **Paul Nelson** of the Evangelical Counsel for Financial Accountability, and the NRB President's Award will be presented to **Bill and Vonette Bright** of Campus Crusade for Christ International. Other awards, for radio and TV stations of the year as well as the news and distinguished service awards, will be presented during the convention.

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Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
				
				
1	1	9	SOUNDTRACK ▲ DREAMWORKS 50041/PROVIDENT 5 weeks at No. 1	THE PRINCE OF EGYPT
2	2	16	KIRK FRANKLIN ▲ GOSPO CENTRIC/INTERSCOPE 90241/WORD	THE NU NATION PROJECT
3	5	13	VARIOUS ARTISTS ▲ SPARROW 1686/CHORDANT WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	
4	3	11	SOUNDTRACK ▲ 550 MUSIC/MYRRH 5772/WORD	TOUCHED BY AN ANGEL: THE ALBUM
5	4	9	SOUNDTRACK ● DREAMWORKS 50050/PROVIDENT	THE PRINCE OF EGYPT—INSPIRATIONAL
6	6	9	SOUNDTRACK ● DREAMWORKS (NASHVILLE) 50045/PROVIDENT	THE PRINCE OF EGYPT—NASHVILLE
7	7	17	VARIOUS ARTISTS TIME LIFE 80401/MADACY	SONGS 4 LIFE — FEEL THE POWER!
8	10	3	VARIOUS ARTISTS HOSANNA!/INTEGRITY 1424/WORD	SHOUT TO THE LORD 2000
9	8	17	DC TALK ● VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
10	9	27	TRIN-I-TEE 5:7 B-RITE 0072/WORD 	TRIN-I-TEE 5:7
11	12	24	POINT OF GRACE WORD 5444	STEADY ON
12	11	8	MXPX TOOTH & NAIL 1122/CHORDANT	LET IT HAPPEN
13	13	71	LEANN RIMES ▲ CURB 77885/WCD	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
14	15	10	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY 1319/WORD 	LIVE FROM THE POTTER'S HOUSE
15	23	55	AVALON SPARROW 1639/CHORDANT 	A MAZE OF GRACE
16	20	29	NEWSBOYS STAR SONG 0169/CHORDANT	STEP UP TO THE MICROPHONE
17	19	38	MICHAEL W. SMITH REUNION 10007/PROVIDENT	LIVE THE LIFE
18	14	11	VARIOUS ARTISTS TIME LIFE 80402/MADACY	SONGS 4 LIFE — LIFT YOUR SPIRIT!
19	18	33	JACI VELASQUEZ MYRRH 7026/WORD	JACI VELASQUEZ
20	29	4	SMALLTOWN POETS FOREFRONT 5206/CHORDANT 	LISTEN CLOSELY
21	21	13	REBECCA ST. JAMES FOREFRONT 5189/CHORDANT 	PRAY
22	39	8	FFH ESSENTIAL 10498/PROVIDENT	I WANT TO BE LIKE YOU
23	22	40	CECE WINANS PIONEER/SPARROW 1628/CHORDANT	EVERLASTING LOVE
24	24	13	BURLAP TO CASHMERE SQUINT/A&M 5562/WORD 	ANYBODY OUT THERE?
25	17	12	VARIOUS ARTISTS TIME LIFE 80404/MADACY	SONGS 4 LIFE — RENEW YOUR HEART!
26	26	25	THE W'S 5 MINUTE WALK/SARABELLUM 5204/CHORDANT 	FOURTH FROM THE LAST
27	30	4	THE WAITING SPARROW 1679/CHORDANT	UNFAZED
28	32	3	ALL STAR UNITED ESSENTIAL 0005/PROVIDENT	INTERNATIONAL ANTHEMS FOR THE HUMAN RACE
29	38	13	KATHY TROCCOLI REUNION 10007/PROVIDENT 	CORNER OF EDEN
30	33	46	JENNIFER KNAPP GOTEE 3832/WORD 	KANSAS
31	25	29	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH 7034/WORD 	THE JESUS RECORD
32	28	63	VARIOUS ARTISTS ▲ SPARROW 1629/CHORDANT WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	
33	27	65	STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT	GREATEST HITS
34	34	16	BOB CARLISLE BENSON/DIADEM 82312/PROVIDENT	STORIES FROM THE HEART
35	31	10	VARIOUS ARTISTS REUNION 10009/PROVIDENT	AWESOME GOD A TRIBUTE TO RICH MULLINS
36	RE-ENTRY		PHILLIPS, CRAIG AND DEAN STAR SONG/SPARROW 0210/CHORDANT 	FAVORITE SONGS OF ALL
37	RE-ENTRY		SIXPENCE NONE THE RICHER SQUINT 7032/WORD 	SIXPENCE NONE THE RICHER
38	35	11	YOLANDA ADAMS VERITY 43123/PROVIDENT 	SONGS FROM THE HEART
39	RE-ENTRY		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 0827/CHORDANT	ATLANTA HOMECOMING
40	RE-ENTRY		CARMAN SPARROW 1640/CHORDANT	MISSION 3:16

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.  indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications.

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FOR SOUND SAMPLES

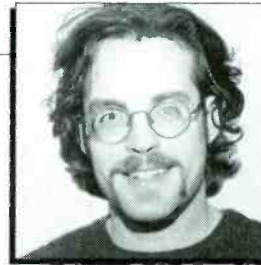
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Artists & Music

Classical KEEPING SCORE



by Bradley Bamberger

PRACTICE, PRACTICE, PRACTICE: New York's Carnegie Hall has been an international bastion of tradition for more than 10 decades, and as the century turns, Carnegie is poised for an ambitious new era, with a metamorphosis both structural and spiritual. A series of forward-minded programming and construction initiatives was unveiled recently with fanfare, although the occasion was bittersweet, as

CARNEGIE HALL

the new directions were announced without the voice of their prime mover—longtime executive director **Judith Arron**, who passed away Dec. 18, 1998.

The pivotal development for Carnegie is the \$50 million renovation of its lower level to feature a flexible, state-of-the-art, medium-sized hall, in which both the stage and audience areas can be configured to accommodate various performance and education events. The auditorium will also be outfitted for broadcast and Internet transmission, emphasizing educational tie-ins. The 640-seat venue—to be christened **Judith Arron Auditorium**—will open with the 2001-2002 season.

The original lower-level hall hosted the very first Carnegie performance, a May 1891 recital by pianist **Franz Rummel**. Currently a commercial cinema, the new hall will bring Carnegie back in line with its conception as a three-hall venue; the main hall, the Isaac Stern Auditorium, holds 2,804 people, and the adjacent Weill Recital Hall accommodates 268. "The third stage gives us the room to experiment and a place to present chamber groups and young artists in the best light possible," says **Isaac Stern**, who celebrates his 40th year as the Carnegie board's president in 2000. "It will also be an ideal teaching venue, since we can shape the hall to make it intimate and interactive."

"The very raison d'être for Carnegie's continuing existence is to educate, to help develop the performers of tomorrow," Stern adds. "The new hall and what it represents for the future were a dream of **Judith Arron's**. Sadly, she had to leave us just as we were bringing it to fruition. But the hall will be a glorious memorial to her contribution to Carnegie and what she held most important—the sharing of that sense of wonderment music can bring, particularly with young people."

Concomitant with Carnegie's new hall is the institution's many-faceted commitment to contemporary music, another emphasis of Arron's. Chief among the moves is the naming of **Pierre Boulez** as the holder of the Carnegie Composer's Chair for the 1999-2000 season (coinciding with his 75th birthday in 2000). Boulez has been a key adviser in the design of the new hall, with Carnegie board members, architects, and acousticians touring the multi-use **Cité De La Musique** that he co-founded in Paris. His conducting and composing contributions to the upcoming season are manifold, including the direction of an entry in the new series of Carnegie "Perspectives." This season's "Perspectives" feature conductor **Dennis Russell Davies** and pianist **Alfred Brendel**, and next year will have Boulez and the start of ambitious contextual cycles from conductor/pianist **Daniel Barenboim** and pianist **Maurizio Pollini**.

Both Barenboim's and Pollini's "Perspectives" will extend into the 2000-2001 season. Barenboim is celebrating his 50th anniversary as a public performer, and his series will spotlight his versatile virtuosity as an accompanist with **Plácido Domingo**, a soloist in the **Beethoven** concertos, and a conductor in the New York premiere of **Elliott Carter's** opera "What Next," among

many appearances. Pollini's program will feature him as soloist, chamber musician, and curator, with several performances by the **Arnold Schoenberg Choir** in repertoire from **Machaut** to **Messiaen**. Barenboim and Pollini will also interact with Boulez in their programs, as Pollini plays the Boulez second sonata and Barenboim leads the **Chicago Symphony Orchestra** in the newly expanded "Notations."

The Boulez "Perspectives" will entail concerts of new works and 20th-century masterpieces with the **London Symphony Orchestra**. The performances will include New York premieres from **George Benjamin**, **György Kurtág**, **Olga Neuwirth**, and **Salvatore Sciarrino**, as well as **György Ligeti's** Violin Concerto, **Schoenberg's** Piano Concerto (with Barenboim), and Boulez's "Original" (from "Explosante-Fixe"). Boulez will also lead a workshop for conductors and instrumentalists featuring his **Ensemble InterContemporain**; the repertoire will include his new "Sur Incises" and works by **Schoenberg** and **Luciano Berio**.

Boulez is also contributing to another new Carnegie contemporary music project: the "Millennium Piano Book," a group of 21 works for intermediate-level players, commissioned by Carnegie since 1986. Along with Boulez, the contributors are **Carter**, former Carnegie Composer's Chair **Ellen Taaffe Zwilich**, **Louis Andriessen**, **Milton Babbitt**, **Tan Dun**, **Chen Yi**, **Hannibal Lokumbe**, **Wolfgang Rihm**, and **Frederic Rzewski**. Pianist **Ursula Oppens** will premiere the pieces in Weill Hall, along with select conservatory students; the music will then be published by **Boosey & Hawkes**, with the first edition including a CD by Oppens.

For an old-line institution like Carnegie, such cutting-edge efforts serve as a renovation of its artistic mission—to not only preserve the classical canon but to expand it. "That was **Judy Arron's** goal, and she was a woman of vision," Boulez says, adding that a key attraction of the "Perspectives" programs for him is that "they aren't anonymous; they have a definite point of view. I believe a personal approach—along with this intimate, flexible new hall—can help renew the contact between audience and artist. And this is not only important for young people but for the older generation as well."

New Carnegie artistic adviser **Ara Guzelimian** says he would be surprised if some longtime subscribers didn't balk at some of the musical adventures. "But I'd also be surprised if an even greater number weren't more than willing to have an artist like **Pollini** as their tour guide to some exotic places," he says. Echoing a manifesto by **Pollini**, **Guzelimian** adds, "These programs could help whet appetites for modern music among an audience that gladly stands in line for a **Mark Rothko** exhibition at the Whitney." And against any charges of elitism in Boulez's high-end music-making, **Guzelimian** says, "In his way, Boulez is a populist. He is constantly stressing accessibility. After all, **Cité De La Musique** isn't some isolated culture palace but an exciting, interactive place filled with all kinds of people."

Guzelimian promises that Carnegie Hall will be a "broadly representative stage," with upcoming performances including premieres by such (distinctly non-Boulezian) composers as **John Corigliano**, **Laurie Anderson**, and **Muhai Richard Abrams**. Other imminent Carnegie highlights include the spring launch of a long-distance learning component to its **LinkUP!** elementary music education program, as well as the ongoing series of "Making Music" recital and composer talks with **William Bolcom** and **Pauline Oliveros** this season and Boulez, Dun, and **Leon Kirchner** in 1999-2000.

In an interview with **Keeping Score** last spring, **Arron** alluded to Carnegie's proactive stance toward the next century, providing an apt credo for her institution. "In coming years, Carnegie will continue to present the great standard repertoire played by the world's greatest artists," she said. "But we are also going to go far beyond the tried and true. We owe it to our public to inform them as we entertain them, to let them know what's new in the world."



STERN



GUZELIMIAN

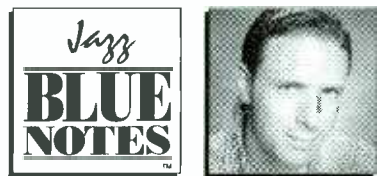
Vocalist Stacey Kent Hopes To Make Grade In U.S.

THE NATURAL: New Yorker Stacey Kent moved to the U.K. several years ago, intending to complete a master's degree in comparative literature. Along the way, she befriended a group of music students and auditioned with them for an intensive one-year music course. To Kent's surprise, she passed the audition. Although she never did obtain her master's, Kent is anticipating the release of her second album of vocal standards.

"Although I never really studied singing, I've always sang," says Kent. "There was always music in the house when I was growing up, and I suppose it was obvious that I had a certain ability." Kent notes that her childhood piano lessons inadvertently allowed her to develop as a vocalist. "I guess that I had sort of run my own ear-training course. I would hear

a song or theme in a movie or on television and hurry to the piano to figure it out. I ended up with much more of a trained ear than I realized."

Because Kent's music course was closely tied in with London's music scene, she quickly found herself in the unexpected position of having work



by Steve Graybow

offered her as a vocalist. "Suddenly, I found myself in the position of having a career as a singer, which I never expected," she says. "I sang with a 14-piece big band. I sang at Ronnie Scott's club. I met and performed with lots of up-and-coming musicians. It all culminated in my record deal with Candid Records. At that point, of course, there was no turning back."

"Close Your Eyes" (on Candid), Kent's debut, was the best-selling British jazz album of 1997 in the U.K.

Kent's latest collection of standards, "The Tender Trap," released on Candid last summer in the U.K., was picked up by Chiaroscuro for U.S. release Feb. 9. Taking its name from the Jimmy Van Heusen and Sammy Cahn standard, "Trap" explores Kent's love of standards and highlights her uniquely evocative phrasing. Kent wraps her voice lovingly around the classic lyrics, caressing the words sublimely, revealing an intimate understanding of phrasing and delivery.

"People are surprised that someone my age is so in love with standards," says the 30-year-old Kent, "but I don't even think about it. The songs are so timeless and the stories in them are so universal, that it doesn't matter whether I'm singing them or Nat 'King' Cole is singing them. They can be applied to my life or to anyone's life."

Although Kent is happily married to saxophonist Jim Tomlinson (who appears prominently on "The Tender Trap"), she quickly points out that the universal nature of a good song transcends the personal life of the performer. "Even when I'm singing of unrequited love, it may not reflect my life, but the quality of the song allows me to deliver it truthfully," she says, adding that "for those four or five minutes, the song becomes both my story and the story of the listener."

Kent returns home to the U.S. for a string of tour dates during February and March. Her band will include Tomlinson, pianist Larry Goldings, and drummer Tom Melito.

WELCOME: Peter Erskine becomes the newest member of the Yellowjackets, the band's third drummer in nearly 20 years. He replaces Will Kennedy, who was preceded by Ricky Lawson. The new lineup debuted at this year's International Assn. of Jazz Educators Conference in Anaheim, Calif.; a tour will commence in February. The Jackets are nominated for a Grammy for best contemporary jazz performance for their latest, "Club Nocturne."

CONGRATULATIONS: Pianist Dave Brubeck, trumpeter Art Farmer, and saxophonist Joe Henderson have been named 1999's American Jazz Masters by the National Endowment for the Arts. Each receives a fellowship, including a \$20,000 honorarium.

CAST YOUR VOTE: In 1997, jazz radio giants KLON Los Angeles and WBGO New York embarked on a competitive fund-raising campaign; KLON raised \$500,000 first, earning the title "Jazz Capitol of the World."

The two stations are having a rematch; the first to raise \$1 million before Feb. 17 takes the Jazz Capitol title. So contribute to the station of your choice. It's a vote to pick a winner; but most important, it's a vote for jazz.



KENT



We're Hooked. Virgin Records executives congratulated John Lee Hooker backstage at the Ventura Theater in Ventura, Calif., following his sold-out performance there Dec. 4 in support of his latest Pointblank/Virgin release, "Best Of Friends." The album features duets with Bonnie Raitt, Ben Harper, Van Morrison, and Carlos Santana. Shown, from left, are Jeffrey Naumann, VP of field promotions at Virgin Records America; Sig Sigworth, director/product manager at Virgin Records America; Ray Cooper, co-president of Virgin Records America; Hooker; and Mike Kappus, artist manager.

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TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	69	ROMANZA ▲ PHILIPS 539207 [CS]	ANDREA BOCCELLI
2	2	68	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT
3	3	70	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG [CS]	BUENA VISTA SOCIAL CLUB
4	4	17	RETURN TO PRIDE ROCK—SONGS INSPIRED BY DISNEY'S THE LION KING II WALT DISNEY 60639	VARIOUS ARTISTS
5	6	23	CANTOS DE AMOR NONESUCH/ATLANTIC 79510/AG	GIPSY KINGS
6	7	11	THE ALBUM II ASTOR PLACE 4014	ALABINA
7	8	9	O.K. ISLAND 524559	TALVIN SINGH
8	10	7	PRIDE OF PUNAHELE PUNAHELE 18657	VARIOUS ARTISTS
9	12	40	A TODA CUBA LE GUSTA WORLD CIRCUIT/NONESUCH 79476/AG	AFRO-CUBAN ALL STARS
10	11	39	INTRODUCING... RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG	RUBEN GONZALEZ
11	13	14	CELTIC LOVE SONGS MADACY 53296	VARIOUS ARTISTS
12	NEW		IRELAND IN SONG RCA VICTOR 63420	FRANK PATTERSON
13	RE-ENTRY		IZ IN CONCERT: THE MAN AND HIS MUSIC BIG BOY 5904/THE MOUNTAIN APPLE COMPANY	ISRAEL KAMAKAWI'OLE
14	14	25	GAELIC STORM OMTOWN/HIGHER OCTAVE 46112/VIRGIN [CS]	GAELIC STORM
15	NEW		O RCA VICTOR 63358	CIRQUE DU SOLEIL

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	13	WANDER THIS WORLD A&M 540984	JONNY LANG
2	2	67	TROUBLE IS... ▲ REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
3	3	13	BLUES ON THE BAYOU MCA 11879	B.B. KING
4	5	37	JUST WON'T BURN TONE-COOL/ROUNDER 471164/MERCURY [CS]	SUSAN TEDESCHI
5	4	13	BEST OF FRIENDS VIRGIN 46424	JOHN LEE HOOKER
6	6	103	LIE TO ME ▲ A&M 540640 [CS]	JONNY LANG
7	9	2	BLUES BLUES BLUES ATLANTIC 83148	THE JIMMY ROGERS ALL-STARS
8	7	21	SLOW DOWN OKEH/550 MUSIC 69376/EPIC [CS]	KEB' MO'
9	8	63	DEUCES WILD ● MCA 11711	B.B. KING
10	10	17	BLUES COLLECTION MADACY 1332	VARIOUS ARTISTS
11	11	21	GREATEST HITS MCA 11746	B.B. KING
12	12	50	BLUES BROTHERS 2000 ● UNIVERSAL 53116	SOUNDTRACK
13	14	77	LIVE AT CARNEGIE HALL EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
14	13	29	LIFE, LOVE & THE BLUES PRIVATE MUSIC 82162/WINDHAM HILL	ETTA JAMES
15	RE-ENTRY		WOMAN IN NEED WALDOXY 2820/MALACO	MEL WAITERS

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	27	PURE REGGAE POLYGRAM TV 565122/ISLAND	VARIOUS ARTISTS
2	1	10	STRICTLY THE BEST 21 VP 1539*	VARIOUS ARTISTS
3	3	12	NEXT MILLENNIUM BLUNT 6370*/TVT [CS]	BOUNTY KILLER
4	4	35	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
5	5	57	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
6	7	29	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
7	6	57	MANY MOODS OF MOSES SHOCKING VIBES 1513*/VP [CS]	BEENIE MAN
8	8	9	STRICTLY THE BEST 22 VP 1540*	VARIOUS ARTISTS
9	9	60	INNA HEIGHTS GERMAIN 2068*/VP [CS]	BUJU BANTON
10	10	4	99 WAYS VP 1549*	LADY SAW
11	NEW		DRUM & BASS STRIP TO THE BONE BY HOWIE B PALM PICTURES/ISLAND LIFE 2004/RKODISC	SLY & ROBBIE
12	11	14	A DAY IN THE LIVE... VP 1534*	BERES HAMMOND
13	15	8	FREEDOM CRY VP 1536*	SIZZLA
14	13	22	DANCEHALL XPLOSION '98 — MEGAMIX JAM DOWN 40001	VARIOUS ARTISTS
15	12	64	MIDNIGHT LOVER VIRGIN 44487*	SHAGGY

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

Songwriters & Publishers

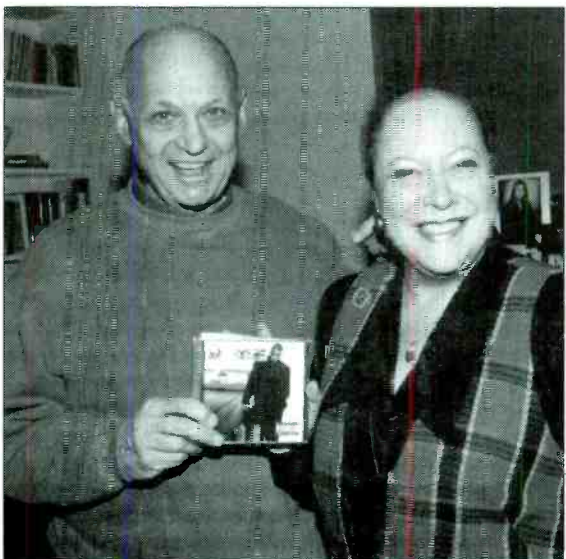
ARTISTS & MUSIC



'Amor' At First Sight. Enrique Iglesias, center, has signed a global publishing deal with EMI Music Publishing. His most recent album, "Cosas Del Amor," is the first under the deal. The singer's 33-city U.S. headline tour, sponsored by McDonald's, includes a Jan. 23 date at New York's Madison Square Garden. Shown flanking Iglesias are Martin Bandier, chairman/CEO of EMI Music Publishing, and Jody Gerson, senior VP of West Coast operations.



Vocal Company. Songwriter/producer Mark Spiro, second from left, who recently signed a long-term publishing deal with Hidden Words Music, is working on a new album for country artist Lila McCann, center. Also pictured at Nashville's Soundstage studio, from left, are Steve Wariner, Vince Gill, and Bryan White, who all dropped by to contribute background vocals.



Don't Knock It. Composer Charles Strouse, left, and his publisher Helene Blue, celebrate the latest success of "Hard Knock Life," from Strouse and Martin Charnin's score for the musical "Annie," recently used by rap star Jay-Z in "Hard Knock Life (Ghetto Anthem)."



Palmer In Their Hands. Robert Palmer has signed a worldwide administrative agreement for his song catalog with Warner/Chappell Music. Shown, from left, are Rick Shoemaker, president of Warner/Chappell; Les Bider, chairman/CEO; Palmer; and Ed Pierson, executive VP of legal affairs.



Happy Holidays. Shown at BMG Music Publishing's 1998 holiday party in New York, from left, are Nick Firth, president of BMG Music Publishing; Stanley Schneider, VP of legal and business affairs at BMG Music Publishing; Ira Sallen, VP of human resources at BMG Entertainment; and Strauss Zelnick, president/CEO of BMG Entertainment.



Donna Doings. Donna Hilley, second from left, CEO/president of Sony/ATV Tree, was recently honored by her staff in Nashville with a silver plate commemorating her 25th anniversary at the company. Shown, from left, are Sony/ATV executives Chris Waters, Don Cook, and Woody Bomar.



Return Of A Classic. 4 The Cause received a German platinum single award (for sales of 500,000) for its recording of "Stand By Me," the classic penned by Mike Stoller, Jerry Leiber, and Ben E. King. Shown at the award presentation in Los Angeles, from left, are Stoller, Pamela Michel of German publisher Der Welt-J Michel KG, Randy Poe of Leiber & Stoller Music Publishing, Hans Mai of Der Welt-J Michel KG, and Leiber. King was unable to attend.

NO. 1 SONG CREDITS

TITLE · WRITER · PUBLISHER

THE HOT 100

... BABY ONE MORE TIME • Max Martin • Zomba/ASCAP, Grantsville/ASCAP

HOT COUNTRY SINGLES & TRACKS

STAND BESIDE ME • Stephen Allen Davis • Hamstein Cumberland/BMI

HOT R&B SINGLES

NOBODY'S SUPPOSED TO BE HERE • S. Crawford, Montell Jordan • Wixen/ASCAP, Famous/ASCAP

HOT RAP SINGLES

GHETTO COWBOY • S. Howse, A. Henderson, K. Greer, J. Burke, F. Lindsey, R. Antonio • Mo Thugs/ASCAP, Siet/ASCAP, Layzie Bone/ASCAP, EMI April/ASCAP

HOT LATIN TRACKS

ESE • Alejandro Jaen, W. Paz • Ventura/ASCAP

Peermusic Releases Hoagy Carmichael CD Retrospective, Multimedia Tribute

GOLDDUST SONGS: Peermusic has come up with a particularly imaginative publisher's retrospective of a single writer, the late **Hoagy Carmichael**. The tribute pairs an audio CD of 25 selections and a very informative CD-ROM that features more than 40 songs and creatively presented statistics, bios, and vintage photos.

Carmichael is best known as the composer of the melody to "Stardust," included here. His hits also include "I Get Along Without You Very Well," "Georgia On My Mind," "Skylark," "How Little We Know," "Rockin' Chair," and "One Morning In May." Two delightful rarities are the ballad "I Walk With Music" (the

No purchase price for the acquisition was disclosed.

VOTERS SING HER PRAISES: Vocalist **Maureen McGovern**, one of pop songwriters' best friends, will be part of New York concert presentations of the songs of **Alan and Marilyn Bergman** (Carnegie Hall, Feb. 4) and **Harold Arlen** (Lincoln Center, Feb. 5 and 6). She also has her second Grammy nomination in 26 years, notes **Mort Drosnes**, president of New York-based Sterling Records. Sterling's McGovern set, "The Pleasure Of His Company," has been nominated for best traditional pop vocal performance. Her last nomination was in 1973 as best new artist

(won by **Bette Midler**). One of McGovern's previous Sterling albums salutes the Bergmans under the title "The Music Never Ends: The Lyrics Of



by *Irv Lichtman*

Alan And Marilyn Bergman."

The most unusual piece is a 1925 composition with lyrics by Carmichael: "Jewish Boy Blues (Papa Gone Bye Bye Blues)," performed here in a 1930 recording by Carmichael himself and a band. With its bluesy incorporation of a Yiddish-like melody, it's probably as close as anyone's gotten to putting a he-left-me blues story line in a Jewish setting.

Peermusic administers Hoagy Music Publishing, run by Carmichael's son, **Hoagy Bix Carmichael**, who appears on the CD-ROM.

SHAWNEE BUYS CHORAL FIRM: Shawnee Press Inc., the Delaware Water Gap, Pa.-based music print firm, has acquired Gilpin Music Publishing (GMP), an educational choral catalog owned by **Greg Gilpin**. Gilpin is a composer/arranger in the choral field and a gospel singer/songwriter. He's touring with gospel star **Sandi Patty** as vocal director, arranger, and backup vocalist for her concerts. GMP catalog orders, previously distributed by Intrada, are being accepted by Shawnee Press.

PERLSTEIN MOVES, WRITES: Entertainment/copyright attorney **Robert Perlstein** has established a new office in Berlin to serve his European-based clientele and has also moved his New York headquarters to a larger space on Lexington Avenue. In addition to enlarging his firm's physical presence, Perlstein has collaborated on a booklet, "The Songwriter's Collaboration Agreement: Sample Contracts And Comments," with Los Angeles-based entertainment attorney **Samze Onur**. It was penned for Law and the Arts, a quarterly journal published by Columbia University's law school and Volunteer Lawyers for the Arts.

PRINT ON PRINT: Following are the best-selling folios from Cherry Lane Music:

1. "Riverdance: The Music."
2. **Tori Amos**, "Anthology."
3. **Pink Floyd**, "The Wall."
4. **Tori Amos**, "from the choirgirl hotel."
5. **Tom Waits**, "Beautiful Maladies."

Pro Audio

ARTISTS & MUSIC

A Visit To Bob Ludwig's Audio And Multimedia Gateway

DECEMBER CAN BE a cold, unforgiving time in Maine—the polar opposite of the vacationland that millions of Americans seek there every summer:

Knowing this, I was pleasantly surprised to discover sun and warm weather in Portland on a recent December morning. Although I was there on a personal visit, I made a point—as I always do when in Maine—to stop at **Bob Ludwig's Gateway Mastering Studio**, widely renowned as the global epicenter of music and multimedia production.

As nice as it was to get an unseasonably balmy day, it was even more gratifying to spend a few hours with Ludwig—a notoriously busy engineer who is typically booked months in

advance and works long, grueling hours. On this rare occasion, Ludwig did not have a mastering session scheduled. He had set aside the day to tie up loose ends before departing on a short vacation, and he seemed glad to entertain a guest as he worked at a leisurely pace.

After introducing me to some of the Gateway staff—including CFO **Gail Ludwig**; editing/production engineers **Jennifer Munson** and **Adam Ayan**; and scheduling/production coordinators **Donna Ryan**, **Angela Smith**, **Tom Ryan**, and **Rachel Pequinot**—Ludwig ushered me into his studio, which is arguably the largest and most acoustically perfect mastering environment in the world.

Havana Gets World-Class Studio

Abdala Aims To Make Cuba Recording Destination

BY DAN DALEY

HAVANA—Estudios Abdala opened in mid-1998 to little fanfare either here—where a nearly 40-year-old economic embargo has forced Cubans to focus on basic necessities—or abroad, where, to many, Cuba is just one of several islands dotting the Caribbean.

But the studio's arrival is significant in a number of ways. It is Cuba's first world-class facility, sporting two recording studios, a mastering suite, and a rehearsal studio. Furthermore, the rooms are all technologically well-endowed, with a pair of Solid State Logic (SSL) G+ consoles (one equipped with Ultimotion/Total Recall, the other with VGA automation and Total Recall), a Yamaha 02R digital mixer; a Digidesign Pro Tools 24 system, Studer digital and analog multitrack decks, Genelec and Yamaha monitoring, and numerous high-end signal processors, synchronizers, and other outboard gear.

The native wood finishing, the Cuban architecture, and the highly

diffused acoustical design are enhanced by such filigrees as a 9-foot Steinway piano (produced at the company's Hamburg plant in deference to the Burton-Helms Act, which stipulates penalties for U.S. companies that trade with Cuba).

The facility, which exceeds 5,000 square feet, has a parentage matching its technology: It was capitalized in part by legendary Cuban *trovadero* Silvio Rodriguez, who views it as much as a gift to Cuba's musical future as a commercial venture, and by Cuban state-owned corporation CIMEX, a joint multi-business venture with Panama.

Rodriguez also has an SSL G-series-equipped personal studio in the same elegant Miramar neighborhood; there he records his own projects, as well as those of up-and-coming artists from Cuba and beyond.

Another significance of Abdala is that, at a time when Caribbean music is looming ever-larger in the grow-

(Continued on next page)



by Paul Verna

We listened to 24-bit, 96-kilohertz-encoded stereo tracks from recent DVD video titles by **John Lee Hooker** and **John Marks**, among others. Ludwig also played portions of **Beck's** "Mutations," which he mastered, and it all sounded astonishingly good through Gateway's new EgglestonWorks Ivy speakers (serial numbers 1 and 2). Developed by Memphis audiophile **William Eggleston III**, the new units—larger versions of the company's signature Andras models—will retail for a cool \$96,000 per pair when they hit the market in the near future.

"When you have five Andras speakers in this room, they move plenty of air, but when there are only two of them they're a little too small," said Ludwig matter-of-factly. "So I told Eggleston that if he was going to build something bigger I might consider it, and he decided he was going to do a no-holds-barred model."

(Incidentally, Eggleston is not related to Genelec Inc. marketing director **William Eggleston**, who also knows a thing or two about speakers.)

Ludwig's Ivys—which are powered by Mark Levinson Cello Performance Mark 2 amplifiers—sit on concrete foundations that are isolated from the floor and walls of the studio. Despite their size and weight, they are mounted on caster-wheel platforms that allow them to be transported between the mastering studio and Gateway's "speaker garage." For 5.1-channel sessions, Ludwig wheels in Andras speakers. He also has five Andrases permanently installed in Gateway's new DVD room.

An uncompromising listener who will stop at virtually nothing to get the best sound, Ludwig tested several brands of cable before deciding on products by Transparent Audio, a high-end manufacturer headquartered a few miles down the turnpike in Saco. The wires that connect the amplifiers to the speakers run \$10,000 a pair; and they're only the tip of the iceberg, according to Transparent president **Karen Sumner**. She estimated that the Gateway complex contains approximately 5,000 feet of analog and digital wiring, most of it top-of-the-line grade.

"Bob Ludwig," said Sumner, "has a full-bore commitment to getting the very best resolution in the analog and digital signal paths." I'll say.

The rest of the gear in Ludwig's room measures up to the same exacting standards applied to speakers, amps, and cables. The analog section consists of a custom Neumann console; Sontec, Massenburg, and Aval-

on equalizers; Ampex ATR and Studer tape machines that can be customized to each project with either stock tape preamplifiers or Cello units; and other pieces of ultra-high-end equipment.

In the digital domain, Gateway is so far on the cutting edge that it serves as a barometer of the state of the art. In fact, many of the manufacturers whose high-resolution digital gear is represented at Gateway—DCS, Nagra, Genex, Sonic Solutions, Pacific Microsonics, Weiss, Apogee, and Sony, among others—consider Ludwig's input a vital link in their

Portland for three days. It wasn't Springsteen's first visit to Gateway, nor was he the only superstar to be spotted in the local burger joints in recent years. **Eric Clapton** is another notable Ludwig client who likes to attend mastering sessions, as do hundreds of artists ranging from **Tori Amos** to **Paul Winter**. In fact, Ludwig said, artists attend his sessions at Gateway in greater numbers than they did when he worked at Masterdisk in New York.

After our listening session, we went upstairs to the DVD suite, which was built as a showcase for the fledg-



The brain trust of Gateway Mastering in the studio's DVD authoring suite. Shown, from left, are director of engineering/DVD project manager **Scott McConville**, mastering/authoring engineer **Brian Lee**, and Gateway founder/owner/chief engineer **Bob Ludwig**.

research and development chain.

One of the points Ludwig tries to drive home when discussing digital technology—or lecturing about it in schools—is that a system is only as good as its converters.

"A converter in a fantastic unit like the DCS or the Apogee or the Pacific Microsonics at 44.1 kHz is probably going to sound better than a mediocre converter at 96 kHz, just because the rest of the technology is so much better," said Ludwig. "But, a \$5 96-kHz converter is going to sound a lot better than a \$5 44.1-kHz converter in the same player; so it's all relative."

Among Ludwig's recent mastering projects was the **Bruce Springsteen** four-CD Columbia Records boxed set "Tracks," which brought the Boss to

ling format and a space in which clients can experience multimedia titles. There, we sampled a handful of Dolby Digital and DTS titles, including Clapton's "Unplugged" and **Steely Dan's** "Gaucho."

Down the hall from the DVD room, Gateway director of engineering/DVD project manager **Scott McConville** and mastering/authoring engineer **Brian Lee** toiled in a state-of-the-art authoring room that they and Ludwig designed to accommodate Gateway's increasingly wide range of multimedia projects.

McConville said, "Early on we felt that the DVD authoring needs to occur in the music mastering stage and that mastering houses need to get involved" *(Continued on next page)*



Avalon Cooks In The Kitchen. Dove Award-winning group Avalon has been working on its third album at the Sound Kitchen in Franklin, Tenn., with producer **Jim Dickinson**. Shown, from left, are Bannister and group members **Janna Potter**, **Jody McBrayer**, **Cherie Paliotta**, and **Michael Passons**. Due for release March 23 on Sparrow Records, the album is titled "Different Light."



Creole DeVille. New Orleans-based musician **Willy DeVille** spent time at Ardent Studio C recording an upcoming release with producer **Jim Dickinson** and such old friends as **Roger Hawkins**, **David Hood**, and **Spooner Oldham**. Shown at the sessions, standing from left, are assistant engineer **Jason Latshaw**, guitarist **Luther Dickinson**, keyboardist **Oldham**, DeVille, brother **Eddie DeVille**, and drummer **Roger Williams**. Sitting, from left, are engineer **Bob Krusen**, **Jim Dickinson**, and bassist **Hood**. (Photo: Terron Shoemaker)

HAVANA GETS WORLD-CLASS STUDIO

(Continued from preceding page)

ing world-music market, a world-class facility could establish Cuba as a recording destination. It could also underscore Cuba's indigenous music based on African rhythms, *son*, as one of the foundations of modern salsa.

Access to the multi-billion-dollar global entertainment industry could also help propel Cuba out of its economic malaise "*cuando venga la hora*"—when the time comes, as is said in Cuba.

That phrase implies no particular ideology or system to replace the current one, only that an inevitable change—political and economic—is coming. When it does, Abdala will be ready, according to studio manager Maggie Alarcon Perea, the daughter of the former head of Cuba's delegation to the U.N. and current president of the National Assembly.

Alarcon Perea sees her mission, and that of the studio, to draw artists, musicians, producers, and engineers to Cuba—a goal that supersedes ideology but isn't necessarily tantamount to capitalism.

"You want to believe that you can make music and make a living in Cuba," she says.

Pragmatism, though, is the first order of business. "The design was to put as much as possible under one roof," she says. Construction took nearly four years due to shortages of material and the often-circuitous

routing of technology purchases and of the personnel needed to install it and train staffers on its use. (Only the state-owned EGREM record company in Havana has another recording facility that comes close to Western studio standards.)

The mastering suite doubles as a control room for the adjacent rehearsal studio, with a sliding glass door between the two. An Otari tape-duplication system with a digital bin loop is in the planning stages, as are post-production and DVD-authoring capabilities, according to chief engineer Victor Cicard.

Another of Abdala's features born of necessity is a sophisticated, uninterruptible power supply that offsets the city's frequent power outages and brownouts by picking up the electrical slack within milliseconds before a generator kicks in.

Abdala's amenities are also ample: The studio has gardens and a restaurant/lounge, as well as access to a huge array of exotic instruments and musicians who are experts on them.

However, the depth of the facility's significance is perhaps expressed best by its Musical Research and Information Center, an office that taps databases to fulfill almost any type of cultural information request. (Internet access is highly restricted in Cuba.)

Alarcon Perea says such services as these make Abdala (which is

named for a mythic Arab warrior in a story by Cuban literary laureate José Martí) both a cultural bridge and a viable business. She is candid on the latter point, noting that the studio's monthly break-even point is approximately \$35,000, helped considerably by lower staff costs in Cuba. (U.S. dollars have been legal tender in Cuba since 1996.)

State subsidies help support the studio, whose card rate ranges from \$120 per hour for the largest studio room to \$15 per hour for rehearsal.

Alarcon Perea believes the studio can break even within a year or two, depending on several factors, not the

least of which is normalization of relations with the U.S.—which Alarcon Perea describes as "our natural client, because it's so close and because Cuban music is becoming so popular there."

In the meantime, the proliferation of Cuban musical influences on a global basis is helping take up some of the slack as the two countries head toward what many consider to be an inevitable rapprochement.

Increased work from abroad has exposed the studio, like the rest of Cuban society, to a more market-based outlook. Entering the international domain has produced what

Alarcon Perea dubs "socio-capi"—a melding of socialism and capitalism that addresses the realities of both global competition and a Cuba in the midst of transition.

As difficult as the conditions that come with the embargo and the nature of socialism have been, Alarcon Perea and others have found a silver lining to the isolation that Cuba has experienced from its neighbor to the north.

"Cuban music has retained a tremendous amount of integrity," she says. "It still has a lot of what it always had—soul that hasn't been interfered with by commercialism."

STUDIO MONITOR

(Continued from preceding page)

with it. It's at our stage that we determine what songs are going on the CD or DVD, so therefore, we're in the best point to decide what multimedia material goes on there as well. Otherwise, the client has to wait for the finished CD to be done and then send that to a multimedia house."

In order to juggle the 20 or so projects they work on at any given time, McConville and Lee have optimized various workstations for each of the processes they do. "Just yesterday, for instance, we had video editing happening on one system, while another system was doing video encoding and

another was doing authoring and two others were doing graphic design and Web site design," said McConville.

Lee added that the DVD suite is networked with the rest of the facility, allowing any Gateway engineer to import audio that Lee or Ludwig might have processed in the mastering room, or export multimedia data to rooms in the facility dedicated to quality control.

"DVD authoring fit into our flow because we were already on the Sonic Solutions MediaNet network," said Lee. "If I do an audio pass in here, another engineer can go in another room and QC it because it's all on the network."

Among Gateway's challenges is educating clients about multimedia technology, from its creative potential to its terminology.

"The record companies know the audio business, but now they have to have DVD coordinators," said Lee. "If we need an element—a video, an

audio stream, subtitles—one person's going to have to oversee that now, whereas before all they had to worry about was mixing and mastering."

Gateway's position as a nerve center of music, video, and multimedia production belies its location, which is about as far away as one can get, physically and otherwise, from New York, Nashville, Los Angeles, and Silicon Valley. Ludwig himself was concerned when he left Masterdisk in 1993 to open Gateway that his clients might not make the trip.

As it turns out, Ludwig's concerns were unfounded, and he has proved for six years that "if you build it, they will come," as the cliché goes. And if you build it to the highest possible standards and put your heart, mind, and soul into it, they will not only come, they will also take back with them the best possible product their money can buy.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 23, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	HAVE YOU EVER? Brandy/ David Foster (Atlantic)	NOBODY'S SUPPOSED TO BE HERE Deborah Cox/ A. Crawford, M. Jordan (Arista)	RIGHT ON THE MONEY Alan Jackson/ K. Stegall (Arista Nashville)	TURN THE PAGE Metallica/ Bob Rock, James Het- field, Lars Ulrich (Elektra)	LULLABY Shawn Mullins/ S. Mullins (SMG/Columbia)
RECORDING STUDIO(S) Engineer(s)	CHARTMAKER (Malibu, CA) Felipe Elgueta	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalino	CASTLE RECORDING (Franklin, TN) John Kelton	THE PLANT (Sausalito, CA) Randy Staub, Kent Matcke	ORPHAN/SOUTHERN LIVING (Atlanta, GA) Glenn Matullo
RECORDING CONSOLE(S)	SSL 4000E	SSL 6056G	SSL 9000J	SSL 4064G	Mackie VLZ 24X4/DDA DMR 12
RECORDER(S)	Sony 3348	Studer 800	Mitsubishi X850	Studer A800/Sony 3348	Protools/Tascam DA88
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	BASF 468/Quantegy 467	Hard Disk/Quantegy DA8
MIX DOWN STU- DIO(S) Engineer(s)	BARKING DOCTOR (Bearsville, NY) Mick Guzauski	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalino	SOUND STATION (Nashville, TN) John Kelton	THE PLANT (Sausalito, CA) Randy Staub	ENCORE (Los Angeles, CA) Tom Lord-Alge
CONSOLE(S)	SSL 4056G w/ATT Digital Mixer Core	SSL 6056G	SSL 4056E	SSL 4064G	SSL 4056G
RECORDER(S)	Sony 3348	Studer 800	ATR 102	Sony 3348	Protools
MASTER TAPE	Quantegy 467	Quantegy 499	Quantegy 499	Quantegy 467	Hard Disk
MASTERING Engineer	BERNIE GRUNDMAN MASTERING Brian Gardner	MASTERDISK Tony Dawsey	MASTERMIX Hank Williams	STERLING SOUND George Marino	MASTERDISK Scott Hull
CD/CASSETTE MANUFACTURER	WEA	UNI	UNI	WEA	Sony

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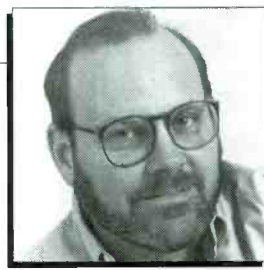
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Latin Notas



by John Lannert

TEN AND COUNTING: Latino music confabs come and go, but Billboard's annual International Latin Music Conference is still going strong after making its debut in Miami in 1990.

And for the 10th installment, Billboard, which produces the longest-running Hispanic music conclave of its kind, is expanding the program. There will be more panels, more networking opportunities, and more music at this year's event, slated to take place April 20-22 at the Fontainebleau Hilton & Resort.

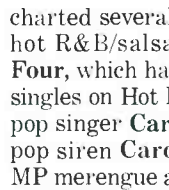
There will be new panel features as well. For instance, the publishing panel will allow registered attendees to audition their recorded music before a group of publishing and performance right society executives.

And, of course, topping off the conference proceedings will be Billboard's sixth annual Latin Music Awards, the U.S. Hispanic music industry's definitive celebration of its rich musical talent.

Delivering the keynote address will be **Ricardo Dopico**, director of Latin music for the Recording Industry Assn. of America.

Though there are still three months remaining before Billboard launches the conference, most of its slate of musical performances has been lined up. The April 20 showcase, hosted by Sony Discos at the Fontainebleau's Versailles Gallery Ballroom, will feature a broad array of artists from Sony and its distributed imprints.

Sony's scheduled trio of performers consists of contemporary Christian idol **Jaci Velásquez**, regional Mexican veterans **Los Fugitivos**, and emerging pop vocal group **MDO**. Slated to perform from Sony's distributed labels are Tropix's up-and-coming merengue songstress **Melina León**, who has



VELÁSQUEZ

charted several singles on Hot Latin Tracks; RJO's hot R&B/salsa quartet **Son By Four**, which has charted a pair of singles on Hot Latin Tracks; J&N pop singer **Carlo Silver**; Sonolux pop siren **Carolina Sabino**; and MP merengue artist **El Bonche**.

