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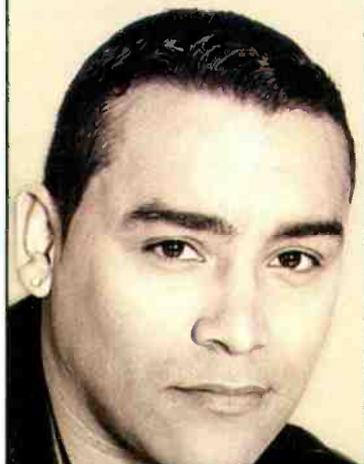
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT JULY 10, 1999

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Top Court Ruling Spurs Concerns Over Copyright

BY BILL HOLLAND
 WASHINGTON, D.C.—The June 23 U.S. Supreme Court ruling that gives states immunity from private lawsuits seeking damages for patent and trademark violations does not yet affect copyrighted material, but recording industry observers are concerned that the ruling will soon be applied to that area.

NEWS ANALYSIS

As a potential copyright test case percolates in the 5th U.S. (Continued on page 93)

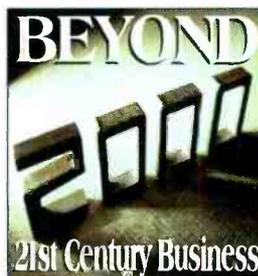
Vid Biz In Transition

Internet, DVD, Chains Among Factors Reshaping Landscape

BY SETH GOLDSTEIN and EILEEN FITZPATRICK
 NEW YORK—Independent video retailers used to control video retailing. No longer.

The growth of chains like Blockbuster and Hollywood Entertainment, the emergence of the Internet and DVD, and tough-minded competitors like direct-broadcast satellite (DBS) services are drastically altering the landscape of video 2000. The next couple of years will look a lot different than any time in the past decade. For one thing, there will be fewer

of those rental fixtures in the U.S., the neighborhood stores. "I hate to say it, but I believe" the small indies are an endangered species, says consultant Richard Kelly of Cambridge Associates in Stamford, Conn. Rentrak, the revenue-sharing specialist that regularly collects rental-transaction data from 10,000 locations, says that based on the number of customers it has lost, a total of 3,000 stores closed in 1998. No one, including the Video Software Dealers Assn. (VSDA), knows whether the average (Continued on page 91)



As Used-CD Biz Grows, Chains Get In On Act

BY ED CHRISTMAN
 NEW YORK—With the used-CD business apparently on an upswing at independent stores, more U.S. chains are beginning to add the product category to their stores.



Both Tower Records/Video and the Musicland Group are experimenting with used CDs in their stores, and Newbury Comics is on the verge of introducing them. Torrance, Calif.-based (Continued on page 92)

VH1.com Expands Web Site Features

BY CARLA HAY
 NEW YORK—As part of its ongoing plans to boost its Internet presence, VH1 will offer a slew of new features in the coming months for its Web site, VH1.com (www.vh1.com), and its audio Webcasting service,



VH1 atWork. Among the new features planned are videoclips not shown on the TV channel, Webcasts of artist performances, E-commerce, and new interactive elements for VH1 atWork. VH1 president John Sykes says, (Continued on page 101)

Waters To Tour 'In The Flesh'

Exclusive: Former Floyd Leader On His 20-Date Run

BY HUGH FIELDER
 LONDON—Twelve years since his daring Radio K.A.O.S. tour slipped into the shadow of his former band Pink Floyd's simultaneous return to live action, Roger Waters is making his first foray back on the road this month with a 20-date East Coast tour opening July 23 in the Milwaukee Mecca Auditorium.



WATERS

There's no new album to promote—his last, the critically acclaimed "Amused To Death," peaked at No. 21 on The Billboard 200 in 1992, and he's not due to start recording

his next project until early next year. Waters explains his decision to tour quite simply: "I had planned to spend the summer and fall in the Northeast of America with my family. And the idea suddenly started to bubble up within me: 'Maybe now's the time; just do a few gigs, see what it's like, see what the possibilities are.'"

Waters' last gig, in 1990, literally took over the newly reunited city of Berlin when he staged a gargantuan production of "The Wall" in (Continued on page 100)

SDMI's First Step An Important One

BY MARILYN A. GILLEN
 NEW YORK—The June 28 announcement by the Secure Digital Music Initiative (SDMI) of a specification for portable digital music players—which ensures that a flurry of pocket-size devices from companies including Thomson, Samsung, and Creative Labs will begin arriving in stores next month (see story, page 90)—is being hailed as a milestone as much for its spirit as for its (Continued on page 90)