Confirmed, thus far, to perform at the April 21 showcase at a Miami Beach venue yet to be determined is emotive singer/songwriter **Obie Bermudez**, who recently released his stylish salsa debut, "Locales," on Ariola/BMG. Also booked to play are WEA Latina rock band **Millo Torres Y El Tercer Planeta** and



BERMUDEZ

(Continued on page 44)

Hot Latin Tracks™



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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
► No. 1 ◀					
1	3	5	6	JERRY RIVERA SONY DISCOS	ESE R.SANCHEZ (A.JAEN, W.PAZ)
2	1	2	12	CHAYANNE SONY DISCOS	DEJARIA TODO ESTEFANO (ESTEFANO)
3	4	3	10	TIRANOS DEL NORTE SONY DISCOS	CREI J.MARTINEZ (C.MONGE)
4	2	1	9	JUAN LUIS GUERRA 440 KAREN/CAIMAN	MI PC J.L.GUERRA (J.L.GUERRA)
5	12	34	3	ENRIQUE IGLESIAS FONOVISIA	NUNCA TE OLVIDARE R.PEREZ-BOTIJA (E.IGLESIAS)
6	NEW		1	MARCO ANTONIO SOLIS FONOVISIA	SI TE PUDIERA MENTIR B.SILVETTI (M.A.SOLIS)
7	9	7	27	VICENTE FERNANDEZ SONY DISCOS	ME VOY A QUITAR DE EN MEDIO PRAMIREZ (M.MONTERROSAS)
8	10	22	4	SHAKIRA SONY DISCOS	TU S.MEBARAK, L.MENDEZ (S.MEBARAK, D.O'BRIEN)
► GREATEST GAINER ◀					
9	26	—	2	OLGA TANON WITH CRISTIAN CASTRO WEA LATINA	ESCONDIDOS R.PEREZ (R.PEREZ, M.ABARAO)
10	11	20	5	FRANKIE NEGRON WEACARIBE/WEA LATINA	PRINCESA S.GEORGE (E.GONZALEZ)
11	5	14	10	GISSELLE ARIOLA/BMG LATIN	DAME UN BESO J.VALDEZ (J.NUNEZ)
12	7	4	15	LIMITE RODVEN/POLYGRAM LATINO	LA OTRA PARTE DEL AMOR J.CARRILLO, G.PADILLA (ALAZAN)
13	6	6	7	GRUPOMANIA SONY DISCOS	COMO BAILA O.SERRANO, B.SERRANO (O.SERRANO)
14	8	16	21	VICTOR MANUELLE SONY DISCOS	QUE HABRIA SIDO DE MI O.ALFANNO (O.ALFANNO)
15	18	24	4	JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN	ADORABLE MENTIROSA J.GABRIEL (J.GABRIEL)
16	NEW		1	CARLOS PONCE EMI LATIN	TE VAS K.SANTANDER (K.SANTANDER)
17	23	32	20	MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	PARA DARTE MI VIDA R.QUEZADA (M.VICTOR)
18	16	8	19	LOS TEMERARIOS FONOVISIA	COMO TE RECUERDO A.A.ALBA (A.A.ALBA)
19	13	17	12	KARIS EMD/BMG LATIN	TUS OJOS SON L.CORPORAN, E.MONTANEZ (R.ARMANDO DEL VALLE)
20	20	10	19	ENRIQUE IGLESIAS FONOVISIA	ESPERANZA R.PEREZ-BOTIJA (E.IGLESIAS, C.GARCIA ALONSO)
21	15	9	10	PEDRO FERNANDEZ RODVEN/POLYGRAM LATINO	SIN VERTE H.PATRON (H.ESTRADA)
22	21	—	22	MARC ANTHONY RMM	CONTRA LA CORRIENTE A.CUCCO, PENNA (O.ALFANNO)
23	31	—	2	CONJUNTO PRIMAVERA FONOVISIA	NECESITO DECIRTE J.GUILLEN (R.GONZALEZ MORA)
24	24	27	9	TONO ROSARIO WEACARIBE/WEA LATINA	ASI FUE T.ROSARIO, P.MATEO (J.GABRIEL)
25	25	26	13	MIJARES WITH LUCERO RODVEN/POLYGRAM LATINO	EL PRIVILEGIO DE AMAR J.AVENDANO, L.UHRS, A.ZEPEDA (J.AVENDANO, L.UHRS)
26	27	29	6	CRISTIAN ARIOLA/BMG LATIN	DESPUES DE TI... QUE? R.PEREZ (R.PEREZ)
27	32	28	15	JOSE FELICIANO RODVEN/POLYGRAM LATINO	ME HAS ECHADO AL OLVIDO R.PEREZ (R.PEREZ, R.LIVI)
28	38	40	3	FEY SONY DISCOS	NI TU NI NADIE J.R.FLOREZ (M.ABLANEDO)
29	14	19	12	MICHAEL STUART RMM	NINA BELLA A.FERNANDEZ (Y.ENRIQUEZ)
30	22	11	21	PEPE AGUILAR MUSART/BALBOA	DIRECTO AL CORAZON PAGUILAR (FATO)
31	36	37	3	CARLOS PONCE EMI LATIN	RECUERDO O.CHIRINO, R.BARLOW (O.CHIRINO, A.CHIRINO)
32	NEW		1	CHARLIE ZAA SONOLUX/SONY DISCOS	AMORES C.ZAA (J.BACA FLORES, A.PULIDO)
33	29	18	13	LOS MISMOS EMI LATIN	QUE BONITO LOS MISMOS (M.E.CASTRO)
34	34	12	15	SHAKIRA SONY DISCOS	CIEGA, SORDOMUDA S.MEBARAK, L.MENDEZ (S.MEBARAK, E.SALGADO)
35	33	38	4	PRISCILA Y SUS BALAS DE PLATA FONOVISIA	SOBREVIVIRE T.PAIZ (D.FEKARIS, F.PERREN)
36	28	33	4	ELVIS CRESPO SONY DISCOS	LUNA LLENA R.CORA, I.CASADO (R.VAZQUEZ)
37	30	—	16	FRANKIE NEGRON WEACARIBE/WEA LATINA	AGUA PASADA S.GEORGE (G.FRANCISCO)
38	37	—	2	BRENDA K. STARR PLATANO/ANTILLA	SEÑOR AMANTE H.RAMIREZ (A.VIZZANI)
39	NEW		1	JOSE FELICIANO RODVEN/POLYGRAM LATINO	QUE TRISTEZA R.PEREZ (A.MANZANERO)
40	RE-ENTRY		4	LOS TUCANES DE TIJUANA EMI LATIN	EL HEREDERO G.FELIX (M.QUINTERO LARA)

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7	JOSE FELICIANO RODVEN/POLYGRAM LATINO	7	KARIS EMD/BMG LATIN	7	LOS TEMERARIOS FONOVISIA
8	CHARLIE ZAA SONOLUX/SONY DISCOS	8	MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	8	LOS MISMOS EMI LATIN
9	CRISTIAN ARIOLA/BMG LATIN	9	MARC ANTHONY RMM	9	PRISCILA Y SUS BALAS DE PLATA FONOVISIA
10	JUAN LUIS GUERRA 440 KAREN/CAIMAN	10	TONO ROSARIO WEACARIBE/WEA LATINA	10	LOS TUCANES DE TIJUANA EMI LATIN
11	VICENTE FERNANDEZ SONY DISCOS	11	SHAKIRA SONY DISCOS	11	LOS TIGRES DEL NORTE FONOVISIA
12	MIJARES WITH LUCERO RODVEN/POLYGRAM LATINO	12	MICHAEL STUART RMM	12	MICHAEL SALGADO JOEY/SONY DISCOS
13	FEY SONY DISCOS	13	ELVIS CRESPO SONY DISCOS	13	BANDA MAGUEY RCA/BMG LATIN
14	RICKY MARTIN SONY DISCOS	14	FRANKIE NEGRON WEACARIBE/WEA LATINA	14	BANDA EL RECODO FONOVISIA
15	ENRIQUE IGLESIAS FONOVISIA	15	BRENDA K. STARR PLATANO/ANTILLA	15	PEDRO FERNANDEZ RODVEN/POLYGRAM LATINO

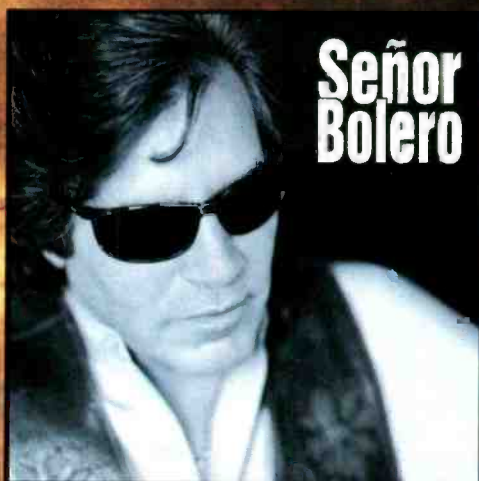
Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records 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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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

New German Dance Chart To Monitor Club Plays

BY WOLFGANG SPAHR
and CHRISTIAN LORENZ

HAMBURG—The German record industry has taken its first steps toward producing an accurate, electronically monitored record of club and discothèque plays with the Jan. 14 unveiling of its new Dance-Trend chart.

German labels' body BPW commissioned airplay monitoring and sales chart compiler Media Control to produce the new chart, and the latter's data-collection process will gradually introduce tamper-proof elec-

tronic "Black Box" units—directly linked to clubs' DJ consoles—that automatically record plays.

In 1996, Media Control in France was contracted by local collecting society SPRE to install about 100 similar devices in French clubs, although the data collected are not used to produce charts. The difficulty of accurately monitoring club plays has long been an irritation for labels and collecting societies across Europe.

According to BPW managing director Peter Zombik, the emergence of clubs and discothèques as key musical trendsetters in recent years made it even more imperative to develop a system to reliably monitor club plays. This allows the organization to produce what it claims is a viable "trend" chart.

"Given DJs' fine musical sensibilities," Zombik says, "the music they play in discothèques reflects current trends, hitting the musical pulse of an entire generation. Many young talents owe the key impetus for their careers to the fact that their music is played in discothèques."

"As far as the media, the record industry, and the fans are concerned, it has become increasingly important to capture musical impulses where new talents, trends, and styles

emerge early on. Discos play a key role in this respect," he says.

The introduction of the 40-title Dance-Trend chart follows extensive preparation and testing and much discussion on the need for a reliable chart using standard statistical criteria. Records that have entered the official Media Control-compiled Top 100 singles chart are ineligible for inclusion in the Dance-Trend listing. According to BPW, this gives the new chart a unique and important character, as it tracks releases that have not yet established themselves as best sellers.

The Dance-Trend chart is compiled on the basis of a weekly survey of almost 1,000 DJs, who will report the records they play to Media Control. Although most of these reports will initially be in the form of completed questionnaires, the Black Box monitoring units have already been installed in six clubs. More will follow, says Zombik.

"There are plans to install this objective and manipulation-resistant system in several steps, in conjunction with the discos, so as to reduce the volume of questionnaires required," he says.

According to BPW and Media Control, the data recorder cannot be tampered with. Information is stored in a sealed box that can only be opened

with a special tool, and the unit features sealed connections, making it impossible to interfere with audio input. In addition, any power losses are recorded in a special log.

The Black Box has the capacity to record a total of 18 hours of music on hard disc. Nine hours of music are recorded simultaneously from the mixing console and via a microphone, which picks up the sound from the dancefloor itself.

The recordings from the boxes are downloaded to Media Control's Baden-Baden headquarters via ISDN lines at regular intervals. Titles are then identified partially by computer and partially by physically listening to the recorded music output.

The debut Dance-Trend chart had "Push It (Again)" by Salt 'N Pepa (Urban/Motor) as the first occupant of its No. 1 slot.

At press time, a German media partner was still being sought.



Golden Diva. British opera diva Lesley Garrett hugs her gold disc for 100,000 copies sold in the U.K. of her BMG Conifer album "Lesley Garrett." The singer hit gold only five weeks after the set's domestic release. The album is due for an international release in February on RCA, with the U.S. release in March. Garrett will undertake an Asian tour in April and visit Japan for promotional duties.

FIMI Appoints Lawyer As Its New President

BY MARK DEZZANI

MILAN—Copyright lawyer Alberto Pojaghi has been elected the new president of Italian labels' body FIMI. He succeeds Gerolamo Caccia Dominioni, president of Warner Music Southern Europe and Italy, who completed an extended tenure with the successful expansion of FIMI's membership to include the country's leading independent labels (Billboard, Jan. 16).

Pojaghi is a copyright expert who is on the Italian government's advisory committee for copyright legislation, a body that reports directly to the prime minister. Pojaghi, who has specialized in copyright law since the early '60s, has represented FIMI for several

F.I.M.I.

years and was the body's counsel during 1997's antitrust case in which the Italian major-label affiliates were found guilty of operating a price-fixing cartel.

The choice of Pojaghi instead of one of the heads of Italy's record companies is, says FIMI director general Enzo Mazza, "a technical option." He notes that the key element of Pojaghi's role will be forming a new collection society for labels. "As a copyright expert, he is chosen to oversee the establishment of a new company, SCS, which will be a limited company with shares held by a consortium of record companies. The plans for the new company are being pre-

(Continued on page 84)

Sony European President Upped; Warner's To Retire

BY JEFF CLARK-MEADS

LONDON—Two major record companies are losing their European presidents.

Manfred Zunkeller has announced his intention to retire from Warner Music Europe next month, while his counterpart at Sony, Paul Russell, is being promoted from president to chairman in a move that marks a new period of "evolution" in the management of the company.

In tandem with Russell's promotion is the elevation of Paul-René Albertini to the newly created position of executive VP at Sony Music Entertainment Europe. Besides his new post, Albertini will retain his current role as Sony Music France president.

Russell says his own new title is "a pat on the back and a thank you for a great year for chart share for us. We were No. 1 in singles and albums chart share [in Europe]."

He says there will be no radical alteration in his duties with the new title but adds that he will be spending more time in New York on strategic issues that go beyond his European remit. Of Albertini, he says, "There are a number of things that I don't have time to deal with right now, particularly in the area of new technology. There's a lot to do and I need some help, and that's where Paul-René comes in. He will gradually spend more of his time in the U.K."

Russell says, though, that he has no intention of appointing a new head for the French company to allow Albertini to move to Sony Europe's London head offices on a full-time basis.

"There will be no fundamental changes in management structure in the foreseeable future," says Russell. "Things will simply develop." He adds, "We are very conscious that we have a very stable management at Sony. We

(Continued on page 84)

Finland Enjoys Increased Sales, International Profile

BY ANTTI ISOKANGAS

HELSINKI—The global music industry may have long considered Finland something of a blank space on the map, but with a local record business set to unveil its fifth consecutive year of growth, the nation is now attracting international attention.

Finland is swiftly shedding a reputation as a cultural and economic backwater. A member of the European Union since early 1997, it now has one of the fastest-growing economies in the EU—exemplified by the international success of high-tech telecommunications giant Nokia. Gross domestic product grew by 5.1% in 1998, on top of a 6% rise in 1997.

According to the Finnish group of the International Federation of the Phonographic Industry (IFPI), the value of the domestic music market—including parallel imports—rose from 585 million markkaa (\$112 million) in 1994 to an estimated 770 million markkaa (\$150 million) in 1998. "The last few years have been

phenomenal," declares Arto Alaspa, managing director of IFPI Finland. "But what really makes us optimistic is the feeling that there is still plenty of room for growth."

That optimism is boosted by the fact that Finnish acts such as Värttinä (Wicklow/BMG), Apocalyptica (PolyGram), 22 Pistepirkko (Clearspot), and Jimi Tenor (Sire) are now making international inroads. "It's obvious that we're being taken more seriously in international circles," explains Gugi Kokljuschkin, managing director of Universal Music Finland (the last major to establish itself in the country, in 1998).

Kokljuschkin headed PolyGram in Finland until December. While with that company, he enjoyed international success with Apocalyptica—a cello quartet that plays Metallica covers. To date, Apocalyptica has sold 400,000 copies of its two albums worldwide, according to PolyGram. One result of that, says Kokljuschkin, is that "when I want somebody to hear a new

(Continued on page 52)



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adapted from Victor Hugo's famous novel
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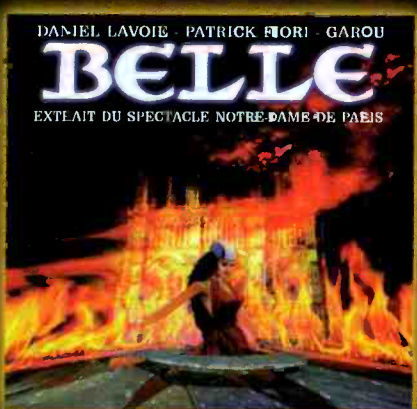


Notre Dame de Paris



Album

2,5 million albums sold (France/Belgium/Switzerland).
N° 1 on the charts since October 3, 1998.
35 weeks in the charts.
450,000 albums sold in Canada.
N° 1 on the charts during 20 weeks in Quebec.



CD Single "Belle"

2,2 million singles sold.
N° 1 on the charts since September 12, 1998.
29 weeks in the charts.

Complete set
(2 CD full live version)
600,000 albums sold.
N° 2 on the charts
since December 12, 1998.



The Musical in Paris, Palais des Congrès, 1998

450,000 spectators.

126 shows, from September 16, 1998 to January 31, 1999.

France, Switzerland and Belgium tour

February 1999: 27 shows
100,000 spectators.
Lille, Metz, Strasbourg,
Orléans, Caen, Bruxelles.

SOLD OUT

Canada tour

Starting in March 1999 (4 months):
Ottawa,
Quebec,
Montreal,

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Toronto (opening January 1999).

Starting in September 1999:

100 shows. Lille,
Strasbourg, Nancy,
Orléans, Caen, Pau,
Le Mans, Angers,
Bordeaux, Marseille,
Grenoble, Bruxelles.

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Back to Paris

February 2000, Palais des Congrès:
100,000 tickets already sold.

Toulouse, Montpellier, Toulon, Lyon,
Genève. (opening January 20, 1999).

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THE TRADE VALUE OF FRENCH MUSIC SALES grew by 2.9% to 7.65 billion francs (\$1.35 billion) in 1998, slightly higher than initial forecasts, according to preliminary data released Jan. 18 by French trade body SNEP. CD album sales, up by 2% in value and by 3% in volume to 117.7 million units, accounted for most of the overall growth. SNEP president

Paul-René Albertini says that the beginning of the year was difficult, with a trough in June and July during the World Cup. However, double-digit growth helped offset this in November and December; the last two months of the year represented 30% of the year's total sales. Domestic repertoire accounted for

54.4% of pop music sales, the highest proportion since quota laws were introduced in 1996.

Albertini attributes the end of a run of growth in singles sales—which had seen hikes of 30%-40% in each of the previous three years—to the development of CD-R players. In 1998, singles sales fell in unit terms (40 million compared with 42.6 million in 1997). SNEP in partnership with other organizations, is now planning a 1.5 million franc (\$265,000) ad campaign targeted at schools and colleges, with the message “Selling CD copies can send you to jail.”

SNEP is expected to release a full set of French market data at MIDEM, Saturday-Friday (23-29) in Cannes. **RÉMI BOUTON**

ORGANIZERS OF THE EUROVISION SONG CONTEST are embroiled in a row with the Jerusalem International Convention Centre, which is threatening to pull the plug on the competition being staged May 29 in Israel.

“We’re giving Eurovision until the end of January to sign a contract,” says Centre GM Edna Ramot. “They’ll need our facilities from early April, and we can’t risk the building staying empty.”

The choice of Jerusalem following transsexual Dana International’s victory last year has generated political and religious controversy in Israel. Ultra-Orthodox Jewish groups have threatened to disrupt the event, with one party almost quitting Prime Minister Benjamin Netanyahu’s beleaguered coalition government over the selection of host city.

“Preparing for Eurovision isn’t like producing a Hanukkah party,” says Eurovision Committee chairman Adi Hadar. “It’s incredibly complicated, and if we don’t have a venue under contract within two weeks, I will recommend to the Eurovision board that it choose another country to host this year’s contest.” **BARRY CHAMISH**

TICKETWEB, THE U.S.-BASED ONLINE TICKET DISTRIBUTION SERVICE, has formed a joint venture in the U.K. with the McKenzie Group, owner of London’s Brixton Academy and Shepherd’s Bush Empire venues. Launched on Jan. 15, TicketWeb U.K. will offer tickets for events at the two venues with online booking fees starting at 0.75 pounds (\$1.25). The company says that it plans further new World Wide Web sites in Europe later this year. The move follows the recent establishment of a similar venture in South Africa with African Media Entertainment Ltd., TicketWeb Z.A. **MARK SOLOMONS**

ANDY PARFITT, CONTROLLER OF BBC RADIO 1, the U.K. national public top 40 broadcaster, and Paul Conroy, president of Virgin Records U.K., are the scheduled keynote speakers at this year’s Radio Academy Music Radio Conference, to be held April 13 in London. The conference is an annual event at which the radio and record industries meet to hammer out relevant issues and debate such topics as playlists, promotion, and new music. **MIKE MCGEEVER**

BELGIAN DANCE INDIE BYTE RECORDS has inked a two-year distribution deal for the Benelux with Zomba unit Rough Trade, following the expiration of a five-year pact with Sony Music. Byte will continue to handle its own marketing, promotion, and A&R activities. “A number of new signings get access to the market through the club circuit, followed by crossover to small retailers and private radio stations. I have the impression that major record companies like Sony have problems with this strategy—they prefer to serve major retailers and chains first,” says Byte marketing manager Nee van den Eynde. **MARC MAES**

INTERNATIONAL BOOTLEGGERS Mark Jenkins has been sentenced to a jail term of 15 months and a fine of 10,000 pounds (\$16,000) by the Crown Court in Oxford, England. The court was told that Jenkins was running a mail-order business from his house near the city. His conviction follows a lengthy investigation by the British Phonographic Industry (BPI) and trading standards officers. The BPI has welcomed the jail sentence as an indication that courts are taking intellectual property crime seriously and as a deterrent to other bootleggers and pirates. **JEFF CLARK-MEADS**

‘Titanic’ Vid Steams Toward \$1 Billion

BY SAM ANDREWS
and TOM FERGUSON

LONDON—“Titanic” is sailing into history as the first ever billion-dollar video release, according to international figures released by Paramount and 20th Century Fox Home Entertainment International.

The record-breaking run enjoyed by “Titanic” at the box office has continued into the home. The big ship has swamped Disney’s “The Lion King” and taken the worldwide No. 1 home video spot of all time. The latter title remains the U.S. top seller, at 31 million units.

Global “Titanic” sales, says Fox, are about 58 million units (25 million in the U.S.; 33 million internationally), topping “The Lion King’s” 55 million-56 million. At an average unit price of about \$15, “Titanic” is estimated to have netted just under \$1 billion from video sales. Putting all the numbers together—theatrical box office, U.S. broadcast rights, and video and soundtrack sales—pushes “Titanic’s” earnings to more than \$3.2 billion. And there’s more to come through international TV rights, the DVD release, and a video launch in China.

Since its Sept. 1, 1998, U.S. video release, “Titanic’s” voyage around the world has been the cruise of all time for Paramount and Fox, with worldwide sales (excluding the U.S.) estimated to have netted about \$500 million at the consumer level to date. Stephen Moore, president of 20th Century Fox Home Entertainment International, says, “We were very ambitious and aggressive in our goals, but we were still staggered by the results.”

Adding to Fox’s satisfaction, says Moore, is the fact that “we’ve been able to build effective distribution in a number of important markets where we’ve not been able to do so in the past. Japan, obviously, is the most significant in terms of volume, but China, India, much of Eastern Europe, and even some of the more established markets still have room for development. [In] Sweden, Germany, Brazil, while there was an established sell-through business, ‘Titanic’ took it to the next level.”

Internationally, the key markets for “Titanic” were Japan, the U.K., Germany, France, and Spain. In Japan, the video has shipped more than 5 million copies.

The latter is a territory where the general significance of that figure could be outweighed by the specific type of film involved. “As we built our plans for Japan,” Moore explains, “we found the general attitude was that live action [on video] was an unsuccessful category there and met some resistance. Now, if we went back to the retail community and the consumer with great product and a great campaign, we would have a very positive platform for further development of the business.”

Tomoaki Ono, merchandising section manager at Japanese CD/video chain Wave, agrees the “Titanic” phenomenon has opened the door for increased sell-through of live-action movies in Japan. “Until now, such

movies have only appealed to ‘heavy users,’ but from this year I think we’ll see more sales [of live-action movies] to the broader video market.”

David Terrill, marketing director at HMV Japan, continues the point. “There is rejuvenating [Japanese] interest in the visual medium, and ‘Titanic’ will clearly have helped that,” he says. “We’ve been upgrading our video range, presentation, and merchandising in our stores. ‘Titanic’ could not have come along at a better time.”

Fox is also keenly eyeing “Titanic’s” progress elsewhere in Asia. In India, although Moore is unable to give sales figures as yet, “we sold more cassettes to the trade than ever before,” he says. The video is set for late-February release in China.

Moore insists that there is “a very positive feeling” about how “Titanic” will perform in that marketplace, but he concedes that “the biggest issue in China is piracy. Many more millions

[in] pirated copies have been distributed than we’re expecting to sell legitimately.”

Retail opinion in Germany seems divided as to whether “Titanic” has succeeded in increasing store traffic. In leading German music/video retailer WOM’s Hamburg store, buyer Christoph Wieland says the video seems to be pulling in some new faces.

However, Joern Wichmann, buyer at WOM in Cologne, Germany, is more cautious. “Although it certainly sold well,” he notes, “it’s difficult to tell whether it attracted more customers. After all, it hit the market at the end of October, and November and December are always strong months anyway.”

In the U.K., shipments have passed the 4.2 million mark, making “Titanic” the U.K.’s biggest-selling video title yet, ahead of “The Full Monty” at 2.7 million units. Lavinia Carey, director general of video labels’ body *(Continued on page 80)*

Warner U.K. Set To Add Label Co. Likely To Fold In WMI’s Coalition Records

BY DOMINIC PRIDE

LONDON—Warner Music’s U.K. operations look set to be simplified, with Coalition Recordings International—the Warner Music International (WMI) label operating in the U.K.—highly likely to become part of the U.K. company (*Billboard-Bulletin*, Jan. 15).

News of changes at Coalition came a week after WMI announced its purchase of the 50% of China Records it didn’t already own (*Billboard-Bulletin*, Jan. 8). China is also expected to have closer ties with Warner Music U.K. under that company’s new chairman, Nick Phillips.

Coalition began life in 1991 as PWL International, a WMI joint venture with producer Pete Waterman’s PWL label. In July 1996, Warner Music bought the 50% of the label it didn’t already own, renaming it Coalition in February 1997. Since then it has operated from the premises of EastWest U.K. but has reported to Warner Music Europe president Manfred Zumkeller (see story, page 45).

A WMI spokesman says that negotiations are taking place with artists and staff, including managing director Peter Price, although the company says that no one has been laid off. Industry speculation is growing about Price heading the merged Universal/PolyGram operation in Ireland; Price headed Warner Music Ireland before taking the reins at PWL in 1996.

Artists signed to the label include pianist Jools Holland. More significantly, the label has released product from other Warner subsidiaries overseas, including Apache Indian, signed to WM Sweden; Sarah Brightman, signed to EastWest Germany; Garry Christian, signed to EastWest France;

and Australia’s Regurgitator. To many observers, Coalition was regarded as an outlet for repertoire unlikely to be released by the U.K. company.

The China and Coalition moves both come at a time of changes at Warner Music’s European and U.K. operations. Phillips became chairman of Warner Music U.K. in January, filling the seat left vacant by Rob Dickins. Phillips was unavailable for comment at press time.

It is anticipated that China and Coalition—both WMI subsidiaries—will be run from the U.K. company.

China’s founder/chairman, Derek Green, says, “I have been asked to continue to run China as its chairman and to continue it as a label.”

Bringing the company into the fold of a major will have benefits for the current roster, says Green.

Putting more marketing resources behind the label’s critically acclaimed acts, like Morcheeba, can only “give them a better crack at success,” he says.

“In the last five years, I tried to do what I always did,” he adds. “But being a joint venture like this, you’re neither fish nor fowl. The marketplace is very different for labels of that size. You’re competing with majors and having to spend the same on marketing budgets, but you’re an independent.”

China still has a U.K. distribution deal with Pinnacle, and Green declines to say when this is due to be renewed.

Former China Records managing director John Benedict left the label Jan. 7. He will return to running his own firm, Just Another Company (*Billboard-Bulletin*, Jan. 18), and will offer management services, as well as business consultancy services for new labels.

Song Pitching Pays Off For Bruce Cockburn

BY LARRY LeBLANC

TORONTO—Despite his worldwide status as a quality music artist and his reputation for literate and personalized songwriting, Canadian singer/songwriter Bruce Cockburn tends to overlook his songwriting achievements.

Cockburn wrote and performs the theme of Nelvana Productions' 2-year-old syndicated children's TV show "Franklin," broadcast worldwide. And Tara McLean sang his song "Pacing The Cage" in the Brett "Hitman" Hart documentary "Wrestling With Shadows," which aired Dec. 20, 1998, on the A&E channel in the U.S.

Last year, Cockburn's version of "Lord Of The Starfields" appeared in the Italian film "Radiofreccia," the biography of singer Luciano Ligabue, as well as on the accompanying Warner Music Italia soundtrack. Canadian act the Rankins recorded his song "One Day I Walk"; Steve Bell recorded "Can I Go With You"; and American singer Maria Muldaur titled her Telarc album "Southland Of The Heart" after Cockburn's song.

To date, there have been some 100 covers of Cockburn's songs. The most covered are "If I Had A Rocket Launcher," "One Day I Walk," "Wondering Where The Lions Are," and "Lovers In A Dangerous Time."

Among those who've recorded Cockburn tunes are Canada's Bare-naked Ladies, Barra MacNeils, Bob Wiseman, Skydiggers, and Anne Murray; Britain's Ron Kavan and Oyster Band; Ireland's Mary Coughlan; Sweden's Mats Klingstrom; and U.S. artists Jerry Garcia, Holly Near, Chet Atkins, and Dan Fogelberg.

"I'm surprised by how many covers I have," says Cockburn, who is preparing to record his 25th solo album, tentatively titled "Breakfast In New Orleans, Dinner In Timbuktu," with co-producer and longtime guitarist Colin Linden. "I'm honored when people want to do the songs. They are there to be used."

Bernie Finkelstein, Cockburn's manager since 1971 and president of True North Records, which has released all of Cockburn's solo works here, says, "Bruce has never pushed his songs. It's not something he thinks a lot about."

Outside Canada, Cockburn's albums are released worldwide by Rykodisc.

"At the beginning of his career, Bruce had a few covers, but for a long time people didn't record his material," says Finkelstein. "Now there's greater interest worldwide. About eight of his songs have been recorded in Sweden by various artists, and there have been [recent] translations of his songs in German and in French."

"The concept of pitching [songs] is not in my vocabulary," says Cockburn, who has only rarely co-written with others. "I've always been caught between the pleasure at people being interested enough to want to do the songs and [having] my own concept of the songs. Even though I prefer peo-

ple to take liberties with the songs and be distinct, I have trouble adjusting to it. So I don't spend my time thinking about it."

However, he says that artists covering his work have generally been respectful of the songs' intent, musically and philosophically. "There's been some slight departures," he says wryly. "Like 'Child Of The Wind' by Salamander Crossing. I had thought the song would make a good bluegrass waltz; they did it uptempo, which works fine. It's completely different from what I would have imagined."

Since debuting with Cockburn's self-titled first album in 1969, Finkelstein's True North Records has released more than 80 albums by such Canadian acts as Murray McLauchlan (15 albums), Stephen Fearing, Rough Trade, Syrinx, and Luke Gibson. Finkelstein also manages Fearing and Blackie & the Rodeo Kings.



COCKBURN

Cockburn's compositions are published by Golden Music Corp., which he co-owns with Finkelstein. The company is administered by Finkelstein's True North Publishing, which, overseen by Elizabeth Blomme, has a catalog that also contains songs by Rough Trade, McLauchlan, Fearing, Scott B. Bradshaw, and the Hellbil-lies.

While Cockburn's 1960s bands, the Esquires, the Children, and Three's A Crowd, performed his songs, he figured that if he wrote good enough songs, a major artist would record them.

Finkelstein credits early-'70s covers of Cockburn's songs "Musical Friends" and "One Day I Walk" by Anne Murray, then Canada's top artist, as being the first breakthrough.

"Anne Murray recordings were a door-opener for Bruce," he says. "It was more than welcome income when Bruce was selling less than 10,000 albums. It was validation of Bruce's songwriting. It helped us get people to listen to Bruce."

Another key cover for Cockburn, according to Finkelstein, was Bare-naked Ladies' rendering of "Lovers In A Dangerous Time" for the Cockburn tribute album "Kick At The Darkness," released by Intrepid Records in 1991. "It meant that one of this generation's greatest new acts was interested in Bruce," he says. "It really brought Bruce's writing to other people's attention."

While Cockburn is largely unaware of the nitty-gritty of the publishing activities on his behalf, Finkelstein is aggressive in promoting Cockburn's catalog.

"We continually send Bruce's music, but, generally, a lot of artists being fans, they want to record it," he says. "Jerry Garcia told us he recorded 'Waiting For A Miracle' after he

(Continued on page 52)

JIVE

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(DUET WITH CELINE DION)

No. 1 - FOR 6 WEEKS BILLBOARD US SINGLES CHART

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"...BABY ONE MORE TIME"

No. 1 - FOR 2 WEEKS SOUNDSCAN US SINGLES CHART

(JANUARY 3 - 17, 1999)

STEPS

"HEARTBEAT"/"TRAGEDY"

No. 1 - MUSIC WEEK UK SINGLES CHART

(JANUARY 4, 1999)

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HITS OF THE WORLD

C O N T I N U E D

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EUROCHART 01/30/99			MUSIC & MEDIA			SPAIN (AFYVE/ALEF MB) 01/13/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	BELIEVE CHER WEA	1	2	WHAT'S YOUR SIGN? DES'REE EPIC	1	2	BELIEVE CHER WEA
2	1	BIG BIG WORLD EMILIA RODEO/UNIVERSAL	2	1	BELIEVE CHER WEA	2	1	WHEN YOU BELIEVE WHITNEY HOUSTON & MARI-AH CAREY COLUMBIA
3	3	WHEN YOU BELIEVE WHITNEY HOUSTON & MARI-AH CAREY COLUMBIA	3	3	WHEN YOU BELIEVE WHITNEY HOUSTON & MARI-AH CAREY COLUMBIA	3	3	CUBA LIBRE GLORIA ESTEFAN EPIC
4	4	GOODBYE SPICE GIRLS VIRGIN	4	5	EVERYBODY GET UP FIVE RCA	4	5	SUR YUMITUS RCA
5	NEW	MAIS QUI EST LA BELETTE MANAU POLYDOR	5	6	DIEZ Y CUARTO SIEMPRE ASI DISCO DE ARTE/BMG	5	6	ZAPATERO MANOLO GARCIA ARIOLA
6	7	HEARTBEAT/TRAGEDY STEPS JIVE	6	NEW	THE POWER OF GOOD-BYE MADONNA MAVERICK/WARNER	6	NEW	OUTSIDE GEORGE MICHAEL EPIC
7	6	HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z ROC-A-FELLA/BMG	7	4	ALBUMS	7	4	1 ALEJANDRO SANZ MAS WEA
8	9	HIJO DE LA LUNA LOONA URBAN/MOTOR	8	7	2 LA OREJA DE VAN GOGH DILE AL SOL EPIC	8	7	2 ROSANA LUNA NUEVA UNIVERSAL
9	NEW	A LITTLE BIT MORE 911 VIRGIN	9	NEW	3 BOYZONE WHERE WE BELONG POLYDOR	9	NEW	3 JULIO IGLESIAS MI VIDA—GRANDES EXITOS COLUMBIA
10	NEW	NARCOTIC LIQUIDO VIRGIN	10	9	4 MARIAH CAREY #1'S COLUMBIA	10	9	4 FRANCISCO CESPEDES VIDA LOCA WARNER
1	1	ALBUMS	1	2	5 ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	1	2	5 JARABE DE PALO DEPENDE VIRGIN
2	2	1 GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	2	4	6 ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER	2	4	6 CHER BELIEVE WEA
3	3	2 CHER BELIEVE WEA	3	3	7 FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT/EPIC	3	1	7 U2 THE BEST OF 1980-1990 ISLAND/MERCURY
4	4	3 U2 THE BEST OF 1980-1990/B-SIDES ISLAND	4	3	8 PHIL COLLINS ... HITS VIRGIN/WEA	4	3	8 ELLA BAILA SOLA ELLA BAILA SOLA HISPAVOX
5	9	4 MADONNA RAY OF LIGHT MAVERICK/WARNER BROS.	5	7	9	9	9	9 DUNCAN DHU COLECCION 1985-1998 DRO
6	5	5 BOYZONE WHERE WE BELONG POLYDOR	6	5	10	10	10	
7	6	6 MARIAH CAREY #1'S COLUMBIA	7	6				
8	7	7 ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS						
9	RE	8 ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER						
10	8	9 FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT/EPIC						

MALAYSIA (RIM) 01/19/99			PORTUGAL (Portugal/AFP) 01/19/98		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	2	VARIOUS ARTISTS EVERLASTING LOVE SONGS WARNER	1	4	1 CHER BELIEVE WARNER
2	1	MARIAH CAREY #1'S SONY	2	2	2 U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM
3	3	XPDC SAMURAI LIFE	3	1	3 SILENCE 4 SILENCE BECOMES IT POLYGRAM
4	7	ELLA EL EMI	4	NEW	4 NETINHO ME LEVA POLYGRAM
5	NEW	LEON LAI IF I CAN SEE YOU AGAIN SONY	5	3	5 DANIELA MERCURY ELETRICA SONY
6	NEW	SITI NURHALIZA ADIWARNA SUWAH	6	6	6 DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF VERTIGO/POLYGRAM
7	4	U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM	7	5	7 RUI VELOSO AVENIDAS EMI
8	NEW	THE OFFSPRING AMERICANA SONY	8	7	8 PHIL COLLINS ... HITS WARNER
9	RE	THE CORRS TALK ON CORNERS 143/LAVA/WARNER	9	NEW	9 THE OFFSPRING AMERICANA SONY
10	RE	VARIOUS ARTISTS WARNA-WARNI AIDILFTRI SONY	10	10	10 NETINHO AO VIVO POLYGRAM

SWEDEN (GLF) 01/14/99			DENMARK (IFPI/Nielsen Marketing Research) 01/18/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	1 PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY	1	2	1 ROMEO BLA OJNE SPINEDEL
2	1	2 BELIEVE CHER WARNER	2	1	2 BELIEVE CHER WARNER
3	4	3 WHEN YOU BELIEVE WHITNEY HOUSTON & MARI-AH CAREY SONY	3	3	3 TARZAN & JANE TOY-BOX EDEL
4	3	4 GOODBYE SPICE GIRLS VIRGIN	4	6	4 HERE I GO AGAIN E-TYPE STOCKHOLM/POLYGRAM
5	8	5 MIAMI WILL SMITH SONY	5	4	5 BIG BIG WORLD EMILIA UNIVERSAL
6	10	6 HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z ROC-A-FELLA/BMG	6	5	6 GOODBYE SPICE GIRLS VIRGIN
7	9	7 HOW WILL I KNOW JESSICA FOLCKER JIVE/VIRGIN	7	7	7 WOULD YOU...? TOUCH & GO V2/MNW
8	RE	8 UNDER YUAN BLUES STOCKHOLM	8	NEW	8 HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z ROC-A-FELLA/BMG
9	6	9 HERE I GO AGAIN E-TYPE STOCKHOLM	9	8	9 IF YOU BUY THIS RECORD THE TAMPERER FEATURING MAYA JIVE/VIRGIN
10	7	10 THE POWER OF GOOD-BYE MADONNA MAVERICK/WARNER	10	NEW	10 WHEN YOU BELIEVE WHITNEY HOUSTON & MARI-AH CAREY SONY
1	10	ALBUMS	1	1	ALBUMS
2	2	1 OFFSPRING AMERICANA SONY	2	3	1 DR. BOMBAY RICE & CURRY WARNER
3	1	2 SARAH BRIGHTMAN EDEN WARNER	3	4	2 U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM
4	5	3 DR. BOMBAY RICE & CURRY RED STRIPE/WEA/WARNER	4	2	3 BOYZONE WHERE WE BELONG POLYGRAM
5	8	4 BO KASPER ORKSTER I CENTRUM SONY	5	10	4 GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY
6	7	5 CHER BELIEVE WEA/WARNER	6	5	5 CARTOONS TOONAGE FLEXEMI-MEDLEY
7	4	6 E-TYPE LAST MAN STANDING STOCKHOLM	7	6	6 CHER BELIEVE WARNER
8	RE	7 NIKLAS STROMSTEDT OSLAGBARA 1989-1999 METRONOME/WARNER	8	8	7 MARIAH CAREY #1'S COLUMBIA
9	RE	8 MADONNA RAY OF LIGHT MAVERICK/WARNER	9	NEW	8 EMILIA BIG BIG WORLD UNIVERSAL
10	RE	9 U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM	10	RE	9 BIG FAT SNAKE WWW.BIGFATNAKE.COM MEGA
		10 GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY			10 PHIL COLLINS ... HITS WARNER

NORWAY (Verdens Gang Norway) 01/19/99			FINLAND (Radiomafia/IFPI Finland) 01/17/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	10	1 PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY	1	6	1 VIIMEINEN NYLON BEAT MTV-MUSIIKKI
2	2	2 WHEN YOU BELIEVE WHITNEY HOUSTON & MARI-AH CAREY SONY	2	1	2 SACRAMENT OF WILDERNESS NIGHTWISH SPINE-FARM
3	1	3 BELIEVE CHER WARNER	3	2	3 PAKKO PAASTA POIS TEHOSEKOTIN LEVY-YHTIO
4	5	4 HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z ROC-A-FELLA/BMG	4	3	4 TEIT MEISTA KAUNIIN APULUNTA LEVY-YHTIO
5	8	5 THE CLAPTRAP MULTICYDE WARNER	5	5	5 GOODBYE SPICE GIRLS VIRGIN/EMI
6	4	6 TARZAN & JANE TOY-BOX SONY	6	NEW	6 PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY
7	NEW	7 WHEN YOU'RE GONE BRYAN ADAMS FEATURING MEL C. POLYGRAM	7	4	7 PILLITA ELLI PILLITA TEHOSEKOTIN LEVY-YHTIO
8	6	8 BIG BIG WORLD EMILIA UNIVERSAL	8	RE	8 THE CARPENTER NIGHTWISH SPINEFARM
9	7	9 GOODBYE GIRLS VIRGIN	9	7	9 PIENI EUROISKELMASARJA JUICE LESKINEN
10	9	10 THANK U ALANIS MORISSETTE MAVERICK/WARNER	10	8	10 JOHANNAN KUSTANNUS/GRAND SLAM/MEGA MANIA
1	1	ALBUMS	1	NEW	1 NYLON BEAT VALEHTELIJA MTV-MUSIIKKI
2	2	1 VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) SONY	2	1	2 E-TYPE LAST MAN STANDING STOCKHOLM/POLYGRAM
3	3	2 E-TYPE LAST MAN STANDING STOCKHOLM/POLYGRAM	3	2	3 VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) SONY
4	10	3 WHITNEY HOUSTON MY LOVE IS YOUR LOVE BMG	4	4	4 CHER BELIEVE WEA/WARNER
5	5	4 M PEOPLE THE BEST OF M PEOPLE M PEOPLE/BMG	5	5	5 METALLICA GARAGE INC. VERTIGO/POLYGRAM
6	6	5 GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY	6	3	6 APULANTA AIVAN KUIN KAIKKI MUUTKIN LEVY-YHTIO
7	4	6 CHER BELIEVE WARNER	7	NEW	7 NIGHTWISH OCEANBORN SPINEFARM
8	NEW	7 U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM	8	9	8 DR. BOMBAY RICE & CURRY WARNER
9	7	8 ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU EMI	9	NEW	9 THE OFFSPRING AMERICANA SONY
10	NEW	9 DR. BOMBAY RICE & CURRY WARNER	10	6	10 MIKKO KUUSTONEN LAULUJA LINNUNRADAN LAIDALTA—PAARHAAT 1991-1998 SONY

RESISTING PRESSURES to make another "Parklife" could paradoxically pay off for the U.K.'s **Blur**, which is due to release its sixth set, "13." "The last album wasn't commercial, but it was a commercial success," notes guitarist **Graham Coxon** about their eponymous 1997 album, which sold 2.2 million copies, says EMI, as many as the perky "Parklife."



BLUR

Like "Blur," the new album sees the four-piece staying firmly underground with a raw sound and subtle textures. "It feels more comfortable, like being away from the crowds," says Coxon. Signed to EMI's quasi-indie label Food and marketed domestically by EMI's Parlophone label, the band has been largely left alone by the major for this set, which was produced by **William Orbit**, whom Coxon calls "some kind of wizard." EMI International will bow the album worldwide March 15, with "Tender," the melancholy single penned by Coxon, due March 1. The band is signed to Virgin in the U.S., which will have the album in stores March 30.

DOMINIC PRIDE

A HARDCORE "gabbler-house" version of a Flemish nursery rhyme has been tearing up the Belgian charts. "Alle Eendjes Zwemmen In Het Water" (All Ducks Swim In The Water), retitled "Kwakhak," was given the turbo treatment by a listener to private radio network Top Radio's "Het Land Van Hoogland" show, hosted by **Peter Hoogland**. "It started as a joke, but people phoned in and asked for the record," explains Hoogland. Byte Records picked up the demo and rerecorded it under the name **Michael's Beatbox**. Released Dec. 2, it became the country's Christmas breakout hit. Sony Music Belgium, which distributed Byte's product until Jan. 1, took the record to platinum status (15,000 units sold) in two weeks. Then Rough Trade took over distribution of Byte (see Newsline, page 48), and "Kwakhak" has sold more than 35,000 units to date, says the label. Byte is planning another version based on characters from "Sesame Street."