IN THE NEWS

Fonovisa, Execs Charged With Payola-Related Offenses

See Page 6

VSDA '99
 A MERCHANTS & MARKETING SUPERSECTION: SEE PAGE 65

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28 >

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 Street Life

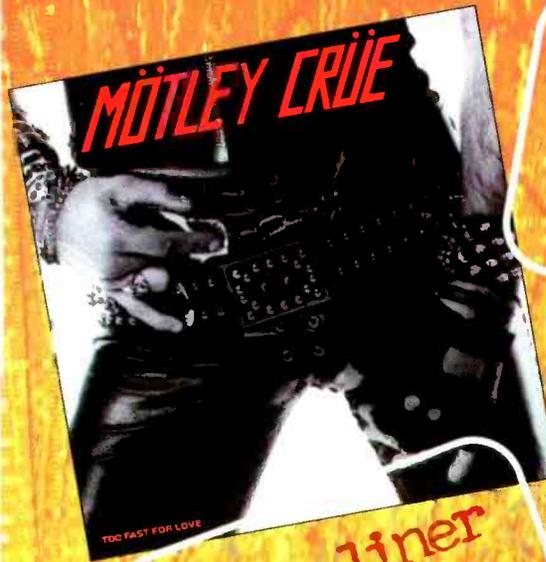
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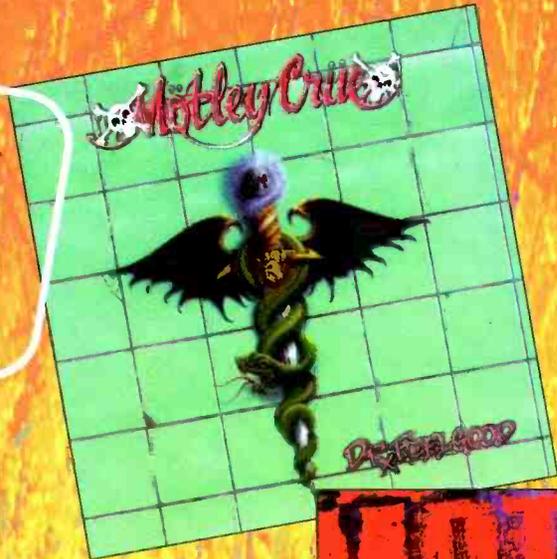
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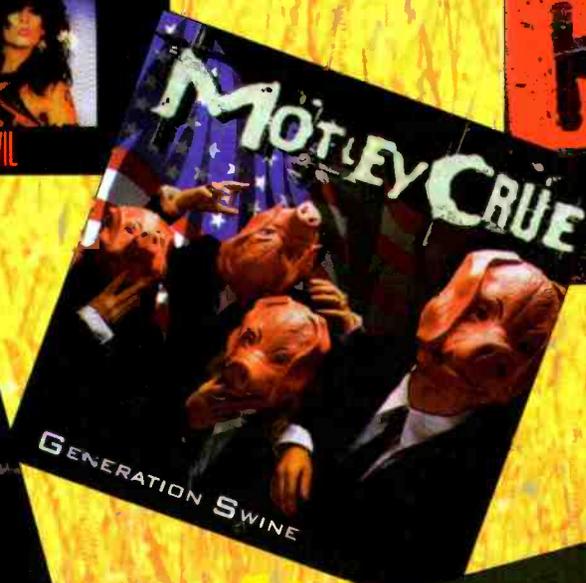
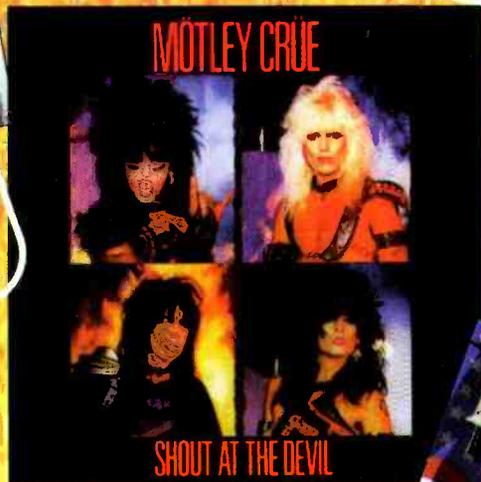
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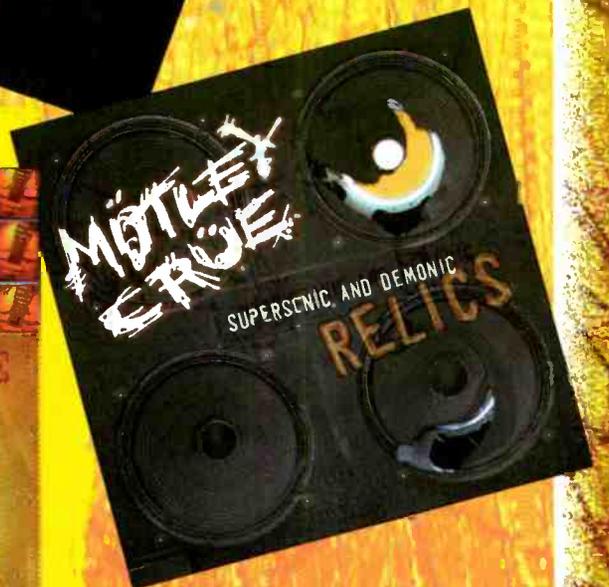
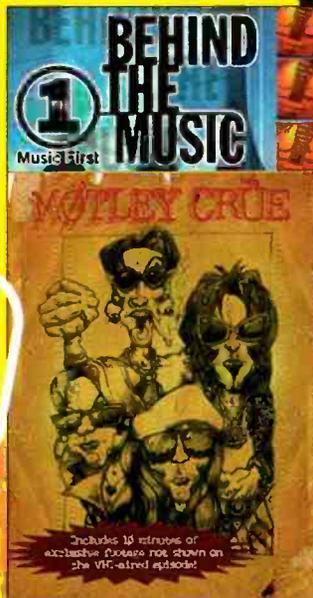
• Includes never-before-released songs, demos and alternate takes of the hits



• New liner notes by the band



• HDCD remastering



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Reviving The Ballad Voice Of The People

Perhaps the greatest myth of the entertainment business over the last 25 years has been that popular music owes its primary importance to the amount of money it makes. Such folly, heightened by recent successes at marketing flavor-of-the-moment product so shallow that even fervent devotees soon disdain it, nonetheless reinforces a mounting aura of disposability for our industry's output.

But one thing is historically certain: Cultures have always embraced music in its most enduring folk and pop forms because its messages had cogent and indestructible resonance in listeners' daily lives. Indeed, the best music has always been a deep pool into which societies could peer and always recognize themselves.

As young Yorkshire folk artist Kate Rusby recently told this writer regarding her own ongoing exposure to ancient traditions of British balladry, "Afterward you feel refreshed, because the music helps you sort your own life out." More evidence of this verity can be found in two ambitious archival reissues on CD from the U.K.'s Topic Records: the magnificent 20-volume "The Voice Of The People: The Traditional Music Of England, Ireland, Scotland & Wales," a mammoth assemblage of (mostly) vintage field recordings issued at the end of 1998, and the just-released, eight-installment "Radio-Ballads" series, which resurrects the epochal BBC Home Service documentaries created between 1957 and 1964 by brilliant songsmith/dramatist Ewan MacColl, his gifted arranger/composer/musician wife Peggy Seeger, and noted BBC producer Charles Parker.

In the case of "The Voice Of The People," its performers rang from Lincolnshire carpenter Joseph Taylor, captured warbling "Worcester City" on a 1908 Gramophone Co. wax cylinder, to homespun professionals like Aberdeen-born Jeannie Robertson, a BBC Scottish Home Service star of the 1950s and '60s who's heard singing such standards as "The Gypsy Laddies." Poised between the near-operatic, middle-aged polish of Robertson and the septuagenarian waver of Taylor is a kitchen-chorus-backed rendition (complete with background coughs and muffled quips) of "The Mountain Streams Where The Moorcocks Crow" by Sheila Stewart, offspring of a Perthshire singing clan of "traveller" (i.e., British Gypsy) heritage, whose mum, Belle, worked with MacColl, Parker, and Seeger in 1964 on "The Travelling People," the final show of the "Radio-Ballads" series.

Talking with MacColl and Seeger back in 1979, Stewart said, in her heavy brogue, "We did'nae learn the songs to entertain other people. We never even sung them to an audience. We never sung them to anybody else—it was just in the family or other family that came in. We didn't learn them for gain or anything. We learned them because we loved them—to bring them to ourselves."

Re-emerging in a latter-day climate in which rap and spoken-word idioms are entrenched in the mainstream, these often a cappella recordings on "The Voice Of The People" are entrancing and addictive, with amateur friends and neighbors sharing the austere raptures of lyric melodies meant to adorn life's domestic idylls and dilemmas. And when words are embellished with companionable bursts of fiddle, banjo, melodeon, mouth organ, ocarina, small pipes, or tin whistle, these aural tapestries of self-recognition are as majestic as any public performance could hope to be.

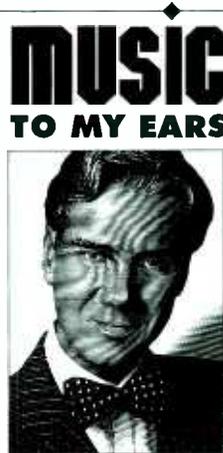
The packaging equals the poetic flair of the material. Each CD in the "Voice Of The People" anthology is titled, illustrated, and annotated with grace, whether it's "To Catch A Fine Buck Was My Delight: Songs Of Hunting And Poaching," "You Lazy Lot Of Bone Shakers: Songs & Dance Tunes Of Seasonal Events," or "Come Let Us Buy The Licence: Songs Of Courtship & Marriage."