MARC MAES

ANOTHER BRAZILIAN artist is testing the Spanish-language waters. BMG Brazil's pop singer **Joanna** has dropped "Intimidad" (Intimacy), produced by famed Mexican composer **Armando Manzanero**. Joanna's 17th album, which contains classic Spanish-language boleros such as "Jirame" (Swear To Me) and "Perfidia" (Infidelity), is being issued in Latin America and Japan in the first quarter of this year. Joanna's previous Portuguese-language discs sold well in Portugal and several Latin American countries, says the major, and also in Japan, where she regularly performs. Other Brazilian acts that have tried their hand at Spanish include **Paralamas, Skank, and So Prar Contrariar**.

ENOR PAIANO

AFTER 28 weeks of lurking in the lower 30s of Spain's chart, "Dile Al Sol" (Tell It To The Sun) by **La Oreja De Van Gogh** (Van Gogh's Ear) rises two places to No. 2 this issue. A recent burst of TV appearances, nominations in major music awards ceremonies, and a tour ending Saturday (23) have all helped the band's album sell about 280,000 units, says its label, Epic. The act is from Spain's troubled northern Basque country, usually known for "radikal rock" bands that reflect the region's 30-year struggle for independence. This act's elegant pop and down-the-line rock, featuring powerful female singer **Amaia Montero**, distinguishes it from its regional peers. The album has just been launched in Latin America, where response has been strong, especially in Mexico, says Epic.

HOWELL LLEWELLYN

EXACTLY A YEAR after bounding onto the German charts, **Guano Apes'** debut album, "Proud Like A God," rises to No. 7 this issue, partly thanks to the act's appearance Jan. 15-17 before 10,000 spectators at the Snowboard World Championships in the alpine ski resort of Berchtesgaden. The show was also broadcast on Germany's channel ZDF Jan. 16. "Lords Of The Boards," the second single off the English-language album, peaked at No. 10 last issue after 17 weeks and has gone gold with 300,000 copies sold. **Wolfgang Funk**, managing director of the four-piece band's label, the BMG joint venture G.U.N., says, "Due to this exposure, the single has become the snowboarders' hymn and kicked off an avalanche." The album is heading for platinum sales (500,000), says G.U.N., and the band, fronted by the gutsy **Sandra Nasic**, is nominated for Echo Awards in three categories. A U.S. release and tour are being discussed.

ELLIE WEINERT

CORBEAU, THE NEW LABEL set up by former Arcade Music Group president/CEO **André de Raaff**, is already registering a minor chart hit with German dance outfit **Dumonde's** single "Tomorrow," which is licensed from Cologne, Germany's Tasted Records. The single is currently at No. 72 on the Dutch Mega Top 100. De Raaff tells Billboard he intends to spread his wings internationally.

"My plan is to both A&R and sign acts on a pan-European level," he says. Corbeau is meant to specialize in pop and middle-of-the-road acts, such as Dutch-language band **Persona Non Grata** and pop veterans **Tol & Tol**. Dance acts will be released on the Whiplash! imprint. Other Corbeau signings include Dutch pop band **Loïsa Lane** and American R&B songstress **Lakiesha Berri**. Best bets for future hits include Algerian-born, Paris resident **Zelfa's** catchy "Arab-Abba"-styled single, "Perfection Of All."

ROBERT TILLI



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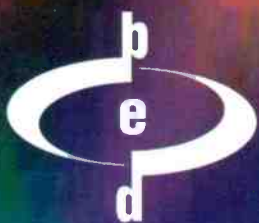
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"DEAD IN BED"

International

FINLAND ENJOYS INCREASED SALES

(Continued from page 45)

Finnish band now, they will usually listen. It hasn't always been that way."

Industry observers credit the general economic growth in the country after a deep recession in the early part of the decade as being a major contributor to the revitalization of the music business. Significantly, that growth has also seen a rise in CD player penetration from 36% in 1995 to 60% in 1998.

However, though music sales are now stronger than ever in value terms, unit sales have not overtaken the record levels of the late '80s. In 1989, for example, 16.4 million units were sold in Finland; provisional sales for '98, according to IFPI Finland, stand at 13 million, up from 12 million in '97.

At retail, although Netherlands-based record store chain Free Record Shop and Swedish online retailer Boxman established themselves in the Finnish market recently, department store chain Anttila remains Finland's largest music retailer.

Head buyer Martti Lopenen notes that, despite the positive picture from IFPI's initial figures, merchants in the country face similar pressures to those in other territories. "Video games have long competed with CDs for the kids' time and money. Now we're facing real competition from cellular phones and computers as well."

There are also, however, market-specific challenges facing the domestic industry. "Finnish taste in music is still rather far removed from the European mainstream," notes Epe Helenius, managing director of independent rock label Poko Rekords, home to local acts Eppu Normaali, J. Karjalainen, and Ismo Alanko.

Finnish music makes up roughly 50% of all domestic music sales, a large part of it consisting of traditional Finnish pop, known as *Iskelmä*. Other national trends include the unique cult of Finnish tango, which seldom charts but continues to draw hundreds of thousands of Finns to dance halls and tango festivals.

It's clearly unlikely that any artists singing in Finnish will ever get on the U.K. or U.S. charts—but many Finnish stars could not care less. Acts

like Leevi & the Leavings and Eppu Normaali know that their strength lies in a bizarre mixture of pop/rock and Finnish lyrics full of humorous social commentary and drinking stories. "I have sometimes been asked to explain Leevi & the Leavings to a foreigner," notes Anttila's Lopenen. "It's like trying to explain a Finnish movie—and just as impossible."

According to IFPI Finland's Alaspaa, Finnish record companies' heavy reliance on the domestic market has had the dual effect of making them reluctant to take risks and keeping them from successfully marketing their music internationally. At the same time, other industry observers consider the market's distinctive nature to be its greatest asset.

"It's silly to say that we don't want to export our music," says Poko's Helenius. "We just shouldn't necessarily try to export mainstream music. We should concentrate on what makes us unique."

One negative aspect of the recent growth in music sales has been a simultaneous growth in piracy. Whereas, according to IFPI, the 1995 piracy level was as low as 2%, in 1997 it was "under 10%." The geographical proximity of Finland to the Baltic region and the Commonwealth of Independent States has encouraged Finns to take frequent shopping trips to St. Petersburg, Russia, and Tallinn, Estonia, where many buy the inexpensive pirate CDs that are readily available there. IFPI Finland and the Finnish authorities are working closely with Estonian and Russian authorities to take steps to fight the pirates.

"Technological progress makes the problem even worse," says Helenius, "as it is now even profitable to make pirate copies of Finnish albums that see only marginal sales here. I don't think I've released an album that isn't available as a pirate copy in Tallinn."

Although emphasizing IFPI Finland's commitment to beating the pirates, Alaspaa concedes that "the problem will probably take years to solve." He concludes, "As sad as that is, in a strange way, it also shows how attractive the Finnish music market is... even to international crime."

BRUCE COCKBURN

(Continued from page 49)

first heard the song on a Bay Area radio station. After Dan Fogelberg recorded 'Lovers In A Dangerous Time' in 1990, he sent us a letter saying he had wanted to record the song because he both loved it and wanted more people in America to know how great Bruce is."

The popularity of the "Radiofreccia" soundtrack in Italy brought Cockburn to Naples Jan. 6 to perform "Lord Of The Starfields" for an REI broadcast. Finkelstein says, "Luciano Ligabue used Bruce's [recording of] 'Lord Of The Starfields' in his movie because it had been one of the songs which had influenced him when he was starting out in [music]."

Despite his music being included in

numerous documentaries, and despite being continually asked to compose for film and TV documentaries due to his international standing as a fervent social activist, Cockburn turns down most feature film and TV offers. He has provided original music for only two full-length films, both Canadian: "Goin' Down The Road" in 1970 and "Water Walker" in 1983.

To Finkelstein's surprise, however, Cockburn quickly agreed to write and perform the "Franklin" TV theme. "Nelvana Productions called me asking for Bruce to do [some folk-styled music] like what he used to do," says Finkelstein. "Bruce wrote the song, and Nelvana loved it."

THE BIG PICTURE

Throughout the existence of Warner Music International, repertoire from our US sister labels has been central to our development and contributed enormously to our current standing as one of the world's leading international music companies.

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Ramon Lopez, Chairman & CEO Warner Music International



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The past ten years has seen WMI maintain and renew the high levels of success achieved by existing million-selling star names, establish a roster of new platinum artists and prepare for the on-going challenge of breaking new artists.

"The Warner Music International team is an important part of our extended family. Their commitment, dedication and ability to break new acts has been a major boost to our international career. We've been able to see the world and reach a whole new audience at the same time. We're proud to call Warner Music International home."

Dakota Moon



"I am very fortunate to be able to work with such a great team of people around the world. Everywhere I go Warner Music International are a pleasure to work with"

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Elektra



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"Sincere thanks to all at Warner Music International for the enormous amount of hard work done on our behalf; for making us feel very much at home and always welcome; and for sharing your culture, great food and sense of humour. You made what is by definition a very difficult task as painless as possible, so to each and every territory: many thanks."

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Francis Griffith ■ Faith Hill ■ Hootie & The Blowfish ■ Chris Isaak ■ Jewel ■ Quincy Jones ■ kd lang
Pantera ■ Sugar Ray ■ Red Hot Chili Peppers ■ Lou Reed ■ R.E.M. ■ Busta Rhymes ■ Rush
Eye Blind ■ The Tragically Hip ■ Van Halen ■ Neil Young*

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WMI companies throughout Europe, Canada, Asia Pacific and Latin America operate from a position of great strength as a direct

result of their domestic artist rosters. The additional marketing power that comes from having a strong local repertoire presence is

being very effectively leveraged to market American talent and in particular emerging US artists.

"I have been deeply touched by the acceptance my music has found in countries all over the world: it is Warner Music International which has made this possible and given me this international passport"

Tracy Chapman

"Warner Music International — you are my Ray of Light. Thank you all for your hard work."

Madonna

began in earnest ten years ago, with the creation of our dual company structure, and has resulted in sales running into hundreds of millions.

Stephen Shrimpton,
President Warner Music International

Over the past ten years WMI, through its affiliates around the world, has contributed significantly to the successful development of many artists signed to our American companies.

The success of artists such as Tori Amos, Brandy, Tracy Chapman, The Corrs, En Vogue, Green Day, Jewel, kd lang, Alanis Morissette, Red Hot Chili Peppers and R.E.M. is well documented. And during the next few years — into the new millennium and

Our emphasis is on marketing and artist development and we fully intend to continue the success story with American repertoire that

beyond — we will continue the essential work of developing internationally, on behalf of Warner Bros. Elektra, Atlantic and Sire, the careers of emerging new acts while maintaining and furthering the success of their existing major artists.

"To all my friends at Warner Music International. Thanks for all your hard work and dedication — it has been a thrill watching my international career blossom under your guidance"

Brandy

Artists such as Barenaked Ladies, Dakota Moon, The Everything, Faith Hill, Sugar Ray, Busta Rhymes, Duncan Sheik and The Tragically Hip are just a few of the names emerging from the US. WMI's commitment to this new talent, and to established artists, remains a fundamental part of our continued success and emphasises the advantages gained from our dual company structure.

Peter Ikin, Senior Vice President International Marketing/Artist Development



Germany's
VIVA Tv
 Celebrates Its
 Fabulous Fifth.



Dieter Görny

THE BILLBOARD INTERVIEW

Five Years ago, the former music professor transformed the German music business when he founded VIVA. He hasn't looked back since. **BY SCOTT ROXBOROUGH**

COLOGNE—Back then, he was unknown outside a small circle of music insiders. Today, his face and name are synonymous with German pop culture. Since founding music-TV channel VIVA in 1993, former music professor Dieter Görny has transformed the German music business.

VIVA, based in Cologne and co-owned in equal parts by Sony, Warner Music, EMI and PolyGram, overtook competitor MTV in its first year of operation to become Germany's leading video-clip channel.

A year later, it started making a profit, the fastest turnaround in German TV. VIVA now reaches more than 25 million households in Germany, Austria and Switzerland via cable and satellite, giving it 58% penetration in Germany, higher than any of the country's four other music TV stations (VIVA2, MTV, VH-1 Onyx).

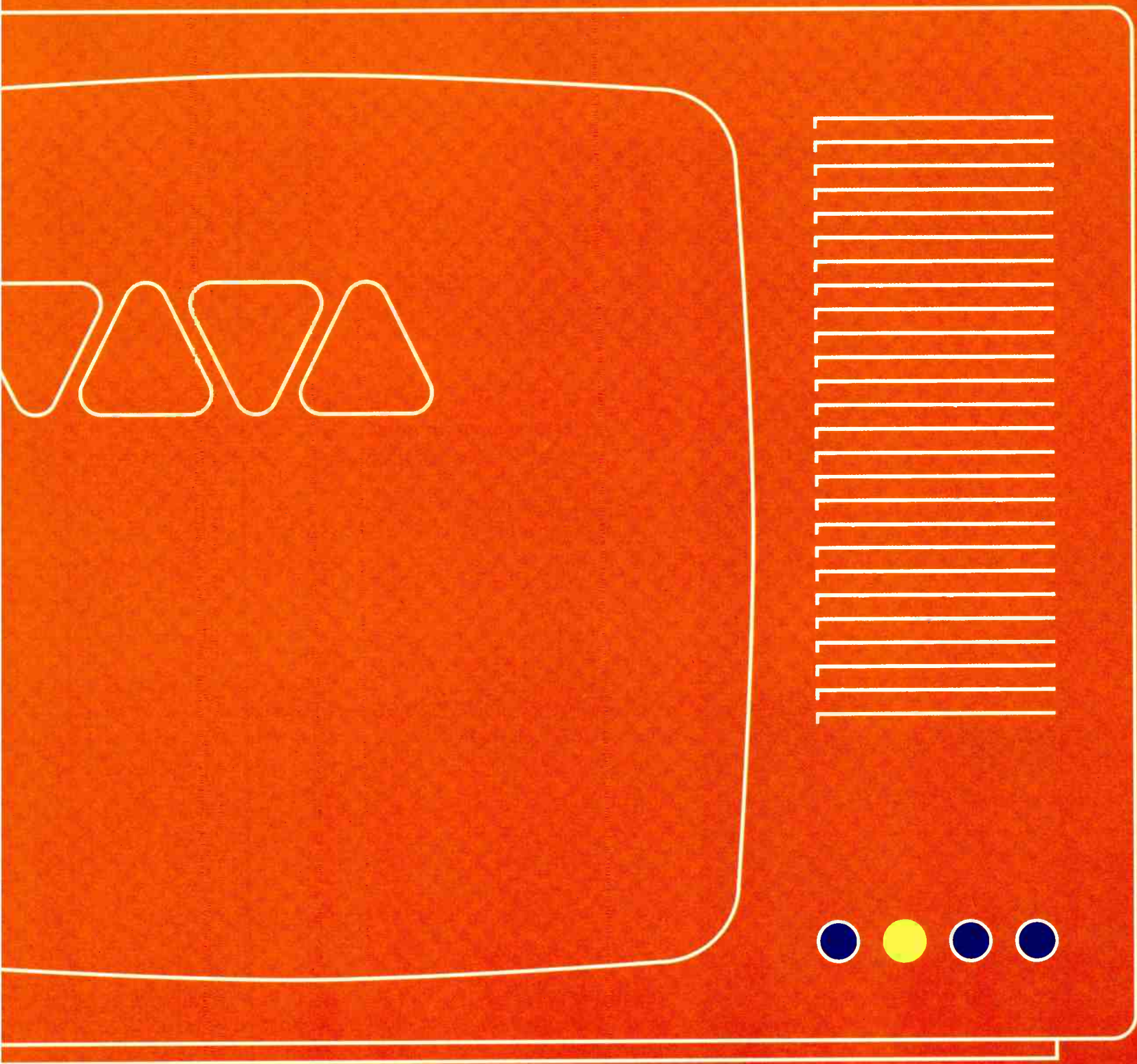
Görny credits VIVA's success to its local approach. While MTV in its early days had not yet localized its programming to the degree it has today, VIVA was breaking German-language acts like Tic Tac Toe and Blümchen, which went on to become million-sellers.

Industry observers credit VIVA's voluntary quota system (40% of VIVA's playlist must be "made in Germany") for the boom in local acts and new genres such as German techno and hip-hop. In 1995, Görny founded an alternative-music channel, VIVA 2, which now reaches more than 19 million homes in German-speaking Europe. He has also been active in promoting the German music industry as a whole. In 1989, he co-founded Popkomm, which has grown to become Europe's second-largest music-industry trade fair after MIDEM, with 700 exhibitors in 1998. He is also an advisor on cultural affairs to new German chancellor Gerhard Schroeder. In his paper titled "A New Perspective For The Arts And Culture In Germany," Görny calls for an end to the "false gap between high culture and pop in Germany."

On the business side, VIVA has continued to stretch its brand—signing deals for VIVA cafes and clothing shops with German retailer Kaufhof and for a VIVA-style magazine, *Comet*, with German publisher Bauer Verlag. VIVA made a profit in 1998 of DM 15 million (\$9 million) on turnover of DM 80 million (\$48 million), making it the most profitable German TV station, according to the

Continued on page 62

Thank **you** very much!



VIVA Fernsehen GmbH & Co. KG
Postfach 190380
D-50500 Köln
Im Mediapark 7
D-50670 Köln



VIVA Grows Up And Out

As the ambitious music channel plans start-ups for Poland and Switzerland, its boss believes he can take his local-market approach across Europe.

BY SCOTT ROXBOROUGH

COLOGNE—In five years, VIVA went from an upstart music-TV channel to Germany's market leader. Now, going global is the channel's No. 1 priority. VIVA managing director Dieter Görny plans to export the "VIVA feeling"—in the form of foreign-language programming—outside the German-speaking world. Initial expansion plans are for neighboring European countries, including Poland and Switzerland.

Görny says the idea to take VIVA outside Germany came while traveling abroad. "Whatever country I was in, it was clear to me that the VIVA concept would be a valuable addition to the various national-TV landscapes," he says. "VIVA is already an international brand. We began to check the various markets and found that VIVA already has a presence [outside Germany]. In Poland, for example, VIVA is the most popular (music) channel. There is a potential that we can't just let sit around; we have to do something with it."

What VIVA plans to do, in Poland and elsewhere, is act locally, focusing on the national music scene with local acts and local VJs. The Cologne-based channel also plans to do some on-site production.

VIVA has concrete plans for Switzerland, where it hopes to insert a Swiss-accented window into its regular broadcast sometime next year. VIVA will apply to the Swiss broadcasting authority for a program window "as soon as possible," Görny says. VIVA's regular German broadcast already reaches around 2.8 million Swiss homes, but the window requires a further broadcasting license.

COMPETITION FOR MTV

Poland and Switzerland are just the beginning of VIVA's expansion plans.

"We aren't ruling out any country where it is possible for us to reach a break-even point in three to four years," Görny says.

The expansion puts VIVA in direct competition with MTV, up till now the only "international" music TV channel. But, despite VIVA's success at home, Christiane zu Salm-Salm, managing director for MTV Europe, believes the international MTV brand will win out over its upstart German competitor. "They [VIVA] are obviously trying to copy the strategy of MTV networks to do this—to take their company to other countries," says zu Salm-Salm. "But I'm very convinced the name MTV is much stronger in Poland than the name VIVA."

But Görny isn't going to give up the international market without a fight. "In Germany, competing against MTV, we managed within a year to turn VIVA into the market leader," he explains. "Our regional approach will also be successful in other countries because we're not dictating to the viewers what music they want, but responding to their needs by reporting on-site from the local music scene."

This fall, Polish and Swiss music fans, at least, will be able to decide whether they want a VIVA "original" or a regional version of MTV. May the best brand win. ■

How The Channel Came Of Age A Brief History Of VIVA

Here is a chronology of the development of VIVA as Germany's leading music-video channel, as compiled by international music editor Dominic Pride.

"B.V." (BEFORE VIVA)

▼ German terrestrial and cable channels gradually axe their music programming due to falling ratings. The vital channels for exposure, such as "Rockpalast," "Formel 1" and "Rock Pop," all vanish from the schedules. TV appearances by acts get relegated to the status of incidental music during game shows. Local industry leaders grow frustrated with the lack of opportunities for showcasing their new talent. MTV Europe, broadcasting since 1987, prefers international acts, and, say industry insiders, ignores local product.

AUGUST 1992

▼ The Popkomm trade fair in Cologne is abuzz with expectation of an announcement of a new music broadcaster. A press conference confirms that senior German industry people—including Popkomm's then-managing director, Dieter Görny, and EMI's GSA president Helmut Fest—will be involved in the launch of a new channel, provisionally called Deutsches Musik Kanal. Planned start date is given as June 1, 1993. Michael Oplesch, of German video producer MME, is named managing director. Fest takes heart that "our music will no longer be used as a wee-wee break on TV."

OCTOBER 1992

▼ The German music-industry federation BPW sets up a committee to help determine the shape of the new channel.

NOVEMBER 1992

▼ VIVA is chosen as the provisional name for the channel.

MARCH 1993

▼ Bertelsmann, the parent company of BMG, indicates it is unwilling to invest in the channel, with a spokesman saying the company is not interested in specialist channels.

MAY 1993

▼ After months of rumors, Thorn EMI, earmarked as an early investor in the channel, is reported as pulling out.

▼ At the annual press conference of BPW, key German execs decry the lack of support for new product from radio, underlining the lack of opportunities for new artists. BMG's GSA chief, Thomas Stein, says, "We look forward to the launch of



Blümchen



Sasha

VIVA is five years old! Who would have thought it possible when the baby was born back in 1993? No one really took it seriously, least of all the competition. Now, VIVA has become a permanent fixture in the day-to-day music business. Its great CEO, Dieter Görny, is a music and cultural personality who has boosted pop music and hence its cultural and commercial relevance. May VIVA continue to flourish in the future or, as the Spice Girls sing so aptly, "Viva forever!"

—Gerd Gebhardt,
president, Warner Music
Europe/Germany

VIVA may not have invented music TV, but it certainly redefined it in Germany. Within a very short space of time, VIVA has been able to develop first one, and now two, appealing programs enjoying high acceptance on the part of young people and young adults. VIVA is important in three ways: as a successful special-interest/target-group broadcaster, as an important positioning and promotion vehicle for the German and international record industry, and as an excellent medium for advertisers, as their target group can be reached with minimum waste. As shareholders in VIVA, we are pleased to be involved in a company which is one of the most commercially successful new TV stations to be set up in recent years.

—Wolf D. Gramatke,
president, PolyGram
Germany

Continued on page 62

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VIVA

Fifth-Anniversary Celebration

Over the past five years, VIVA has become a seismograph of trends in youth culture, not only of musical trends but also lifestyle or looks in the visual appearance of clips and commercials. It is precisely the channel's aim not to produce high-quality TV but to mirror authentic youth culture—which is what makes it so interesting to us. In addition, it has since become an information channel for the entire scene. As a quasi-news broadcaster, it provides information on day-to-day events, such as new acts, or the campaigns of youth-oriented brand-name producers which are potential partners for us. And, of course, we always like to know what our competitors are up to. The broadcaster has become a forum for the German pop scene. There was a lively German music scene before VIVA, but what it lacked was a suitable platform. VIVA has given German music creators a hitherto unknown degree of broad-based awareness. This emancipation from the Anglo-American pop scene, and the self-confidence which our industry has gained as a result, is not least of all due to VIVA.

—Thomas Schenk,
managing director,
Warner Special
Marketing

For us as publishers with a clear chart orientation, VIVA is a highly important factor in promoting new acts. Thus, VIVA has played a key role in the career of our artist Blümchen. In the international area, the establishment of our acts such as Lutricia McNeal or Vengaboys would have been unthinkable without VIVA.

—Michael Karnstedt,
managing director,
peermusic Germany

BRIEF HISTORY

Continued from page 59

German cable-TV channel VIVA, which will play a fixed share of national artists."

▼ Gerd Gebhardt, then managing director of Warner Music Germany, says, "Neither TV nor radio represent an [accurate] cross-section of the creativity of the German music market."

JULY 1993

▼ Time Warner and Columbia Pictures are announced as founding investors in VIVA.

AUGUST 1993

▼ The parent companies of four major labels—Warner Music, EMI, PolyGram and Sony Music—agree to invest \$60 million each in the channel. In return, they get a 24.75% stake in the company, with the remainder held by founders, including Hannes Rossacher and Rudi Dolezal of video-makers DoRo, and Michael Oplesch of MME. EMI's Helmut Fest has been acting as advisor to that label's parent, Thorn EMI.

▼ Programming lineup is announced. In the face of criticism from outside the country, Helmut Fest explains that the philosophy of the channel is to simply air quality product from the region. "Chauvinistic nationalism is not our goal," he explains.

▼ VIVA MD Michael Oplesch sends a letter to the German industry, stating the aim of the channel will be "the advancement of the German music market." Suggested start date is November 1993.

SEPTEMBER 1993

▼ German media mogul Frank Otto, a shareholder in OK Radio, is confirmed as a shareholder, splitting the majority of ownership five ways. Now Otto and the four majors own 19.8%, with the original 1% owned by the founders.

OCTOBER 1993

▼ Popkomm co-founder Dieter Görny is named managing director of the new channel, which has by now cleared the regulatory authorities. "It was a position I couldn't refuse," says Görny, "as VIVA is so important for the German music industry."

▼ VIVA and Bertelsman-owned cable channel Vox cooperate on a technical basis.

DECEMBER 1, 1993

▼ "Zu Geil Für Diese Welt" (Too Groovy For This World) by Die Fantastischen Vier heralds the first broadcast of VIVA, a poignant indicator of things to come.

DECEMBER 24, 1993

▼ VIVA starts broadcasting live from its home state of North-Rhine Westfalia. The first public faces the German public sees are VJs Mola Adebisi, Heike Makatsch, Nils Bockelberg and Phil Daub. The channel has an annual budget of DM 35 million, and it employs 50 people. Görny looks back on the channel's launch as "a rocket start."

AUGUST 1994

▼ VIVA applies for a cable frequency to launch a second channel. By now, VIVA is available in 11.8 million homes in Germany. The channel reports its output is 35% German repertoire (closing in fast on its stated target of 40% home-grown product). Acts such as Mark'Oh and Marusha break through exposure on VIVA.

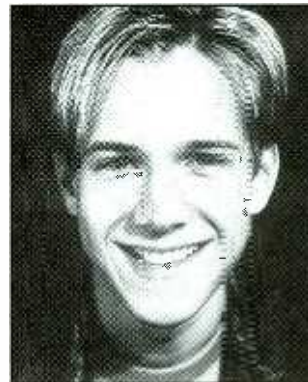
▼ Program director Christoph Post, one of the channel's co-founders, announces his intention to leave VIVA to concentrate on his own video company, Me, Myself and Eye (MME).



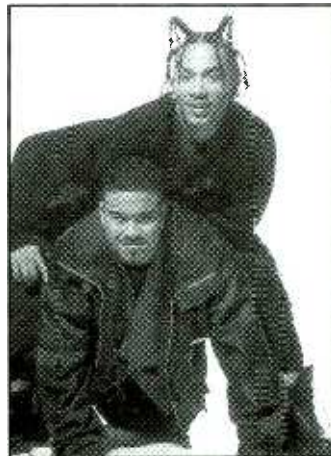
Mark'Oh



Sabrina Setlur



Christian Wunderlich



Down Low

DIETER GÖRNY: THE INTERVIEW

Continued from page 57

company. VIVA 2 continues to lose money, to the tune of DM 7 million (\$4 million) in 1998, but Görny predicts it will break even by the year 2000.

How did the idea for VIVA, a German-language music channel, come about?

I ran Popkomm from 1989 to 1992, and every year the issue kept coming up: We've got all this great German music; why isn't there a TV outlet for it? At the time, MTV wasn't playing anything German. We just thought, "This is the world's third-largest market. It has to be possible to set up a German music station." It sounds simple, but that's the way it was.

How do you view competition with MTV? It has switched to an all-German format to try and eat into VIVA's market share.

Since 1995, in the first half of every year, MTV has announced another big offensive along with a restructuring of their programming. First, they turned alternative.



Dieter Görny

Then commercial. Now, it's German programming. Every time I take it seriously, they are our main competitor. But all of it is a reaction to VIVA's success. They're following in our footsteps, trying to become what we were in 1993, when VIVA came and drove MTV from the market.

There are currently five music-TV stations in Germany (VIVA, VIVA 2, MTV, VH-1 and Onyx). Can the market continue to support all of them?

We don't really have five. VH-1 is only video-clips—without any real [German] programming of their own. And they've switched

Industry observers credit VIVA's voluntary quota system (40% of VIVA's playlist must be "made in Germany") for the boom in local acts and new genres, such as German techno and hip-hop.

to satellite—losing most of their audience. With Onyx [an oldies-music channel specializing in country, jazz and folk], no one knows why it's still around. Basically, there are three channels—VIVA, VIVA 2 and MTV. And that's how it's going to stay.

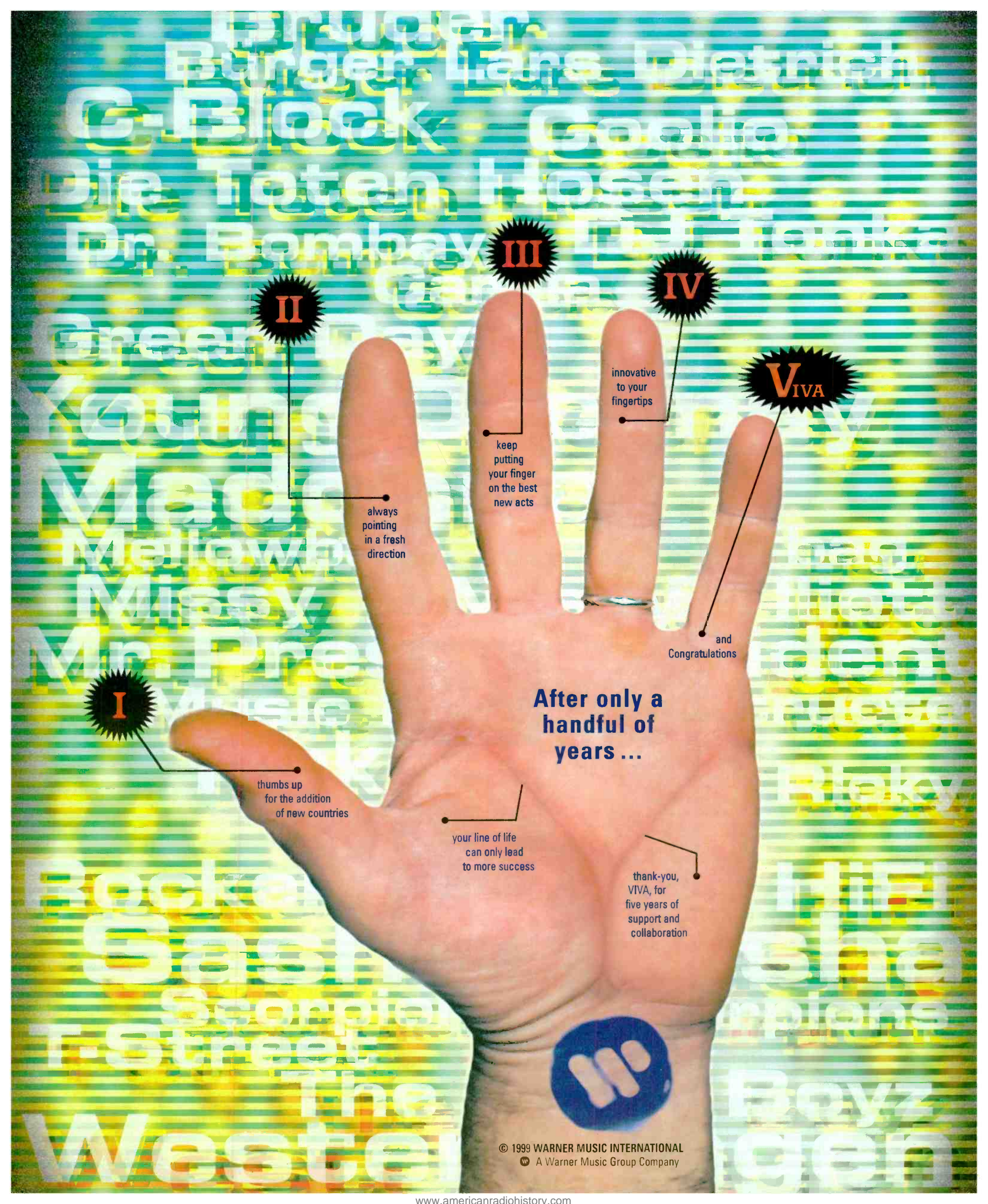
So you don't see niche programming succeeding in German music TV?

No. VIVA 2 is an alternative-music channel, but it isn't a niche channel. It just broadcasts to another style group—a bit older but not a niche. It still reaches a wide segment of the German public. I think people want to identify with a music channel, and the more it specializes, the more it focuses on just one group, the more viewers it loses. And the German market is very young, very juvenile. All the advertising and marketing is directed at a young audience. We don't have the same musical tradition as in the U.S. or Britain. An oldies—or AC—station like VH-1 really has no place in the market. Maybe, sometime in the distant future, when digital TV takes off here, but no time soon.

VIVA voluntarily plays 40% German-produced

Continued on page 64

Continued on page 64



I

thumbs up
for the addition
of new countries

II

always
pointing
in a fresh
direction

III

keep
putting
your finger
on the best
new acts

IV

innovative
to your
fingertips

VIVA

and
Congratulations

**After only a
handful of
years ...**

your line of life
can only lead
to more success

thank-you,
VIVA, for
five years of
support and
collaboration



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VIVA

Fifth-Anniversary Celebration

VIVA was most definitely an instrumental tool in establishing that blossoming new German-pop vibe. Would there be as much [domestic] market share or homegrown product without VIVA? I seriously doubt that. VIVA caters to a new generation of consumers which are clearly targeted in a pretty young segment. So, to get successfully through that VIVA playlist meeting is often a cornerstone in our pop marketing efforts and, therefore, bloody important. We now have to support VIVA 2 in their endeavors to create a more mature musical alternative all over Germany. The programming there is excellent; only the coverage lacks.

—Martin Brem,
managing director,
Columbia/Sony Music,
Germany

VIVA is doubtless a key factor in customers' purchase decisions.

—Bodo Bochnig,
chairman, Record
Dealers Association

VIVA obviously has a fundamental importance in our day-to-day business, although it also is a risky game: if it refuses to air a video which has been produced for millions of marks, we don't have much choice but to write it off.

—Joachim Neubauer,
managing director,
Siegel Musikverlage

VIVA is undoubtedly a key influence on sales.

—Michael Kudritzki,
managing director,
Edition Intro

A positive collaboration with VIVA is an essential and integral part of our marketing and promotion activities.

—Bernd Dopp, managing
director, WEA Germany

BRIEF HISTORY

Continued from page 62

SEPTEMBER 1994

▼ VIVA introduces regional "windows" allowing local programming and news for Germany's culturally and geographically diverse population. Independent research from listings magazine *TV Movie* shows that VIVA has a market share of 4.2% among the target 14-to-29 age group.

NOVEMBER 1994

▼ Plans for VIVA 2 are announced. The channel will complement VIVA's 14-25 age group appeal by targeting the 25-plus demographic.

▼ Steve Blame, MTV Europe's news ace, is poached to head up the new channel. In what looks like a rival move in an increasingly bitter battle for viewers, MTV Europe announces that Oplersch will head its German operations.

DECEMBER 1994

▼ VIVA is connected to 12.6 million German cable households, with 500,000 in Austria and 420,000 in Switzerland.

MARCH 1995

▼ VIVA 2 starts transmitting, securing a cable frequency in a crowded and competitive market for cable TV.

AUGUST 1995

▼ The first VIVA Comet awards are held in Cologne.

▼ The news service, VIVA Text, begins, allowing teletext users to access up-to-the minute information.

▼ The channel takes its first step into the record market with the compilation "VIVA Dance."

▼ VIVA achieves break-even point, becoming the first private station to move into the black after two years.

DECEMBER 1995

▼ VIVA tops 15 million cable households, representing some 96% of all German homes connected. The channel sees another half-million homes in Austria and covers half of Switzerland.

AUGUST 1996

▼ With a burgeoning base of domestic video-production companies in Germany, VIVA achieves its target of 40% national repertoire.

▼ VIVA combines resources with German adult-oriented music channel Onyx.

MARCH 1997

▼ VIVA managing director Dieter Görny receives the Adolf Grimme prize for achievement in German TV.

▼ The "VIVA Effect" starts to bite. Radio stations pick up on German product and play the singles whose videos are aired on the channel.

▼ MTV Europe says it is responding to local-market demands by producing a separate feed for central Europe, including the GSA region. Four hours of local-language programming appear on this feed.

JUNE 1997

▼ Frank Otto sells his 19.8% share, leaving the four music-industry investors as major shareholders.

AUGUST 1998

▼ Along with publisher Bauer Verlag, VIVA begins publishing the music magazine *Comet*.

NOVEMBER 1998

▼ Some 27.3 million households in the GSA region can receive VIVA by cable or satellite. In Germany, a total of 73% of all TV households, or 24.1 million homes, have

Continued on page 66



Marusha



Die Fantastischen Vier



DJ Quicksilver



Touché

DIETER GÖRNY: THE INTERVIEW

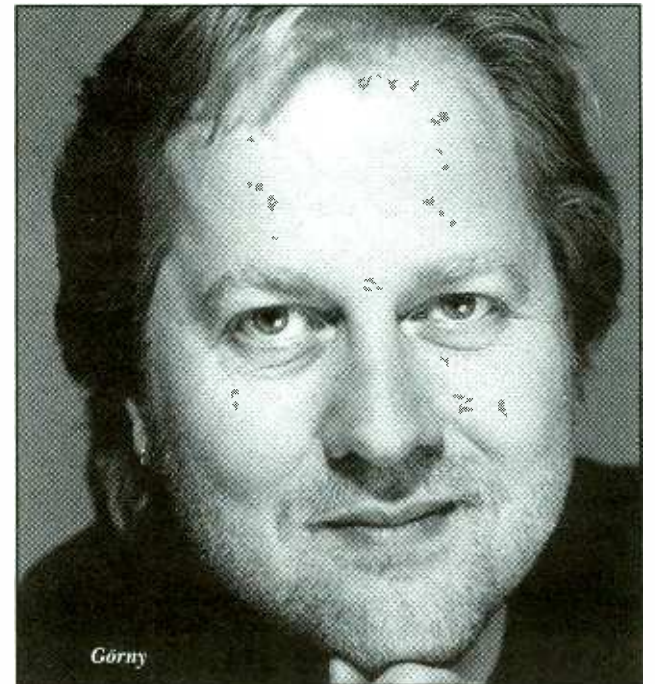
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music. What effect do you think this has had on the German music market?

It hasn't just been the music market. VIVA created a whole new target group, the 10-to-19-year-olds, the teenies; they didn't exist as a target group for TV before VIVA arrived. We developed that market and, in the process, developed a whole new genre in German music—German dance music. Before, the singles market for dance tracks was almost nonexistent. We gave a platform to acts like Tic Tac Toe and Sabrina Setleur. VIVA created a new consumer group—a first for German pop—then came a creative push, and we had all these new acts.

You've helped promote new acts through VIVA's Comet awards. The German industry already has the Echo Awards. Why does it need another prize ceremony?

There's the MTV and the Brit awards too. I think German pop needs all the promotion it can get. Anything



"VIVA created a whole new target group, the 10-to-19-year-olds, the teenies; they didn't exist as a target group for TV before VIVA arrived. We developed that market and, in the process, developed a whole new genre in German music—German dance music."

that helps get these acts out there, helps create public awareness, is good for the industry and good for the music.

In your role as a cultural advisor to German Chancellor Gerhard Schroeder, you've said the music industry has long been overlooked by government. What can politicians do to help the German music business?

I think Chancellor Schroeder has made the first big step already by acknowledging that this is a serious industry. He's also a member of the Volkswagen Sound Foundation, which backs young upcoming bands. I think it's important that the government knows what youth does, how they feel, the way they communicate. They should be taking better care of the music business—for its economic and its cultural significance. We still have second-class status to "high culture," like film or theater—although the music industry is several times larger. But I think Schroeder's taken an important first step, in appointing the new cultural minister Michael Naumann. He brings a lot of cultural know-how to the job. And he realizes VIVA isn't just

Continued on page 66

**FIVE GOOD YEARS! STEP ON THE GAS!
CONGRATULATIONS!**





Fifth-Anniversary Celebration

Screen Savers

VIVA's VJs have themselves become pop-culture figures in Germany. Featured on the main VIVA channel are Stefan Raab, Shirin Valentine, Mola Adebisi, Daniel Hartwig, Aleks Bechtel, Tobias Schlegl and Steffie Krause. VIVA 2 hosts include Nkechi Madubuko and Götz Bühler.

VIVA is of enormous importance for the entire German music business, as it is a major promotion instrument. VIVA is a hit-maker.

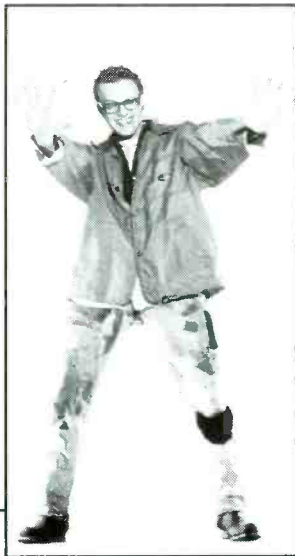
—**Matthias Damm**,
music director,
Radio Hamburg

I welcome the fact that MTV now has to try a little harder, thanks to VIVA.

—**Wolfgang Biechele**,
director of music,
Antenne Bayern

The program reflects the tastes and interests of the masses. Otherwise, it would not have been possible for VIVA to survive for five years and to exert such pressure in Germany on MTV. Thus, VIVA plays a key role as a marketing instrument, at least for companies operating in the mainstream area. What other tool is there capable of advertising new releases directly in the target group's living room, while still giving the impression of being an information or entertainment channel?

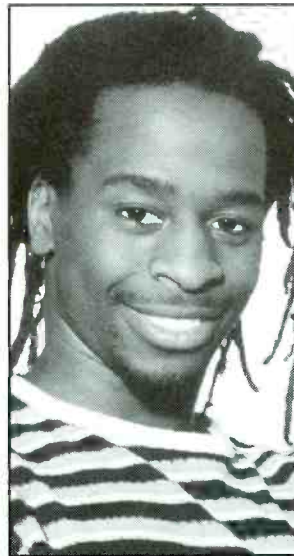
—**Dr. Peter Hanser-Strecker**, president,
German Music Publishers Association



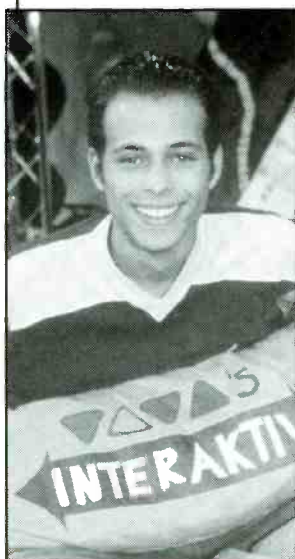
Stefan Raab



Shirin Valentine



Mola Adebisi



Daniel Hartwig



Aleks Bechtel



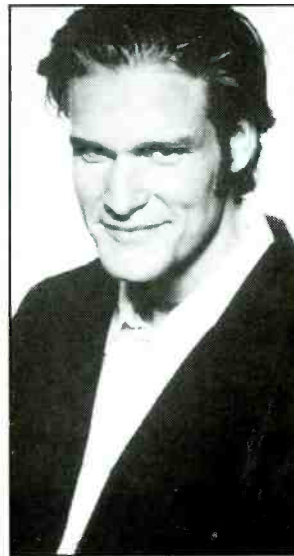
Tobias Schlegl



Steffie Krause



Nkechi Madubuko



Götz Bühler

BRIEF HISTORY

Continued from page 64

VIVA. By this time, all households connected to Deutsche Telekom's cable network have VIVA.

DECEMBER 1998

▼ VIVA celebrates half a decade on air, showing the top 50 videos including those from artists DJ Quicksilver, Touché, Sasha, Down Low and Christian Wunderlich. The channel also has given exposure to such artists as Tic Tac Toe, Sabrina Setleur, Sarah Brightman and many others.

▼ The VIVA board approves expansion plans for Poland and Switzerland, which will have VIVA programming a four-to-five-hour regional window in its Polish and Swiss broadcasts.

▼ VIVA and VIVA 2 look back at a changed landscape in Germany. National repertoire accounts for more than 40% of the market, up almost 10% during the years VIVA has been on air.

▼ Record execs speak of "The VIVA generation," a video-conscious age group that buys music in either English or German. The channel has come of age. ■

DIETER GÖRNY: THE INTERVIEW

Continued from page 64

a music station—it's one of the only platforms where German youth can make themselves heard.

You are also trying to make VIVA more than just a music station, with merchandising deals and plans for VIVA cafes, shops, even a VIVA magazine. Why this move beyond the TV screen?