An electrifying complement to these keen congresses of cultural outpourings are the radio-ballads, whose pioneering weaves of primary reporting, oral testimony, and original music shattered the old actor-based template of BBC documentary broadcasting. The Scotland-born and politically left-wing MacColl (1915-89), possibly Britain's greatest modern folk bard ("Dirty Old Town," "The First Time Ever I Saw Your Face," etc.), was commissioned by the BBC in 1957 to create a radio special on the life and heroic death in a railway crash of steam-locomotive driver John Axon. The results, in collaboration with Parker and American folk artist Seeger (half-sister of Pete), proved revolutionary. Interviewing Axon's widow and workmates for deep-background data for "The Ballad Of John Axon," MacColl and Parker realized that the convention of having BBC actors offer scripted, "proper English" re-creations of such interviews would compromise, if not destroy, their idiomatic authenticity. As Seeger now recalls, "Ewan used these actual speakers for his information, for his breathing patterns [in his songs], and sometimes got ideas for the tunes by listening to them speak. A number of those songs have been taken back into the tradition in England, because they were so close to traditions that already existed."

Asked for examples, Seeger says, "Oh gosh, you could go right through all the radio-ballads. Certain of them have come out more strongly: 'Freeborn Man,' 'The Moving On Song,' And 'The Shoals Of Herring' [from the 1960 radio-ballad program "Singing The Fishing"] is known by people in Ireland who don't know who wrote it as 'The Shores Of Erin'! I mean, [18th-century English poet William] Wordsworth said, 'I'd give anything to write an anonymous ballad!' Well, Ewan wrote many, and people now sing and record them as 'traditional.'

"But pride in community, pride in what you produce, pride that goes *outside* yourself are the main messages of these ballads. In the radio-ballads we learned that if you don't know something about a subject and want to write a song about it, the best person to go to for information and terminology and ideas is the person who's undergone that experience."

MacColl and his future bride Peggy employed a variation on this technique when she called from the U.S. in '57 wondering if he had a song to offer her for an upcoming TV appearance. In homage to their first meeting on March 25, 1956, in London's Chelsea borough, Seeger says, Ewan asked, "How about this one?" and he sang "The First Time Ever I Saw Your Face" to me over the phone, and I took it down. He said he made it up over the phone. He never sang it again; he gave it to me. I sang it from early 1957 onward. Since then it's been sung by almost everybody who's anybody, from Elvis to Robert Flack. It's a nice story, isn't it," she notes shyly, "about something that really happened." Which is what makes it music that's an important part of an indestructible tradition.



by Timothy White

LETTERS

RETAIL, COPYRIGHTS, & INTERNET OUTLETS

HMV managing director Brian McLaughlin appears concerned about how copyright owners will exploit the Internet to the detriment of music merchants ("Labels' Net Options Irk U.K. Retailers," Billboard, June 26). He may be right when it comes to the majors and their front-line releases but not necessarily to the independent sector. As the founder of U.K. deep-catalog niche labels Sequel and Westside, I can say the indies' ability to get this product into record stores has been declining for years, so Internet availability of such repertoire could be a boon to such labels as Ace, Demon, See for Miles, etc.

The reissue market grew in the '90s because everything about the format made small runs more viable than vinyl, from

higher margins to the reduction in storage and shipping costs. Today, the encroachment of home videos, games, and books coupled with the "three CDs for however much" campaigns have taken away much of the display space for specialist repertoire. Deep-catalog labels also compete with bootleggers, who get their wares stocked with little or no reaction from copyright owners. Retailers can hardly complain when deep-niche indie labels take advantage of new outlets on the Net.

Bob Fisher
London

SCOTTY MOORE AND ELVIS REISSUES

Re: The Charlie Gillett letter to the editor regarding Scotty Moore (Billboard, July 3), RCA sympathizes with the com-

passion and respect Gillett has for Moore. However, when RCA signed Elvis Presley in 1955, we signed him as a solo artist. Two months earlier, Elvis and manager Col. Tom Parker abandoned the original split of money (50% to Elvis, 25% each to Moore and Bill Black). The band, including new drummer D.J. Fontana, was paid on a weekly retainer (full when working, half when not). This is what all parties agreed to. For Elvis reissues in the past decade, we have paid every musician for reuse of unreleased recordings in accordance with the American Federation of Musicians. RCA has told Moore if he can find releases where he has not been paid, we'll correct it.

Michael Omansky
Sr. VP of strategic marketing, RCA Records
New York

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management.

Letters should be submitted to the Letters Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

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HOT SINGLES

VIDEOS

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

BLUES ★ THE REAL DEAL: GREATEST HITS VOLUME 2 STEVIE RAY VAUGHAN AND DOUBLE TROUBLE • LEGACY	
CONTEMPORARY CHRISTIAN ★ (SPEECHLESS) • STEVEN CURTIS CHAPMAN • SPARROW	
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THE BILLBOARD LATIN 50 ★ MTV UNPLUGGED • MANA • WEA LATINA	
MUSIC VIDEO ★ HOMECOMING - LIVE IN ORLANDO BACKSTREET BOYS • JIVE / ZOMBA VIDEO	
REGGAE ★ REGGAE GOLD 1999 • VARIOUS ARTISTS • VP	
WORLD MUSIC ★ SOGNO • ANDREA BOCELLI • POLYDOR	

THE BILLBOARD 200 ★ SIGNIFICANT OTHER • LIMP BIZKIT • FLIP	98
CLASSICAL ★ ARIA - THE OPERA ALBUM • ANDREA BOCELLI • PHILIPS	43
CLASSICAL CROSSOVER ★ STAR WARS EPISODE I: THE PHANTOM MENACE LONDON SYMPHONY ORCHESTRA (WILLIAMS) • SONY CLASSICAL	43
COUNTRY ★ COME ON OVER • SHANIA TWAIN • MERCURY	30
HEATSEEKERS ★ THE WHOLE SHEBANG • SHEDAIJSY • LYRIC STREET	15
INTERNET ★ MIRRORBALL • SARAH MCLACHLAN • ARISTA	64
JAZZ ★ COME BY ME • HARRY CONNICK, JR. • COLUMBIA	32
JAZZ / CONTEMPORARY ★ BODY LANGUAGE • BONEY JAMES • WARNER BROS.	32
NEW AGE ★ DESTINY • JIM BRICKMAN • WINDHAM HILL	13
POP CATALOG ★ YOURSELF OR SOMEONE LIKE YOU MATCHBOX 20 • LAVA / ATLANTIC	62
R&B ★ DA REAL WORLD MISSY "MISDEMEANOR" ELLIOTT • THE GOLD MIND / EASTWEST	21
THE HOT 100 ★ IF YOU HAD MY LOVE • JENNIFER LOPEZ • WORK	96
ADULT CONTEMPORARY ★ YOU'LL BE IN MY HEART • PHIL COLLINS • WALT DISNEY	86
ADULT TOP 40 ★ LIVIN' LA VIDA LOCA • RICKY MARTIN • C2	86
COUNTRY ★ WRITE THIS DOWN • GEORGE STRAIT • MCA NASHVILLE	28
DANCE / CLUB PLAY ★ SING IT BACK • MOLOKO • ECHO / F-111	26
DANCE / MAXI-SINGLES SALES ★ IF YOU HAD MY LOVE • JENNIFER LOPEZ • WORK	26
HOT LATIN TRACKS ★ BAILAMOS • ENRIQUE IGLESIAS • OVERBROOK / INTERSCOPE	46
R&B ★ BILLS, BILLS, BILLS • DESTINY'S CHILD • COLUMBIA	23
RAP ★ NO PIGEONS SPORTY THIEVZ FEATURING MR. WOODS • RUFFHOUSE	20
ROCK / MAINSTREAM ROCK TRACKS ★ PROMISES • DEF LEPPARD • MERCURY	87
ROCK / MODERN ROCK TRACKS ★ SCAR TISSUE • RED HOT CHILI PEPPERS • WARNER BROS.	87
TOP 40 TRACKS ★ UVIN' LA VIDA LOCA • RICKY MARTIN • C2	88
TOP VIDEO SALES ★ AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY NEW LINE HOME VIDEO	74
DVD SALES ★ ENEMY OF THE STATE • TOUCHSTONE HOME VIDEO	76
KID VIDEO ★ TELETUBBIES FAVORITE THINGS • PBS HOME VIDEO	78
RENTALS ★ SAVING PRIVATE RYAN • DREAMWORKS HOME ENTERTAINMENT	76

TOP OF THE NEWS

6 EMusic.com is one of the first E-commerce companies to invest in master recordings.

ARTISTS & MUSIC

8 Executive Turntable: Paul Rappaport is promoted to VP of broadcasting and event marketing for Columbia Records in New York.

11 G. Love & Special Sauce's "Philadelphonic" features a more hip-hop sound.

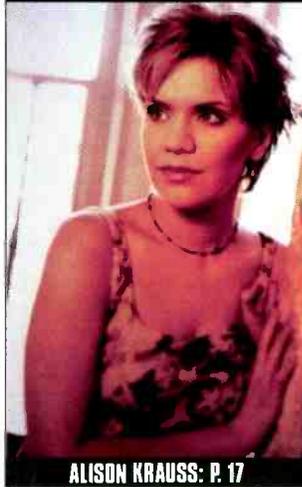
11 The Beat: The Go-Go's plan a reunion tour and a movie.