It's a logical progression. The VIVA brand stands for a lifestyle. It's more than just music. The deals we've made with other media have to do with this lifestyle approach. We're taking the VIVA experience outside the TV and putting it down right where our viewers live. But this is a business, so we have serious partners who are established in their industries. Either they're like the Bauer Verlag who already have the same target group (Bauer publishes teen-beat magazine *Bravo*) or they're like [merchandiser]

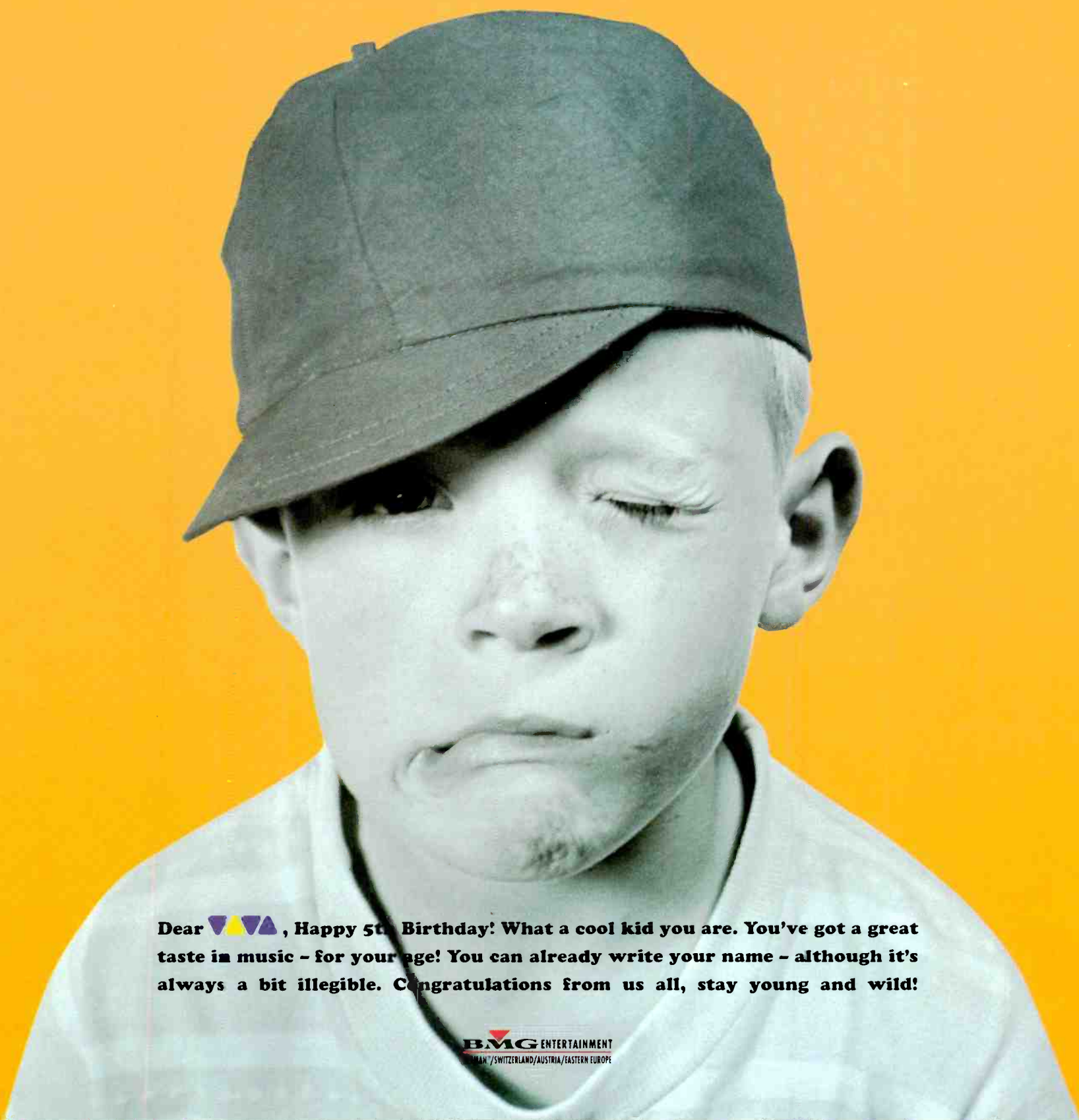
"The VIVA brand stands for a lifestyle. It's more than just music. But VIVA isn't an all-ages brand. It's not like [Richard Branson's] Virgin. We can expand the brand, but there are limits."

Kaufhof, an established company that wants to appeal to the VIVA target group. In each case, we've checked carefully to see that it makes economic sense, that there's a market demand and that it fits the VIVA image. VIVA isn't an all-ages brand. It's not like [Richard Branson's] Virgin. We can expand the brand, but there are limits.

Looking back over the last five years, what do you see as your greatest achievement?

The whole thing. Establishing VIVA in a competitive situation where success seemed impossible. No one except a few agencies and record labels thought we had a chance. To start from that and turn the situation on its head to become No. 1 in the market and profitable... We can be proud of our success over the last five years. Now, we can look back and say our German-music quota gave us an edge or whatever, but back then it was just a gut feeling. Now we're part of the culture. The next step is to take VIVA's German success and turn it into a European success. Make VIVA a European channel. That's the challenge for the next five years. ■

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ROIR Brings Its Punk-Era Rarities To CD Influential Indie Reissuing Former Cassette-Only Material

BY JIM BESSMAN

NEW YORK—As it celebrates its 20th anniversary, the previously cassette-only Reachout International Records, which is better known as ROIR, is continuing to digitally remaster choice catalog titles for CD—many with bonus tracks.

The New York indie, which president Neil Cooper founded in 1979, began transferring cassettes to

CDs four years ago, and so far it has rereleased nearly a third of its 150 titles.

Many of those titles are significant albums by punk-era legends like Bad Brains, the Bush Tetras, Suicide, Johnny Thunders, Lydia Lunch, the Raincoats, the Fleshtones, and James Chance & the Contortions, as well as pre-punk bands MC5, the New York Dolls, and the Dictators.

Also included are such dub reggae stars as Mikey Dread, Niney The Observer, and Lee "Scratch" Perry; pioneering ska band the Skatalites; and industrial instigators like Einstürzende Neubauten and Laibach.

"This is the first time these titles have been available domestically on CD," says Cooper, who previously licensed some of ROIR's catalog for CD release in Europe and Japan. "A lot of it is cult stuff by bands who've been racked in all the stores—many on major labels. And all of it is very influential."

When Cooper—a former talent agent and owner of a club on Manhattan's Upper East Side—launched ROIR, he wanted to pattern it after some of the era's important punk and new wave labels: Ze, I.R.S., Faulty, and Rough Trade.

"I wanted to put out [vinyl] LPs, but nobody wanted to make a record with me because I had no history in the [record] business," says Cooper. "All these bands I was booking—James Chance, Lydia Lunch, Johnny Thunders, Suicide, Bush Tetras, Fleshtones, Dictators, Bad Brains—were getting popular because of the New York scene, and all wanted to sign with major com-

panies and get advances and tour support. But English artists like David Bowie and Bow Wow Wow and Elvis Costello were coming out with cassettes—and getting big play in [British music paper] NME. So I was able to get works in progress, or stuff that they didn't think was good enough for an LP and a major-label commitment. I gave them advances, and they gave me the rights to put out music on cassettes."

'Anyone who was written about in NME I signed'

Luckily for Cooper, after his first four ROIR cassette releases—James Chance & the Contortions' "Live In New York," 8-Eyed Spy's "Live With Lydia Lunch," the Dictators' "Fuck 'Em If They Can't Take A Joke" (just rereleased on CD as "New York New York," with three additional tracks), and Suicide's "Half Alive"—the Sony Walkman was introduced.

"That helped tremendously," he says. "I put out the New York Dolls, the Germs, Dickies, Flipper, and Bad Brains' first full-length release—which really put us on the map. I had an A&R roster that was unbelievable—everyone but the Ramones and Dead Boys, essen-

tially. Anyone who was written about in NME I signed!" He was 49 then. As a kid, Cooper had been a roadie for jazz greats Kid Ory and Bunk Johnson, and in the '50s he represented the likes of Warren Beatty and Ali MacGraw while a talent agent at Music Corp. of America. He managed Charles Mingus and Shirley Bassey in the

ROIR

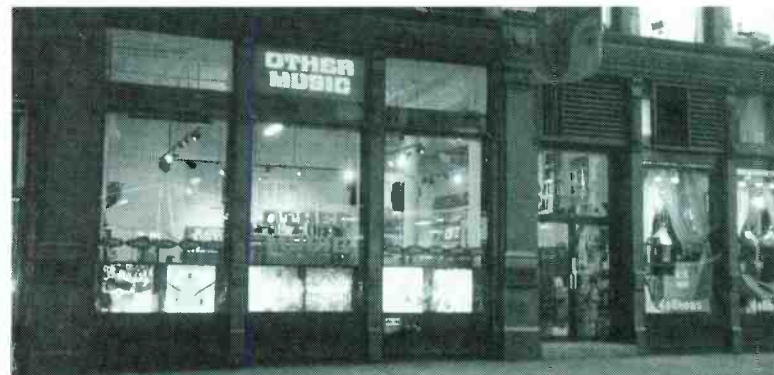
'60s and was also a coin and art dealer before applying his collecting and dealing skills to the music business.

"I was the oldest guy lined up at [Greenwich Village new wave specialty shop] Bleecker Bob's every Friday for the Rough Trade package and used to read [British music publications] Melody Maker, Sounds, and NME cover to cover," says Cooper, now 68. "I didn't realize how old I was—and neither did anybody else."

Advertising in domestic new wave papers like Trouser Press and New York Rocker, Cooper focused on artists "with a great deal of influence on their peer group," he notes, also citing the Raincoats, Buzzcocks, Durutti Column, Johnny Thunders, Television, and the Beastie Boys (whom his son Nicholas briefly booked and managed).

"We didn't try to break new bands but were more like archivists, like [folklorist] Alan Lomax. The idea was to build a really good catalog—on cassettes only, unfortunately, but they eventually became over 50% of the marketplace."

(Continued on page 71)



Other Music is located in New York's Greenwich Village, directly across the street from Tower Records' flagship store. (Photo: Terri Horak)

Other Music Ignores Towering Shadow, Highlights Unique Stock

BY TERRI HORAK

NEW YORK—From the first day Other Music opened for business in August 1995, it made a statement. Its intrepid owners had the moxie to open right across the street from the flagship Tower Records/Video store on the corner of Fourth Street and lower Broadway in New York's Greenwich Village.

Some might see an upstart David challenging Goliath. Yet despite Other Music's location, Jeff Gibson, its co-founder and president/CEO, says that Other Music has no intention of going toe-to-toe with Tower. Instead, Other Music has carved a niche for itself through service and highly specialized musical offerings that are best described as, well, other.

With 16,000 titles in stock, artists like Beck, Björk, and Serge Gainsbourg are just the tip of the iceberg of the store's offerings, which are often so unclassifiable by traditional terms that the owners had to create their own categories to display their product. Recent best-selling artists

include Belle & Sebastian on Jeepster/Matador, Kruder & Dorfmeister on Studio K7, and East Flatbush Project on Ninja Tune.

With such a unique inventory, Gibson isn't too concerned about competition from Tower.

"How can you compete with something like that?" he asks. "We don't

try to duplicate their product line; we try to set ourselves apart from the mainstream. I consider it more like a friendly

neighbor." In fact, clerks at both stores have been known to refer customers to the other.

Gibson says that Other Music's proximity to Tower is a plus. "People are sort of in a record-shopping state of mind," he says. "A number of people even think that we are a cleverly disguised subsidiary of Tower, and we always smile. Americans are intrigued by conspiracy theories, so we're kind of like 'The X-Files' for record stores."

He tells how Other Music came to be named. "I had always tried to

(Continued on next page)

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AT HOME, a distributor of high-speed Internet services via cable TV, says it will acquire online search and directory company Excite in a \$6.7 billion stock deal. The purchase is the latest in a series of high-profile Internet mergers, the biggest of which had been America Online's pending \$4.2 billion acquisition of Netscape Communications.

In other news, At Home, which is based in Redwood City, Calif., says it will deliver videoclips to subscribers of its service using Real Networks' streaming technology.

N2K, the online music company, has announced preliminary fourth-quarter results that show revenue rising 325% to \$17 million from the previous year. The New York-based company's merger with online music retailer CDnow is expected to close by the end of March. CDnow's fourth-quarter revenue is said to have been more than \$20 million.

In related news, Paula Batson has resigned as senior VP of publicity for N2K and joined digital-delivery technology company a2b Music as VP of business development and communications. She will report to a2b COO Larry Miller. Laurie Jakobsen has also left N2K and joined a2b, as director of marketing communications.

Separately, a2b, which is a wholly owned division of telecommunications company AT&T, says that it will provide the technology for the sale of downloaded music by Internet-only label J-Bird Records.

TIME WARNER has appointed Michael Pepe president of Time Warner E-Commerce, a new unit responsible for all the company's online retail operations. The unit will be part of the New York-based company's publishing division Time Inc., and Pepe will report to its chairman/CEO, Don Logan. The E-commerce unit will oversee the company's Pathfinder World Wide Web site. Pepe was president of Time Inc.'s Business Information Group.

MP3.COM, the Internet company that provides music online to be downloaded in the MP3 digital compression format, has received an \$11 million investment from Menlo Park, Calif.-based venture capital firm Sequoia Capital.

HASTINGS ENTERTAINMENT, the operator of 129 superstores selling music, video, books, and computer software, says that sales at stores open at least a year during the five-week holiday period that ended Jan. 3 rose 3.2% from the comparable period a year earlier. Total sales were up 10.6% to a record \$63.4 million. The Amarillo, Texas-based company also says that sales of gift certificates reached \$7.5 million, a gain of more than 50% from the year before. The company says it books the revenue when the certificates are redeemed.

HANDLEMAN, the rackjobber that supplies music to Wal-Mart and Kmart, says that it is "well-positioned to distribute music electronically" following the debut of its Web site for Kmart, musicfavorites.com.

THE SUNDANCE CHANNEL FILMSTORE has been launched by Sundance Channel, a cable TV channel devoted to independent films; New Video; and Critics' Choice Video. The Web site (www.sundancefilmstore.com) offers for sale 99 videos and DVDs of movies that have been screened at the Sundance Film Festival.

These include such popular movies as "The Full Monty," "Blood Simple," and "Reservoir Dogs."

NAXOS, the independent classical label, has signed a deal in which its recordings will be available for download on musicmaker.com, which makes custom CDs online. Naxos artists include the Kodaly Quartet, Jenó Jando, and the Royal Scottish National Orchestra.

NPD GROUP, a market research firm, reports that video game hardware and software sales rose 24% in 1998 to \$6.3 billion from \$5.1 billion in '97. NPD estimates that sales could rise 10%-12% this year.

KMART says that it has reached a two-year exclusive marketing agreement with country act the Judds to support the retailer's new Big Kmart format. As part of the deal, Kmart will sponsor the Judds' reunion concert Dec. 31 in Phoenix. There are 1,250 Big Kmarts.

BLOCKBUSTER ENTERTAINMENT says that it will purchase video-rental rights to certain independent films directly from their producers. About 50 titles, carrying the Blockbuster brand, are expected to be released under the plan this year. A majority of these will be productions of Showtime Networks, which, like Blockbuster, is owned by Viacom.

WALT DISNEY and online search company Infoseek are launching Go Network, an Internet portal. Disney acquired 43% of Infoseek last year.

OTHER MUSIC IGNORES TOWERING SHADOW, HIGHLIGHTS UNIQUE STOCK

(Continued from preceding page)

explain to my parents what kind of music it was that I sold, and I couldn't come up with one category [they would recognize]. So I told them 'other music,' and it sort of evolved from that."

Gibson entered the record business at the former Ann Arbor, Mich., retailer Schoolkids Records before moving to New York in the late 1980s. After a two-year stint as a buyer for distributor Dutch East India, he says, he joined New York retailer Kim's Underground in 1991 to start its music section. That's where he met Chris Vanderloo, now his partner in Other Music and its CFO.

After several years, Gibson says, "there came a point where we needed to stake out a future for ourselves. Kim's was going in an expansion direction that was kind of away from the niche that we like, and we wanted to explore what we did on a more personal basis."

And the personal touch—which infuses the spirit of Other Music—has been important to its success.

"We like to think of the personality of the store as sort of a collective sum of the people that work here," Gibson explains.

Other Music staffers have diverse interests and are encouraged to develop their own clientele within their particular areas of expertise.

"I've always subscribed to the idea



The co-founders of Other Music are CFO Chris Vanderloo, left, and president/CEO Jeff Gibson. (Photo: Terri Horak)

of a music store being a community sort of place where people come not only for the music but to meet other people who are interested in the music," says Gibson.

Ultra-high ceilings lend an airy spaciousness to the store's 750 square feet of selling space, while custom-made wood display racks and some original works of art create a relaxed feel. Gibson and Vanderloo say that they wanted their racks to be made of wood for a warm and unique look. But with frequent in-

store concerts, the units also had to be lightweight and maneuverable to clear a performance space.

Other Music carries roughly 75% of its stock in CDs, 20% in LPs and 12-inch vinyl, and 5% in 7-inch singles. Although Gibson declines to reveal sales figures, customer traffic was heavy on several recent occasions. He says that 99% of the store's sales are music. Other product includes Other Music T-shirts, baseball caps, and little plastic change purses, as well as music magazines and other specialized publications.

In addition to its core music product, Other Music offers rarities and will place special orders for titles. The store also has a used CD section, which Gibson considers a way to "find homes for deserving pieces of music."

Another aspect of Other Music's approach that has served it well is its sale of advance tickets to selected concerts at local clubs like Brownies and Maxwell's.

For the past year, a number of charts have been posted in the store that show its best-selling titles and staff picks.

"People were quite taken by seeing exactly what our top sellers were, and we sold so many records because of it," Vanderloo says.

Because of the diversity of Other Music's product, the charts encourage additional exploration. For example, a customer who has the top seller may never have heard of the No. 2 seller but might take a chance on it, Vanderloo points out.

In-store performances are an effective marketing tool for the store, Gibson says. There are, on average, two a month; they usually draw 60 to 80 people for a 40-minute show. Acts that have performed at Other Music include Teenage Fanclub, Yo La Tengo, and Tindersticks.

Aside from running ads for in-store appearances, Other Music doesn't advertise extensively. Instead it relies on co-op ads in local publications like the Village Voice and Time Out New York. It also advertises occasionally in several student publications affiliated with nearby New York University. Other

(Continued on next page)



Other Music stocks 16,000 titles in about 750 square feet of space. Pictured talking with a customer is sales manager Duane Harriott. (Photo: Terri Horak)

EXECUTIVE TURNTABLE

HOME VIDEO. Aleisha A. Bartel is named manager of new business development at World Wrestling Foundation Home Video in Stamford, Conn. She was manager of special markets account development at Valley Media Inc.

MANUFACTURING. Recoton in Lake Mary, Fla., promotes Terrence O'Flynn to executive VP of the accessory division. He was senior VP of original equipment manufacturer sales.

NEW MEDIA. Scott Schiller is

named senior VP of advertising sales and sponsorship at Buena Vista Internet Group. He was VP of advertising and sponsorship at Disney Online.

Noreen McCormack is promoted to corporate human resources director at Entercom Communications Corp. in Philadelphia. She was human resources director.



SCHILLER

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
NO. 1				
1	1	METALLICA ▲ ¹¹ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA 14 weeks at No. 1	388
2	2	BEASTIE BOYS ▲ ⁸ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	381
3	3	PINK FLOYD ▲ ¹⁵ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1139
4	6	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	221
5	4	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	500
6	8	GUNS N' ROSES ▲ ¹⁵ Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	398
7	15	ALANIS MORISSETTE ▲ ¹⁶ MAVERICK 45901/WARNER BROS. (10.98/16.98) CS	JAGGED LITTLE PILL	186
8	5	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	127
9	13	SHANIA TWAIN ▲ ¹⁷ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	203
10	9	CELINE DION ▲ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	149
11	7	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	429
12	11	JEWEL ▲ ⁶ ATLANTIC 82700*/AG (10.98/15.98) CS	PIECES OF YOU	153
13	12	JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	413
14	10	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	142
15	14	PINK FLOYD ▲ ²² COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	510
16	17	LYNYRD SKYNYRD ▲ ⁷ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	194
17	19	SOUNDTRACK ▲ ⁹ POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE	295
18	22	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	117
19	16	GARTH BROOKS ▲ ¹⁰ CAPITOL 28689 (10.98/15.98)	THE HITS	170
20	21	METALLICA ▲ ⁶ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	458
21	23	SARAH MCLACHLAN ▲ ³ NETWERK 18725*/ARISTA (10.98/15.98) CS	FUMBLING TOWARDS ECSTASY	221
22	24	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) CS	KORN	97
23	18	BARENAKED LADIES ▲ REPRISE 46393/WARNER BROS. (10.98/16.98) CS	ROCK SPECTACLE	65
24	25	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	372
25	26	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	116
26	29	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	332
27	28	KORN ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	60
28	36	CAROLE KING ▲ ¹⁰ EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	413
29	32	MILES DAVIS ▲ COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	30
30	33	MADONNA ▲ ⁹ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	252
31	48	THE OFFSPRING ▲ ⁵ EPITAPH 86432* (9.98/14.98) CS	SMASH	9
32	31	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	251
33	37	METALLICA ▲ ⁹ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	423
34	35	ADAM SANDLER ▲ WARNER BROS. 46151 (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	66
35	30	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	283
36	40	QUEEN ▲ HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	294
37	38	AEROSMITH ▲ ⁴ Geffen 24716 (12.98/17.98)	BIG ONES	120
38	39	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	410
39	20	SOUNDTRACK ▲ ⁴ EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	85
40	27	PINK FLOYD COLUMBIA 37680 (10.98 EQ/16.98)	A COLLECTION OF GREAT DANCE SONGS	26
41	43	METALLICA ▲ ⁴ MEGAFORCE (ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	399
42	34	THE BEATLES ▲ CAPITOL 46443 (15.98/30.98)	THE BEATLES	228
43	49	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	ESPN PRESENTS: JOCK JAMS VOL. 1	176
44	46	FRANK SINATRA ▲ REPRISE 2274/WARNER BROS. (7.98/11.98)	FRANK SINATRA'S GREATEST HITS!	37
45	45	AEROSMITH ▲ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	302
46	50	DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	186
47	—	ELTON JOHN ▲ ¹⁵ ROCKET 512532/A&M (7.98 EQ/11.98)	GREATEST HITS	441
48	—	CAKE ▲ CAPRICORN 532867/MERCURY (10.98 EQ/16.98) CS	FASHION NUGGET	52
49	—	BILLY JOEL ▲ ¹⁰ COLUMBIA 40121* (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	221
50	—	BLONDIE ● CHRYSALIS 21337/CAPITOL (7.98/11.98)	THE BEST OF BLONDIE	33

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. **CS** indicates past or present Heatseeker title. ©1999, Billboard/BPI Communications, and SoundScan, Inc.

OTHER MUSIC

(Continued from preceding page)

key factors in attracting new customers to the already-busy outlet include in-stores, word-of-mouth, and its location.

With the advent of Other Music's Internet site (www.othermusic.com), the store has created eight categories to help sort its inventory. "In" features current underground and indie rock; "Electronica" includes the range of artists in dance and electronic music; "Out" spans from industrial music to free jazz; "Psychodelia" embraces far-out music from yesterday and today; "Krautrock" contains progressive German music created from the mid-1960s through the 1970s; "La Decadance" is home to lounge music, especially that with French singers; "Then" holds a broad array of older standards that might form the basis of a music collection; and "Groove" is the funk version of "Then."

A big part of Other Music's future plans is continued development of its World Wide Web site, which sells product. One way the store hopes to differentiate itself from other online music sellers is to "use service as our calling card," Gibson says. Namely, that means providing same-day shipping on titles, but it also means offering a level of interaction similar to what the store's customers receive.

"We've been very fortunate in that a great majority of our customers are very bright, opinionated people and like to share opinions," says Gibson. "We pride ourselves on communicating back and forth and learning from them, and we hope we can establish a similar rapport with our online clientele."

ROIR

(Continued from page 69)

Yet as the '80s progressed, the CD format ultimately became dominant. Inevitably, ROIR began transferring its releases to disc four years ago. Forthcoming CD transfers from the label include Johnny Thunders' "Too Much Junkie Business," Television's "The Blow Up," Durutti Column's "Live At The Bottom Line," Flipper's "Blowing Chunks," and Ras Michael & the Sons Of Negus' "Rastafari Dub."

But Cooper is particularly proud that ROIR—which also exclusively imports Bill Laswell's French world music productions under its American in Paris line, in addition to holding Laswell titles in its regular catalog—retains its independence.

"We're one of the few remaining totally indie labels in the U.S.," says Cooper, who chooses to deal with some 25 small suppliers rather than one big exclusive.

"Not that that's a tremendous advantage," he adds. "But I go to distributors you don't know exist: young guys in their 20s, lean and mean, like Revolver, Get Hip, and Surefire, and the regulars like Select-O-Hits, Dutch East India, and Action. So we're totally independent—which is almost impossible. We have no outside income other than what we beg, borrow, or steal."



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FOR eCOMMERCE
BY VALLEY MEDIA

YOUR CUSTOMER



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NRM Sets Its Sights On Cali; Giving Garth Brooks His Due

NEW HORIZONS: National Record Mart is going west. The Carnegie, Pa.-based chain, which up until recently has had most of its stores in the Midwest and Northeast, will move into the California market in a big way this year. Last November, the chain acquired about 18 Tempo stores, six of which are in California (*Billboard* **Bulletin**, Nov. 18, 1998).

Bill Teitelbaum, chairman/CEO of the 173-unit retailer, says that the company is in the process of negotiating eight more leases in the Greater Los Angeles area, including one for a showpiece Waves outlet, which will be in Century City. In addition to those negotiations, the chain is looking at two locations in San Diego and two sites in Orange County. "We could have 18 stores in Southern California by the end of next year," says Teitelbaum.

EATING CROW: Garth Brooks angered a lot of music specialty merchants by gearing the marketing campaigns for his last two releases to the discounters, and Retail Track called him on it the first time (*Retail Track*, *Billboard*, April 18, 1998). But you have to give credit to him, his label Capital Nashville, and president **Pat Quigley**. With his "Double Live" title, Brooks and company breathed new life into the moribund live album. It's been a long time since a live album topped the charts, let alone moved the

kind of volume that Brooks did.

According to SoundScan, the title has scanned 4 million units. In comparison, the **Rolling Stones** live album "No Security" has scanned 189,000 units, and the **Aerosmith** album "A Little South Of Sanity" has sold 342,000 units. Sure, Brooks is a bigger album seller than those two ever were, but there was another key difference. Brooks made the marketing of his live album into an "event." When he was done, almost everybody

in America knew that he had a live album out.

The only flaw in the marketing plan may have been "front-loading" the album's initial shipments a little too heavily. Reorders count, too, as I so often remind sales executives.

But that aside, even music specialty merchants grudgingly give Brooks a tip of the hat for his marketing prowess. One senior retail executive at a chain that charged well above the discount outlets' price for the album told *Retail Track* during the first week of January, "I hate to say it, but we sold plenty of Garth Brooks' album, even at the price we were charging."

That means that merchant may have looked like a price-gouger to some shoppers, but it was a happy price-gouger, because it rang up plenty of gross margin from the title. A
(Continued on next page)

RETAIL TRACK

by Ed Christman



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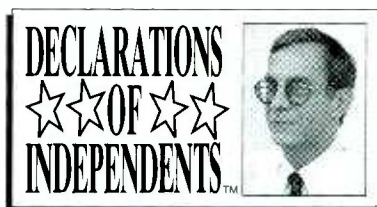
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Mute Puts Can In A Box; Neustadt Exits Ryko Distribution

CAN DO: If, like *Declarations of Independents*, you are a slavish devotee of the great German band **Can**, you will jump for joy on May 18, when Mute Records will release "Can Box" in the U.S.

This lavish CD/book/video package will also be issued this spring by Mute in the U.K. and by Spoon Records, Can's own Cologne-based label, in Germany.

Mute has been handling the band's Spoon catalog outside Germany and France. In 1997—amid a flurry of Can-related activity that included bassist **Holger Czukay's** first U.S. solo tour—Mute issued "Sacrilige," an album of Can remixes by **Sonic Youth**, **UNKLE**, the **Orb**, **Pete Shelley**, and others (Billboard, Jan. 25,



by Chris Morris

1997). Since then, the label has reissued Czukay's first two solo albums, the superlative "Movies" and "On The Way To The Peak Of Normal."

The celebrated krautrock quartet, whose influence on a variety of post-rockers has been pervasive in recent years, has pulled out all the stops with its boxed set.

The CD part of the package will feature some legendary, previously unreleased live performances recorded between 1971 and 1977. Vocalist **Damo Suzuki** is featured on the earliest tracks; guitarist **Michael Karoli** and keyboardist **Irmin Schmidt** took over the singing duties after Suzuki's departure. The two discs will feature extended versions of such Can classics as "Spoon," "Dizzy Dizzy," "Yoo Doo Right," and the sublime "Bel Air."

The book, authored by **Hildegard Schmidt** (a Spoon principal and wife of Irmin Schmidt) and **Wolf Kampmann**, is an opulent 500-page opus (with full text in English, German, and French!). The band's World Wide Web site describes it as "not a new biography, but a very subjective attempt at a reconstruction: a puzzle made up of interviews, analyses, articles, and facts..." For fans, it should prove to be a useful adjunct to **Pascal Bussy's** essential tome "The Can Book."

The videocassette includes a film of a 1972 concert shot by **Peter Przygodda** and a "Dokumentary" including footage shot in 1988 and 1997.

With this new Can project hitting the racks, we thought we'd call Nickelbag Records, which was working on a still-unreleased tribute album, "Can Forgery Series," two years ago at the height of renewed interest in the group. **Beck** and former Can vocalist **Malcolm Mooney** are among contributors to the project.

Mitchell Frank, who is partnered in Nickelbag with the **Dust Brothers** (**Mike Simpson** and **Don King**), says that the tribute set is not on the '99 release schedule yet and is "still in clearance mode." When the collection is finally released, it will probably still be handled independently but via Ideal Records (Nickelbag's new venture with Mammoth Records).

EASTERN EXIT: Ryko Distribution Partners Eastern director of sales **Michael Neustadt** exited the company Jan. 15. Neustadt isn't in the hunt for a new job, though: He says he plans to start up a new indie label in the Boston area. He hopes to bring Beantown R&B stalwart **Barence Whitfield**, whom he will also manage, to the imprint. Neustadt has demonstrated his passion for music on numerous occasions in the past, and *Declarations of Independents* wishes him the best of luck in his new endeavor.

Ryko has not yet hired a replacement for Neustadt.

FOLLOWING UP: **Momus** fans who may still want to commission the singer/songwriter to pen a tune for them (*Declarations of Independents*,

Billboard, Jan. 23) are flat out of luck. As of Jan. 14, all 30 available slots on the "Stars Forever" album were sold out, at \$1,000 a pop... The **Bruce Henderson** Charity Ball, held Jan. 8 at the Bowery Ballroom in New York (*Declarations of Independents*, Billboard, Dec. 19, 1998), raised more than \$12,000 for the musician's cancer-treatment expenses.

FLAG WAVING: When *Declarations of Independents* last spoke to **John Petkovic**, singer/guitarist/key-boardist for the Cleveland-based band **Cobra Verde**, the group had been corralled by **Robert Pollard** of **Guided By Voices** as the touring incarnation of GBV.

Two years later, the group's association with Pollard is a thing of the past, and **Cobra Verde** is planning a spring release for its Motel Records debut, "Nightlife."

Petkovic says of his brief association with GBV, "The problem was, I was in a situation where I wasn't able to finish this record." So, after one somewhat-acrimonious jaunt with Pollard on the road, **Cobra Verde** returned to making music in its own name only.

"Nightlife" is **Cobra Verde's** first full-length album of all-new material since its debut, "Viva La Muerte," in 1994 and the first project by the band for New York-based Motel. (All the group's previous records were issued by Scat Records, the Cleveland-bred label that relocated to St. Louis a couple of years ago.)

The current record—which was originally scheduled for January but has been pushed back to April due to production problems—once again betrays the deep influence of such '70s

glam-rock acts as **Roxy Music** (especially on "Crashing In A Plane," which features an **Andy McKay**-like sax solo by guest hornman **Ralph Carney**) and **T. Rex**.

Petkovic, who has as deep an understanding of rock'n'roll history and style as any musician we've ever spoken to, takes a dim view of the 1998 glam revival, epitomized by such phenomena as the **Todd Haynes** movie "Velvet Goldmine."

"I wasn't into the movie at all," Petkovic says. "It had an interesting look." However, he adds, "Not that you need classic rock... but to have these archaeological finds I think is good. There are so many under-appreciated parts of rock'n'roll."

But Petkovic also ranges far afield from the glam sound on "Nightlife": The album's last track, "Pontius Pilate," is a horn-heavy piece with roots in the Weimar-era balladry of **Kurt Weill**. (Petkovic also plays in what he calls "a sci-fi cabaret side project" called the **Futurists**.)

Petkovic sees the music he makes with **Cobra Verde** as markedly different from the earnestness and sincerity of many contemporary indie-rock bands. "I want to create ideas and moods and put forth tension and not just wear my heart on my sleeve," he says, adding with a chuckle, "If I did, people would see I'm heartless."

Petkovic, who recorded "Nightlife" with his longtime musical partner, bassist **Don Depew**, and a rotating supporting cast, has assembled a new unit that includes Depew, guitarist **Frank Vazzano**, keyboardist/theremin player **Chas Smith**, and drummer **Mark Klein**. He says this group will go on tour in support of the album later this year.

RETAIL TRACK

(Continued from preceding page)

win all around.

LEAVING RUBBER: Roadrunner Records is set to sign a new two-year distribution deal with RED, according to sources (*Billboard Bulletin*, Dec. 22, 1998). The label, which has been distributed by RED throughout the '90s, had been looking for an equity investor over the past few months, and sources say that in addition to RED parent Sony Music, the Dutch label has had discussions with BMG Entertainment. But instead of pushing forward with an equity deal at this time, Roadrunner management apparently decided in favor of continuing its distribution deal with RED.

In other Roadrunner news, sources say that **Derek Shulman**, formerly chairman of Atco Records, has been working as a consultant with Roadrunner and is expected to join the label as president.

LOOK FOR ELEKTRA to rework part of its rock catalog this year. First, the label will issue a **Bad Company** two-CD "best of" collection (*Billboard Bulletin*, Jan. 4). "The Original Bad Co. Anthology" will contain studio recordings as well as live performances and is scheduled for a March 9 release. Also, the original band members—**Paul Rodgers**, who left in 1982, and **Mike Ralphs**, who has kept the group alive through the years, along with **Boz Burrell** and **Simon Kirke**—have reunited and recorded four new cuts for the album, with plans for a summer tour, beginning on Memorial Day weekend.

Second, Elektra is said to be working on a four-disc **Buffalo Springfield** set, which it hopes to issue next year. The legendary band, which hit the top 10 with "For What It's Worth," included **Neil Young**, **Stephen Stills**, **Richie Furay**, **Bruce Palmer**, **Dewey Martin**, and **Jim Messina**. The package reportedly will include the group's three studio releases and a fourth CD, which sources say could include live tracks. Elektra spokeswomen confirm the **Bad Company** release, but say that the **Buffalo Springfield** anthology is "tentative" for next year.

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Lithgow Swings While 'Singin' In The Bathtub' For Kids

SPLISH SPLASH: Acclaimed stage and screen actor **John Lithgow**, currently starring in TV's "3rd Rock From The Sun," releases his first children's album March 9 on Sony Wonder.

"Singin' In The Bathtub," the latest in the label's "Family Artist" series, which has an order cutoff of Feb. 18, fits right in with the current swing craze. Its 14 cuts evoke the swing style of the '30s, '40s, and '50s.



by *Moira McCormick*

me and the guitar."

The "Baby Songs" concert video was shot "on my day off, during a [stage] run of 'Who's Afraid Of Virginia Woolf?,' with **Glenda Jackson**. Can you believe that?" Lithgow asks, chuckling.

After the video came out, Sony executive **Becky Mancuso** (now Becky Mancuso-Winding, Sony Wonder's senior VP of creative affairs) approached Lithgow. "She talked seriously about me being a recording artist for Sony," he recounts. "[But] it didn't come together until spring of '98. She and her A&R person, **Hillary Bratton**, had breakfast with me, and we talked about different directions to go for an album. I said, 'Why don't we key off of songs I loved when I was a kid?'"

Although Lithgow had grown up in Yellow Springs, Ohio, he says, "My family was a very New York-y family, transplanted to the Midwest.

"They actually had known **Danny Kaye**," he continues, referring to the late, brilliant entertainer, whose children's recordings are highly esteemed. "The house was full of [the music of] Danny Kaye, **Gilbert and Sullivan**, and Broadway show tunes."

With that as inspiration, "I provided about half of the ideas [for the album's selections], and Hillary came

up with several others. Her father was a kind of jug band artist in the Santa Cruz, Calif., area in the '60s, so he knew all about songs like 'M-O-Double M-Y' and 'Singin' In The Bathtub.'"

Mancuso-Winding's husband, renowned jazz keyboardist **Jai Winding**, was enlisted as producer, and Lithgow says he and Winding "immediately hit it off. What I told him was, I felt it was necessary for us to do some concerts before we decided what songs to do, let alone start recording anything. [We needed to know] which songs kids responded to. And Jai and I did three concerts last May and June, with him at the piano, at McCabe's Guitar Shop in Long Beach, Calif."

Lithgow describes the shows as "wonderful occasions. We sing the songs, and I draw pictures on a great board as I sing. You know, like, I draw all the animals in 'Swinging On A Star,' and I draw a hippo in 'The Hippopotamus Song,' and it's very entertaining. And we certainly found out what kids liked and what they didn't."

Among the songs that were scrapped were the Cowardly Lion's theme, "Courage" ("Out of context, it seemed a little irrelevant"), and a **Jim Kweskin** tune, "Never Swat A Fly," which Lithgow says "didn't mean much to kids."

Producer Winding, he continues, "knew that the feel of at least half the songs called for a swing orchestra feel. So he connected me with [composer/arranger] **Bill Elliott** ["Independence Day," "Northern Exposure"], who arranged six songs. Recording those tracks at Capitol studios was the most ecstatic experience—standing at the mike in the same studios where **Sinatra** and **Nat 'King' Cole** recorded, singing with a 25-piece jazz band."

For most of the rest of "Singin' In The Bathtub," "I jammed with what we called our 'Anarchy Band,' which was banjo, guitar, bass, and piano, with me playing guitar. And Jai took that as a jumping-off place for laying on lots of other instruments and sounds. We had a wonderful session where we brought in a kids' chorus to join on four of the songs. They're the ones who chime in on 'A—You're Adorable,' 'The Hippopotamus Song,' things like that."

Recording took place between September and mid-November 1998.

The results are smashing, displaying a wit and love of words—lots of words—that are in rather short supply in children's entertainment these days.

"I always felt that when kids are little, words have such magic," says Lithgow. "Half the words they hear, they haven't heard before. So why not throw wonderful words at them?"

That sort of thing was, of course, Kaye's trademark, Lithgow notes, as well as that of "two of my great heroes, **Flanders and Swann**—nobody even remembers them. They wrote and sang 'The Hippopotamus Song' and 'The Gnu Song.' But their lyrics—'The fair hippopotama he

aimed to entice/From her seat on the hilltop above/She hadn't got-a-ma to give her advice/Came tiptoeing down to her love.' Those are fabulous; those are rhymes that put **Dr. Seuss** to shame."

Lithgow is aware that most celebrities who moonlight as kids' entertainers do lullaby recordings, and "I can't stand them," he says vehemently. "To me they're like vanity albums—more for the artist than for the kids. That's why I wanted to do these concerts, to find out what exactly turned the kids on, because they are the whole point.

"We're already working carefully, planning some concerts—in fact, our

ambition is to do big concerts, big halls with a big orchestra. And this would not work unless the songs really captivated the kids."

Annmarie Gatti, senior director of marketing for Sony Wonder, confirms that "we're in development" with the concert idea, but she says that nothing has been firmed up yet. "We're creating a national TV and print ad campaign," she says, "around the time of release, at which time the Sony Web site will be promoting it as well. We're also working with the Sony field staff to create retail contests, etc., for 'Singin' In The Bathtub.' It's a priority release for us."



LITHGOW

Selections include standards like "At The Codfish Ball," "Swinging On A Star," and "A—You're Adorable," as well as lesser-known novelty tunes ("The Gnu Song," "From The Andes To The Indies In His Undies") and even a Lithgow original, "Big Kids."

That song came from Lithgow's only previous kids' release, which was a 1990 video called "John Lithgow's Kid-Size Concert," part of the recently revived "Baby Songs" line (Child's Play, Billboard, Jan. 23).

The actor taught himself guitar when his first son was born, 26 years ago (he also has two teenagers.) He says he performed children's songs "for my own kids and then for their classrooms and school benefits—just

Billboard®

JANUARY 30, 1999

Top Kid Audio™				
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			◀ No. 1 ▶	
1	3	13	READ-ALONG WALT DISNEY 60289 (6.98 Cassette)	A BUG'S LIFE
2	RE-ENTRY		READ-ALONG WALT DISNEY 60249 (6.98 Cassette)	BEAUTY AND THE BEAST: CHRISTMAS
3	NEW ▶		READ-ALONG WALT DISNEY 60239 (6.98 Cassette)	MICKEY'S CHRISTMAS CAROL
4	21	41	VEGGIE TUNES BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES
5	6	159	VARIOUS ARTISTS ▲ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
6	9	14	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75261/RHINO (3.98/6.98)	TODDLER FAVORITES
7	22	12	READ-ALONG WALT DISNEY 60256 (6.98 Cassette)	LION KING: BRIGHTEST STAR
8	5	8	VARIOUS ARTISTS WALT DISNEY 60648 (10.98/15.98)	CLASSIC DISNEY VOL. V - 60 YEARS OF MUSICAL MAGIC
9	RE-ENTRY		VEGGIE TUNES BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)	VEGGIE TUNES 2
10	11	9	THE TELETUBBIES KID RHINO 75619/RHINO (10.98/16.98)	TELETUBBIES: THE ALBUM
11	19	10	SCOOBY DOO KID RHINO 75505/RHINO (6.98/10.98)	SCOOBY DOO'S SNACK TRACKS
12	13	12	VARIOUS ARTISTS WALT DISNEY 60948 (9.98/15.98)	BEAUTY AND THE BEAST: ENCHANTED CHRISTMAS
13	10	11	SING-ALONG WALT DISNEY 60971 (10.98 Cassette)	A BUG'S LIFE
14	18	110	CEDARMONT KIDS CLASSICS BENSON 84056 (3.98/5.98)	TODDLER TUNES
15	16	174	BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
16	7	13	READ-ALONG WALT DISNEY 60307 (6.98 Cassette)	SIMBA'S FAVORITES
17	12	178	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
18	8	17	VARIOUS ARTISTS WALT DISNEY 60843 (6.98/9.98)	DISNEY'S A SEASON OF SONG
19	14	19	VARIOUS ARTISTS WALT DISNEY 60637 (6.98/16.98)	DISNEY'S GREATEST POP HITS
20	24	10	BARBIE SONY WONDER 6348/EPIC (9.98 EQ/16.98)	BEYOND PINK
21	20	33	READ-ALONG WALT DISNEY 60306 (6.98 Cassette)	MULAN
22	17	32	VARIOUS ARTISTS WALT DISNEY 60632 (10.98/16.98)	MORE SILLY SONGS
23	RE-ENTRY		CEDARMONT KIDS CLASSICS BENSON 82218 (3.98/5.98)	SUNDAY SCHOOL SONGS
24	15	12	VARIOUS ARTISTS WALT DISNEY 60639 (10.98/16.98)	RETURN TO PRIDE ROCK—INSPIRED BY DISNEY'S THE LION KING II
25	23	170	VARIOUS ARTISTS ▲ WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC

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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1998 Was The Year For Soundtracks, Women, Boy Bands

BY DON JEFFREY

NEW YORK—It was the year of the soundtrack. The best-selling album of 1998 was far and away "Titanic," the Sony Classical title that sold 9.3 million units, 57% more than the album in second place.

Even without the "Titanic" effect, though, soundtracks stood out. The No. 6 album was the "City Of Angels" soundtrack on Warner Bros., which sold 4.1 million units, and No. 10 was "Armageddon" on Columbia, at 3.2 million units. In 1997 only one soundtrack, "Space Jam," made the top 10.

All unit figures were from SoundScan for the 52 weeks that ended Jan. 3.

Along with the surge in movie music, the other continuing trend last year was the strong performance of female artists, two of whom placed among the top four albums of the year.

The No. 2 title was Celine Dion's "Let's Talk About Love" (550 Music/Epic), and No. 4 was Shania Twain's "Come On Over" on Mercury Nashville. The top two albums of both 1996 and 1997 were by women—Spice Girls and Jewel last year and Alanis Morissette and Celine Dion the year before.

Although the women ranked higher in the overall listings, 1998 could also be called the year of the boy band. Two male vocal acts whose appeal is primarily teenage girls scored top 10 albums. Backstreet Boys' eponymous U.S. debut album on Jive came in at No. 3, and 'N Sync's self-titled debut album on RCA placed at No. 5.

Another newcomer in the top 10 for the year was the Australian pop/rock band Savage Garden, whose self-titled album on Columbia was No. 9.

Pop ruled last year, but other genres didn't fare badly. In country, besides Twain's No. 4 album, Garth Brooks scored the No. 7 slot with his "Double Live" release on Capitol Nashville. The only rap album in the top 10 was Will Smith's "Big Willie Style" (Columbia) at No. 8, but there are rap titles on the list by the Beastie Boys, at No. 12, and Jay-Z, at No. 16.

A total of 81 albums sold more than 1 million units, compared with just 70 that reached that level the year before. And there were more multimillion sellers last year—30, compared with 20 in 1997.

In singles, pop/R&B dominated the best-seller charts. The biggest was Brandy & Monica's duet on "The Boy Is Mine" (Atlantic). Monica also scored on her own at No. 5 with "The First Night" (Arista).

The year's top single sold 2.6 million units, which would be more than respectable most years. But it pales next to 1997's top seller, the tribute to Diana, Princess of Wales, by Elton John, "Candle In The Wind 1997," which sold 8.1 million units. The John single, backed with "Something In The Way You Look Tonight," made it onto 1998's best-seller list, too, at No. 48, with 600,000 units sold.