12 Boxscore: The Dave Matthews Band and the Iguanas perform three sellout shows in Noblesville, Ind.

14 Continental Drift: Zoë has the youthful appeal and impressive demos of a diva-to-be.

15 Popular Uprisings: The Dave Weckl Band makes jazz "Synergy."

REVIEWS & PREVIEWS



ALISON KRAUSS: P. 17

rising stars.

24 Dance Trax: Whitney Houston electrifies the audience at New York's Lesbian and Gay Pride Dance on the Pier.

27 Country: An upcoming Matraca Berg collection provides access to hard-to-find tunes.

31 Songwriters & Publishers: After 25 years, Mickie Most's RAK Publishing remains an active, enterprising company.

32 Jazz/Blue Notes: Nicole Yarling's "Presents" commemorates her late mentor, Joe Williams.

43 Classical/Keeping Score: Recent Philip Glass works straddle the Old World and the New.

44 Pro Audio: The Audio Engineering Society unveils plans for its 107th convention.

46 Latin Notas: A dinner honoring André Midani highlighted the MIDEM Americas trade fair.

INTERNATIONAL

51 In Japan, CD singles sales are down and album sales are up.

54 Hits of the World: ATB is No. 1 in the U.K. and Ireland.

55 Global Music Pulse: Aussie trio Primary successfully blends

electronica and pop.

MERCHANTS & MARKETING

57 Razor & Tie's TV-marketed "Monster" compilations revisit late-'80s rock.

59 Buying Trends: A survey shows the Internet will account for 16% of music sales by 2003.

60 Retail Track: Hastings Entertainment's small-town stores are thriving.

61 Declarations of Independents: Distribution North America celebrates a surge in business.

64 Sites + Sounds: The PC Expo showcases devices for downloading music online.

67 Home Video: Departure of two CEOs indicates the hard times facing home video.

74 Shelf Talk: Universal Studios Home Video plans tie-ins with Polaroid and Hershey for its release of "The Mummy."

78 Child's Play: Sony Wonder plans a holiday blitz around "Rudolph The Red-Nosed Reindeer."

PROGRAMMING

85 Entercor Communications

adopts a new policy on pulling off the air songs containing violent lyrics.

87 The Modern Age: The Lo Fidelity Allstars remix a Pigeonhed track for a hybrid hit.

88 AirWaves: Enrique Iglesias' budding English-language success builds on an already-accomplished career.

89 Music Video: The MTV Video Music Awards adds and drops some categories.

A BILLBOARD SALUTE

ALLEGRO
15th Anniversary

BEGINS ON P. 33

FEATURES

56 Update/Good Works: Jason Flom and Martin Scorsese are honored with the American Civil Liberty Union's Torch of Liberty Award.

82 Classifieds

95 Hot 100 Singles Spotlight: Christina Aguilera's "Bottle" spins up the chart.

100 Between the Bullets: Limp Bizkit's "Significant Other" rises to the top of The Billboard 200.

101 This Week's Billboard Online

102 Market Watch

102 Chart Beat: Destiny's Child brings a triple threat to No. 2 on The Billboard Hot 100.

102 Homefront: Billboard to present panels on music and the Internet at Germany's Popkomm trade fair.

DANCE TRAX



WHITNEY HOUSTON: P. 24



PHILIP GLASS' 'DRACULA': P. 16

16 Reviews & Previews: Cuban guitarist/vocalist Eliades Ochoa embarks on solo journey.

19 R&B: Marc Dorsey makes a confident Jive album debut.

20 The Rhythm Section: Destiny's Child scores its second No. 1 single on Hot R&B Singles & Tracks.

20 Words & Deeds: "Violator" showcases Violator Records' biggest acts and

Iglesias Signs \$44M UMG/Interscope Deal

BY JOHN LANNERT

Even as his debut English-language single, "Bailamos"—from the Overbrook/Interscope soundtrack to Will Smith's blockbuster film "Wild Wild West"—sashays its way to the apex of Hot Latin Tracks this issue, Latino pop idol Enrique Iglesias is eyeballing similar success for his English product on the non-Latino music charts (see AirWaves, page 88).

And he may soon be repeating his Spanish-language chart prosperity in the international arena, thanks to a six-album accord with Universal Music Group/Interscope worth an estimated \$44 million (*Billboard Bulletin*, June 30.)

Iglesias won't be abandoning his Latino roots. The Universal deal calls for three albums to be recorded in Spanish and three in English. The first CD, expected to be cut in English, will be produced in part by Brian Rawling, who co-produced Cher's hit album "Believe."