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BEST-SELLING RECORDS OF 1998

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

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Albums (More Than 1 Million)

Title—Artist—Label	Sales*
1) TITANIC/Soundtrack—various artists—Sony Classical	9,300,000
2) LET'S TALK ABOUT LOVE—Celine Dion—550 Music/Epic	5,900,000
3) BACKSTREET BOYS—Backstreet Boys—Jive	5,700,000
4) COME ON OVER—Shania Twain—Mercury Nashville	4,900,000
5) 'N SYNC—'N Sync—RCA	4,400,000
6) CITY OF ANGELS/Soundtrack—various artists—Warner Bros.	4,100,000
7) DOUBLE LIVE—Garth Brooks—Capitol Nashville	3,900,000
8) BIG WILLIE STYLE—Will Smith—Columbia	3,700,000
9) SAVAGE GARDEN—Savage Garden—Columbia	3,200,000
10) ARMAGEDDON/Soundtrack—various artists—Columbia	3,200,000
11) YOURSELF OR SOMEONE LIKE YOU—matchbox 20—Lava/Atlantic	3,200,000
12) HELLO NASTY—Beastie Boys—Grand Royal/Capitol	3,200,000
13) NEVER S-A-Y NEVER—Brandy—Atlantic	2,900,000
14) THE MISEDUCATION OF LAURYN HILL—Lauryn Hill—Ruffhouse/Columbia	2,900,000
15) RAY OF LIGHT—Madonna—Maverick/Warner Bros.	2,800,000
16) VOL. 2... HARD KNOCK LIFE—Jay-Z—Roc-A-Fella/Def Jam	2,800,000
17) THESE ARE SPECIAL TIMES—Celine Dion—550 Music/Epic	2,700,000
18) STUNT—Barenaked Ladies—Reprise/Warner Bros.	2,700,000
19) MY WAY—Usher—LaFace/Arista	2,600,000
20) SPICE WORLD—Spice Girls—Virgin	2,400,000
21) LOVE ALWAYS—K-Ci & JoJo—MCA	2,300,000
22) WIDE OPEN SPACES—Dixie Chicks—Monument/Sony Nashville	2,300,000
23) IT'S DARK AND HELL IS HOT—DMX—Def Jam	2,300,000
24) SPIRIT—Jewel—Atlantic	2,300,000
25) BEFORE THESE CROWDED STREETS—Dave Matthews Band—RCA	2,200,000
26) MY OWN PRISON—Creed—Wind-Up	2,200,000
27) HOPE FLOATS/Soundtrack—various artists—Capitol	2,100,000
28) SEVENS—Garth Brooks—Capitol Nashville	2,000,000
29) MP DA LAST DON—Master P—No Limit/Priority	2,000,000
30) DR. DOLITTLE/Soundtrack—various artists—Atlantic	2,000,000
31) SURFACING—Sarah McLachlan—Arista	1,900,000
32) SUPPOSED FORMER INFATUATION JUNKIE—Alanis Morissette—Maverick/Reprise/Warner Bros.	1,800,000
33) THIRD EYE BLIND—Third Eye Blind—Elektra	1,800,000
34) LEFT OF THE MIDDLE—Natalie Imbruglia—RCA	1,800,000
35) THE LIMITED SERIES—Garth Brooks—Capitol Nashville	1,700,000
36) #1'S—Mariah Carey—Columbia	1,700,000
37) DA GAME IS TO BE SOLD, NOT TO BE TOLD—Snoop Dogg—No Limit/Priority	1,700,000
38) FAITH—Faith Hill—Warner Bros. Nashville	1,700,000
39) SPICE—Spice Girls—Virgin	1,600,000
40) THE DIRTY BOOGIE—Brian Setzer Orchestra—Interscope	1,600,000
41) THE VELVET ROPE—Janet—Virgin	1,600,000
42) THE WEDDING SINGER/Soundtrack—various artists—Maverick/Warner Bros.	1,500,000
43) ANYTIME—Brian McKnight—Motown	1,500,000
44) AMERICANA—The Offspring—Columbia	1,500,000
45) HARLEM WORLD—Mase—Bad Boy/Arista	1,500,000
46) ROMANZA—Andrea Bocelli—Philips	1,400,000
47) GARAGE INC.—Metallica—Elektra	1,400,000
48) CHARGE IT 2 DA GAME—Silkk The Shocker—No Limit/Priority	1,400,000
49) NO WAY OUT—Puff Daddy & the Family—Bad Boy/Arista	1,400,000
50) FOLLOW THE LEADER—Korn—Immortal/Epic	1,400,000
51) ZOOT SUIT RIOT—Cherry Poppin' Daddies—Mojo/Universal	1,400,000
52) YIELD—Pearl Jam—Epic	1,400,000
53) HOME FOR CHRISTMAS—'N Sync—RCA	1,300,000
54) RE-LOAD—Metallica—Elektra	1,300,000
55) GREATEST HITS—2Pac—Amaru/Death Row/Interscope	1,300,000
56) GODZILLA/Soundtrack—various artists—Epic	1,300,000
57) BUTTERFLY—Mariah Carey—Columbia	1,300,000
58) SITTING ON TOP OF THE WORLD—LeAnn Rimes—Curb	1,300,000
59) PILGRIM—Eric Clapton—Warner Bros.	1,200,000
60) CAPITAL PUNISHMENT—Big Punisher—Loud	1,200,000
61) GREASE/Soundtrack—various artists—PolyGram	1,200,000
62) SO MUCH FOR THE AFTERGLOW—Everclear—Capitol	1,200,000
63) ONE STEP AT A TIME—George Strait—MCA Nashville	1,200,000
64) BULWORTH/Soundtrack—various artists—Interscope	1,200,000
65) TUBTHUMPER—Chumbawamba—Republic/Universal	1,200,000
66) SONGS FROM ALLY MCBEAL (TV Soundtrack)—Vonda Shepard—550 Music/Epic	1,200,000
67) GHETTO D—Master P—No Limit/Priority	1,200,000
68) EVERYWHERE—Tim McGraw—Curb	1,100,000
69) MARCY PLAYGROUND—Marcy Playground—Capitol	1,100,000
70) DIZZY UP THE GIRL—Goo Goo Dolls—Warner Bros.	1,100,000
71) YOU LIGHT UP MY LIFE—INSPIRATIONAL SONGS—LeAnn Rimes—Curb	1,100,000
72) HELLBILLY DELUXE—Rob Zombie—Geffen	1,100,000
73) DANCE—Fleetwood Mac—Warner Bros.	1,100,000
74) AQUEMINI—OutKast—LaFace/Arista	1,100,000
75) MYA—Mya—University/Interscope	1,100,000
76) THE BOY IS MINE—Monica—Arista	1,100,000
77) THE BOOK OF SECRETS—Loreena McKennitt—Quinlan Road/Warner Bros.	1,100,000
78) RATED NEXT—Next—Arista	1,000,000
79) TICAL 2000: JUDGEMENT DAY—Method Man—Def Jam	1,000,000
80) RUSH HOUR/Soundtrack—various artists—Def Jam	1,000,000
81) ENTER THE DRU—Dru Hill—Island	1,000,000

* All figures rounded off to nearest hundred thousand.

Singles (More Than 500,000)

Title—Artist—Label	Sales*
1) THE BOY IS MINE—Brandy & Monica—Atlantic	2,600,000
2) TOO CLOSE—Next—Arista	2,100,000
3) YOU'RE STILL THE ONE—Shania Twain—Mercury Nashville	1,900,000
4) NICE & SLOW—Usher—LaFace/Arista	1,500,000
5) THE FIRST NIGHT—Monica—Arista	1,500,000
6) MY WAY—Usher—LaFace/Arista	1,400,000
7) MY ALL—Mariah Carey—Columbia	1,400,000
8) BODY BUMPIN' YIPPIE-YI-YO—Public Announcement—A&M	1,300,000
9) NO, NO, NO—Destiny's Child—Columbia	1,300,000
10) LET'S RIDE—Montell Jordan Featuring Master P & Silkk The Shocker—Def Jam/Mercury	1,300,000
11) EVERYBODY (BACKSTREET'S BACK)—Backstreet Boys—Jive	1,200,000
12) GONE TILL NOVEMBER—Wyclef Jean—Columbia	1,200,000
13) MAKE 'EM SAY UHH!—Master P Featuring Fiend, Silkk The Shocker, Mia X & Mystikal—No Limit/Priority	1,200,000
14) NOBODY'S SUPPOSED TO BE HERE—Deborah Cox—Arista	1,200,000
15) LATELY—Divine—Pendulum/Red Ant	1,100,000
16) HOW DO I LIVE—LeAnn Rimes—Curb	1,100,000
17) DEJA VU (UPTOWN BABY)—Lord Tariq & Peter Gunz—Columbia	1,000,000
18) COME WITH ME—Puff Daddy Featuring Jimmy Page—Epic	1,000,000
19) THIS KISS/BETTER DAY—Faith Hill—Warner Bros. Nashville	1,000,000
20) THEY DON'T KNOW/ARE U STILL DOWN—Jon B.—550 Music	1,000,000
21) BEEN AROUND THE WORLD—Puff Daddy & the Family (Featuring the Notorious B.I.G. & Mase)—Bad Boy/Arista	1,000,000
22) ADIA—Sarah McLachlan—Arista	1,000,000
23) I'M YOUR ANGEL—R. Kelly & Celine Dion—Jive	1,000,000
24) WHAT YOU WANT—Mase (Featuring Total)—Bad Boy/Arista	900,000
25) IT'S ALL BECAUSE OF YOU—98°—Motown	900,000
26) I GET LONELY—Janet (Featuring BLACKstreet)—Virgin	900,000
27) GETTIN' JIGGY WIT IT—Will Smith—Columbia	900,000
28) THE ARMS OF THE ONE WHO LOVES YOU—Xscape—So So Def/Columbia	800,000
29) IT'S ALL ABOUT ME—Mya & Sisqo—Interscope	800,000
30) WHEN THE LIGHTS GO OUT—Five—Arista	800,000
31) TOGETHER AGAIN—Janet—Virgin	800,000
32) ROMEO AND JULIET—Sykk-E. Fyne Featuring Chill—RCA	800,000
33) LOOKIN' AT ME—Mase Featuring Puff Daddy—Bad Boy/Arista	700,000
34) MAKE IT HOT—Nicole—Elektra	700,000
35) SONG FOR MAMA—Boyz II Men—Motown	700,000
36) I GOT THE HOOK UP!—Master P Featuring Sons Of Funk—No Limit/Priority	700,000
37) SAY IT—Voices Of Theory—Hola	700,000
38) I DON'T EVER WANT TO SEE YOU AGAIN—Uncle Sam—Stonecreek/Epic	700,000
39) TURN IT UP—Busta Rhymes—Elektra/EEG	700,000
40) I STILL LOVE YOU—Next—Arista	700,000
41) CRUSH—Jennifer Paige—Edel America/Hollywood	700,000
42) LOOKING THROUGH YOUR EYES—LeAnn Rimes—Curb	700,000
43) VICTORY—Puff Daddy & the Family Featuring the Notorious B.I.G. & Busta Rhymes—Bad Boy/Arista	700,000
44) MY HEART WILL GO ON—Celine Dion—550 Music/Epic	700,000
45) ALL MY LIFE—K-Ci & JoJo—MCA	700,000
46) SWING IT MY WAY—K.P. & Envyi—EastWest/EEG	600,000
47) FROZEN—Madonna—Maverick/Warner Bros.	600,000
48) SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997—Elton John—Rocket/A&M	600,000
49) HOW DEEP IS YOUR LOVE—Dru Hill—Island	600,000
50) FRIEND OF MINE—Kelly Price—Island	600,000
51) I WANT YOU BACK—'N Sync—RCA	600,000
52) DAYDREAMIN'—Tatyana Ali—MJJ/Work	600,000
53) I'M ALRIGHT/BYE BYE—Jo Dee Messina—Curb	600,000
54) RAISE THE ROOF—Luke—Island	600,000
55) DANGEROUS—Busta Rhymes—Elektra/EEG	600,000
56) TOO MUCH—Spice Girls—Virgin	600,000
57) ... BABY ONE MORE TIME—Britney Spears—Jive	600,000
58) MONEY, POWER & RESPECT—The Lox (Featuring DMX & Lil' Kim)—Bad Boy/Arista	500,000
59) ARE YOU JIMMY RAY?—Jimmy Ray—Epic	500,000
60) THE PARTY CONTINUES—JD Featuring Da Brat—Columbia	500,000
61) RAY OF LIGHT—Madonna—Maverick/Warner Bros.	500,000
62) I CAN DO THAT—Montell Jordan—Def Jam	500,000
63) WESTSIDE—TQ—Clockwork/Epic	500,000
64) A ROSE IS STILL A ROSE—Aretha Franklin—Arista	500,000
65) CRUEL SUMMER—Ace Of Base—Arista	500,000
66) FATHER—LL Cool J—Def Jam/Mercury	500,000
67) DO FOR LOVE—2Pac Featuring Eric Williams—Amaru/Jive	500,000

* All figures rounded off to nearest hundred thousand.

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Video Industry Looks East Toward Emerging Tape, Disc Markets

Constricting Piracy Is Touted As Way To Develop Eastern European Biz

BY SAM ANDREWS

STRASBOURG, France—Memo to Hollywood: Strike the skull and crossbones and win a market. Controlling piracy is the key to success in Central and Eastern Europe, according to Gerhard Weber, Warner Home Video's VP for Benelux, Eastern Europe, the Middle East, and Africa.

Weber, speaking at the recent European Video Perspectives conference here, noted, "Piracy is the biggest obstacle, the biggest threat. Reducing piracy is priority No. 1 if you want to have growing markets."

While much had been achieved in the field of anti-piracy programs, Weber emphasized the need for Hollywood to foster local movie makers in order to produce a culture dedicated to copyright protection.

"Governments are overloaded with other burning problems, and piracy, of course, ranks low. The reality is that many see the U.S. film industry as flooding the market, taking money out but doing nothing to assist the local industry

'The piracy is of a very rough-and-ready kind'

with the immense problems they face."

Counting only 31 million VCRs behind the old Iron Curtain, less than half the 73% penetration of Western Europe, Weber said, "There is growth potential out

there irrespective of the disposable income that is available, and our industry must take all efforts to develop these video markets before losing the window of opportunity to competing media."

Sylvie Forbin, director of the Brussels-based Audiovisual Eureka, a pan-European intergovernmental organization promoting audiovisual cooperation, is also convinced of the potential: "The very market size promises enormous growth for the future, but we have to clear a series of hurdles before we get there. The whole industry is aware of these difficulties, and we must help [countries in the region] overcome them."

Audivisual Eureka has formed a DVD committee to create a continental strategy for the development of DVD. It's trying to lessen

(Continued on page 79)

With VHS Lagging, DVD Has Russian Potential

STRASBOURG, France—DVD could be the key to unlocking the vast potential of the Russian home entertainment market, according to Christopher Abel-Smith, managing director of Moscow-based distributor Premiere Video Film.

Abel-Smith, who was here for the European Video Perspectives conference, says demand for the new format is growing despite a lack of the correctly encoded product.

DVD's future was being helped by the low penetration rate of tape decks. At present, Russia has 45.7 million TV households, with a comparatively low VCR penetration rate of 27%. Most are in Moscow, leaving the way clear for the latest technology to leapfrog traditional VCRs.

It would require a lot of bundling initiatives and low hardware prices, but the result "could well see the development of the Russian market as

a very real force in the early stages of the 2000s," Abel-Smith notes.

In fact, there are some 15,000 DVD players in Russia, Abel-Smith estimates. These are mostly "gray" imports—machines designed for Zones 1 and 2, North America and

'Despite all the difficulties, the potential market size is worth pursuing'

Western Europe—rather than those meant for Russians living in Zone 5. Consumers in Moscow and elsewhere get the discs meant for others with a mini-disc providing the Russian translation.

"Until there is a commitment from the major companies to come into the market with Zone 5 product, I see little hope of that [the imports] changing," Abel-Smith says.

A DVD committee was formed in April, consisting of the major software suppliers and Toshiba, Panasonic, and Samsung, to bring about the introduction of Zone 5 equipment. So far, 45 legitimate titles have been released in Russia from companies such as New Line, Rysher, and Miramax. Warner and Sony are also said to be considering titles.

DVD aside, the future of the legitimate video business hangs in the balance, video executives say. The Russian financial crisis and a phenomenal 80% video piracy rate have deterred a lot of businesses, says Abel-Smith.

"Most of the bankers have left us today. They suspect that Russia is a market they should forget and not look at for a while. Well, to some extent you can understand that position," he says.

Gerhard Weber, Warner Home Video VP for Benelux, Eastern Europe, Middle East, and Africa, is convinced of the need to hang tough. "Despite all the difficulties, the potential market size is worth pursuing. Losing the market to pirates again means a loss of the infrastructural progress made to date," he says.

According to Weber, pirate product is available in four-color slip sleeves and shrink-wrapped, and it even carries invented hologram stickers, just days after a U.S. theatrical opening—"some even before."

Progress is being made, says Abel-Smith. The Russian Anti-Piracy Organization (RAPO), which was set up last year, and new copyright legislation helped in the confiscation in the Moscow area of more than 1 million cassettes and 2,500 VCRs.

RAPO has managed to deter the fringe pirates around Moscow, he maintains, leaving most of the thefts to a harder criminal element. But, he

(Continued on page 81)

Time Warner, Reader's Digest Link Could Boost Video

'MERGER OF WEAKNESS'? The word, via Business Week, that Time Warner is in talks to exchange some of its publishing assets for a stake in Reader's Digest Assn. has ignited a bonfire of speculation about video's involvement. VHS, after all, is a common, though peripheral, interest of both parties.

So, if a deal does go through, there is the possibility that Time Life Video and Television (TLV), based in Alexandria, Va., would be folded into Reader's Digest's home entertainment venture. Direct response is the tie binding the two operations—a tie that could use strengthening. Once workhorses of mail order, TLV and Reader's Digest are very nearly candidates for the glue factory, in the view of one industry source. A combination would be "a merger of weakness," he says. It wasn't always thus.

TLV blazed trails in home video, developing TV campaigns for series like "Trials Of Life" that sold hundreds of thousands of cassettes over the air. In so doing, it nurtured a craving among consumers accustomed to buying at retail; after the direct-response window closed, program suppliers such as Turner Home Entertainment tapped into the demand. Its "Trials Of Life" ultimately sold more than 1 million units. The handoff was successfully repeated numerous times. But the TLV team that created the model—and also built a catalog of proprietary product—fled

the coop when the Time Warner unit lost its corporate independence. It hasn't been the same since.

Reader's Digest never had that clout. What little it did have vanished with the departure of Tom Simon, who had been hired away from National Geographic's TV and video unit a couple of years ago to spruce up a generally drab venture that—like TLV—had seen better days. Unfortunately, Simon was hired by a new management team that failed to pass muster with Reader's Digest Assn. shareholders. The team left, and Simon departed before much of his ambitious plan could be implemented.

Time Warner's involvement will fundamentally restructure both home entertainment strategies. It could be a boost or it could be a burial for a business now threatened by the Internet. A big plus: the economies gained by centralizing similar efforts. The money saved might help bolster video.

OUTTA CONTROL: Guess what the video industry doesn't need. Another trade show. Guess what the video trade is going to get. Another trade show.

Incredible as it seems—at least to us—"a conference for independent video retailers" has been scheduled by Forte Productions in Portland, Ore. No one from Forte was available for comment at press time, and Forte's public relations agency could add little to a promotional

the idea makes sense.

Just when the VSDA is trying to hold itself together (Picture This, Billboard, Jan. 23), now comes a show to widen the gulf between big and small retailers. It's worth noting that the Forte announcement was made right before the annual VSDA Regional Leaders Conference, held Jan. 20-21 in Los Angeles—the first key association gathering since president Jeffrey Eves said he was quitting over the big-vs.-little issue.

Independent's 99 pours gasoline on a raging fire. But the event likely will consume itself before igniting VSDA. How many exhibitors will commit to spending several thousands of dollars in Vegas, only to do it again at the VSDA '99 convention a month later in Los Angeles and again at the East Coast Video Show in October in Atlantic City, N.J.? Ditto for retailers.

Forte promises to entice the latter group with "educational conferences given by professional trainers and facilitators and designed especially for independent video retailers." That sounds no different than VSDA's usual conference schedule, which has waxed and waned in importance over the years. More to the point, these sessions are of limited value: No trade show or trade association can keep a retailer in business. You're kidding yourself if you think Independent's 99 can keep the wolf from the door. Even a strong VSDA can't do that.

PICTURE THIS



by Seth Goldstein

packet that went out earlier this month. Nonetheless, there are some details to be gleaned from the printed material.

First, Forte has reserved 100,000 square feet of meeting space for June 9-10 at the Hotel Rio Convention Center in Las Vegas. Second, retailers registering by May 1 will be charged \$75 to attend, which should bring their total midweek outlay to "one-third the cost" of the Video Software Dealers Assn. (VSDA) show. Exhibitors would pay \$15 a square foot. Third, anyone interested in Independent's 99—"a revolutionary event"—can call Forte at 800-382-5410 for information. In context, though, little else about

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	9	ARMAGEDDON	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck	1998	PG-13	19.99
2	3	6	THE WEDDING SINGER	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore	1997	PG-13	14.98
3	5	7	DR. DOLITTLE	FoxVideo 2762	Eddie Murphy	1998	PG-13	19.98
4	4	6	THE MASK OF ZORRO	Columbia TriStar Home Video 21693	Antonio Banderas Anthony Hopkins	1998	PG-13	19.95
5	2	20	TITANIC	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet	1997	PG-13	29.95
6	9	46	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
7	14	4	THE PARENT TRAP	Walt Disney Home Video Buena Vista Home Entertainment 1055	Dennis Quaid Natasha Richardson	1998	PG-13	22.99
8	6	12	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
9	8	6	GOOD WILL HUNTING	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck	1997	R	22.95
10	13	9	'N THE MIX WITH 'N SYNC ▲	BMG Video 65000	'N Sync	1998	NR	19.95
11	7	10	SMALL SOLDIERS	Universal Studios Home Video 84018	Kirsten Dunst Gregory Smith	1998	PG-13	22.99
12	12	11	GODZILLA	Columbia TriStar Home Video 23126	Matthew Broderick Hank Azaria	1998	PG-13	14.95
13	15	14	THE X-FILES	FoxVideo 0448	David Duchovny Gillian Anderson	1998	PG-13	22.98
14	16	12	HOPE FLOATS	FoxVideo 32234	Sandra Bullock Harry Connick, Jr.	1998	PG-13	19.98
15	20	11	CATS	PolyGram Video 4400479953	Elaine Page John Mills	1998	NR	24.95
16	10	138	GONE WITH THE WIND ◊	MGM/UA Home Video Warner Home Video 907249	Clark Gable Vivien Leigh	1939	G	19.95
17	11	11	SOUTH PARK: 3-PACK VOLUME 2	Rhino Home Video Warner Home Video 36562	Animated	1998	NR	39.98
18	31	9	BILLBOARD DAD	Dualstar Video Warner Home Video 36519	Mary-Kate & Ashley Olsen	1998	NR	19.96
19	18	8	BACKSTREET BOYS: NIGHT OUT WITH THE BACKSTREET BOYS ▲	Jive/Zomba Video 41657	Backstreet Boys	1998	NR	19.95
20	33	2	METALLICA: CUNNING STUNTS	Elektra Entertainment 40202	Metallica	1998	NR	19.98
21	28	10	SOUTH PARK: VOLUME 5	Rhino Home Video Warner Home Video 36557	Animated	1998	NR	14.95
22	19	32	BACKSTREET BOYS: ALL ACCESS VIDEO ▲	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
23	22	11	SOUTH PARK: VOLUME 6	Rhino Home Video Warner Home Video 36558	Animated	1998	NR	14.95
24	NEW ▶		TAE-BO WORKOUT	Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
25	26	11	SOUTH PARK: VOLUME 4	Rhino Home Video Warner Home Video 36556	Animated	1998	NR	14.95
26	25	4	PLAYBOY'S 45TH ANNIVERSARY PLAYMATE VIDEO CENTERFOLD	Playboy Home Video Universal Music Video Dist. PBV0835	Jaime Bergman	1998	NR	19.98
27	17	8	U2: POPMART	PolyGram Video 4400583033	U2	1998	NR	19.95
28	21	14	LOST IN SPACE	New Line Home Video Warner Home Video N4666	William Hurt Gary Oldman	1998	PG-13	22.98
29	23	120	LADY AND THE TRAMP	Walt Disney Home Video Buena Vista Home Entertainment 582	Animated	1955	G	26.99
30	27	7	PLAYBOY'S ASIAN EXOTICA	Playboy Home Video Universal Music Video Dist. PBV0836	Various Artists	1998	NR	19.98
31	35	22	JERRY SPRINGER-THE BEST OF	Real Entertainment 6509	Jerry Springer	1998	NR	14.99
32	32	31	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
33	NEW ▶		MAN IN THE IRON MASK	MGM/UA Home Video Warner Home Video M907047	Leonardo DiCaprio Jeremy Irons	1998	PG-13	19.98
34	29	8	TORI AMOS: THE COMPLETE VIDEOS 1991-1998	Atlantic Video 83154	Tori Amos	1998	NR	19.98
35	RE-ENTRY		THE RESCUERS	Walt Disney Home Video Buena Vista Home Entertainment 9459	Animated	1977	G	26.99
36	24	133	GREASE: 20TH ANNIVERSARY EDITION ◊	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
37	40	7	THE ROLLING STONES: BRIDGES TO BABYLON-1998 LIVE IN CONCERT	Eagle Rock Entertainment Image Entertainment 4139	The Rolling Stones	1998	NR	19.98
38	NEW ▶		MADLINE	Columbia TriStar Home Video 602946	Hatty Jones Frances McDormand	1998	PG	15.95
39	38	25	JERRY SPRINGER-TOO HOT FOR TV!	Real Entertainment 6502	Jerry Springer	1998	NR	24.99
40	37	2	SPICE GIRLS: LIVE AT WEMBLEY	Virgin Music Video 2439	Spice Girls	1998	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◊ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

Great Film Performers Get Their List; A Numbers Game

50 YEARS, 50 STARS: Following the 1998 success of "100 Years, 100 Movies," the American Film Institute (AFI) is compiling another list to honor the greatest screen actors of the last half century. The 1999 campaign, called "AFI's 100 Years, 100 Stars," in many ways will mirror its previous effort, including a TV special, scheduled to air on CBS in early June. As it did last year, AFI will approach studios and the video trade about doing a retail promotion highlighting the chosen stars and their films.

Another return player is the Video Software Dealers Assn. (VSDA), which will design a special program for members, including a consumer promotion, according to VP Cathy Scott. Meanwhile, Blockbuster

Entertainment, last year's premiere sponsor, has committed to the new campaign, says AFI spokesman Seth Oster.

SHELF TALK



by Eileen Fitzpatrick

AFI will be actively looking for additional sponsors, using the positive results from the 1998 campaign as its calling card. The CBS TV special, for instance, was seen by 11 million people, and rental and sales of the chosen movies soared following the broadcast.

"100 Years, 100 Stars" will actually include only 25 actors and 25 actresses active in the past half-century. The AFI criterion for selection is "an actor or a team of actors with a significant screen presence in American feature-length films whose screen debut occurred in or before 1950."

An actor whose screen debut (Continued on page 80)

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	1	2	ARMAGEDDON (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10008	Bruce Willis Ben Affleck
2	4	5	LETHAL WEAPON 4 (R) (24.98)	Warner Home Video 16075	Mel Gibson Danny Glover
3	3	4	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
4	6	5	THE NEGOTIATOR (R) (24.98)	Warner Home Video 16750	Samuel L. Jackson Kevin Spacey
5	2	2	OUT OF SIGHT (R) (34.98)	Universal Studios Home Video 20340	George Clooney Jennifer Lopez
6	5	3	THE AVENGERS (PG-13) (24.98)	Warner Home Video 15873	Ralph Fiennes Uma Thurman
7	8	7	THE MASK OF ZORRO (PG-13) (29.98)	Columbia TriStar Home Video 62169	Antonio Banderas Anthony Hopkins
8	7	5	DEEP IMPACT (PG-13) (29.98)	Paramount Home Video 33082	Morgan Freeman Robert Duvall
9	10	6	SIX DAYS, SEVEN NIGHTS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10008	Harrison Ford Anne Heche
10	9	2	DISTURBING BEHAVIOR (R) (24.98)	MGM/UA Home Video/Warner Home Video 67432	Katie Holmes
11	11	8	GODZILLA (PG-13) (24.95)	Columbia TriStar Home Video 23129	Matthew Broderick Hank Azaria
12	12	8	GONE WITH THE WIND (G) (26.99)	MGM/UA Home Video/Warner Home Video 06311	Clark Gable Vivien Leigh
13	15	6	GOOD WILL HUNTING: COLLECTOR'S EDITION (R) (39.99)	Miramax Home Entertainment/Buena Vista Home Entertainment 10005	Matt Damon Ben Affleck
14	13	8	TOP GUN (PG) (29.99)	Paramount Home Video 16927	Tom Cruise Kelly McGillis
15	NEW ▶		DANCE WITH ME (PG) (29.99)	Columbia TriStar Home Video 62394	Vanessa L. Williams Chayanne
16	17	6	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley
17	14	8	U.S. MARSHALS: SPECIAL EDITION (R) (24.99)	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
18	16	8	CITY OF ANGELS: SPECIAL EDITION (PG-13) (24.99)	Warner Home Video 16320	Nicolas Cage Meg Ryan
19	19	8	LOST IN SPACE (PG-13) (22.98)	New Line Home Video/Warner Home Video N4667	William Hurt Gary Oldman
20	NEW ▶		GOOD WILL HUNTING (R) (26.99)	Miramax Home Entertainment/Buena Vista Home Entertainment 10014	Matt Damon Ben Affleck

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CONSTRICTING PIRACY*(Continued from page 77)*

U.S. domination of the local cinema market by helping revamp small venues showing European movies.

Among the eastern states, the most advanced are the Czech Republic, Hungary, and Poland. However, all three have been damaged by piracy rates equal to 40% of legitimate sales and the incursions of satellite TV.

"In the Czech Republic we had a very positive development of the rental industry in the early '90s, but then the market dramatically declined in 1994 due to the launch of the first terrestrial channel. The revenues dropped in one month by 60% and have never fully recovered since," Weber said.

Indeed, such is the effect of satellite TV on video in the region that in Romania, he noted, "the emerging pirate cable operators wiped out the pirate video shops." The same is true anywhere across the region.

"As in the West, copy-depth schemes or bonus-unit schemes are required to keep renting an attractive consumer proposition. To sell only one or two copies of a blockbuster to a rental shop creates consumer frustration."

Valérie Lépine of the Paris-based International Federation of Film Producers, an umbrella group of national movie organizations, stressed the need for training police, customs officers, and magistrates to get public officials to cooperate with the private anti-piracy sector. Lépine said that within Central and Eastern Europe the major target of the pirates is now cable TV; video and English-language DVDs are a close second.

"The piracy is of a very rough-and-ready kind," he said. "The pirates have organized facilities for DVD and Video CDs. Bulgaria is where most of the discs are reproduced, but if DVD comes in different languages, then piracy will be significantly reduced."

Weber echoed this, pointing out that distributors have to get enough releases fitted with local subtitles to drive the market. "To invest in local-language versions now is an investment for the future," he said. Meanwhile, revamping the theatrical business is a huge positive.

"Cineplexes are reinvigorating the movie business in these states. Its effect is not just increased cinema attendance but increased awareness of video and TV."

Sell-through is largely in its infancy in Central and Eastern Europe but is growing. Weber said this could well develop much more rapidly with the recent opening of giant food outlets.

However, he warned that the expansion of hypermarkets demands Western-style marketing and in-store promotions. "If the floor space is filled with cheap, low-quality children's cartoons or unattractive B pictures, consumers are turned away."

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— Joanna Langfield, ABC Radio Network

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(Rush Hour, Lone Star)

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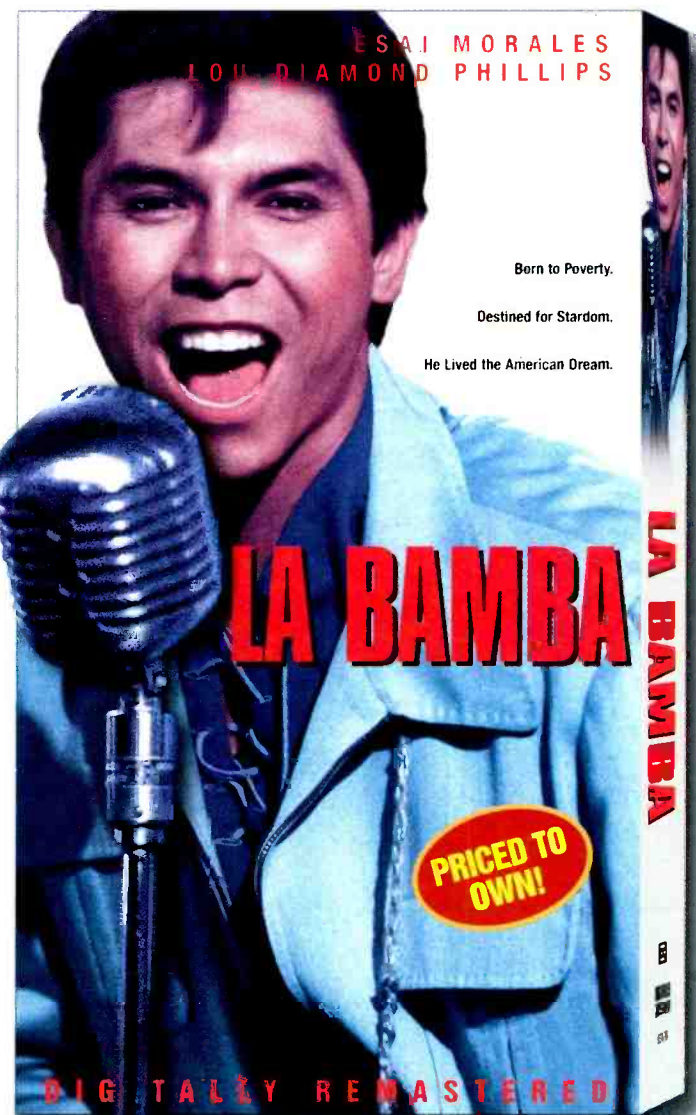
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PRODUCED BY TAYLOR HACKFORD AND BILL BORDEN
WRITTEN AND DIRECTED BY LUIS VALDEZ

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[Original Soundtrack Available on Slash/Warner Bros. Records, Cassettes and Compact Discs.]

SHELF TALK

(Continued from page 78)

occurred after 1950 "but whose death has marked a complete body of work" can also be put on the list. That makes **James Dean**, **Grace Kelly**, **Steve McQueen**, **Elvis Presley**, and **John Belushi** eligible.

A group of AFI historians has put together a preliminary list of 250 men and 250 women for consideration. The ballot has been sent out to 1,800 industry folk, including directors, screenwriters, and critics.

AFI certainly got a lot of mileage out of the 1998 list, and some controversial picks were talked about by everyone from **Siskel** and **Ebert** to your grandmother. But Oster says the new list isn't a way to appease jaded critics.

"For one week the country stopped, and the controversy helped drive conversations about our movie heritage," he says. "We hope to re-create that this year. Our goal is to educate and raise awareness. That's what it's all about."

What it's also about is raising

money for the nonprofit institute following federal funding cuts. But Oster says the AFI isn't in the process of "branding" the "100 Years" program. "These programs give the best of both worlds," he says. "They support our mission of raising awareness and raise funds for us to accomplish that goal."

NUMBER PLEASE: Usually, the video industry shuts up about numbers of units shipped or sold. Lately, though, everyone's talking.

The Divx camp touted selling 87,000 players; Paramount Home Video and 20th Century Fox Home Entertainment boasted that "Titanic," at 57 million units, has succeeded "The Lion King" as the world's best-selling video by 1 million tapes; and Warner Home Video announced that "Lethal Weapon 4" shipped 300,000 DVD units in the U.S. and Canada since its Dec. 15, 1998, release.

Even online retailer DVD Express crowned itself king of DVD

sales, announcing it had sold 1 million units since launching in 1997.

Although most of these numbers are surely a tad inflated, the official figures are a step in the right direction. With sources like VideoScan, getting accurate data may finally become a reality.

DVD LOCATOR: Anyone who can't find a retailer carrying DVD will be able to find one with a click of the mouse. The DVD Video Group, in conjunction with the VSDA, is putting together a map of DVD retailers that can be accessed through DVD Video Group's World Wide Web site.

The VSDA is providing the organization with a list of members that are carrying DVD. When Web site visitors punch in their ZIP code, the site will display 10 of the closest stores. It will also give out the retailer's address, phone number, and a map.

The feature will be available Feb. 1 at dvdvideogroup.com. Dealers who would like to be included on the list can register using a password on DVD Video Group's Web site. The password is found on VSDA's Web site, vsda.org.

YOGA TV: BMG Video's "Yoga Zone" video series has been spun off into a TV show. The program is shown twice daily on Fit TV and can also be seen on the Fox Sports Network and F/X cable channels. BMG is planning a new direct-response campaign for the series to coincide with the TV show.

TITANIC

(Continued from page 48)

the British Video Assn. (BVA), says the "Titanic" effect "certainly contributed to a record year for video," although she suggests that it's difficult to draw wider conclusions from the title's success.

"Each major seller is unique," Carey says.

Prior to December, Carey notes, "Titanic"-aided 1998 U.K. revenue from retail video was up 15% over 1997. The BVA says that rose to 20% in December (figures for the full year are not yet available). In 1997, the U.K. retail video market was worth 858 million pounds (\$1.37 billion), according to the BVA.

At Fox, Moore sounds quietly confident about the long-term effect that "Titanic" can have on the sell-through video market. Others in the industry, he says, "see 'Titanic' as a one-off aberration. We're hoping that's not the case."

Assistance in preparing this story was provided by Steve McClure in Tokyo and Wolfgang Spahr in Hamburg.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED AND PROVIDED BY		Suggested List Price
			TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	
1	1	10	NO. 1 IN THE MIX WITH 'N SYNC BMG Video 65005	'N Sync	19.95
2	2	10	NIGHT OUT WITH THE BACKSTREET BOYS Jive/Zomba Video 41657	Backstreet Boys	19.95
3	4	33	ALL ACCESS VIDEO Jive/Zomba Video 41589-3	Backstreet Boys	19.98
4	3	6	CUNNING STUNTS Elektra Entertainment 40202	Metallica	19.98
5	5	8	LIVE AT WEMBLEY Virgin Music Video 2439	Spice Girls	19.98
6	6	8	SECOND COMING PolyGram Video 80063005917	Kiss	29.98
7	7	8	THE COLLECTION: VOLUME 1 Epic Music Video Sony Music Video 69715	Bone Thugs-N-Harmony	19.95
8	9	57	A NIGHT IN TUSCANY PolyGram Video 4400553973	Andrea Bocelli	24.95
9	11	9	BRIDGES TO BABYLON: 1998 LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98
10	8	9	THE COMPLETE VIDEOS: 1991-1998 Atlantic Video 83154	Tori Amos	19.98
11	12	15	VH1 DIVAS LIVE Epic Music Video Sony Music Video 50175	Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey	19.98
12	10	11	HANSON TOUR '98: ROAD TO ALBERTANE PolyGram Video 4400586253	Hanson	19.95
13	13	12	PSYCHO CIRCUS PolyGram Video 4400101000	Kiss	16.95
14	15	73	THE DANCE Warner Reprise Video 3-38486	Fleetwood Mac	19.98
15	14	5	SUVIVAL OF THE ILLEST PolyGram Video 440058899	Various Artists	16.95
16	24	13	ALL DAY SINGIN' AT THE DOME Spring Hill Video Chordant Dist. Group 44360	Various Artists	29.98
17	29	13	ATLANTA HOMECOMING Spring Hill Video Chordant Dist. Group 44359	Various Artists	29.98
18	19	14	LIVE AT THE BEACON THEATRE Columbia Music Video Sony Music Video 50171	James Taylor	19.98
19	17	9	POP MART PolyGram Video 4400583033	U2	19.95
20	23	58	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	19.98
21	18	12	WELCOME TO THE VIDEOS Geffen Home Video MCA Music Video 39557	Guns N' Roses	16.98
22	21	32	STREETS IS WATCHING Def Jam Home Video PolyGram Video 56821	Jay-Z	14.95
23	16	4	VOLUMEN Elektra Entertainment 40199	Bjork	19.98
24	26	93	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	19.98
25	20	3	VIDEOPLASTY Interscope Video Universal Music Video Dist. 90302	Primus	19.98
26	28	13	WOW-1999 Sparrow Video Chordant Dist. Group 43200	Various Artists	12.98
27	22	24	SINGLE VIDEO THEORY Epic Music Video Sony Music Video EV50161	Pearl Jam	14.98
28	27	10	THE VIDEOS 86-98 Warner Reprise Video 3-38504	Depeche Mode	24.98
29	25	17	DA GAME OF LIFE Priority Video 53425	Snoop Dogg	19.98
30	33	53	GARTH LIVE FROM CENTRAL PARK Orion Home Video 10119	Garth Brooks	19.95
31	32	51	GIRL POWER! LIVE IN ISTANBUL Virgin Music Video 92111	Spice Girls	19.98
32	30	120	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	24.95
33	37	6	LIVE FROM POTTER'S HOUSE Word Video Epic Music Video 50177	T.D. Jakes With The Potter's House Mass Choir	19.95
34	39	3	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
35	RE-ENTRY		LIVE FROM AUSTIN, TEXAS Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	19.98
36	31	29	SHOCKUMENTARY PolyGram Video 57595	Insane Clown Posse	19.98
37	40	44	DEAD TO THE WORLD Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	16.95
38	RE-ENTRY		HAVING A GIRL'S NITE OUT Myrrh Video 5351	Chonda Pierce	16.98
39	35	19	THE ROYAL ALBERT HALL CELEBRATION PolyGram Video 44005739	Andrew Lloyd Webber	19.95
40	RE-ENTRY		PREMONITION Warner Reprise Video 3-38496	John Fogerty	19.98

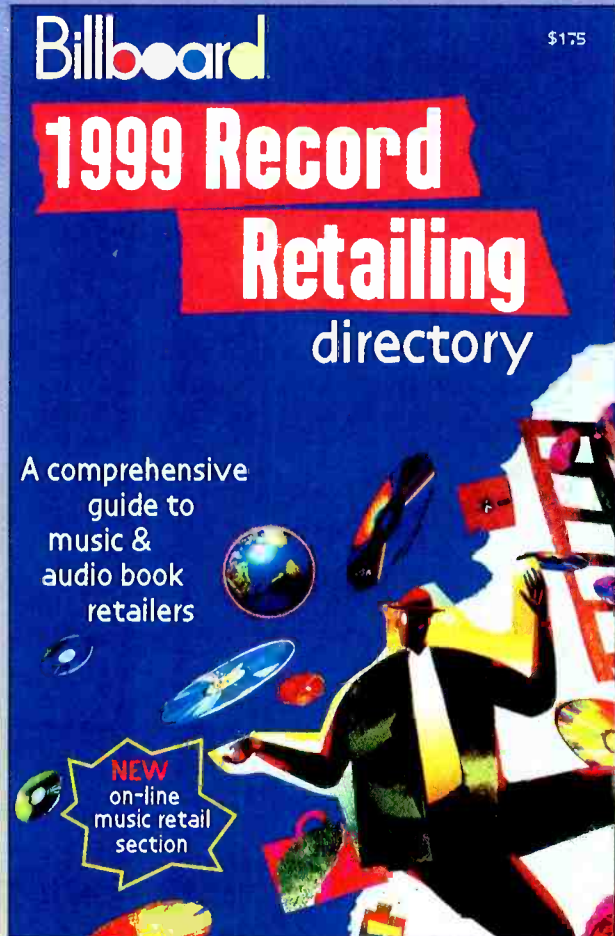
◊ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◊ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©1999, Billboard/BPI Communications.

Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.		
			TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
1	2	7	NO. 1 THE NEGOTIATOR (R) Warner Home Video 6692	Samuel L. Jackson Kevin Spacey	
2	6	3	LETHAL WEAPON 4 (R) Warner Home Video 16075	Mel Gibson Danny Glover	
3	8	2	BLADE (R) New Line Home Video Warner Home Video N4685	Wesley Snipes	
4	3	6	THE MASK OF ZORRO (PG-13) Columbia TriStar Home Video 21693	Antonio Banderas Anthony Hopkins	
5	7	4	SIX DAYS, SEVEN NIGHTS (PG-13) Touchstone Home Video Buena Vista Home Entertainment 1527803	Harrison Ford Anne Heche	
6	4	7	DR. DOLITTLE (PG-13) FoxVideo 2762	Eddie Murphy	
7	1	9	ARMAGEDDON (PG-13) Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck	
8	NEW		OUT OF SIGHT (R) Universal Studios Home Video 83408	George Clooney Jennifer Lopez	
9	11	6	SLIDING DOORS (PG-13) Paramount Home Video 335763	Gwyneth Paltrow Jack Hannah	
10	14	2	THE AVENGERS (PG) Warner Home Video 15873	Ralph Fiennes Uma Thurman	
11	NEW		HOW STELLA GOT HER GROOVE BACK (R) FoxVideo 2767	Angela Bassett Whoopi Goldberg	
12	5	11	DEEP IMPACT (PG-13) Paramount Home Video 330821	Morgan Freeman Robert Duvall	
13	9	12	HOPE FLOATS (PG-13) FoxVideo 32234	Sandra Bullock Harry Connick, Jr.	
14	NEW		DISTURBING BEHAVIOR (R) MGM/UA Home Video Warner Home Video M907182	Katie Holmes Nick Stahl	
15	19	2	HALLOWEEN: H20 (R) Dimension Home Video Buena Vista Home Entertainment 1589303	Jamie Lee Curtis	
16	13	15	A PERFECT MURDER (R) Warner Home Video 16643	Michael Douglas Gwyneth Paltrow	
17	12	10	THE HORSE WHISPERER (PG-13) Touchstone Home Video Buena Vista Home Entertainment 1355203	Robert Redford Kristin Scott Thomas	
18	NEW		BASEKTBALL (R) Universal Studios Home Video 83658	Trey Parker Matt Stone	
19	RE-ENTRY		THE OPPOSITE OF SEX (R) Columbia TriStar Home Video 01837	Christina Ricci Martin Donovan	
20	16	8	FEAR AND LOATHING IN LAS VEGAS (R) Universal Studios Home Video 83657	Johnny Depp	

◆ 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.

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WITH VHS LAGGING, DVD HAS RUSSIAN POTENTIAL

(Continued from page 77)

adds, "when you get out into the regions, where there is little interest or incentive from the militia to fight piracy, the opportunity for a local man to produce cassettes and sell them to the local kiosk is very real."

Establishing a serious legislative framework takes time and requires some sensitivity from Hollywood studios. "We've recently had a problem with the film 'Armageddon' being shown in Russia," says Abel-Smith. "It is not exactly an enticing picture of the Mir space station and the Russian astronauts and led to serious discussion in the Russian Parliament, delaying the passing of the new film bill, which would have alleviated the taxation on foreign films."

Another way legitimate distributors have managed to combat the pirates is to schedule releases just after American cinema release and price cassettes just above the bootlegged tapes. A sell-through business—due to a prohibitive 70% tax on rental income—cassettes sell for

59.23-118.23 rubles (\$2.65-\$5.29).

In this way, Weber says, it is possible to achieve some limited success with legitimate distribution. About 100,000 units of some titles were being sold before the August crisis, when the ruble dropped 60% against the dollar. The financial turmoil has taken its toll.

"The market froze during the crisis. Distributors took their products off the shelves," says Abel-Smith. "The ruble had fallen so far that it wouldn't have been possible to pay the royalties on the product, so the business shut down for a month."

He says it is only in the past couple of months that people have recovered from the psychological panic and have gone back into the market. "We as a company employed almost 200 people. We reduced our staff to 50, but now we're back to almost full shifts again, which is indicative that the business will come around."

It is, Abel-Smith admits, an unusual place to do business. "Russia is what

you can call a puzzle within an enigma. 'Titanic' distributed under 100,000 units on a production budget that we all know exceeded \$200 million. A local Russian film with a budget of \$650,000 had within a week distributed 450,000 units."

One major problem is the lack of reputable duplicators. Currently, says Abel-Smith, there are only two plants, located in Moscow, that would pass Western standards. There are others, he says, but "if you want to get anything produced there, you need to send your own security to watch what's happening. And there has still been no real development in the east of Russia."

Estimates put Russian distribution in 1997 at 114 million units. Domestic sources, however, cannot produce even 50% of that, so there is a real opportunity. "Remember, the sale of one video per household for two months represents a sale of 48 million cassettes per annum," says Abel-Smith.

SAM ANDREWS

Billboard

JANUARY 30, 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	1	8	WWF: AUSTIN 3:16 UNCENSORED World Wrestling Federation Home Video 213	14.95	1	1	3	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution TB2274	39.95
2	2	8	WWF: 'CAUSE STONE COLD SAID SO World Wrestling Federation Home Video 210	14.95	2	2	8	KICKBOXING: KNOCKOUT WORKOUT Anchor Bay Entertainment 29700	9.99
3	4	8	WWF: THE THREE FACES OF FOLEY World Wrestling Federation Home Video 218	14.95	3	4	9	KICK BUTT Brentwood Home Video 12032	14.98
4	3	8	WWF: SABLE UNLEASHED World Wrestling Federation Home Video 217	14.95	4	3	4	PAULA ABDUL: CARDIO DANCE Anchor Bay Entertainment 8611	14.95
5	6	8	WWF: BEST OF SURVIVOR SERIES-1987-1997 World Wrestling Federation Home Video 215	14.95	5	7	8	A.M. YOGA FOR BEGINNERS Healing Arts 1071	9.98
6	5	8	WWF: UNDERTAKER THE PHENOM World Wrestling Federation Home Video 216	14.95	6	11	8	P.M. YOGA FOR BEGINNERS Healing Arts 1186	9.98
7	7	8	WWF: BEST OF WRESTLEMANIA I-XIV World Wrestling Federation Home Video 214	14.95	7	5	223	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
8	8	8	WWF: D-GENERATION X World Wrestling Federation Home Video 212	14.95	8	6	17	TOTAL YOGA Healing Arts 1080	9.98
9	9	6	N.Y. YANKEES: SEASON OF THEIR LIVES PolyGram Video 440059521	19.95	9	18	177	THE GRIND WORKOUT HIP HOP AEROBICS♦ Sony Music Video 49659	12.98
10	18	8	THE OFFICIAL 1998 NBA FINALS VIDEO FoxVideo (CBS/Fox) 0475	19.98	10	9	8	KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT Sony Music Video 51565	14.98
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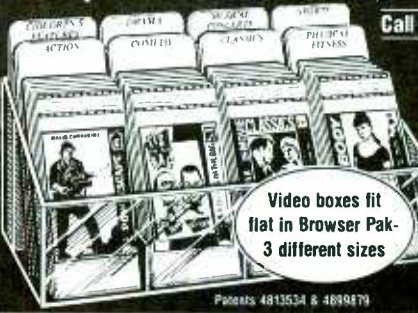
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SONY, WARNER

(Continued from page 45)

don't do anything precipitous. Nothing dramatic is happening, but over a period of time, things will evolve."

At Warner Music Europe, the retirement of Zumkeller offers the opportunity for Warner Music International (WMI) to redefine its upper-level management (Billboard, Jan. 23). Zumkeller, who was eight years in the job, first as VP of European operations, then as president since 1995, has not been replaced. According to a WMI statement, "The organizational management arrangements for WMI's European operations will be announced in the near future."

However, Zumkeller was a key element in WMI's structure, and sources suggest that following his departure, WMI chairman/CEO Ramon Lopez will have the opportunity to look at different options for the future.

Asked about his reasons for departing the company, Zumkeller says, "I've been in the record business since 1961, and I'm turning 55. You can run round the world and fly across Europe and that kind of thing, but there are more things in life which can enhance my personal life."

Zumkeller will return to his native Germany when he departs the company's London offices next month. He says he will then be able to spend more time with his family and friends. There has been speculation about new projects for Zumkeller, with many observers suggesting he will move into TV.

Asked about his plans and whether they might involve establishing a new label, he responds, "No label—I think what I end up doing will be something in the larger entertainment industry."

Zumkeller adds, "What I'm not going to do is work for BMG or Universal or anybody like that in Germany. I don't want to end up sitting in somebody else's office again."

He emphasizes that he plans an extended break before beginning work again.

FIMI PRESIDENT

(Continued from page 45)

sented to Italy's antitrust authority, and we hope to have it active by June."

Mazza adds that following the establishment of SCS, a further election will probably take place to elect a new president for FIMI from within the music industry.

A spokesman from Pojaghi's office comments, "His election highlights the priority that the music industry places on copyright protection in this era of new electronic distribution technologies."

FIMI's newly extended board has been elected. It consists of Franco Reali (BMG Ricordi), Franco Cabrini (Sony Music Italy), Roberto Magrini (RTI Music), Piero La Falce (Universal), Filippo Sugar (Insieme/Sugar Music), Riccardo Clary (EMI Italy), Massimo Giuliano (Warner Music Italy), Paolo Franchini (edel), Mario Limongelli (N.A.R.), Luigi Di Prisco (Dig-it International), Tonino Verona (Ala Bianca), and Alvaro Ugolini (Energy).

Programming

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KIIS Me, KIIS Me Knott. Columbia Records artist Shawn Mullins recently performed at the KIIS-FM Los Angeles Toys for Tots event at Knott's Berry Farm in Buena Park, Calif. Shown lending a grape big hand of support are, from left, Columbia regional promotion manager Cindy Levine, KIIS PD Dan Kieley, morning show personality Rick Dees, Mullins, KIIS music director Tracy Austin, and KIIS marketing director Von Freeman.

Industry Makes Advances On DAB Group Owners To Invest In USADR's Development Efforts

BY CHUCK TAYLOR

NEW YORK—The digital audio broadcasting (DAB) playing field got a couple of well-needed first downs this month, one on the financial side, the other on the technical front.

First, Columbia, Md.-based USA Digital Radio (USADR) announced that 11 of the nation's radio group owners had reached a deal with Chase Capital Partners for an equity position in the privately held company, with a commitment of millions of dollars, according to USADR president Robert Struble.

Lending their support to the company's effort to successfully develop an in-band, on-channel digital radio system are Chancellor Media, Citadel Communications, Clear Channel Communications, Cox Radio, Cumulus Media, Emmis Communications, Entercom Communications, Heftel Broadcasting, Jacor Communications, Radio One, and Sinclair Broadcast Group.

CBS, along with Westinghouse and Gannett, was a founding partner in the company's establishment in 1991.

The number of stations owned by the investing companies now total more than 1,625, with combined revenues of \$5.4 billion annually, almost half of all revenue in the radio industry, according to BIA Research. Through the investors, USADR says, it has assembled an ownership group covering 192 of the 267 Arbitron-rated markets, including 49 of the top 50 markets, with access to 207 million listeners.

Struble characterizes the broadcaster support as "heralding a new age in broadcasting. This reiterates the strong industry commitment to a digital future."



The announcement comes a month after USADR filed comments with the Federal Communications Commission, petitioning that its in-band on-channel system

be approved as a U.S. standard. Broadcasters have more or less supported such a standard throughout DAB's tumultuous history and appear to recognize that a working system is overdue, with tangible competitive technologies on the horizon, most notably the delivery of satellite radio by the end of the decade.

It should also help show manufacturers, many of which insist on seeing consumer demand before

committing to build DAB receivers, that the radio industry at least is getting serious about the need for digital radio in the near future.

Hot on the heels of USADR's news came an announcement from DAB competitor Lucent Technologies of a new "multi-streaming" technology that would enable in-band on-channel DAB the same coverage area as analog. This issue has been a sticking point in the past, with digital coverage that not only failed to necessarily duplicate current analog coverage, but abruptly ended without the gradual fading that listeners are accustomed to (referred to as a "cliff effect"). Lucent says the advance will work for both digital FM and AM.

newsline...

CITADEL SELLS OFF 25 OUTLETS. As part of its plan to focus on larger markets, Citadel Broadcasting is selling 25 radio stations in Billings, Mont.; Tri-Cities, Wash.; Eugene and Medford, Ore.; and State College and Johnstown, Pa., to Marathon Media for \$26 million cash. Citadel CEO Larry Wilson says the cash will go to pay down the company's debt. Once the deal is approved, Citadel will own stations in 20 midsize markets.

STERN SENTENCE FOR STALKER. Syndicated morning personality Howard Stern can breathe easier after the man who referred to Stern as "Dead Man Walking" in letters has been sentenced to 2½ years in prison. Michael Lance Carvin, 44, sent four letters to Stern last spring from Las Vegas, one of which said, "I will absolutely, without a doubt, kill you and this is 100 percent guaranteed." The sentence was nearly twice as much as federal sentencing guidelines called for. "The purpose of this sentence is to deter this defendant and others from engaging in this type of conduct," says Judge John Keenan.

SHADOE SIGNS WITH NRG RADIO. Former "American Top 40" host and veteran broadcaster Shadoe Stevens joins NRG Radio Network for a weekly dance music show, "World Atomic Rhythm Party," and a companion daily feature called "Fly-Bys."

RADIO ONE TRIES OUT AC FORMAT. Radio One, owner of R&B/crossover outlets WKYS Washington, D.C., WERQ (92Q) Baltimore, and WDTJ Detroit, among others, launches its first non-R&B FM, as classic rock WWBR Detroit becomes mainstream AC 102.7 Kiss-FM, offering "the best variety of light rock from the '70s and '80s."

FCC Study Supports Claim That Radio Advertisers Discriminate

A Federal Communications Commission (FCC) study released earlier this month shows strong evidence backing up a complaint long voiced by minority broadcasters—that advertisers discriminate against minority-owned stations.

The study, based on interviews and analysis of industry data for 3,745 stations, shows that stations owned by non-minority firms collect about 29% more revenue per listener than minority firms targeting largely minority audiences.

In a survey of 64 minority-owned stations, 91% said that they had encountered what's become known as a "no urban/Spanish dictate" not to buy ads on their stations.

The report said that in some

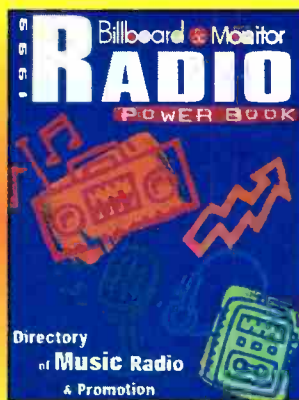
cases, disparities in advertising could be due to such other factors as the bigger sales forces of larger "majority-owned" stations. However, it added that "in certain instances, the buying process is guided by ethnic/racial stereotyping, underestimations of disposable income, the desire to control product image, unfounded fears of pilferage, etc."

The study recommends that the FCC and the Federal Trade Commission adopt an acceptable advertising-practices guideline, that advertisers develop a no-dictates code, and that the federal government employ a rule prohibiting its agencies from contracting with ad agencies that have discriminatory practices.

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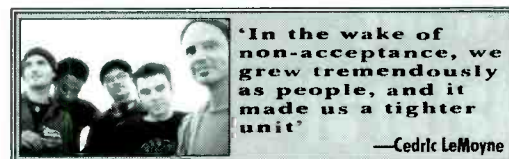
BDPB3168

If at first you don't succeed, try and try again. Remy Zero took this motherly lesson to heart when its first DGC/Geffen album failed to capture the world's attention.

"The nicest thing to say is that the record wasn't well-received," says bassist/guitarist Cedric LeMoynes. "In the wake of non-acceptance, we grew tremendously as people, and it made us a tighter unit. We became stronger and more relaxed and expanded in our musical vision."

The guys gave recording a second shot—creating an album rich in moods, imagery, power, and guitar—and scored a point for cliché maternal wisdom. LeMoynes says this issue's No. 27 Modern Rock track, "Prophecy," got the ball rolling.

"Everything we had built up in our lives was crumbling. We moved to L.A. with no money. It was established that we weren't becoming big stars with the album. Cinjun [Tate, singer/guitarist] was sleeping in the studio. He was really in a dark place," LeMoynes recalls. "He came up with these lyrics about a guy who had invested his identity in something, and it fell through. The guy had



to go through a spiritual awakening and realize he couldn't let go of the dream. He perfectly encapsulated what we were feeling and what we needed to do. It was the beginning of the new wave."

LeMoynes says he is much happier with the second coming. "On tour, people sing along. We get to make a video. We hear ourselves on the radio. It is a great feeling to be a known entity."

The manager and owner at the dilapidated Villa Elaine apartments—the new album's namesake, where the band lived while recording—are singing a similar tune. "It's a hot piece of real estate," says LeMoynes. "We often climbed down the fire escape because rent was late or we made too much noise. Now the owner is a super fan asking for posters."

Billboard®

JANUARY 30, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	2. WK.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
No. 1					
1	1	1	11	TURN THE PAGE GARAGE INC.	METALLICA ELEKTRA/VEEG
2	2	2	29	FLY AWAY 5	LENNY KRAVITZ VIRGIN
3	3	3	11	KICKIN' MY HEART AROUND BY YOUR SIDE	THE BLACK CROWES AMERICANA/COLUMBIA
(4)	4	5	11	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY
(5)	6	7	7	ONE MY OWN PRISON	CREED WIND-UP
AIRPOWER					
(6)	20	—	2	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
7	5	4	19	SLIDE DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS.
8	7	8	16	PRETTY FLY (FOR A WHITE GUY) AMERICANA	THE OFFSPRING COLUMBIA
9	9	6	24	DRAGULA HELLBILLY DELUXE	ROB ZOMBIE Geffen
10	10	12	21	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	THE FLYS DELICIOUS VINYL/TRAUMA
11	8	10	18	STILL RAININ' WANDER THIS WORLD	JONNY LANG A&M
12	12	14	11	EVERYTHING IS BROKEN TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
13	11	11	21	CELEBRITY SKIN CELEBRITY SKIN	HOLE DGC/GEFFEN
14	15	15	15	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
15	14	13	33	WHAT'S THIS LIFE FOR MY OWN PRISON	CREED WIND-UP
(16)	17	19	10	FREE TRAIN	TRAIN AWARE/COLUMBIA
17	16	16	17	BITTERSWEET SUNBURN	FUEL 550 MUSIC/ERG
18	13	9	16	PSYCHO MAN REUNION	BLACK SABBATH EPIC
(19)	30	—	2	WHISKEY IN THE JAR GARAGE INC.	METALLICA ELEKTRA/VEEG
20	19	17	27	INSIDE OUT EVE 6	EVE 6 RCA
21	18	18	6	ANOTHER BRICK IN THE WALL (PART 2) "THE FACULTY" SOUNDTRACK	CLASS OF '99 COLUMBIA
(22)	23	25	7	LEECH EVE 6	EVE 6 RCA
23	21	20	14	POWERTRIP POWERTRIP	MONSTER MAGNET A&M
24	24	22	7	YOU WANTED THE BEST PSYCHO-CIRCUS	KISS MERCURY
(25)	29	30	6	PROPHECY VILLA ELAINE	REMY ZERO DGC/GEFFEN
26	25	26	8	SUPER BREAKDOWN MR. FUNNY FACE	SPRUNG MONKEY SURFDODG/HOLLYWOOD
(27)	27	28	5	NOW THAT YOU'RE GONE THINGS WE DO	INDIGENOUS PACHYDERM
28	22	21	18	SUREFIRE (NEVER ENOUGH) THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS
(29)	NEW	—	1	SELLING MY SOUL REUNION	BLACK SABBATH EPIC
(30)	33	39	3	I DON'T LIKE THE DRUGS (BUT THE DRUGS LIKE ME) MECHANICAL ANIMALS	MARILYN MANSON NOTHING/INTERSCOPE
31	26	24	24	GOT THE LIFE FOLLOW THE LEADER	KORN IMMORTAL/EPIC
32	32	31	9	I AM THE BULLGOD DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC
(33)	NEW	—	1	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen
34	28	23	10	ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN (LIVE) LIVE ON TWO LEGS	PEARL JAM EPIC
(35)	NEW	—	1	HAUNTING ME DARKEST DAYS	STABBING WESTWARD COLUMBIA
(36)	36	38	5	FAITH THREE DOLLAR BILL Y'ALL	LIMP BIZKIT FLIP/INTERSCOPE
(37)	NEW	—	1	YOU BLEW ME OFF BOO-TAY	BARE JR. IMMORTAL/EPIC
38	31	27	20	SOFT SECOND COMING	SECOND COMING CAPITOL
(39)	39	—	2	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE
40	35	34	9	BITCH SEVENDUST	SEVENDUST TVT

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio track service. 111 Mainstream rock stations and 73 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. © 1998, Billboard/BPI Communications.

Billboard®

JANUARY 30, 1999

Modern Rock Tracks™

T. WK.	L. WK.	2. WK.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
No. 1					
1	1	1	17	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY
(2)	4	4	8	EVERY MORNING 14:59	SUGAR RAY LAVA/ATLANTIC
3	2	3	19	NEVER THERE PROLONGING THE MAGIC	CAKE CAPRICORN/MERCURY
4	3	2	22	FLY AWAY 5	LENNY KRAVITZ VIRGIN
(5)	8	11	8	MALIBU CELEBRITY SKIN	HOLE DGC/GEFFEN
6	5	5	16	PRETTY FLY (FOR A WHITE GUY) AMERICANA	THE OFFSPRING COLUMBIA
7	6	6	24	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	THE FLYS DELICIOUS VINYL/TRAUMA
8	7	7	20	SLIDE DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS.
(9)	13	19	8	LEECH EVE 6	EVE 6 RCA
10	9	8	14	YOU GET WHAT YOU GIVE MAYBE YOU'VE BEEN BRAINWASHED TOO.	NEW RADICALS MCA
(11)	14	15	14	SPECIAL VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
12	10	10	20	CIRCLES EL OSO	SOUL COUGHING SLASH/WARNER BROS.
13	11	9	22	CELEBRITY SKIN CELEBRITY SKIN	HOLE DGC/GEFFEN
(14)	21	27	6	ONE MY OWN PRISON	CREED WIND-UP
(15)	17	21	9	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE
16	12	12	16	SWEETEST THING THE BEST OF 1980-1990	U2 ISLAND
17	18	17	11	AT THE STARS HOW DOES YOUR GARDEN GROW?	BETTER THAN EZRA ELEKTRA/VEEG
18	16	14	40	INSIDE OUT EVE 6	EVE 6 RCA
19	19	18	9	JOINING YOU SUPPOSED FORMER INFATUATION JUNKIE	ALANIS MORISSETTE MAVERICK/REPRISE
20	20	20	14	PURE MORNING WITHOUT YOU I'M NOTHING	PLACEBO HUT/VIRGIN
(21)	29	35	4	FREAK OF THE WEEK HEY ALBUM	MARVELOUS 3 HIF/ELEKTRA/VEEG
(22)	26	28	10	MY FAVOURITE GAME GRAN TURISMO	THE CARDIGANS STOCKHOLM/MERCURY
23	23	22	12	BODY MOVIN' HELLO NASTY	BEASTIE BOYS GRAND ROYAL/CAPITOL
24	25	30	14	CRUSH BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA
(25)	37	—	2	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
26	22	23	13	IT'S ALL BEEN DONE STUNT	BARENAKED LADIES REPRISE
27	28	29	10	PROPHECY VILLA ELAINE	REMY ZERO DGC/GEFFEN
28	27	26	24	GOT THE LIFE FOLLOW THE LEADER	KORN IMMORTAL/EPIC
29	24	24	18	BITTERSWEET SUNBURN	FUEL 550 MUSIC/ERG
(30)	39	—	2	ONE HIT WONDER SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
(31)	35	39	4	TOUCHED VISUAL AUDIO SENSORY THEATER	VAST ELEKTRA/VEEG
32	30	33	10	ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN (LIVE) LIVE ON TWO LEGS	PEARL JAM EPIC
33	33	32	17	DRAGULA HELLBILLY DELUXE	ROB ZOMBIE Geffen
34	31	31	22	LULLABY SOUL'S CORE	SHAWN MULLINS SMG/COLUMBIA
35	32	34	10	GET BACK WASTE OF MIND	ZEBRAHEAD COLUMBIA
(36)	NEW	—	1	PRaise YOU YOU'VE COME A LONG WAY, BABY	FATBOY SLIM SKINT/ASTRALWERKS
37	34	36	5	ANOTHER BRICK IN THE WALL (PART 2) "THE FACULTY" SOUNDTRACK	CLASS OF '99 COLUMBIA
(38)	38	—	2	FAITH THREE DOLLAR BILL Y'ALL	LIMP BIZKIT FLIP/INTERSCOPE
(39)	NEW	—	1	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA
(40)	NEW	—	1	I DON'T LIKE THE DRUGS (BUT THE DRUGS LIKE ME) MECHANICAL ANIMALS	MARILYN MANSON NOTHING/INTERSCOPE



HITS! IN TOKIO

Week of January 10, 1999

- ① You Get What You Give / New Radicals
- ② Pretty Fly (For A White Guy) / The Offspring
- ③ When You Believe / Mariah Carey And Whitney Houston
- ④ Believe / Cher
- ⑤ Thank U / Alanis Morissette
- ⑥ To Zion / Lauryn Hill Featuring Carlos Santana
- ⑦ I Don't Want To Miss A Thing / Aerosmith
- ⑧ The Future Of The Future / Deep Dish With Everything But The Girl
- ⑨ Sweetest Thing / U2
- ⑩ Hands / Jewel
- ⑪ Automatic / Hikaru Utada
- ⑫ I'm Your Angel / Celine Dion Duet With R. Kelly
- ⑬ Bokuwakokoniru / Masayoshi Yamazaki
- ⑭ Don't Be Afraid / One Little Creature
- ⑮ Take Me There / Blackstreet And Mya Featuring Mase And Blinky Blink
- ⑯ Feel This Way / Zebrahead
- ⑰ Key Df Love / Misia
- ⑱ Kicking My Heart Around / The Black Crowes
- ⑲ Heaven / Glen Scott
- ⑳ Until You Come Back / Whitney Houston
- ㉑ Smoke / Natalie Imbruglia
- ㉒ Warning / Freestylers
- ㉓ Across The Universe / Fiona Apple
- ㉔ Tropicalia / Beck
- ㉕ 5, 6, 7, 8 / Steps
- ㉖ Gangster Tripping / Fatboy Slim
- ㉗ Mr. Pinstripe Suit / Big Bad Voodoo Daddy
- ㉘ Crush / Jennifer Paige
- ㉙ Water, Flower / Silva
- ㉚ Body Movin' / Beastie Boys
- ㉛ Ex-Factor / Lauryn Hill
- ㉜ Human Beings / Seal
- ㉝ Love And Harmony / Take 6
- ㉞ Nobody's Supposed To Be Here / Deborah Cox
- ㉟ 20th Century Boy / Placebo
- ㊱ True Colors / Phil Collins
- ㊲ La Fete / Clementine
- ㊳ Walk On By / Dionne Warwick
- ㊴ Malibu / Hole
- ㊵ You And Me / Sean Oliver
- ㊶ As / George Michael With Mary J. Blige
- ㊷ Kazoetarinariyoru noashioto / UA
- ㊸ Love Him / Donna Lewis
- ㊹ Star Chasers / 4 Hero
- ㊺ Woman / Urban Species
- ㊻ Apple - Only One, Only You / Momoe Shimano
- ㊼ All Ljus Pa Mig / Bo Kaspers Orkester
- ㊽ One Week / Barnaked Ladies
- ㊾ Clear Horizon / Basia
- ㊿ Have You Seen Her / Ray Hayden

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Songwriting, Recording, Performing: Carole King Makes It All Seem Natural

SWEET SEASONS: At a rehearsal with Celine Dion for VH1's 1998 Divas Live concert, Carole King asked the reigning pop songbird how she wanted to divide vocals for their performance of "The Reason," which King wrote for Dion's Grammy-nominated "Let's Talk About Love" album.

Dion's response: "Any way you want to, honey."

To one of the most successful female songwriters of the rock era and a critical figure in opening the door for all women musicians, Dion was only paying King her due respect.

It's been nearly three decades since the world discovered just who this accomplished musician is, but who then could have known that her gifts would

continue to have such an impact decades later? For anyone over 35, those simple messages about hope, love, and isolation offered an entire generation an outstretched hand; for those younger, her words live on through a string of covers performed by today's pop royalty, as well as through new songs from King's ever-prolific pen.

The Brooklyn, N.Y.-born musician gained her first fame in the early '60s as a songwriter with husband **Gerry Goffin**, writing four No. 1 hits, including "Will You Love Me Tomorrow" and "The Loco-Motion." In 1971, King released her solo set "Tapestry," which went on to sell 22 million copies and earn four Grammys, and eventually embodied an era of heart and soul songwriters à la **James Taylor**, **Carly Simon**, and **Jackson Browne**.

"Carole King is the queen of songwriting in the 20th century. She's someone who has managed to be timeless and maintain a lot of class and dignity in the music business," says **Carol Miller**, a groundbreaking rock radio legend and current jock at WNEW-FM New York. "She really understood how to play music about what was going on in the '70s in people's lives. In that way, she crossed into everyone's life."

In the years that have followed, King has recorded a career total of 23 solo albums and released 23 singles to top 40, rock, and adult contemporary radio. The multitude of artists of all musical genres who have covered her work over the years is incalculable—something that King says, to her, remains the biggest thrill of all.

"I'm a songwriter first, have always been, and probably always will be," the artist says. "Making the demo is a natural product of writing a song; after that, I'm happy to hear other people do it in other ways. All I need is to take a song to that first logical step of completion, which is singing it. Even if someone else records it, I still have to sing it to them. At that point, it's such a joy for me to hear other people's interpretations of my own songs and of my own records."

While King spent much of the 1980s out of the spotlight, she has re-emerged in the past few years with a number of high-profile projects to her credit, thankfully offering proof that there's still a place for the good ones.

First, she earned an Oscar nomi-



by Chuck Taylor

nation for her 1992 song "Now And Forever" from the film "A League Of Their Own." Then came her composition for Dion, recorded in late 1997 at the historic Air Studios in London under the production of famed **Beatles** producer **Sir George Martin**. Originally, King was there for the experience of working with Dion on her song, but the two quickly bonded, and she ended up singing background vocals on the soul-writhing track.

"The first time I met Carole, I felt like she was a sister," Dion said in an earlier Billboard interview. "'The Reason' is a song that defines me so well. A part of me loves to reach those rough notes and edgy ambiance, but still with so much emotion. This is a perfect song for that. It is definitely one of my favorites."

From there, it's as if a gate opened. King has since collaborated with or had songs recorded by every breed of modern artist out there. **Trisha Yearwood** took on the new "I Don't Want To Be The One," co-written with **Paul Brady** for her 1998 album "Where Your Road Leads"; King plays piano on **Bette Midler's** cover of "My One True Friend" on her latest release, "Bathroom Betty"; she performed with **Joan Osborne** on "An Uncommon Love" by **Largo**; and she worked on "Brilliant" with **Jules Shear** for his album "Between Us."

And at adult contemporary radio, King currently has the end-titles song "Anyone At All," co-written with fellow songwriter great **Carole Bayer Sager**, from the Warner Sunset/Atlantic soundtrack to "You've Got Mail." The idea for the cut, which gently embraces the joy of finding love with an almost childlike simplicity, was actually given to King as a thematic assignment from "Mail" director **Nora Ephron**.

"I was writing with Carole Bayer Sager—we had known each other for years but had never written together until last year—and we were somehow contacted by Nora Ephron, who gave us a specific assignment for the movie," King says. "She told us she wanted the song to have a childlike quality with a lyric that was smart,

that was more universal than the picture but still about these two people."

So far, the track has earned the respect of more than a dozen AC programmers, gaining airplay in such markets as Chicago, Denver, and Minneapolis.

"You can't define the '70s without including Carole King, and that decade is still a big part of our format," says **Mark McKinney**, PD at AC WTFM Kingsport, Tenn., the first U.S. station to add the record. "I think her influence is still felt through artists that have redone some of her songs. Some of them have even emulated her style."

For her part, "I still get a big inner smile when I hear a new song of mine on the radio. It still feels great," King admits. "It's definitely different from hearing one of the old ones. The funny thing is, I hear from people all the time that hear my older songs on the radio, but I almost never do."

King admits her own tastes in radio waver with the times of her own life. "I go through phases with it, from classical to pop to R&B and NPR. I really listen to all of it," she says, adding that she makes a priority of keeping up with current talent.

"Of course, I love Celine, **Gloria Estefan**, **Amy Grant**, contemporary artists like that who are younger," says King, now in her 50s. "Another whose work I have loved is **Seal**. I do vocal warm-ups by singing with his songs. They're so energizing and motivating. He has a really beautiful spirit, and his music is incredible."

King also acknowledges the work of **R. Kelly**, especially "Be Careful," his recent collaboration with protégé **Sparkle**. "I was riveted by that song," she says. "It's a movie, an epic."

But perhaps nothing has signified King's return so much as her appearance at VH1's Divas Live in April, which aired around much of the world and resulted in a multi-platinum CD and concert videotape. The high point of the evening came during an ensemble performance of her "You've Got A Friend," with King helming the piano and sharing vocals with Dion, Estefan, and **Shania Twain**.

"That was such a wonderful experience for me," she says. It is perhaps best accented by a moment in the number where King smiled broadly and declared between lines, "So good!"

She certainly seems to be enjoying herself again with the roll that she's been on. And there's more to come: King is in the studio writing more songs with Sager, as well as with **Babyface**, **Hal David**, and original partner Goffin. "I love collaborating—that's the constant. We're doing lots of wonderful work," she says.

And what about an album sometime in the near future?

"Usually, when I write a bunch of songs, suddenly we have an album. Right now, we're writing a lot of stuff and putting it down. We'll have to see."

And we'll be waiting.

Top 40 Tracks™

T. WK	L. WK	WKS ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST	
1	2	2	10	SAVE TONIGHT WORK/ERT	No. 1 EAGLE EYE CHERRY
2	1	1	10	LULLABY SMG/COLUMBIA	SHAWN MULLINS
3	3	4	10	HAVE YOU EVER? ATLANTIC	BRANDY
4	4	3	10	HANDS ATLANTIC	JEWEL
5	6	6	10	ANGEL WARNER SUNSET/REPRISE	SARAH MCLACHLAN
6	5	5	10	JUMPER ELEKTRA/EEG	THIRD EYE BLIND
7	8	9	10	MIAMI COLUMBIA	WILL SMITH
8	7	8	10	SLIDE WARNER BROS.	GOO GOO DOLLS
9	10	12	10	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA	'N SYNC
10	9	7	10	IRIS WARNER SUNSET/REPRISE	GOO GOO DOLLS
11	11	14	10	LATELY PENDULUM/RED ANT	DIVINE
12	13	17	10	DOO WOP (THAT THING) RUFFHOUSE/COLUMBIA	LAURYN HILL
13	17	19	8	TAKE ME THERE BLACKSTREET & MYA FEAT. MASE & BLINKY BLINK INTERSCOPE	
14	12	11	10	MY FAVORITE MISTAKE A&M	SHERYL CROW
15	19	26	10	.. BABY ONE MORE TIME JIVE	BRITNEY SPEARS
16	15	10	10	I'LL BE LAVA/ATLANTIC	EDWIN MCCAIN
17	28	36	4	BELIEVE WARNER BROS.	CHER
18	14	13	10	TOUCH IT UPTOWN/UNIVERSAL	MONIFAH
19	16	18	10	FROM THIS MOMENT ON MERCURY	SHANIA TWAIN
20	25	29	7	BACK 2 GOOD LAVA/ATLANTIC	MATCHBOX 20
21	27	30	5	IT'S ALL BEEN DONE REPRISE	BARENAKED LADIES
22	22	28	9	YOU GET WHAT YOU GIVE MCA	NEW RADICALS
23	23	22	10	INSIDE OUT RCA	EVE 6
24	18	15	10	ONE WEEK REPRISE	BARENAKED LADIES
25	21	24	10	I'M YOUR ANGEL JIVE	R. KELLY & CELINE DION
26	33	38	5	ALL I HAVE TO GIVE JIVE	BACKSTREET BOYS
27	31	—	4	ANGEL OF MINE ARISTA	MONICA
28	20	20	10	TOO CLOSE ARISTA	NEXT
29	24	21	10	REAL WORLD LAVA/ATLANTIC	MATCHBOX 20
30	38	—	2	EVERY MORNING LAVA/ATLANTIC	SUGAR RAY
31	29	25	10	ARE YOU THAT SOMEBODY? BLACKGROUND/ATLANTIC	AALIYAH
32	32	33	9	LUV ME, LUV ME FLYTE Tyme/MCA	SHAGGY FEATURING JANET
33	35	—	8	HOW DEEP IS YOUR LOVE ISLAND/DEF JAM/MERCURY	DRU HILL FEAT. REDMAN
34	26	16	10	THANK U MAVERICK/REPRISE	ALANIS MORISSETTE
35	30	23	10	CRUSH EDEL AMERICA/HOLLYWOOD	JENNIFER PAIGE
36	36	39	7	CAN I GET A... DEF JAM/MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA
37	NEW	1	1	UNSENT MAVERICK/WARNER BROS.	ALANIS MORISSETTE
38	34	32	10	BECAUSE OF YOU MOTOWN	98 DEGREES
39	37	31	9	I DON'T WANT TO MISS A THING COLUMBIA	AEROSMITH
40	NEW	1	1	CHANGES AMARU/DEATH ROW/INTERSCOPE	2PAC

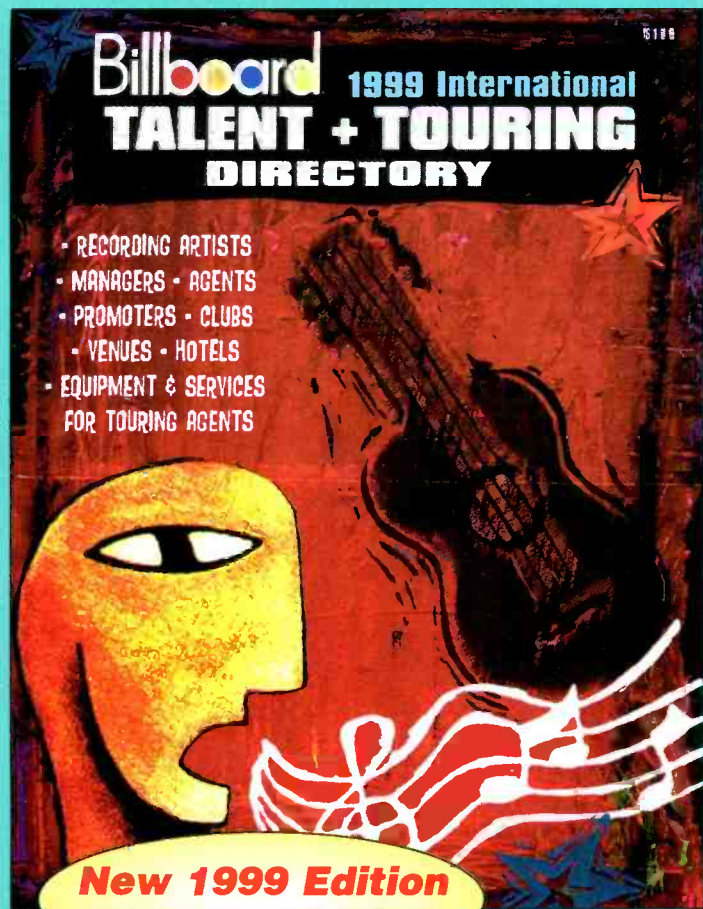
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Update

CALENDAR

JANUARY

Jan. 23, **Backstage Pass Seminar**, presented by Silver Lining Entertainment, Georgian Terrace, Atlanta. 888-836-8086.

Jan. 23, **Music Publicity Seminar**, hosted by Cary Baker and Sheryl Northrop, University of California-Los Angeles, Westwood, Calif. 310-825-0641, www.unex.ucla.edu.

Jan. 23, **Entertainment Career Marketplace**, Grand Salon in the Student Union, California State University-Northridge, Northridge, Calif. 818-677-2130.

Jan. 24, **Deconstruction Of Music Industry Baricades: Free Musicians Forum**, Troubadour, West Hollywood. 310-276-1158.

Jan. 24-28, **MIDEM 1999**, Palais des Festivals, Cannes. 212-689-4220.

Jan. 25, **A History Of Women In Rock Concert**, benefiting Zero Population Growth, Madison Square Garden, New York. 540-659-4171.

Jan. 25, **The Artist's Way At Work With Mark Bryan**, 12-week workshop, Bodhi Tree Annex, West Hollywood. 310-470-3635.

Jan. 25-28, **ComNet Conference**, Convention Center, Washington, D.C. 900-545-EXPO.

Jan. 26, **Assn. Of Independent Music Publishers Panel On Securitization**, Salle Mediterranee, Level 3, Cannes. 212-758-6157.

Jan. 27-28, **Online Advertising '99**, Le Meridien Hotel, New Orleans. 800-647-7600.

Jan. 28-31, **1999 National Assn. Of Music Merchants International Music Market**, Convention Center, Los Angeles. 800-767-NAMM.

Jan. 30, **Emotional Mood And Musical Struc-**

ture In J.S. Bach's Cantatas, presented by Thomas Sipe, Harmony House, Troy, Mich. 248-398-0422.

FEBRUARY

Feb. 2, **A Conversation With Jerry Goldsmith**, Los Angeles Museum, Beverly Hills, Calif. 310-786-1091.

Feb. 4, **Children's Music Explodes**, panel sponsored by the New York chapter of the National Academy of Recording Arts and Sciences, Children's Museum of Manhattan, New York. 212-245-5440.

Feb. 4-15, **Seventh Annual Pan African Film & Art Festival**, Magic Johnson Theatres, Baldwin Hills, Calif. 213-896-8221.

Feb. 6, **21st Annual Tokyo Video Festival And Awards**, Garden Hall of Ebisu Garden Palace, Tokyo. 045-450-1489.

Feb. 6, **Backstage Pass Seminar**, presented by Silver Lining Entertainment, Hyatt Regency, Miami. 305-358-1234.

Feb. 10, **Nashville Music Awards**, Ryman Auditorium, Nashville. 615-321-2808.

Feb. 10-11, **1999 Live! Show And Awards**, Alexandra Palace, London. 0181-840-6111.

Feb. 11-13, **extravaganza '99**, sponsored by the Nashville Entertainment Assn., various venues, Nashville. 615-327-4308, extravaganza@nea.net.

Feb. 13, **18th Annual Brazil Carnaval '99**, Palladium, Los Angeles. 323-634-7811.

Feb. 13, **Beethoven's Operatic Angel**, presented by Thomas Sipe, Harmony House, Troy, Mich. 248-398-0422.

Feb. 14, **30th Annual NAACP Image Awards**, presented by the National Assn. for the Advancement of Colored People, Civic Auditorium, Pasadena, Calif. 323-937-2454.

Feb. 16-17, **Digital Broadcast Satellite Conference: The Five Burning Questions**, Sheraton Gateway Hotel, Los Angeles. 831-643-2222, www.carmelgroup.com.

Feb. 17-21, **1999 Gavin Seminar**, Hyatt Regency Hotel, New Orleans. 415-495-1990 ext. 653.

Feb. 18, **Industry Networking Event/Pre-Grammy Party**, sponsored by the Powerhouse Group, the National Academy of Recording Arts and Sciences, and Billboard Talent Net, OHM, New York. 212-561-1736.

Feb. 18-20, **Blues, Roots, Honks, And Moans Jazz Festival, Outreach, And Workshops**, Grand Center, St. Louis. 314-533-2500.

Feb. 20, **Six Steps To Songwriting Success With Jason Blume**, sponsored by Nashville Songwriters Assn. International and Songwriters in the Round, Fort Lauderdale, Fla. 305-264-0094.

Feb. 21, **Book Signing And Discussion With Danny Sugarman**, author of "The Doors: The Illustrated History," Borders Books & Music, Los Angeles. 310-475-0784.

Feb. 22, **MusiCares Person Of The Year Dinner**, honoring Stevie Wonder, Century Plaza Hotel, Los Angeles. 310-201-8816.

Feb. 23-25, **Great Lakes Broadcasting Conference & Expo**, Lansing Center, Lansing, Mich. 800-968-7622.

Feb. 23-25, **REPLTech Europe**, Messe, Vienna. 914-328-9157.

Feb. 24, **41st Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-392-3777.

Feb. 25, **Rhythm & Blues Foundation's 10th Annual Pioneer And Lifetime Achievement Awards**, Sony Studios, Los Angeles. 310-854-1111.

Feb. 25, **Book Signing And Discussion With Elektra Records Founder Jac Holzman**, author of "Follow The Music," Border Books & Music, Los Angeles. 310-475-0784.

Feb. 25-March 5, **1999 American Film Market**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 213-954-5858.

Feb. 27, **How To Start & Run Your Own Record Label Seminar**, New Yorker Hotel, New York. 212-688-3504.

Feb. 27, **Musical Mysticism: Alexander Scriabin**, presented by Thomas Sipe, Harmony House, Troy, Mich. 248-398-0422.

MARCH

March 4-6, **Million Dollar Black College Radio & Music Conference '99**, Sunner Suites Atlanta Airport Hotel, College Park, Ga. 404-766-1275.

March 6, **Cinema Audio Society Annual Awards**, Sheraton Universal Hotel, Universal City, Calif. 818-752-8624.

March 6-7, **1999 New York Music And Internet Expo**, New Yorker Hotel Grand Ballrooms, New York. 973-731-6864.

March 8-11, **1999 National Assn. Of Recording Merchandisers Convention & Trade Show**, Las Vegas Hilton, Las Vegas. 609-596-2221.

March 12-14, **Pensacola Music Fest '99**, Bartram Park, Pensacola, Fla. 850-539-6040.

March 13, **Bam Magazine's California Music Awards**, Bill Graham Civic Auditorium, San Francisco. 415-864-2333.

March 13-17, **14th Annual Winter Music Conference**, Fontainebleau Hilton Resort and Towers, Miami Beach. 954-563-4444.

March 18, **Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Life, New York. 212-957-9230.

LIFELINES

BIRTHS

Boy, Matthew, to **Tonya and Kevin Stout**, Dec. 6 in Norton, Va. Grandfather is bluegrass pioneer Ralph Stanley.

Girl, Annabelle Lord-Patey, to **Mary Lou Lord and Kevin Patey**, Dec. 31 in Salem, Mass. Mother is a singer/songwriter. Father is a member of the Raging Teens.

DEATHS

Michel Petrucciani, 36, of a lung infection and complications of osteogenesis imperfecta (also known as "glass bone disease"), Jan. 6 in New York. Pianist Petrucciani, known for his towering musical talent despite being just 3 feet tall, recorded more than a dozen albums, including "Michel Plays Petrucciani" (1986), "Pianism" (1986), and "Promenade With Duke" (1993), a tribute to Duke Ellington.

Frank Rodrigo, 47, of cancer, Jan. 14 in Chicago. A pioneer of the Chicago house movement, Rodrigo was a label owner (DJ World, Echotron, SOS, and ID, which he co-owned with Steve "Silk" Hurley) and artist manager (Jamie Principle, Marshall Jefferson, and J.M. Silk, among others).

Marion Ryan, 67, of a heart attack, Jan. 15 in Florida. Ryan was a popular U.K. singer in the '50s. She was best known for her 1959 hit "Love Me Forever" on Pye Nixa. Her twin sons, Paul and Barry Ryan, went on to be British hitmakers also. Their godfather was Frank Sinatra. Paul, who died in 1992, wrote Sinatra's 1971 U.K. hit "I Will Drink The Wine."

GOOD WORKS

FREE TIBET: Yungchen Lhamo, a Real World/Narada recording artist from Tibet, will donate some of the proceeds from her current tour to the Tibetan Children's Village. Supporting her current release, "Coming Home," the tour started Jan. 16 in Boulder, Colo., and will conclude Saturday (30) in Seattle. There are also scheduled stops in Phoenix (Sunday [24]); Santa Cruz, Calif. (Tuesday [26]); and Eugene, Ore. (Friday [29]). The Tibetan Children's Village is an institution for the care of orphaned and destitute Tibetan children. Contact: **Sue Schrader** at 414-961-8350.

MILWAUKEE ROCKS: Daryl Stuermer, lead guitarist for **Phil Collins** and **Genesis**, performed a benefit concert Dec. 11 at Astor Street in Milwaukee. Proceeds went to the Penfield Children's Center, a nonprofit rehabilitation center for kids with disabilities. Contact: **Dave Amoroso** at 414-354-0200.

BROTHERLY LOVE: Brother pop band the Moffatts rewarded 1,000 elementary, junior, and high school students who excel in school with an evening of music and food Jan. 15 at the Century Club in Los Angeles. The concert was sponsored by KIIS-FM Los Angeles' School Entertainment & Activities Program (SEAP) and Capitol Records. Contact: **Judi Kerr** at 323-871-5375 or SEAP's **DeVoux Grant** at 323-295-3311.