Iglesias' manager, Fernán Martínez,



IGLESIAS

hails the Universal/Interscope pact, saying the deal will prompt all parties to get into a *bailando*, or dancing, mood.

"Universal is the biggest label in the

world, which can give Enrique the international exposure he needs," Martínez says, "and Universal needed an artist like Enrique, who feels at home culturally everywhere he goes, from the U.S. to the Philippines, where his mother was born."

"We've been going for this for about a year, thinking and talking about it," says Jimmy Iovine, co-chairman of Interscope/Geffen/A&M. "He's an extraordinary talent, and this is a wonderful opportunity for us. He already has an amazing fan base, he sings great, and he looks incredible. We consider ourselves very fortunate and look forward to a very exciting relationship."

Widely anticipated in the U.S. Latino music industry, the Iglesias deal nonetheless has surprised many Latino executives by its price tag, believed to be the highest ever paid a Latino artist.

While Martínez acknowledges that the pact—which he compares to a loan or mortgage—bears a hefty premium, he

(Continued on page 87)

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EMusic Buys Blues/R&B Masters

BY CHRIS MORRIS

LOS ANGELES—In a deal that appears unprecedented on many counts, EMusic.com, the Redwood City, Calif., downloadable music merchant, has bought the master recordings of the Jewel-Paula-Ronn label family in Shreveport, La., from owner Stan Lewis. Terms of the deal were not disclosed.

The acquisition, concluded June 29, is unusual, since Internet music suppliers generally opt for licensing agreements with established labels, rather than the outright purchase of masters. EMusic—which holds the digital distribution rights to recordings from nearly 100 labels, many of them independents—now has proprietary control of some 8,000 blues, R&B, rock'n'roll, and gospel tracks, either recorded and issued by the Jewel label group since the early '60s or purchased by Lewis from other independent labels.

Furthermore, says EMusic chairman Bob Kohn, the company intends to distribute its Jewel-Paula-Ronn holdings not only via MP3 downloads

on its Web site (www.emusic.com) but through conventional retail channels as well, making the company what may be the first Net-dedicated firm to

diversify into brick-and-mortar marketing.

"We saw the value in this," Kohn says. "[The catalog] was for sale, and we took the opportunity . . . Now we are open to physical distribution deals and are starting to consider physical distribution opportunities."

He adds, "We only closed this deal today, and decisions have not been made about how to exploit the catalog in the physical distribution world . . . Stan Lewis is working very closely with the company over the next several months or more in a consulting capacity."

Lewis will be retained to advance EMusic's efforts in brick-and-mortar distribution, according to Kohn.

Kohn suggests that the expansion of EMusic's business into the realm of conventional retail will entail an increase in personnel. "Our staff is growing rapidly, and with the acquisition of this catalog, I can anticipate the need for people to help us exploit it," he says.

Lewis' masters represented about the only remaining classic blues and R&B repertoire not already secured by major-label entities, and Lewis himself is one of the few active pioneers left from the generation that blazed a trail during the rise of the great independent rock'n'roll, blues, and R&B labels in the '40s, '50s, and '60s.

He established his retail outlet, Stan's Record Shop, in 1948 on Texas Street in Shreveport; Elvis Presley frequented the store during his days as an up-and-coming performer on radio's "The Louisiana Hayride." Lewis quickly established relationships with the indie-label entrepreneurs of the day—Ahmet Ertegun and Jerry Wexler of Atlantic, Sam Phillips of Sun, Phil and Leonard Chess of Chess, the Bihari brothers

of Modern, Art Rupe of Specialty, Lew Chudd of Imperial—and handled their early hits as a retailer, one-stop operator, and distributor.

After writing and producing for several rock'n'roll and R&B acts (including Dale Hawkins, whose 1957 Checker hit "Susie-Q" was about Lewis' daughter Susan), he founded the Jewel label in 1963 and subsequently established the Paula and Ronn imprints.

For his own labels, Lewis recorded such noted blues and R&B acts as

Lightnin' Hopkins, John Lee Hooker, Ike & Tina Turner, Big Joe Turner, Little Johnny Taylor, Charles Brown, Lowell Fulson, Memphis Slim, Bobby Rush, and Toussaint McCall. Paula Records scored a No. 1 national pop hit in 1967 with John Fred & His Playboy Band's "Judy In Disguise (With Glasses)."

Lewis controls tracks by such stars as Fats Domino, B.B. King, and Aretha Franklin. He acquired the masters of Chicago blues label Cobra Records from
(Continued on page 84)



Brandy Goes To Wal-Mart. Wal-Mart shareholders present Atlantic's Brandy with a plaque marking worldwide sales of more than 7 million units for her album "Never S-a-y Never." Brandy performed at Wal-Mart's shareholders meeting in Fayetteville, Ark. Shown, from left, are Craig Kallman, Atlantic executive VP, office of the chairman; Vicky Germaise, Atlantic senior VP of marketing; Rick Froio, Atlantic senior VP of sales; Brandy; Val Azzoli, co-chairman/co-CEO of the Atlantic Group; Ron Shapiro, Atlantic executive VP/GM; Andrea Ganis, Atlantic executive VP; Steve Davis, Atlantic senior VP of artist development; and Ronnie Johnson, Atlantic senior VP of urban promotion.