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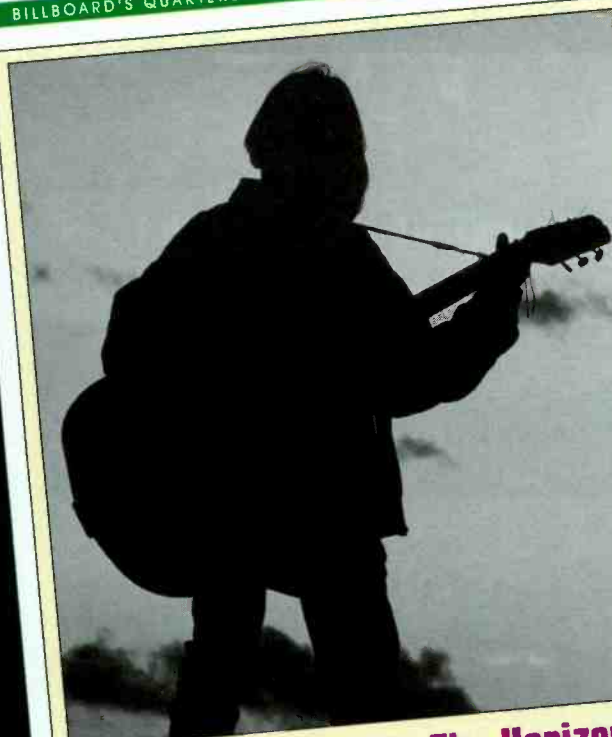
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UNIVERSAL LAYS OUT ITS EUROPEAN SETUPS

(Continued from page 1)

plans announced individually by UMG operating companies in those territories during the week of Jan. 18.

As expected (Billboard, Jan. 23), the U.K. model of three main labels for pop repertoire is being mirrored in other significant European territories. In addition, each territory gets a label unit or division that regroups both companies' classics and jazz imprints.

At press time, further announcements were due on UMG's Italian and Scandinavian operations, although they were expected to follow the broad pattern set elsewhere. More radical developments were expected in Australia.

Details of layoffs and changes to artist rosters remain sketchy Europe-wide. However, the company has so far confirmed that about 80 jobs would go in Germany, with the same number expected to go in the U.K.; in France, the restructuring has already led to some 50 departures. A handful of employees is also thought to be likely to exit each of UMG's Scandinavian operations. Generally, sales staff have been hardest hit in the restructuring.

THE GERMAN SETUP

In Germany, UMG is creating a five-label, "genre-based" company, according to a statement issued Jan. 15 by Universal Music Germany chairman/CEO Wolf-D. Gramatke and music group president Tim Renner. According to Renner, the roster of more than 200 artists will "be reviewed" after the restructuring.

Motor Music, the PolyGram label that brought Renner to prominence, will focus on "progressive and alternative" repertoire; it takes on marketing for Geffen and Interscope from Universal and for A&M from Polydor. Local and international repertoire from MCA moves to Polydor Germany, which will specialize in pop, *schlager*, and comedy. Universal Germany, meanwhile, groups dance, R&B, and hip-hop repertoire, taking on Def Jam from Mercury and Motown from Motor. Mercury Germany will house pop and rock, with additional responsibility for Island.

Gramatke says, "Universal was giving the labels a clear profile by allowing them to specialize in partic-

ular segments of the repertoire, thereby creating an even more appealing environment for artists, management, and employees."

A new Universal Classics division will handle jazz, grouping German jazz labels ECM and MPS with PolyGram's classical flagship, Deutsche Grammophon.

Karusell, PolyGram's budget and children's label, is to be "absorbed by the existing companies," according to the statement, and its repertoire moved to a new Central Catalog Exploitation division at what was the PolyMedia Marketing Group in Germany.

FRENCH SHIFTS

In France, responsibility for Motown, Def Jam, MCA, Universal, and Island's domestic rap and R&B acts is expected to shift to PolyGram's Barclay label, under managing director Olivier Caillart. Island will come under Mercury's wing in the territory under managing director Yann-Philippe Blanc but continue to separately sign and promote its own acts. Polydor France, headed by current managing director Jean-Philippe Allard, will take on Geffen and Interscope. Allard also retains responsibility for classics and jazz.

Blanc, Allard, and Caillart will report to Universal Music France (and former PolyGram France chief) CEO Pascal Nègre.

"Barclay had almost no international catalog, and Mercury was 75% local," says Nègre. "These transfers allow us to restore the balance. We now have three big labels all balanced at 50/50 local/international."

According to Nègre, Universal will, starting Feb. 1, integrate its existing French sales teams into a single operation. At the same time, product from

Universal France—which has been distributed by BMG—will shift to PolyGram's existing setup in the territory.

THE SPANISH STRUCTURE

UMG operations in Spain—as in the U.K. (Billboard, Jan. 23) and France—get a three-label structure for pop repertoire, under plans announced Jan. 21. The group will have separate operating companies in Spain and Portugal, with former Universal Music Group Latin America senior VP Jesús López, based in Madrid, serving as president of both. The structure of Universal Music Portugal was expected to be announced during the week of Monday (25).

At Universal Music España, Mercury takes responsibility for Island and Def Jam, with Walter Kolm—until now director general of Universal Music Argentina—at the helm. Polydor, under Alicia Arauzo, who was international marketing director at Universal Music Hispania, gets Universal's repertoire, as well as that of Interscope, Geffen, and DreamWorks, and will continue to handle A&M. A new unit, UMG Soundtracks, is also to be set up within Polydor.

The third label in the territory, Universal, will be headed by former Polydor managing director José Luis Rodríguez and take on Polydor Spain's local roster, as well as international repertoire on the Universal, MCA, and Motown imprints.

Melchor Hidalgo, who headed PolyGram's market-leading classical operation in Spain, will become director of a new classics division for Universal, reporting to López and Ituiño. Former Universal Spain sales chief Manuel Peña will head a new strategic marketing unit, with responsibility for catalog marketing,

special projects, and compilations.

Further announcements on A&R and sales operations in Spain are expected in early February.

NEWS IN NETHERLANDS

Plans for the Netherlands, announced Jan. 19 by Universal Music Holland chairman/CEO Theo Roos, will create a two-label structure for pop, plus a Universal Classics unit for classical and jazz repertoire. Sales, A&R, and publishing operations are to be combined into single divisions, and negotiations are under way to sell PolyGram's Wisseloord Studios—possibly by way of a management buyout.

Polydor in the Netherlands, under current managing director Niel van Hoff, will have responsibility for repertoire from A&M, Geffen, DreamWorks, Interscope, Barclay, Motor, and Stockholm Records. Mercury, to be helmed by former Universal Benelux managing director Kees van Weijen, will represent Universal, Motown, Def Jam, MCA, MCA Nashville, and London Records.

Former Mercury Holland managing director Paul Brinks is to head a new commercial affairs unit that will integrate the existing sales arms of Polydor, Mercury, and Universal in the territory, including PolyGram TV's operation. UMG has yet to announce who will head the new centralized A&R division, which will also oversee international exploitation of Dutch repertoire, although Paul Zijlstra, currently A&R director at Polydor, is tipped for the post.

Assistance in preparing this story was provided by Wolfgang Spahr in Hamburg, Rémi Bouton in Paris, Howell Llewellyn in Madrid, Robbert Tilli in Amsterdam, and Kai R. Lofthus in Norway.

50-60 Positions Cut In New Universal Canada Lineup

BY LARRY LeBLANC

TORONTO—The integration of Universal and PolyGram operations in Canada took its toll last week as some 50-60 jobs were cut Jan. 19-20 from the 400-staff work force of Universal Music Group (Canada), according to sources.

Among the PolyGram executives confirmed to have departed are Joe Toews, director of sales, PolyGram Group Distribution (PGD); Peter Behnke, manager, Western division, PGD; Al Harrison, manager, Midwestern region, PGD; Don Rogers, marketing manager, Midwestern region, PGD; Tonni Maruyama, director of marketing, A&M Records Canada; Russell Prowse, marketing manager, Mercury Records Canada; David Andoff, director of creative services, A&M Records Canada; and Bryan Potvin, A&R manager, Mercury Canada.

Among the Universal Music staff who have been confirmed as departing are Dave Watt, director of marketing administration; Cori Ferguson, manager of press and publicity; Jack Skelly, branch manager in Winnipeg, Manitoba; and Ed Harris, director, country music marketing.

Generally, the company followed the U.S. lead in giving departing employees a severance package of 3.75 weeks' pay per year of service.

While Universal Music Group (Canada) had announced its executive lineup earlier this month, several key executive changes were announced Jan. 21.

These include John Redmond being named VP of MCA/PolyGram Music Publishing (he was creative director of PolyGram Music Publishing); former A&M Records director of publicity Elana

Rabinovitch becoming director of publicity of the Universal Group labels; Siobhan Toll, former marketing manager of A&M Records, becoming marketing manager of the Universal Group labels; former A&M marketing manager Rebecca Black becoming marketing manager of Universal Music Group's strategic marketing division; and former Mercury Records Canada director of promotion Donna Lidster being named director of country music for all labels.

"The [personnel] structure has turned out to be a 50/50 split between the two [former PolyGram Group Canada and Universal Canada] staffs," says Ross Reynolds, chairman of Universal Music Group (Canada). "At this point, the organization of sales, business affairs, [information and technology], and A&R is complete. We are continuing to review the operations, finance, and administration [departments]. We're targeting to be through with that review by the end of February."

There appears to be no change in domestic talent rosters. "A&R is business as usual," adds Reynolds. "Both [PolyGram and Universal] were very focused and lean [with their rosters]. As a result, there's not a lot that needs addressing. No decisions have been made about acts we won't continue with. Any decisions will not be a result of the consolidation."

Many PolyGram and Universal branches were consolidated in new locations during Jan. 23-24.

According to Reynolds, the company's Markham, Ontario, location, formerly PolyGram Group Canada's head office, will be sold at some point, and all operations consolidated in Willowdale, Ontario.

Nashville's Decca Label Is Closed In Restructuring

BY CHET FLIPPO

NASHVILLE—Decca Records—one of Nashville's oldest record company names—was folded here Jan. 21 as part of the Universal Music Group reorganization.

Decca had been part of MCA Nashville, with Decca's senior VP/GM, Shelia Shipley Bidy, reporting to MCA Nashville chairman Bruce Hinton. The two labels shared marketing and sales staffs, although Decca maintained a separate promotions staff. Besides Bidy, a dozen other employees were let go. Only Mark Wright, senior VP and head of A&R, was expected to be retained by MCA Nashville.

An MCA spokesman said it was premature to say which Decca artists would be shifting to MCA Nashville. The Decca roster included Lee Ann Womack, Mark Chesnutt, Rhett Akins, Gary Allen, Rebecca Lynn Howard, Shane Stockton, Chris Knight, Danni Leigh, Dolly Parton, Delbert McClinton, and the Nitty Gritty Dirt Band. The latter three acts had come to Decca from Rising Tide Records when that Universal label was shuttered March 10, 1998 (Billboard, March 21, 1998).

Chesnutt and Allen recently began a joint MCA/Decca artists tour. The Crown Royal Untamed & True 2 tour

(sponsored by Seagram Americas) also includes MCA Nashville artists Chely Wright and Keith Harling. The tour opened Jan. 20 in Nashville and is scheduled to run through March 27.

Decca dates back to 1947, when Paul Cohen, head of Decca's country division, began recording sessions in Nashville. He was aided by Owen Bradley, who was named head of the Decca Nashville division when Cohen retired in 1958. The label's artists over the years included Patsy Cline, Loretta Lynn, Buddy Holly, Brenda Lee, Bill Monroe, Red Foley, Kitty Wells, Webb Pierce, Ernest Tubb, Conway Twitty, Crystal Gayle, k.d. lang, and Bill Anderson. The Decca catalog remains one of the strongest in Nashville.

The Decca label was retired in

1973, and the company was absorbed into MCA Nashville. It was relaunched as Decca in 1994 under Bidy and Wright, with Chesnutt as the label's first artist.

Other Universal Music Group companies in Nashville remain unchanged for the present. Holdings in Nashville include MCA Nashville, Mercury Nashville, DreamWorks Records Nashville, MCA Music Publishing, and PolyGram Music Publishing.

While it is anticipated that the latter two companies will merge as MCA Music Publishing, the other record labels appear unscathed for the time being.

Inquiries at Nashville labels were referred to Universal Music Group in Los Angeles, where a spokesman had no further comment.

Pilavachi Adds Prez Stripes At Decca

LONDON—Universal Music Group has named Costa Pilavachi president of the Decca Record Co. (Billboard-Bulletin, Jan. 21). He will retain his current post as president of Philips Music Group.

Pilavachi was artistic director of the Boston Symphony Orchestra before joining Philips Classics in 1989; he took his current post in 1997.

Dividing his time between Philips Music Group's office in Amsterdam and Decca's London base, he will report to Chris Roberts, Universal Music Group president of classics worldwide and jazz outside the U.S.

Roberts has been overseeing Decca since the departure last September of Roger Lewis.

MARK SOLOMONS

500 OUT IN FIRST WAVE OF UNIVERSAL U.S. LAYOFFS

(Continued from page 1)

the four new label groups—Mercury Island, Universal/Motown, Interscope/Geffen/A&M, and MCA—that were announced in December by Doug Morris, chairman/CEO of Universal Music Group (Billboard, Dec. 19, 1998).

Executives decline to say who the acts are, but sources indicate the number could reach 200. At present, no superstar artists—who include U2, Sting, Sheryl Crow, and Boyz II Men—are thought to be leaving. But it has been confirmed that some acts have moved to different labels, including U2 from Island to Interscope and Boyz II Men from Motown to Universal Records (Billboard *Bulletin*, Jan. 21).

The biggest staff cuts were at Geffen and A&M, two Los Angeles-based labels that have been folded into Interscope Records under Jimmy Iovine and Ted Field (a grouping that some are calling the IGA Group, although a company spokesman says the name is unconfirmed), and at Island Records, which has been merged with Mercury under chairman Jim Caparro.

MCA Records and 60%-owned Def Jam are said to be unaffected by the cuts. Contrary to earlier plans, Def Jam will remain with the new Island Mercury group and will not be part of Universal Records. Talks are said to be continuing about purchase of the 40% Universal does not own.

No big changes were expected at the country labels MCA Nashville and Mercury Nashville. But at press time, it was revealed that Decca Records, the longtime country label operating under MCA Nashville, had been shuttered (see story, page 93).

The moves are meant to achieve the \$300 million in annual savings that Seagram said would result from the merger of its Universal Music Group with PolyGram, which was acquired last year for \$10.4 billion. Between 2,000 and 3,000 employees in a combined worldwide staff of 15,500 were expected to be laid off.

But Seagram told analysts late last year that cost cuts would result in savings of only \$25 million this fiscal year. The savings next year are expected to be \$275 million, and the year after, \$300 million. Sources say that costs for terminating contracts of artists and executives will total about \$150 million, which is said to part of a \$700 million write-off taken by Seagram in the December quarter to cover merger costs.

The merger has created the world's largest record company, with a market share approaching 25%. But many observers point out that the anticipated roster cuts—as well as possible problems arising from staffing upheavals at the labels—will reduce that market share sharply.

In a prepared statement, Universal Music Group says, "Universal recently announced the new structure for the integration of its U.S. record labels. Each of the executives who have been charged with leading the various labels has now begun the integration process, drawing upon the strengths of both Universal and PolyGram to build the best possible organizations that are, first and foremost, music- and artist-oriented.

"At the same time, the merger presents a unique one-time opportu-

nity to create the industry's leanest and most cost-effective firm by eliminating broad duplication of activities," the statement says.

A&M IS HIT HARD

A&M was the hardest-hit of the labels. Just 30 employees—only 15% of the label's staff of 200—were retained. A&M chairman/CEO Al Cafaro, who is leaving, addressed his employees at a Jan. 21 meeting on the soundstage at the label's LaBrea Avenue lot in Los Angeles. (Sources anticipate that the historic A&M lot—opened as a film studio by Charlie Chaplin in 1917 and acquired by the label in 1966—will be sold off by Seagram.)

The revolving logo sign atop the main gate of the A&M lot was decked with a black band of mourning, and a small billboard on the lot, usually reserved for the promotion of new releases from the label, read, "The Last Of The Lot." Staffers attending the meeting were given black A&M caps that bore the same legend.

Among the senior personnel laid off were senior VP of promotion Peter Napoliello, senior VP of A&R David Anderle, senior VP of publicity Diana Baron, senior VP of marketing and artist development Morty Wiggins, senior VP of creative services Jeri Heiden, senior VP of urban promotion Dave Rosas, senior VP of business and legal affairs Milt Olin, and VP of East Coast operations Chuck Bliziotis.

A&M personnel who are expected to stay in the Universal Music Group include senior VP of sales and distribution Richie Gallo (who will move to a senior catalog post at Universal Music and Video Distribution [UMVD]), VP of international Martin Kierszenbaum, L.A.-based VP of publicity Laura Swanson, and New York-based VP of publicity Steve Karas.

Senior VP of A&R John McClain may be headed for a post at Interscope, sources say. New York-based VP of video promotion Emily Wittmann is headed for a job at Mercury. Senior VP of finance Margie Fieldman is staying on, for the transition period at least. And, in the A&M international department, five people, besides Kierszenbaum, are being kept on.

Sources say A&M acts that will be retained include Sting, Crow, Bryan Adams, Jonny Lang, Monster Magnet, Blues Traveler, Tonic, MxPx, Patty Griffin, and ex-Soundgarden vocalist Chris Cornell, who is finishing his debut solo album. There is speculation that some of these acts will move to other labels, such as Sting to Mercury and Crow to Interscope, but this was not confirmed. Acts on A&M's 1500 imprint, including David Holmes and the Dub Pistols, are also expected to stay. Just 20 of the label's 65 acts will be retained in the end.

CHANGES AT GEFFEN

At Geffen, chairman/CEO Eddie Rosenblatt and president Bill Bennett are leaving, along with all but one department head, Peter Baron, who will become head of video promotion and production at Interscope. Other Geffen staffers leaving include David Simone (head of A&R), Bob Catania (promotion), Jason Whittington

(sales), and Robert Smith (marketing).

Among the Geffen acts expected to remain within Universal Music are Beck, Rob Zombie, Hole, Counting Crows, and Remy Zero.

Geffen executives Mel Posner (international) and Bryn Bridenthal (publicity) are believed to be headed to DreamWorks, which has been distributed through Geffen. Sources say Universal Music is in talks with DreamWorks' top executives, Mo Ostin and Lenny Waronker, about bringing it into the Interscope fold.

Interscope, headed by co-founders and co-chairmen Iovine and Field, is expected to have the fewest cuts. Three layoffs were said to have occurred, including A&R executives Steve Ralbovsky and Nigel Harrison.

CUTS AT MERCURY, ISLAND

More than 100 staffers from Mercury and Island were let go Jan. 20 and 21. The cuts at Mercury included Marty Maidenberg, senior VP of marketing and artist development; Bas Hartong, senior VP (a 25-year veteran); Dave Lory, VP of international; Jeff Brody, senior VP of sales; Dana Millman, senior VP; Michael Krumper, senior VP of marketing, Mercury Records Group; Ken Walsh, senior VP of finance, Mercury Records Group; Annette Mitchell, senior VP of video production; Mike Maska, VP of marketing; David Silver, VP of A&R; and Alison Hamamura, West Coast GM.

Mercury executive VP/GM David Leach will remain as head of promotion. Steve Greenberg, senior VP of A&R, will remain and run the department. Sources say Island's marketing department was leveled.

Danny Goldberg, former chairman/CEO of the Mercury Records Group, has already left, as has Davitt Sigerson, Island chairman.

Caparro is said to be digging into the ranks of PolyGram Group Distribution (PGD), which he used to head, to fill new Mercury slots, bringing at least 20 people to the label group, sources say. Among the former PGD executives at the label group are John Esposito, GM; Curt Eddy, senior product manager; and Charmelle Gambill, head of sales. John Reid, formerly chief of PolyGram Canada, was previously named president of the label group.

UNIVERSAL MOVES

At the other New York-based label group, Universal Records, Jean Riggins, president of the label's black music unit, is expected to be named VP/GM of the overall group. Chairman Mel Lewinter and Riggins will share day-to-day operations of the Universal Records Group, which also includes Motown. In addition to Boyz II Men, R&B act 98° will move from Motown to Universal.

At Motown, which will be headed by Kedar Massenburg, there will be about 20 employees. Artists Erykah Badu and Chico DeBarge will be moving to Motown from Kedar/Universal. However, the status of Motown chairman Clarence Avant was undetermined. Motown president/CEO George Jackson has left.

The fate of some other top executives was also unresolved. Roger Ames, who had been president of PolyGram Music, is still with the

company but has no title. He is not expected to remain and has been reported to be in talks with other music companies (Billboard, Jan. 23).

ARTIST UNCERTAINTY

The consolidation has created some uncertainty among artists as well. Sources say that Universal Music Group has developed a "flexible formula" for the roster cuts—an act is to be dropped if it has not had a gold album in its last two releases. Exceptions would be made for marquee artists, however.

Allen Kovac, manager of Island act Cranberries and A&M group the Bee Gees, says the Cranberries' first album in a number of years is coming in April. "I'm not at all concerned about the Cranberries' record," he says. "Songs and records make artists, not people. David Leach and [Island Mercury executive VP] Johnny Barbis seem very competent to me. We've already been working closely with them to set it up."

Kovac also runs independent label Beyond Records (distributed by BMG) and says he is poised to benefit from the dropping of acts from the merged rosters. Beyond has already picked up Face To Face, a band dropped by A&M in late fall.

Baby bands are expected to suffer the most casualties in the shake-ups.

Lucy Lee, a new Island artist whose album release was postponed from last year to the first quarter of this year, now has the recording on indefinite hold, and label sources indicate they are holding off on scheduling releases for any act that might be dropped.

But Remy Zero, a new act on DGC/Geffen enjoying a modern rock radio hit, says it is expected to be reassigned under Interscope.

Bassist/guitarist Cedric LeMoyné says, "We are concerned. Most of the people who have been involved in our career and instrumental in exposing us and helping us succeed will be gone. It's sad. I sure am glad we had a hit before this happened."

Sources say PolyGram's independent distribution unit, Independent Label Sales, which marketed releases from new bands, will be shut down and all nine employees laid off.

No changes were announced this week at the sales and distribution unit, UMVD. But more than 200 people are expected to be laid off through the combining of PGD with

UMVD. Sources say the merged company will probably consist of 50% PGD staffers and 50% UMVD. As reported earlier, Henry Droz remains president, backed by Jim Urie and Craig Kornblau as executive VPs. All were at Universal.

Big changes have been designed for the manufacturing and warehousing facilities. Some 250 people will be laid off in the coming months as facilities close and consolidate.

A distribution facility in Somerset, N.J., will be closed and its operations moved to Gloversville, N.Y. The Gloversville plant will cease to manufacture audiocassettes (the format will be contracted out to third parties) but will continue to manufacture vinyl. A returns processing unit in Pinckneyville, Ill., will be closed and relocated to Fishers, Ind., and Memphis, but CD manufacturing will remain in Pinckneyville. Two facilities in Memphis have been consolidated into one that will handle both audio and video distribution.

PGD's main distribution center in Fishers will be the center for deep catalog as well as for audio returns and new hit releases. No decisions have been made about two facilities in Reno, Nev. No change is expected in the hits warehouse in Greenville, S.C. And a CD manufacturing plant in King's Mountain, N.C., will remain operating.

Some sources say there has been no decision yet on the headquarters for labels and the music company. But some say Universal will close its New York offices and move into the PolyGram building in the city. And executives say they have looked at at least one site in Santa Monica, Calif., as a possible home for the consolidated West Coast label groups.

The combined music publishing company will be headed, as previously announced, by David Renzer. He said that he would meet with senior executives at the industry convention MIDEM to make final decisions on "senior leadership."

In corporate affairs, a number of high-level former PolyGram executives have been let go or are expected to leave after a transition period. Helen Murphy, PolyGram's CFO in the U.S., was laid off this month.

This article was prepared by Don Jeffrey and Irv Lichtman in New York and Melinda Newman, Chris Morris, and Carrie Bell in Los Angeles.

PROVIDENT FACES LABOR DISPUTE

(Continued from page 6)

dispute is Provident's stance that it will pay union wages but refuses to pay additional money that goes into the musicians' pension funds or musicians' performance trust fund. In a statement to employees, Van Hook said he doesn't feel compelled to pay for musicians' "retirement in addition to their wages," preferring to pay those benefits to people employed at Provident.

Union representatives have expressed concern that other Christian music companies may follow Provident's lead and refuse to sign new agreements.

EMI Christian Music Group (EMI CMG) and Word Entertainment are

currently signatory, but their contracts also run out Jan. 31. Representatives from EMI CMG and Word say they are negotiating "in good faith" with the union.

"We're not negotiating at all with them," says Bradley. "They sent their lawyer to New York to tell us they were not going to re-sign"

According to union rules, members could face expulsion and fines of up to \$10,000 if they work for non-signatory companies.

On Jan. 18, approximately 60 union members met to sign a pledge saying they support the union stance and would not play on sessions for companies that weren't signatory.

TIMBA BURNS IN CUBA

(Continued from page 1)

Europe will write that in the '90s, groups of graduates from Cuba's conservatories developed a genre, timba, in the same way that they now talk about the innovators of *danzón*, *cha-cha-cha*, *mambo*, and so on," says Néstor Milí, editor of Cuba's music magazine *Tropicana Internacional*, which is printed in English and Spanish.

Timba is an evolution of salsa incorporating dynamic new fusions with *son*, *mambo*, and Latin jazz and is highly percussive with complex wind sections, explains Milí. "There is also *timba brava*, whose irresistible, aggressive percussion and metal sound is its driving force," he adds.

Cuban musicians graduate from conservatories that impose an Eastern European discipline, which, blended with their innate music skills, makes for an explosive mix in concert, says Seju Monzón, Cuban music director at EMI Spain. "They want to show in five minutes what they have learned

in 15 years," he says.

Monzón is also A&R director at Caribe Productions, a Spanish label based in Panama that releases product in Havana and in April 1997 signed a worldwide distribution deal with EMI Spain, except for the U.S., where Caribe's all-Cuban product is distributed by Blue Note.

The first foreign label to be based on the island was Spain's Eurotropical, an imprint of Manzanera Discos from the Canary Islands off West Africa.



"Most Cuban musicians are extraordinary instrumentalists," says Manzanera/Eurotropical president Alberto Segura. "I have

watched audiences in France, for example, open-mouthed at the vibrant complexity of this salsa, which has little to do with the sweet, romantic, more commercial salsa from, say, Puerto Rico."

Another Spanish label specializing in Cuban music, Barcelona-based Magic Music, signed a distribution deal with Universal Mexico. Magic Music signed one of the leading timba groups, La Charanga Habanera, which recently split into two, with leader David Calzado keeping the band name and other members continuing as La Charanga.

Charanga in Cuba is a generic word for "band" or "orchestra"; salsa or timba groups rarely have fewer than 12-15 members.

Marta Bonet is a musicologist who is director of marketing and communications at Artex, Cuba's largest chain of record outlets and owner of local label Bis Music. She confirms that the key timba label, Caribe, is the island's biggest seller and that timba

'Timba's success has been demanded by the people, and radio has had to bend to what the street wants'

is the genre that moves the most units.

"Cubans buy mainly cassettes for obvious reasons—very few Cubans have CD players, although Discman players are beginning to take off," she says. "But tourists buy large numbers of Cuban timba CDs, even when they can get the same product in their own countries."

Asked why timba is so popular among young Cubans, Bonet says, "This is music of the street at the turn of the millennium, music that reflects an epoch in Cuban history, even though sometimes it reflects values that do not interest [official] Cuba, things that are somewhat vulgar."

Exact numbers are hard to come by here; the official tally of all cassette sales for the island in 1997 was 400,000 units, although the market

has grown with the increased tourist trade, say local observers.

Cuba's top radio presenter of timba is Joaquín Mulen, music programmer of the official Radio Rebelde and the state-run tourist station, Radio Taino. He presented an open-air timba concert organized by the Spanish authors' society SGAE last May that attracted 80,000 people in central Havana. "This is contemporary music made mostly by people aged under 35," he says of the genre.

Mulen, who has also presented timba concerts in Spain, adds, "The musical language of timba has much to do with the daily movement of life today—people move around quickly and frenetically, maybe hustling a little to obtain things that have run out in the market, and so on. It's the rhythm of life today in Cuba, and often the lyrics add to that sense of 'here and now.'"

HISTORICAL EVOLUTION

Some observers put the beginnings of timba to Juan Formell's formation of Los Van Van in 1969, merging several Caribbean rhythms with



LA CHARANGA HABANERA

jazz and rock based on son.

But most cite 1988 as the first year in the molding of a new "popular danceable music," as timba is also described, when José Luis Cortés formed NG La Banda (NG for "New Generation"). Known as "El Tosco" (Uncouth), Cortés had previously played and sung with Los Van Van and famed jazz-based outfit Irakere. Cortés redefined Cuban salsa with



complex arrangements led by a wind section that acquired the name "the Terror Brass." The band's lyrics began to deal with street reality in post-Soviet-aid Cuba, and Fidel Castro's government awoke to a new phenomenon among Cuban youth.

But it was not until the emergence of La Charanga Habanera that the first friction with the authorities occurred. Amazingly, La Charanga had spent five seasons performing at the Sporting Club in Europe's gambling playground of Monte Carlo, until 1992, when Calzado changed the band's tuxedos for tropical rapper outfits and added an edge to its music.

Combined with its acrobatic live performances, the group's music and

(Continued on page 99)

Caribe Debuts Cheap Tapes

HAVANA—Panama-based Spanish label Caribe Productions has launched a low-price cassette operation that should open up the retail market to most Cubans, who at the moment cannot afford CDs—which, at \$14-\$18, cost more than a month's average wage—or, of course, CD players.

Caribe this past fall began selling its product on cassettes for 20 pesos (\$1). The importance is not just the cheap price, but the fact that many Cubans are paid in pesos only and are excluded from the U.S. dollar market. This market was initially intended only for tourists and foreign businesspeople but has grown to include many shops, restaurants, and other leisure points, including music outlets.

Caribe A&R director Seju Monzón says, "For the first time, a label is bringing new Cuban music to nearly all Cubans, meaning that the young generation will become music consumers for the first time in their lives."

Caribe's product is distributed in 23 countries by EMI Spain, except in the U.S., where it is handled by Blue Note. Caribe artists include Juan Formell Y Los Van Van, NG La Banda, Manolín, Rojitas Y Su Orquesta, Adalberto Alvarez Y Su Son, Elio Revé Y Su Charangón, Valentín Y Su Grupo, and Tamayo Y Su Salsa.

HOWELL LLEWELLYN

TO OUR READERS

The Hot 100 Singles Spotlight column is on hiatus.

Cuban Timba Headed For Major Global Markets

BY HOWELL LLEWELLYN

HAVANA—With majors such as EMI and Universal eagerly snapping up rights to Cuban *timba* via Spain and Mexico, it's only a matter of time before the genre is a familiar part of the international scene.

Spanish labels heavily involved in Cuba's music industry have signed distribution deals in more than 20 countries, and many acts—such as Los Van Van, NG La Banda, La Charanga Habanera, and Klimax—are touring internationally.

Logical places for labels to start marketing the repertoire are Spain, the Spanish markets of Latin America, and the U.S. Latino market.

There is a big following for timba in Spain and other European countries, as concerts have already shown.

EMI Spain's head of international exploitation, Virginia Pérez, says, "Judging by reactions so far, we're extremely optimistic about three acts in particular—Los Van Van, NG La Banda, and Manolín."

One potential barrier to the genre's export or crossover is the sprawling length of many timba performances—"a constant and grand collaboration with the public," as Seju Monzón, Cuban music director at EMI Spain, puts it, with as many as three or four catchy choruses in each song.

"It's a complete departure from accepted commercial concepts," says Monzón, even though at open-air con-

certs in Cuba and on the Canary Islands, thousands of people dance frenetically for hours.

EMI Spain president Miguel Angel Gómez knew when he signed a deal with Caribe Productions—a Spanish label based in Panama that releases product in Havana—a little over two years ago that at least one fundamental change would be necessary to make timba exportable to the principal sound-carrier markets.

"Sixteen-minute songs are great live and for Cuban radio, because that is what they are used to, but of course they cannot work in the major territories," says Gomez shortly after one of his monthly visits to Cuba. "We are working on four-minute timba songs with some artists, and they understand our logic—they understand that limiting a song to four minutes is not an attack on their credibility. And we would expect just one or two short songs per album."

Gomez says that another plank in his scheme to carry timba to major markets is to make "international" records. "That is, we are now working on some four projects where the Cubans lay down tracks on the island, then we take the masters to prestige producers and add tracks from musicians who understand the Cuban material. This is one of our key strategies for 1999."

Gómez says EMI in London decided to tap Cuban creativity and asked

EMI Spain to make the move. "We signed with Caribe because it is today the biggest single label working on the island," he adds. "Although there are no charts as such, of the 10 biggest-selling artists in Cuba, six or seven are signed to Caribe."

EMI now distributes Caribe timba in 23 countries, from the U.S. (where it is distributed through another EMI label, Blue Note) to Europe, Latin America, and Asia. "Our best markets are the U.S., France, and then Spain," he says.

"When we signed with Caribe, the plan was to consolidate the Caribe company structure in the first year, open up the Cuban market in the second, and go international properly in the third. We are on schedule," Gómez stresses. "In the first year, we invested. In the second year, we invested and lost less. In the third year, we expect Caribe to start making a profit."

Gómez declines to name the four artists involved in the "four-minute experiment," but they are likely to include Caribe's two most successful artists both in and outside Cuba—veteran act Los Van Van, which in December 1998 celebrated 30 years as a band, and the new island star, Manolín "El Médico De La Salsa" (The Salsa Doctor). Both acts have played in Miami in recent months, something unthinkable just a couple of years ago.

Eurotropical president Alberto

Segura has distribution deals for his all-Cuban product in the U.S. (G.B. Records in New York, Reyes Records in Miami), the U.K. and France (both Disques Concord and Media 7), Germany (Stella Records), Japan (Ahorá Corp.), Belgium (L.C. Music), and Colombia (WEA Colombia), plus Peru, Argentina, and Portugal.

Monzón is upbeat about the genre's prospects but adds that the Cuban and other Hispanic population in the U.S. will be the big test.

Selected Titles

Following are some of the most recent releases by timba-related or timba groups:

- Juan Formell Y Los Van Van, "Te Pone La Cabeza Mala" (Caribe/EMI).
- NG La Banda, "Echale Limón" (Caribe/EMI).
- Manolín, "Una Aventura Loca" (Caribe/EMI).
- Manolito Y Su Trabuco, "Marcando La Distancia" (Eurotropical/Manzana).
- Klimax, "Juego De Manos" (Eurotropical/Manzana).
- La Charanga Habanera, "Tremendo Delirio" (Magic Music/Universal).

EURO BIZ GAINS IN COPYRIGHT FIGHT

(Continued from page 6)

tee; of this committee's 21 members eligible to vote, only three opposed the draft Directive in its present form.

Says Moore, "Such a small number of dissensions is generally a good sign, because it tends to mean there is consensus among the political parties over the Directive."

The version the Legal Affairs Committee has now approved carries benefits for labels in three main areas:

- It restates the right of record companies to prevent or allow the use of their copyrights online;
- It narrows the definition of so-called temporary copies of copyrighted material; and
- It gives a legal grounding to technical measures to prevent copyright infringement.

IFPI legal adviser Olivia Regnier says the first of these provisions is one that has been in the draft Directive throughout its progress through the political arena, but IFPI is nonetheless gratified that this right to control copyrights online has not been diluted along the way.

The revised definition of temporary copies marks significant progress for IFPI; the organization has been concerned that previous definitions have been too loose. Temporary copies are made when a signal representing music is passed between a digital network's nodes.

The draft Directive now says that telecom companies may make temporary copies only of authorized material—that is, music that has been

licensed to the service by the copyright holder.

Says Regnier, "Previous versions of the Directive said it was OK for them to make temporary copies of anything they liked without incurring any kind of liability. This now gives us another weapon in fighting piracy on the Internet."

Another area of improvement in the document, from the labels' perspective, is over provisions concerning technical measures. This version of the draft Directive reiterates labels' right to use technology to protect their works, and, significantly, it effectively outlaws equipment designed or sold to circumvent such protections.

Regnier notes that previous versions of the document allowed hacking equipment if that equipment's primary purpose was for something legitimate. That is, if a computer was sold primarily as a word processor but had circuitry attached that could penetrate electronic defenses, such a machine wouldn't have violated the Directive's provisions.

"Now, anything that is designed specifically to circumvent technical protections or is marketed or sold for that purpose would be illegal," she states.

Moore says she is prepared for the firestorm that the powerful telecom alliance is now about to unleash in the run-up to the debate in Parliament.

"They have a lot of money behind them, and they will go all out," she says. "But I would still rather be in our position than in a position of trying to claw back stuff we had lost."

A spokesman for IFPI's opponents, the Alliance for a Digital Future, says,

"The Legal Affairs Committee report makes it a crime to surf the Internet. It places network operators and equipment providers in a situation where they may be found liable for copyright violations they cannot control. It creates technical monopolies, allowing media conglomerates to control each and every use of information."

He describes IFPI's membership

relevant to the online era to allow them to use the new technology to develop and sell their works.

Jarre handed the petition to the VP of the Parliament, Georgios Anastassopoulos, in Brussels. Earlier in the day, he had discussed the issues involved with Legal Affairs Committee chairman Willy De Clercq.

Speaking to Billboard, Jarre says,



Jean-Michel Jarre, artist spokesman of the International Federation of the Phonographic Industry (IFPI), presents an Artists' petition to Georgios Anastassopoulos, VP of the European Parliament. Shown, from left, are Nana Mouskouri, VP of the Parliament's Culture Committee; Anastassopoulos; Jarre; and IFPI chairman Jason Berman.

TIMBA BURNS IN CUBA

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critical lyrics led to a Cuban government ban in 1997—preventing it from playing or being heard on the radio for six months.

CURRENT STARS

The most successful timba exponent is Manolín, "El Médico De La Salsa" (The Salsa Doctor), who is so nicknamed because he qualified in medical sciences before turning to music in 1994.

He coined the phrase "We are what there is," and Caribe's Monzón describes him as "the philosopher of the street because his lyrics hit at the core of the reality of daily life for Cuban people. Love is universal, but if you sing about love for a girl because she can get a double ration of bread or some beef"—which is not easily available in Cuba—"then that changes the nature of the universal romantic song."

Eurotropical's principal timba band is Manolito Y Su Trabuco, led by another consummate musician, Manolo Simonet, with vast experience around his home city of Camagüey. The group toured Europe this year, and Simonet says without a flicker of irony that "we went down really well in Scotland and Finland."

Klimax, Eurotropical's flagship act, is led by one of Cuba's most highly rated musicians, Giraldo Piloto. The band's rich and complex jazz structures, intertwined with timba, hint at one of the possible export problems for the genre. Says

Monzón, "Yes, timba is highly danceable, but it's very difficult to dance to properly. In fact, only Cubans can really dance to timba."

When in Spain, Monzón leads El Combo Belga, a band that plays Caribbean rhythms, and he has observed that Spain's Caribbean immigrant population has the most problems with Cuban salsa. "Cuban musicians are not commercial; there is no top 40. They are not businessmen, are so little influenced by Western values, and just think about music."

Asked during a visit to Madrid why timba is sweeping Cuba, La Charanga Habanera's Calzado points to the decline of other genres, such as *nueva trova*.

"Rock? It's not original; it doesn't run through the Cuban blood," he says. "Timba's success has been demanded by the people, and radio has had to bend to what the street wants."

Radio Taino, aimed at tourists as well as Cubans on 93.3 FM, has a daily salsa/timba program.

Asked also about the success of the old *soneros*, such as Compay Segundo, Calzado says he is pleased about it but adds pointedly, "What bugs me is the subliminal message that what has come since the revolution is worthless. Compay's generation had a lot of feeling, but the system then did not allow them to acquire a musical education. We are not like them: It would be like using horse and carts when you have cars and planes."

U.K. MUSIC INDUSTRY JOINS DEBT CAUSE

(Continued from page 8)

many parts of the music business as possible," says Constant. "We're asking record companies to write to their artists to ask them to commit to supporting Jubilee 2000."

Such support, he suggests, might manifest in Jubilee 2000 logos on albums and artists making public statements for the campaign.

A presence in record stores is also important for public participation in the campaign, says Drummond. Jubilee 2000 is aiming to raise the world's largest petition—one carrying more than 22 million signatures—to present to the G8 summit in Cologne, Germany. Having petition forms in-store would be a major boost, he notes.

Drummond also underlines his view of the significance of Jubilee 2000. "The music industry has a brilliant track record in involving people in world issues," he says. "Live Aid was the prime example."

"But, while Live Aid raised \$200 million for Ethiopia, that country pays \$500 million in interest payments to the West each year. Africa as a whole pays \$200 million every five days. What we are campaigning for is the West to write off debt which it will never recover."

Constant adds, "People within music have always been highly active in working for others. We hope that this important issue will produce an international response."

RECORDING STUDIO SALES CONTINUE

(Continued from page 6)

Buddy Guy, Keb' Mo', and Taj Mahal.

Cello acquired the building and equipment at 6000 Sunset Blvd., which housed Ocean Way Studios 1, 2, and 3. The studios were built in 1961 by industry pioneer Bill Putnam and were originally known as Western Recording.

Sides retains seven studios: two in an adjacent building at 6050 Sunset, which also operate under the name Ocean Way; the two-room L.A. facility Ocean Way/Record One; and the three-studio Ocean Way Nashville, which he co-owns with Gary Belz.

In order to ensure a smooth transition between Ocean Way and Cello, Sides will remain on board for the next month and will continue to manage the technical aspects of Cello Studios for the rest of the year, according to Sides and Porter.

Staffers of Ocean Way Studios 1, 2, and 3 are expected to be employed at other Ocean Way facilities, while Porter plans to bring in a new team for Cello Studios.

Porter says, "We've worked in Ocean Way extensively over the years, and we just love the rooms. With Allen's assistance, we plan to continue running the operation as a totally

commercial venture as in the past."

Commenting on his reasons for selling part of Ocean Way, Sides says, "I wasn't thinking of selling, but when John Porter, who's been a great client of Ocean Way, approached me with a serious proposal to buy three rooms, I changed my mind."

He adds that the deal will allow him to "simplify" his investment in recording studios and concentrate on his engineering and production, which recently has included Grammy-nominated work with the Goo Dolls and Alanis Morissette.

Meanwhile, at the Hit Factory, principal Troy Germano confirms that the Criteria deal closed Jan. 12. However, he defers further comment on the deal to Hit Factory founder/owner Ed Germano, who was unavailable to comment at press time. Former Criteria owner Joel Levy did not return phone calls.

Sources say that there are no immediate staff changes at Criteria and that Hit Factory management has informed Criteria employees that their jobs are safe for the time being.

Industry sources say the contraction in the studio sector has been long in the making. Producer/engineer Joe Chiccarelli says, "So much recording is being done in nonprofessional studio environments that the [majority] of work that's being done in the big studios is upper-echelon

"The involvement of the artists in this gives flesh to something that could appear abstract or just a business issue.

"Obviously, we are talking about business, too, but the presence of the artists shows that it is not just business—it is a question of artists being fed up [with] being treated as content providers."

If copyright is not respected online, he says, "first we will lose our souls; then we will lose our jobs."

Assistance in preparing this story was provided by Remi Bouton in Paris.



OCEAN WAY

ness world. "It's everything from supermarkets to auto dealers to record companies to, now, recording studios," says Cherney.

Word of the Criteria and Cello deals came amid heavy speculation that A&M Studios would be closed or sold by its new owner, Universal Music Group (UMG), following UMG's purchase of A&M parent PolyGram (see story, page 1). However, at press time, A&M Studios was doing "business as usual," according to director of technical operations Gary Myerberg.

In other studio news, Sweetfish Recording in Argyle, N.Y.—a two-room studio whose clients included Joan Osborne, Mercury Rev, and the "All The Kings Men" project—has closed its doors after 11 years.

SONY'S YOUNG SOPRANO CHARLOTTE CHURCH PREPARES U.S. BOW

(Continued from page 11)

birthday celebration of Prince Charles in October and at the 1998 Christmas concert at the Vatican before Pope John Paul II and a worldwide TV audience. No wonder the youngster describes her life since the album's release as "absolutely nuts—pretty busy, to say the least, and very exciting."

"Voice Of An Angel," which features sacred and traditional repertoire ranging from Andrew Lloyd Webber's "Pie Jesu" to "Danny Boy," has shared the U.K. pop album chart in recent weeks with the latest releases from Spice Girls, All Saints, and the Corrs—all of which are among Church's faves.

"This girl is a pop star, and she happens to sing classical music," says Paul Burger, chairman/CEO of Sony Music U.K., who struck a worldwide deal for Church. "I just knew when I heard her that this was the kind of project that could cross all boundaries."

He hopes a few more will be traversed at NARM.

"Retailers come from a completely different perspective," he says, which is why he wants them to catch Church for themselves. "The whole thing with Charlotte is getting people out to see her."

Burger conveyed his enthusiasm to Peter Gelb, president of Sony Classical in New York, who then met the youngster in London. Church sang, unprompted, for Gelb.

"I was very intrigued when I saw her," he recalls, "and I agreed that she was unusual in both her talent and her age and her approach."

"Voice Of An Angel" also fits into Sony Classical's A&R strategy, notes Gelb.

"We have a message out around the globe that we're looking for artists who are unusual and who can reach a broader audience than simply the traditional classical audience, which is minuscule, quite frankly."

The fortuitous encounters that have boosted Church's career have included a phone-in talent contest on the "Richard & Judy" morning TV show two years ago and an impromptu performance of "Pie Jesu" a year later on the "Big Big Talent Show" on the ITV network.

Then, at a London restaurant in August 1997, Nigel Lythgoe, head of entertainment for ITV's London Weekend Television, ran into artist manager Jonathan Shalit and described Church's appearance. Lythgoe then sent Shalit a video of the "Pie Jesu" performance.

"I rewound it five times," he recalls. "This voice and this face came out of my TV set in my office, and I just thought, 'This is unbelievable.'"

Shalit traveled to Cardiff, Wales, to meet Church and her *entire* family, including her mum and dad, grandparents, aunt, uncle, and cousins.

"I'm sure we scared him," Church recalls. "There were so many of us, and we were just throwing questions at him."

Shalit signed Church to a recording deal directly with London-based Shalit Entertainment. Shopping the worldwide rights to his client to major U.K. labels, Shalit arranged a meeting between the singer and Burger.

"What I saw in Charlotte was the

potential to really excite a very broad audience," says Burger.

Church's choice for a deal came down between Sony and PolyGram's classical Decca imprint (now with Universal), and her manager supported her selection of Sony.

"Paul Burger had a vision and intelligence for this project," says Shalit. "I also knew that Charlotte would be safe [with Sony]. Paul is a family man with children. When you're talking about a child, it's not just about business."

Church agreed with Sony that her strength lay in classical repertoire. The material on her album, recorded over this past summer in Wales with the orchestra of the Welsh National Opera, was chosen in collaboration with album producer Grace Row and executive producer Jeremy Caulton of the English National Opera.

"Like all good marketing decisions, this one was driven by artistic considerations," says Gelb. "At this point in her vocal development, the repertoire on this album fits her perfectly."

RADIO AND RETAIL SUPPORT

Radio programmers and retailers in the U.K. have joined the chorus of acclaim for "Voice Of An Angel."

"It proved a great bonus—not just for Christmas classical sales, where for a time it accounted for around 20% of business, but for music retail in general," says Tony Shaw, classical product controller for the HMV chain. "The PR around her generated extensive media coverage, which filtered through to the crossover market. It's a real plus that the clas-

sical market can now boast another high-profile personality."

Roger Lewis, managing director of U.K. national commercial classical outlet Classic FM (and former president of Decca), says his station was playing material from "Voice Of An Angel" even before its U.K. release in November; it put the album in A-list rotation, peaking at some 24 plays per week.

Ironically, Lewis was at Decca when the label was competing with Sony to sign Church.

"I have to congratulate Sony for the way they introduced this artist to the public," he says. "She was an artist Classic FM championed, both on air and in our [monthly] magazine."

"Obviously her age was the most important factor," adds Lewis. "It's unfair to compare Charlotte to [Cecilia] Bartoli or [Kiri] Te Kanawa. It's an irrelevant comparison because she's 12 years old."

"The dynamics that surround her are the dynamics that surround all artists of that age," he adds. "Also the timing and the choice of repertoire played a key part, and it all fit into a Christmas campaign, the types of TV programs that were on, and the types of programs they were doing."

The worldwide campaign for Church will be led by press and TV, says Brian Yates, VP of international for Sony U.K. Given the singer's young age, full concert tours are unlikely for the near future, although she has been signed to the William Morris Agency by Peter Grosslight, worldwide head of music. But strategic



Welsh singing sensation Charlotte Church met Pope John Paul II Jan. 13 in a special audience at the Vatican. "It was really cool," says the young singer. "He is the most peaceful man I have ever met." Church's Sony Classical album, "Voice Of An Angel," has gone double-platinum in the U.K., with more than 600,000 copies sold.

showcases also have been key in raising awareness.

One of these took place Jan. 14 in Rome, when Church performed at the British ambassador's residence for members of the international media, select retailers, and a number of Sony Music Europe's top executives, many of whom concur that TV is the medium of choice to break the artist.

On the day "Voice Of An Angel" is issued in the U.S., Church is due to appear on "The Rosie O'Donnell Show." Sony hopes this will be the first in a string of TV slots in the States—mirroring the strategy that

has worked in the U.K. A full-length concert special to be broadcast on public TV during June pledge drives is also in the works, says Gelb.

Beyond Europe and the U.S., the potential for Church is global, says the Sony Classical chief, who was at the Rome performance.

"There is an enormous interest in her in Asia, and there was a large delegation from Japan at her Rome showcase," he says. "She has global appeal."

Assistance in preparing this story was provided by Adam White and Paul Sexton in London.

EDEL, INTEL INVEST IN EAGLE ROCK

(Continued from page 6)

Gail Hall, spokeswoman for Intel's Northern European headquarters, in Swindon, England, says the investment is the corporation's first in this business area and one of its first investments in Europe.

"We want to support the development of use of performance PCs and also people who are using the Internet in different ways," she says.

The Eagle Rock investment came because "we want to encourage the downloading and buying of music on the Web," adds Hall.

Intel is ramping up its investment in Europe and in new companies that will further the corporation's goals of widening PC and Net usage. Eagle Rock was among those that will help in future product development, she says. In the last quarter of 1997, Intel spent \$65 million on 29 separate equity investments, most in the U.S.

Other companies in which it has invested include Reel.com, involved in online movie rentals; Test Drive Corp., which allows potential software purchasers to preview wares on CD-ROM; and Netpodium Inc., which is developing interactive broadcasting software.

Eagle Records has found a niche in the market by picking up well-known acts without current deals and selling in quantities that major labels would not be interested in.

Lower overheads make the difference, says Shand. "A major label in the U.S. would need to sell about

300,000-400,000 copies. We can make significant sums out of 100,000-200,000."

In the short term, the cash injection will allow for new signings, says Shand. "I would imagine with all the changes coming up, there will be an awful lot of [acts] who are maybe disenchanted with their label or surplus to requirements."

Among acts on the roster are Robert Palmer, Nik Kershaw, Thunder, John Mayall, and James Brown, whose album "I'm Back" was licensed for the world outside the U.S.

EU AWAIT'S DG4'S OK OF CANNES PACT

(Continued from page 6)

For the architect of the accord, Jean-Loup Tournier, president of French body SACEM/SDRM, no news is good news.

"If DG4 has no objections, they don't say anything," says Tournier. "When DG4 has questions to ask, you receive a big questionnaire, which you have to send back very quickly. This has not been the case for the Cannes Accord, so on the face of it there shouldn't be any problems—all the more so as it is a good accord welcomed by the professionals as a constructive and not restrictive one."

"This accord has been operating for more than a year, and if there was anything flagrant in it, the DG4 should have not waited to contact us," he adds.

from Mecca Records and released on Eagle in January.

However, says Shand, the company is not interested only in long-established acts or just in rock, soul, and blues. "We're interested in acts whether they are 2 or 20 years old."

Since opening in 1997, Eagle Rock has issued 70 full-price albums, some 50 at midprice, and 115 budget titles.

As well as its high-profile international syndication of the Brit Awards for the last three years (Billboard, Jan. 23), the company owns rights to TV and video productions by the

Rolling Stones, Spice Girls, and Eros Ramazzotti and has co-produced such TV shows as the "Classic Albums" series shown in the U.K. on BBC 2 TV and Bob Marley's "Catch A Fire."

The company is also looking to increase its presence in North America and expects to announce the opening of an office and appointments soon.

"It's a difficult market," acknowledges Shand, "but it's a great market for a strong independent."

In regard to strategic partners for that continent, he says, "We're open to suggestions."

publisher without going through the authors' body in the country in which that publisher was based. The service was available to all MCPS members, but only PolyGram took advantage of it.

Some senior figures within the new Universal/PolyGram company have in recent weeks privately expressed their enthusiasm for a return of direct distribution.

"The takeover hasn't dulled our appetite for it," says one source. "It still makes more sense than anything else anyone has ever proposed."

No comment has been forthcoming from MCPS on whether it would re-establish the service should DG4 find fault with the Cannes Accord.

Germany's Pur Signs 10-Year Deal With Intercord

BY WOLFGANG SPAHR

STUTTGART, Germany—Pur, one of Germany's most successful rock acts of the '90s, has set a national precedent by signing a 10-year deal with its label, Intercord.

The pact with the Stuttgart-based EMI division is double the accepted contract length in Germany; such deals are normally five years with an option to continue.

The deal has no halfway options, say informed sources close to the pact. The deal provides for five studio albums, one live album, and a greatest-hits collection.

Pur began its career by signing to Intercord in 1986, when the label was an indie and part of the Georg von Holtzbrinck media empire. It was bought by EMI in March 1994.

In the past 12 years, the band has sold more than 10 million records, according to its label. Its most recent release, "Maechtig Viel Theater" (which, loosely translated, means "a

lot of fuss"), achieved double-platinum status (1 million units) in Germany, as well as in Switzerland (100,000 units).

Last year, the group attracted an audience of more than 1 million on its German tour. The album was the top-selling German-language release in the 1998 year-end charts evaluation by Der Musikmarkt, ranking seventh overall.

"Pur is and will remain the most spectacular success story in the German-language record market," says Mike Heisel, managing director of Intercord in Stuttgart. "In the third millennium, we jointly want to ensure that Pur continues to enjoy great success in Germany, Austria, and Switzerland."

The band has achieved its success by constant touring in those countries and has remained largely off the critical radar in Germany. Its straightforward approach and everyday lyrics have reached an audience beyond trend-spotters.

The group's 1996 album, "Abenteuerland" (Adventureland), which sold 2.2 million units, was regarded at the time by many observers as its creative and commercial zenith.

"Pur make enormous demands of themselves as far as quality is concerned, and this is one of the reasons for their success," says Heisel.

Band member Hartmut Engler says he speaks on behalf of the other members of Pur—Ingo Reidl, Rudi Buttas, Joe Crawford, and Roland Bless—in summing up the other offers the band received from majors.

"Over the past few months, we have been conducting very intensive and interesting talks about our future," he says. "We're grateful to all the parties involved for giving us time to obtain extensive information. However, in the end we agreed that our 12-year partnership with Intercord's professional team is still the best guarantee for ensuring that our creativity reaches a broad audience."

COLIN JAMES EYES U.S. SWING FANS

(Continued from page 11)

York, who worked with James at Virgin. "When he did his first album, the market wasn't there yet in the U.S. A lot of the bands doing this now in the U.S. aren't always playing well. Colin, however, has such high standards. It's a treat to hear somebody with great chops play this stuff."

After leaving Virgin in 1995, James signed with Warner Music Canada and released the blues/rock album "Bad Habits" that year. It has sold 70,000 units in Canada, according to Randy Stark, VP of promotion at Warner Music Canada. Released in the U.S. by Elektra, the album has sold only 9,300 units there, according to SoundScan. James' 1997 country/blues project, "National Steel," not available outside Canada, has sold 39,000 units domestically, according to Stark.

In September, Elektra mailed its U.S. marketing and radio promotion

field staff a four-song CD sampler of tracks from the new album: "C'mon With The C'mon," "Jumpin' From Six To Six," "Safronia B," and "Baby Workout." At the same time, it shipped 15,000 cassette samplers with the album tracks "C'mon With The C'mon," "Oh Babe," "Safronia B," and "Baby Workout" to its marketing field staff for giveaways at music stores, swing clubs, and dance studios.

"Colin James & The Little Big Band II" shipped Jan. 14 to U.S. college and public radio.

"We're looking for specialty play at public radio on NPR," says Zsuzsanna Murphy, senior director of marketing, Elektra Entertainment Group in New York. "College [radio airplay] is going to help us focus on a track. We haven't set a date [for delivery to mainstream] radio. We're taking every-

thing slow."

With the first Little Big Band album, "he was before his time, and we are making it clear to everyone that Colin put out a swing record well before this current craze started," says Murphy.

"He's an artist I'm familiar with," says Kurt Lichtmann, host of "Saturday Swing" at rock station WVBR Ithaca, N.Y. "There's a huge revival going on [in the U.S.] of jitterbug and Lindy Hop and jump blues. The current scene is a mix of the two [genres]. It's a big-band sound with a strong backbeat. Some people are calling it jump swing, and it includes Big Bad Voodoo Daddy, [and] Cherry Poppin' Daddies. This [James album] is something I should look into."

Despite some recognition, James still has to establish himself in a U.S. market that is largely unfamiliar with his work. "I'm know who Colin James is, but he hasn't been around for a while," says Frank Lucas, senior buyer at the Virgin Megastore in San Francisco. "Our [chain] stores have brought in enough product to feature it, and it could do really well if it has strong promotion. There's several Colin James albums in our [store] catalog, but they are all imports. I don't even remember his first big album."

The album's highlights are a jumped-up version of Jackie Wilson's 1963 R&B/pop crossover hit "Baby Workout" and covers of early rock songs like "Something Goin' On In My Room" (originally recorded by Daddy Cleanhead), "Oh Babe" (Louis Prima), "Safronia B" (Calvin Boze & His All-Stars), "C'mon With The C'mon" (Cab Calloway), and "I'll See It Through" and "Think" (Jimmy McCracklin).

While James vows to tour the U.S. with the nine-piece Little Big Band, he notes the significant obstacles caused by the act's large lineup.

"We are now trying to figure out how we can afford to tour with this band in the U.S.," he says. "It's been hard enough to make a buck in Canada touring with it. So far, I've basically been on the road for fun."



by Geoff Mayfield

SNAKE EYES: Rookie teen star **Britney Spears** pulls off a rare double, rolling simultaneous No. 1's on The Billboard Hot 100 and The Billboard 200. The feat is particularly notable, as the album and single, both titled "... Baby One More Time," are each the first of her career. Not since 1992 has a new act scored simultaneous No. 1's with a first album and first single (see Chart Beat, page 104).

Originally, Jive scheduled the album to hit stores late last year but decided instead to wait for the lower sales tide of January. Its patience is rewarded with a chart-topping bow on The Billboard 200. With a relatively modest 120,500 units, the newcomer has a lead of more than 7,000 units over the runner-up, which happens to be another BMG-distributed teen fave, 'N Sync (113,000 units). Rapper **DMX**, who ruled the previous three weeks, slides to No. 3 with a 20% decline (111,000 units).

Spears' total, incidentally, is the lowest for a chart-topping album since the Feb. 22, 1997, issue, when **No Doubt's** "Tragic Kingdom" scored the last of its nine weeks at No. 1 with 119,000 units. But perhaps the most insightful factoid about her album sales is that 94.5% of her first-week sales were on CD, a configuration tilt that paints a sharp picture of the young music consumer's preferences.

Had the former Mouseketeer's album hit stores Dec. 15, when it was originally scheduled, and sold the same quantity that it did following its actual Jan. 12 bow, the album would have seen a much less auspicious bow, starting at No. 30 during Billboard's unpublished week. One could argue that Spears would have seen higher first-week sales the week before Christmas, but it is hard to say just how many units that traffic would have added to a new artist's plate.

More important is the longstanding debate over whether singles cannibalize album sales, an argument that has been raging since 1987, when the cassette single reinvigorated the singles market. Almost 80% of Spears' Hot 100 points comes from the sale of 134,000 copies of the single. "I've had some people tell me that we would have sold 200,000 units on the album if we didn't put the single out, but I don't think it made that much of a difference," says Jive president **Barry Weiss**.

TAKING BOWS: Some stores, particularly mall locations and mass merchants' music departments, see more sales impact from **Dick Clark's** American Music Awards (AMAs) than they do from the Grammys. You can see plenty of evidence of the AMAs' influence on this issue's Billboard 200, as 11 of the artists who played the Jan. 11 show earn bullets on The Billboard 200, including **Cher**, who scores the list's Greatest Gainer with a 19,000-unit gain, 77% more than she sold the previous week (57-32, 42,000 units). 'N Sync scored a similar increase, falling just a few units shy of Greatest Gainer honors (6-2). The show also boosts **Dixie Chicks** to their first week at No. 1 on Top Country Albums and their first appearance in the big chart's top 10 (11-8, a 17% gain).

Other AMA performers who bullet: **Backstreet Boys** (14-12), co-host **Brandy** (19-18), **Goo Goo Dolls** (27-23), 98° (65-51), **Shawn Mullins** (79-62), **Next** (172-147), **K-Ci & JoJo** (178-158), and the duo of **Elvis Costello & Burt Bacharach** (a re-entry at No. 185). **Will Smith** (17-15) and **Celine Dion** (71-65) also benefit, as does no-show winner **Shania Twain** (12-9), but she is also helped by a new video (see Country Corner, page 34). The ABC special also warms up **Blondie's** forthcoming reunion album: Its hits album re-enters Top Pop Catalog Albums for the first time since May 10, 1997.

The show, however, could not lift every featured musician. **Third Eye Blind** (No. 52) and **Master P** (No. 151) fell shy of this issue's bullet criteria despite playing the AMAs. On Top Country Albums, fellow performer **Trisha Yearwood** also misses bullet standards (Nos. 22 and 28), while her duet partner **Garth Brooks**, who accepted two trophies, drops 9-17 with a 14% decline on the big chart. Conspicuous in this pack is **Whitney Houston** (No. 28), who sees a 6% drop despite appearing on both the AMAs and "The Tonight Show" during the tracking week.

Overall, though, as Between the Bullets predicted, it appears that the AMAs' earlier airdate had more impact on sales than in past years, when it ran a couple of weeks later. Sales tend to be softer in the second week of January than they are at the end of the month, which allows this year's beneficiaries to see larger jumps despite a ratings slippage. With a 10.3 rating and a 16 share, the AMAs was the night's most-watched show but fell from the 12.1 rating/19 share that it had in 1998.

One has to figure the awards show helped the industry sell 4% more albums than it did during the same week of '98, an impressive accomplishment when you consider that the top two titles a year ago, the "Titanic" soundtrack and Celine Dion's "Let's Talk About Love," combined to sell more than 675,000 pieces, an ungodly number in any January frame. While the current top pair combined sold close to 234,000 units, less than Dion alone did a year ago at No. 2, each of this issue's top six albums exceeds 100,000 pieces, a milestone reached by only three albums during the comparable '98 week.

JUDIE TZUKE ACTS AS HER OWN 'AGENT'

(Continued from page 11)

"There are about 25,000 people, hardcore, who would buy Jude's albums," adds Muggleton, "so we've just got to get back to them. Once they find out she's made another two albums [on Big Moon] before this one, they will buy all three."

Alan Beecroft, mail-order manager at Track Records in York, sees an increasing number of fans of long-standing acts inquire at the store about non-retail releases. "It's sometimes a problem, although I can understand why [artists] do it. But if they offered to wholesale their album to [independent] dealers, there would be a number who would want to stock it."

Mainstream airplay and publicity for Tzuke is hard to come by, but Muggleton adds that recent airplay from BBC Radio 2 late-night presenter Bob Harris has produced instant results. "In 2½ weeks of him playing the album, we've added about 120 people to the database, and we know it's because of Bob playing it because people say so."

Says Harris, whose Saturday-night show for Radio 2 represents

one of the few national outlets for roots artists, "She's developed wonderfully, and the record has in it all the knowledge accumulated by someone making music for so long. Doing it for herself like this is a glimpse into the future for artists like Judie, and one cannot over-emphasize the importance of the Internet."

Having bought back the rights to "Wonderland" from Castle, Tzuke says she is optimistic about gaining control of her three Rocket albums for reissue by Big Moon. "I've spoken to Elton's manager, Colin Bell, and I have a good friend at Rocket. I feel confident that once Elton knows about it, he'll let me have them, because they mean nothing to him and everything to me. I think practically all the [people in the] database would buy them."

Musing over the pros and cons of a do-it-yourself career, Tzuke says: "There was a time where I was thinking, 'I may have to get a job,' but I can't do anything else. I just want to be able to carry on doing what I do."

CONGRESS MEMBERS CALL FOR FCC TO EXAMINE LABEL/RADIO DEALS

(Continued from page 6)

understand this and are asking themselves how best to use their access time. Even PDs in medium and small markets are running two or three different stations at once; they don't have time to talk to everyone. So the groups decide who has access."

Critics also cite a reported deal between A&M Records and Chan-

cellor Media Corp. that is said to have involved a \$237,000 payment to Chancellor for promotions and contests in exchange for free concerts by A&M artist Bryan Adams at Chancellor radio station functions. Both A&M and Chancellor executives have said the agreement didn't include any promises to play Adams' recent single "On A Day Like Today," although many stations did spin the record to promote the concerts.

Charles Kelly, chief of the FCC's enforcement division, says that he's still reviewing the congressional request but tells Billboard that he doesn't believe either cited deal violates federal payola statutes.

But that does not mean there was no potential wrongdoing, adds Kelly.

"There are inferences that there may have been some understandings between the record companies and the radio stations," he says. In the case of the Chancellor/A&M deal, Kelly says that the broadcasters may have been obliged to announce the arrangement to listeners in order to meet federal guidelines.

Any investigation, if launched, may end up at the Justice Department or the Federal Trade Commission, says Kelly. "When broadcasters structure business deals that may limit competition, that's not particularly our primary responsibility," he says, adding that the FCC has yet to receive a formal complaint from any label or radio station.

Some are blaming economics,

rather than ethics, for the rise of new innovations to get airplay.

"There's a ton of pressure right now [for radio stations] to deliver revenue," says one label VP who declines to be identified. "These radio groups can add commercials, but at some point that hits its limit. So now you're seeing these creative ways of trying to fund all the debt that has been incurred—and it's out of control."

Lionel Ridenour, senior VP of black music at Arista Records, says, "There are going to be relationships between radio and record labels, and people should just not go overboard."

Another senior record executive contacted by Billboard says that federal intervention may be beneficial.

"In a weird way, I welcome the

government getting involved, but I feel that we have to police ourselves," the executive says. "I think wake-up calls are good every once in a while."

He also questions the effectiveness of label representatives speaking with owners and consultants—instead of rank-and-file radio programmers—about adding certain songs.

Ridenour finds such arrangements "dangerous" but disagrees that Washington needs to step in.

"Hopefully, radio groups and record companies should have enough integrity so that they could more or less police themselves."

Assistance in preparing this story was provided by Jeff Silberman, managing editor of Top 40 Airplay Monitor.

COPYRIGHT EXTENSION

(Continued from page 6)

press gets permission to use copyrighted material. The press arranges to post other material as soon as it goes into the public domain, but owner Eldred is concerned that as a result of the new law, he has had to change posting schedules or face infringement and criminal charges.

The Bono Act, which was a high legislative priority for U.S. performance right groups and music publishers, extends the term of protection for post-1978 copyrights to life of the author plus 70 years. The term had been life plus 50 years. The act extends the life of existing pre-1978 copyrights to 95 years from registration or publication; previously, the term had been 75 years.

Upon expiration of a copyright, a work falls into the public domain, where it can be used by the public without permission or payment.

The lawsuit, Eric Eldred vs. Janet Reno, was filed Jan. 12 in U.S. District Court for the District of Columbia. The suit charges that the new law is unconstitutional because despite repeated term extensions granted by Congress, the U.S. Constitution, in Article I, Section 8, clearly states that the term for copyright be of "limited times."

The suit states that "the practice of continually extending copyright retroactively means that Congress, in effect, is granting copyright holders more than a 'limited term.'" This, the suit charges, limits access and therefore harms the public good.

In the brief, Eldred's lawyers say the extensions go "beyond any reasonable expectation of the life expectancy of an author, since few authors begin creating works until they are at least adolescents and since there are few, if any, authors who have lived to an age of 110 years."

Marilyn Bergman, president/chairman of performance right society ASCAP, tells Billboard that she has been told by counsel that the suit "is totally without merit."

Fred Cannon, VP of government affairs for performance right group BMI, says that the new law "puts us in agreement with the copyright terms of countries in the rest of the world, and obviously we will fight [the suit]."

The original copyright statute of 1790 granted copyright terms of 14 years with a 14-year renewal period; both terms were increased in the 1909 Copyright Act to 28 years.

The lawsuit also asks that the court give injunctive relief against the criminal enforcement of the No Electronic Theft Act of 1997, a law that places restrictions on the transmission of copyrighted material over the Internet.

ARE R&B RADIO'S POP FORAYS A THING OF THE PAST?

(Continued from page 1)

Now, the crossover ethic that once saw a pop-flavored ballad like Celine Dion's "Because You Loved Me" get some R&B play when it became big enough is long forgotten at all but a handful of stations; even dueting with R. Kelly on "I'm Your Angel" hasn't brought Dion much R&B attention this time. Jon B. is the only white artist with regular R&B radio support, although one of the format's previous crossover artists, Michael, may be making a comeback.

And even some titles by black artists whose careers began at R&B radio, such as Monifah's "Touch It" or Will Smith's "Miami," have gotten a

could take a killer record and any radio station might play it—top 40, R&B, everybody. Just look at how well Lionel Richie did across the board, even on country radio. Now you can go to R&B radio, and we say it's too white, or you go to top 40, and they say it's too black. Things have gotten so over-niched [that] to try to stretch beyond what's expected is impossible."

That said, WUSL has been one of at least 10 monitored R&B outlets playing Michael's cover of Stevie Wonder's "As," featuring Mary J. Blige. The song is available only on the import version of Michael's greatest-hits album on Epic. The record is not being worked by either the pop or R&B promotion departments at Epic.

Although the song might seem like a stretch for WUSL, Little says, "It had been an R&B hit [by Wonder]; it had one of our core artists, Mary J. Blige, in it; and it's a great record. We've received a good response to it as well."

WGCI-FM Chicago is also playing the Michael/Blige duet. Operations manager Elroy Smith says it's not an issue of race but of musical availability. "How many pop artists are there that are really releasing songs that have an R&B feel? Not many," he says. "It's the sound of the record and not the artists themselves that determine if I give a song airplay."

For a short time last year, WGCI-FM tried the ballad "I'll Never Break Your Heart" by the Backstreet Boys. Smith says he took a chance because the song had a real R&B feel, but ultimately it didn't work for his station because "it became overexposed in the market, and listeners perceived them as 'those pop guys.'"

Larry Kahn, senior VP of R&B promotion for Jive, says that the Backstreet Boys are not being worked to R&B radio, but they have received sporadic play at some stations. According to Broadcast Data Systems, none of the R&B stations currently monitored are playing the group's current single, "All I Have To Give," or 'N Sync's "(God Must Have Spent) A Little More Time On You," although other titles by those Boyz II Men-influenced pop acts have received limited R&B play.

Wallace says, "I think it has as much to do with the imaging as it does with the music. And when it

comes to the Backstreet Boys, beyond their mass-appeal imaging, their music has a distinct sound that does not necessarily fit an urban format."

Most R&B programmers interviewed for this story agree that image is key, citing the fact that Jon B. is widely accepted at black radio, not only because he releases solidly R&B music, but because he is marketed and imaged in a way that the listeners can identify with and respond favorably to. And even though he has had success at rhythmic top 40, his base remains at black radio.

WGCI's Smith says, "Jon B. is different. His sound is very soulful, and

'It's the sound of the record and not the artists themselves that determine if I give a song airplay'

that's why he works. It doesn't matter that he is white."

Blue Chip VP of programming Tony Fields adds, "Our listeners like Jon B. His music has a Babyface feel, and listeners could care less about whether he's black or white."

Even some black artists have had a hard time holding on to their base at R&B radio, usually as a result of success at other formats.

WUSL's Little says, "It has to do with how a record is worked by the label. A prime example is Will Smith. He started out as an urban artist, and now, through all his music and movie success, he is a mass-appeal artist. They have to be careful with him now at black radio."

WTLC's Wallace cites Mariah Carey as another artist who has to walk a fine line between formats. "Right now, she is suffering what Whitney [Houston] went through. The image is so pop, because that's where the label positioned her. Now she's trying so hard to get back to being an R&B artist that she's doing all these records with people like Jay-Z, Jermaine Dupri, and Puffy."

Both Carey and Houston faced that issue at R&B radio last fall with their

duet from "The Prince Of Egypt" soundtrack, "When You Believe." The song garnered some initial R&B airplay but was quickly overshadowed by several cuts from Houston's solo album, in which she was teamed with hot R&B artists and contemporary R&B producers in a move to bolster her credibility with the R&B audience.

Beyond the recent example of the Michael/Blige duet (which, thus far, seems to be supported almost entirely by R&B outlets, not rhythmic top 40), there are still a few PDs who look to pop songs to bolster their stations' appeal. Blue Chip's Fields programmed 'N Sync at WCKX Columbus, Ohio, and the Dion/Kelly duet at several of his adult R&B stations. And he has held to that approach at WGZB (B96) Louisville, Ky., even in the face of direct competition from crosstown WBLO (Hot 104), something that would usually force most PDs to narrow their playlist.

"For us, at our Louisville and Columbus stations, the white audience makes up about 50% of our listeners, because overall, the minority population in these cities is so low," Fields says. "Because of this, our research might come back with a favorable response on some titles that are more rhythmic- or pop-leaning."

Mychal Maguire, PD of KIIZ Killeen, Texas, in the same market as a major military base, says, "I have to embrace certain artists, because here, we have a much broader listenership." KIIZ is playing RCA artist Sweetbox's "U Make My Love Come Down," a remake of Evelyn "Champagne" King's 1982 hit, which, thus far, has gotten more support at top 40 than R&B radio.

"Although it is [by] a dance or pop artist, it's still a familiar R&B song. So it's accepted by both our black and white listeners."

To play or not play a song solely based on the race of an artist, Fields says, will ultimately hurt a station down the road, if the song is a big enough hit.

But, he also says, "Just as we can't assume black people want to only hear music by black artists, we can't assume that just because a listener is white, they want to hear the Backstreet Boys [on R&B stations]. They're listening to us in the first place because they like black music."

'Things have gotten so over-niched that to stretch beyond what's expected is impossible'

warmer reception at mainstream—as well as rhythmic—top 40 than at R&B radio.

So are the days when WBLN New York under PD Frankie Crocker could toss in Frank Sinatra or the J. Geils Band gone for good, the victim of a more fragmented age? And are boundaries at R&B radio now drawn along racial lines? R&B PDs answer yes to the first question.

On the second, however, they say it still comes down to the sound of the music and the imaging the label presents for an artist.

Helen Little, operations manager of WUSL (Power 99) Philadelphia, says, "Like most businesses, radio has become more specialized. It's all about niche-marketing. If it isn't within your niche, then it's not considered. Black radio used to be more broad-based; now it's narrow-focused. You used to have basically three music formats—top 40, R&B, and country. Now you not only have R&B, but you have hip-hop, adult R&B, and oldies, as well as smooth jazz and gospel. You can't go outside what your listeners expect."

WTLC-FM Indianapolis PD Brian Wallace agrees. "Back in the '70s, you

Starting A Label? Read All About It

Billboard Books has produced several new titles for the music industry. A comprehensive guidebook, Dayle Deanna Schwartz's "Start and Run Your Own Record Label" covers all aspects involved in setting up, owning, and operating a record label. As an industry insider, Schwartz offers sound advice and successful strategies to novices and professionals alike.

In addition, "Start and Run Your Own Record Label" includes information, ideas, and observations from over 100 industry pros, including the founders and presidents of such indie labels as RuffHouse Records, Razor & Tie Music, Roc-A-Fella Records, Moonshine Music, and Twin Tone Records. This comprehensive manual equips the reader with a step-by-step plan, covering such vital topics as setting up and financing the business, organizing legal affairs, signing artists, creating and manufacturing products, and marketing on the Internet.

Two more guidebooks to hit the

shelves from Billboard include "The Classical CD Listener's Guide" and "The Blues CD Listener's Guide" by Howard Blumenthal. Each book is a roadmap to building a CD collection of the best hits. Music lovers have come to rely on the concise formats and the historical accuracy of the mini-biographies of performers and the articulate and informed reviews of the CDs. Every CD reviewed also contains a cross-reference to a related recording.

The blues guide covers 100 of the most memorable artists in blues history including Robert Johnson and Blind Lemon Jefferson, as well as the new generation of blues heroes. In the classical guide, Blumenthal recommends the best of the several dozen recordings of important works that are often available, ranging from Bach to Wagner. He includes a wealth of information about American and 20th century composers and lesser known composers.

Both books have been widely distributed and are available nationwide in bookstores.



PERSONNEL DIRECTIONS

Several changes have been made in Billboard's chart department. Alex Vitoulis has been promoted to research manager. In this position he oversees the development, marketing, and sales of archival research reports. He also acts as the primary liaison with SoundScan operations and, in the future, will coordinate chart information for Billboard Online and Billboard Bulletin.

Prior to this, Vitoulis was associate charts production manager, in addition to working in the production and advertising departments. He replaces Silvio Pietroluongo who has been promoted to chart



administrator of Airplay Monitor. Alex holds a B.S. in sociology from Adelphi University.

Gordon Murray will be replacing Vitoulis as assistant charts production manager. In this position, Murray reports to Michael Cusson, chart production manager. He serves as the liaison between SoundScan and BDS and the chart managers. Murray has been working in the Billboard chart department since 1997.

Murray graduated from Skidmore College where he majored in government and minored in law and society.



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Billboard International Latin Music Conference & Awards
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First Time Out, Spears Mints Twin Hits

TO PARAPHRASE A TUNE from "The Sound Of Music," "She is 17, going on No. 1." The "she" in this case is Britney Spears, whose elliptical "... Baby One More Time" (Jive) succeeds Brandy's "Have You Ever" at the top of The Billboard Hot 100. That's just half the reason Spears is having a great week. Her debut album, titled after her hit single, enters The Billboard 200 at No. 1, making her the first artist to have a debut single and a debut album reach the top of their respective charts simultaneously since 1992, when pubescent rap act Kris Kross did it with its "Jump" single and "Totally Krossed Out" album.

"Baby" gives the Jive label its seventh chart-topper, just two weeks after the imprint was No. 1 with R. Kelly & Celine Dion's "I'm Your Angel." And "Baby" is the first No. 1 to begin with an ellipsis, although there has been a title with an elliptical middle: "Flashdance... What A Feeling."

The single is also a triumph for producer/co-writer Max Martin. The former heavy-metal-singer-turned-songwriter has scored plenty of top 10 hits, thanks to his work with the Backstreet Boys on "Quit Playing Games (With My Heart)" and "Everybody (Backstreet's Back)"; Robyn on "Show Me Love" and "Do You Know (What It Takes)"; and 'N Sync on "I Want You Back," but this is Martin's first No. 1 on the Hot 100.

Martin is also represented on the top two titles on The Billboard 200, as "'N Sync" rebounds 6-2.

TWO HEARTS: Rod Stewart has his biggest AC hit since last August, when "Ooh La La" peaked at No. 3. He rises 22-13 this issue with "Faith Of The Heart" (Universal), penned by Diane Warren for the "Patch

Adams" soundtrack. "Faith," which could be an Oscar contender along with Warren's "I Don't Want To Miss A Thing" from "Armageddon" and "I Will Get There" from "The Prince Of Egypt," already has a cover version, and it's already charting, albeit in a different genre. Capitol artist Susan Ashton, who was given the song by Garth Brooks, enters Hot Country Singles & Tracks at No. 70 with the tune.

It's the third time in recent memory that two versions of a Warren song have charted at the same time. LeAnn Rimes and Trisha Yearwood competed with "How Do I Live," while Aerosmith and Mark Chesnutt coincided with "I Don't Want To Miss A Thing."



by Fred Bronson

'HERE' AFTER: Deborah Cox earns a 13th frame on Hot R&B Singles & Tracks with "Nobody's Supposed To Be Here" (Arista), making the song the longest-running No. 1 since the R&B chart returned to Billboard in 1965 after a brief hiatus.

Going back further in time, the single ties Bill Doggett's "Honky Tonk (Parts 1 & 2)" as the longest-running R&B No. 1 in the last 45 years.

On the Hot 100, "Nobody" slips to No. 3 after an eight-week stay at No. 2.

ANGELIC BELIEFS: It won't be long before every song in the top 10 of the Hot 100 has "Angel" or "Believe" in the title. Sarah McLachlan's "Angel," at No. 11, is poised to enter the top 10, joining R. Kelly & Celine Dion's "I'm Your Angel" and Monica's "Angel Of Mine." And Cher, Whitney Houston, and Mariah Carey could all be top 10 believers next issue.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1998	1999	1998	1999
TOTAL	26,281,000	26,092,000 (DN 0.7%)	CD	18,460,000
ALBUMS	22,729,000	23,588,000 (UP 3.8%)	CASSETTE	4,224,000
SINGLES	3,553,000	2,504,000 (DN 29.5%)	OTHER	45,000
				60,000 (UP 33.3%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,272,000	11,912,000	1,360,000
LAST WEEK	LAST WEEK	LAST WEEK
12,821,000	11,677,000	1,144,000
CHANGE	CHANGE	CHANGE
UP 3.5%	UP 2%	UP 18.9%
THIS WEEK 1998	THIS WEEK 1998	THIS WEEK 1998
13,246,000	11,445,000	1,801,000
CHANGE	CHANGE	CHANGE
UP 0.2%	UP 4.1%	DOWN 24.5%

TOTAL YEAR-TO-DATE CASSETTE ALBUM SALES BY STORE TYPE	1998	1999	CHANGE
CHAIN	2,086,000	1,688,000	DN 19.1%
INDEPENDENT	568,000	546,000	DN 3.9%
MASS MERCHANT	1,521,000	1,215,000	DN 20.1%
NONTRADITIONAL	49,000	34,000	DN 30.6%

ROUNDED FIGURES FOR WEEK ENDING 1/17/99

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

RECORD CLUBS UTILIZE NEW STRATEGIES

(Continued from page 1)

Web sites of those selling music.

In December, Columbia House enjoyed 2.5 million "unique" visits (a measure that does not count multiple visits by the same user), while BMG's site had 1.5 million, according to Media Metrix, a New York-based Web measurement firm. The only music sales sites with more visits that month were Amazon.com, CDnow, and Music Boulevard.

"E-commerce has the potential to revolutionize the record club experience," says Richard Wolter, chairman of Columbia House. "It potentially can reduce back-office and print costs, as well as possibly enhancing the relationship with consumers."

For example, record club observers estimate that the clubs spend \$150 million-\$200 million a year on print advertising and direct-mail pieces.

But before moving to a paper-free environment, the clubs need to answer one big question, according to George McMillan, president/CEO of BMG Direct: Does E-commerce "change the buying behavior of members?" That is, will consumers buy as much music, if not more, through the Internet as they do through current club selling mechanisms?

That is still the big unknown, although both clubs plan to aggressively test it before embracing E-commerce as a pure selling tool. In the meantime, they are trying to exploit the Internet as a marketing tool, they say.

Record clubs' market share, as tracked by the Recording Industry Assn. of America, was on the upswing during the first half of the '90s, going from 8.8% in 1990 to 15.1% in 1994. In contrast, during that time frame, music specialty stores' market share fell from 71.5% to 53.3%.

Record clubs' sales leveled off in '95 and '96 at 14.3% in each year; and then, in '97, the clubs suffered a dramatic downturn, to 11.6%, as customers apparently finished replacing their old vinyl albums with CDs and turned their attention back to current product.

While statistics are not yet available for 1998, Billboard estimates that the sales volume of the two clubs combined was just shy of \$1 billion.

A downturn in market share was not the record clubs' only problem in the late '90s.

Product also became harder for the record clubs to obtain, for a number of reasons. First, some labels—sympathizing with music retailers, which complain that record clubs devalue product through their 12-CDs-for-a-penny introductory offers—pulled out of the clubs. Of those labels that withdrew, only Virgin remains out of the clubs; the rest have returned.

Second, some labels and artist managers, when signing new recording contracts, are said to have insisted on longer holdout periods before making titles available to the clubs. Three months used to be standard, but now periods of six months and even a year are not uncommon.

Another problem that has confronted record clubs over the past few years is a rising return rate of product from dissatisfied customers.

Further complicating the record clubs' position is that, once sales declined, the two clubs initially reacted by becoming more competitive; introductory offers went up to 13 free records before sliding back to the current level of 10-12 free records.

Also, in the record clubs' heyday, their standard price for selling albums to members was list price. But the downturn forced them to use a tiered pricing structure, offering many titles at a discount, a practice still employed by both clubs.

Despite the slight shifts in the number of free discs offered, record retailers remain incensed by the

introductory offers that record clubs use to induce people to join.

Jim Litwak, executive VP of merchandising at the Albany, N.Y.-based Trans World Entertainment Corp., says that his main concern with record clubs is the introductory offers, "which devalue music. It is misleading to the consumer."

He also says that, to a lesser degree, retailers still have a competitive issue concerning the price they pay for product vs. record clubs' costs (see story, this page).

Another retailer worry is that clubs cannibalize sales.

A 1996 survey by the National Assn. of Recording Merchandisers found that 72% of record club members also buy from retail. That survey also found that retail customers who are active purchasers of music bought, on average, 22 albums a year from stores and only 16 after joining record clubs. But they also bought an additional 17 albums from record clubs, resulting in incremental industry sales of 11 CDs per heavy purchaser.

Despite that finding, retailers went so far as to contemplate a lawsuit in 1996.

But today, merchants like John Marmaduke, president of Hastings Entertainment, and Russ Solomon, chairman of Tower Records/Video, see the record clubs as less of a threat, due to their sales decline.

"A pox on all record clubs," says Solomon. But he adds that, due to all the changes in the record clubs' business over the last few years, today "they are not that big of a threat."

Similarly, artist managers have mixed feelings. Alan Wolmark, owner of CEC Management, which handles Ben Folds Five and the Boo Radleys, says, "Record clubs sell quite a bit of records. They also get various artists' names in front of the public. Unfortunately, the manner in which it's done actually devalues music in the process."

Similarly Frank Amadeo, president of Estefan Enterprises, sees record clubs as double-edged swords. They can often reach an audience that may not walk into a retail store, he says,

but because they sell music cheaply, "it cheapens an artist's name."

Peter Mensch, co-owner of Q-Prime, which manages Metallica, among other acts, says he does not believe in record clubs and withholds his acts' albums from the clubs.

"Record clubs do not pay full mechanical rates," says Mensch. "That said, why would I want my artists sold there? Clubs don't ever help an artist, not a chance in hell."

Instead of keeping his artists out of the record clubs, Amadeo says he demands the full royalty rate and doesn't let record clubs sell his artists' albums until 12 months after they have been in stores.

For their part, record clubs insist that their high-profile advertising in national magazines and on TV, as well as their direct-mail pieces, benefit merchants and artists, generating incremental sales for artists, as well as driving customers into stores.

On their own behalf, record clubs say they are now focusing on becoming even more service-oriented. Columbia House's Wolter says that is the main reason Play was created.

"Our results to date are quite encouraging from Play," he says. "We have expanded our membership base, and we believe we are attracting different customers."

He says that the Play concept should lengthen the lifetime of a membership, but that, on the downside, it also takes longer to get sales.

At BMG, McMillan says, the club is focusing on dealing with a more fragmented market. "If you talk about country, Christian, jazz, and the classical genres, they are very small percentages of retail," he says.

He cites the company's efforts in those genres as producing incremental sales for labels. Similarly, Wolter says that the Columbia House Latin club is one of its fastest-growing business lines.

In addition, both clubs are putting out music samplers that are free to members (who pay shipping).

From BMG's perspective, it is a win/win situation for labels and members. "For the member, it creates a benefit to being part of our club, and it is no loss for the label. It costs them nothing."

Columbia House also is using samplers by giving them away at least six times a year to the club members with better buying histories.

"We are trying to encourage them to be more experimental in their buying," he says.

Label sales executives contacted by Billboard, however, say they have felt little impact from the samplers.

TICKETS ON WEB

(Continued from page 8)

Caccavo. "If they don't work with us, we'll still end up being a comprehensive ticket service for consumers, and they'll end up with a closed system only selling what they have. We feel we have a more compelling ticketing system."

That system will include an opportunity for individuals and venues to sell their tickets through the site for a commission charge.

Tickets.com will charge 75 cents per ticket for posting them at the World Wide Web site and 2.5% of each sale.

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The Record Clubs' Math

Unlike retailers, record clubs don't buy product outright from labels. Instead, they license it. Since record clubs tend to give away one album for every album sold, their product costs include a manufacturing cost of \$2.50 (\$1.25 per CD).

As for the master-use royalty for licensing a \$16.98 title, if you assume a 25% deductible for packaging costs, record clubs pay a 9% royalty, which is split evenly with the artist, of \$1.15 for each record sold and nothing on the ones given away. But if the free CDs exceed the 1-for-1 ratio, record clubs have to pay the 9% royalty rate for every one over the limit.

Mechanical royalty costs are paid for all albums, even for the ones given away. But they are generally paid at 75% of the rate, unless an artist's contract specifies the full statutory rate of 71 cents per al-

bum, or 53 cents when the controlled composition rate is used. So if an album carries a controlled rate of 53 cents and the license doesn't specify that the record clubs have to pay that full amount, the record clubs' cost is about 40 cents, meaning their total cost is 80 cents when the free CD is considered.

In addition, record clubs pay labels a trademark royalty only on units sold, which is not shared with artists. That rate is about 35% of the master-use royalty, or about 40 cents per unit.

So the total product cost for a \$16.98 CD is about \$4.85 per unit. Based on the same formula, if a record club were to give away two CDs for every one sold, its unit cost per sale would be about \$8.05. In contrast, retailers pay about \$10.70 per unit for that same CD.

ED CHRISTMAN

Ticketmaster Prevails In Suit

WASHINGTON, D.C.—Ticketmaster cleared the last legal hurdle to an antitrust challenge by concert ticket buyers Jan. 19, when the U.S. Supreme Court without comment refused to hear a 1998 lawsuit brought against the company by ticket purchasers (*Billboard Bulletin*, Jan. 20). The suit alleged that Ticketmaster engaged in anti-competitive behavior and price-fixing with promoters.

The Eighth Circuit Court of Appeals last year agreed with an earlier District Court ruling that found that in the case, Campos vs. Ticketmaster, "indirect purchaser" ticket buyers lacked legal standing to sue for damages. However, the court added that in the future, ticket buyers could

seek other legal remedies, such as a court order to bar activities that might be determined to violate antitrust laws.

The ticket buyers' appeal argued that concert venues, the direct purchasers of tickets, had no incentive to sue Ticketmaster because they shared in profits of ticket fees. The suit also showed that Ticketmaster has exclusive contracts with most major concert promoters and concert venues—a market that totals 63% of the concert-hall seats in the country.

In 1995, the Justice Department halted an antitrust probe of Ticketmaster following a 1994 complaint by the band Pearl Jam.

BILL HOLLAND

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