Fonovisa, 2 Execs Face Federal Payola Charges

LOS ANGELES—Culminating a Justice Department investigation that began more than a year and a half ago, Van Nuys, Calif.-based Latin music label Fonovisa, its president, and its VP of promotion were charged June 30 with payola-related offenses in federal court here.

According to a U.S. District Court filing of information charges by the U.S. attorney's office, Fonovisa promotion VP Jesus Gilberto Moreno paid \$2,000 in cash to an unspecified radio station PD in May 1997.

"Moreno paid the program director this sum for the purpose of having the program director include Fonovisa records on a program playlist for more frequent broadcast over that radio station," the document says. "[Moreno] made the payment knowing that he and the program director would never disclose the payment to the radio station."

A separate charge accuses Fonovisa and president Guillermo Santiso of preparing false tax returns.

The document claims that in late 1992, when Santiso was a VP at Fonovisa, the label "determined to illegally reduce its 1992 earnings

for United States income tax purposes by reporting \$1.5 million in promotional expenses, which defendant Fonovisa did not in fact incur."

The U.S. attorney alleges that Fonovisa created a backdated doc-

ument falsely reflecting an agreement between the label and an unnamed company to share promotional expenses; the document reflected \$1.5 million in expenses.

Santiso was purportedly instructed by Fonovisa's then president (unnamed in the documents and as of yet not charged by the government) to fabricate paperwork containing bogus justification for the \$1.5 million in promotional expenses—"primarily travel vouchers reflecting expenses incurred by another company that were falsely and improperly allocated to Fonovisa."

Santiso knowingly complied with the instructions, according to the document.

FUTURE FOCUS

INDUSTRY OUTLOOKS ON 21st CENTURY ENTERTAINMENT

An installment in Billboard's ongoing millennium feature, offering capsule commentaries from key industry figures on the entertainment business as it heads toward 2000.

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

We have to continue to realize that our consumer is a mainstream media user. They don't listen to or buy only country music. They are more flexible and interested in new things than we think. I believe both the labels and radio have not been on top of our game, and it shows in our numbers as an industry. Both in the short and long term, understanding that the consumer changes frequently will be our biggest challenge. We tend to resist change in our format, and we had better start embracing it or be left behind.

What excites you the most about the future of country?

I believe that we now have a different generation of artists. They are truly the total package. They are more open to change and experimentation, but they still understand the value of the format's musical roots. Some of them have broken through in the last two years, and others are just beginning to be heard. They will

grow the format, and we have to support them through continual development.

How quickly do you think things will really change?

The speed of change in our business is incredible. The digital age will only make it more so. I believe the emphasis will be on big stars and new breakthrough acts. People won't have time for acts in the middle. Before you launch an act, you better have great music and a great marketing plan. For the most part, you won't get a second chance.

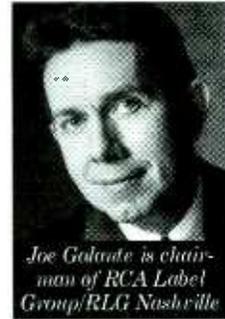
What mistake/misjudgment that country music made in the 20th century would you change if you could?

I think the business made a mistake when we started sale-pricing our new releases. You have something people wanted that they would pay full price for, and we lowered the value from day one.

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

The 45 rpm single, cassettes, CDs, DVD, and MP3. Each of them introduced a new generation to the experience of music. And they made it a social experience, since you could share your music with other people. Also, beginning with the cassette, music became portable.

CHET FLIPPO



Joe Galante is chairman of RCA Label Group/RLG Nashville.

A separate charge accuses Fonovisa and president Guillermo Santiso of preparing false tax returns

These false charges were allegedly included in Fonovisa's 1992 corporate federal income tax returns.

In July 1996—a year after Santiso became president of Fonovisa—the label "began writing

checks to a third-party promotion company called Radio T.V. Promotions Inc. (RTV) for services purportedly rendered." The checks totaled \$425,000 for that year, according to the government.

"Santiso knew that RTV in fact never performed such services for Fonovisa, but instead would cash Fonovisa's checks

and return cash to Fonovisa," the government claims. "Santiso understood that these transactions were designed to provide untraceable funds for Fonovisa to make 'payola' payments to program directors at various radio stations."

These monies were reflected in Fonovisa's books as deductible pro-

motional expenses and reported as such in the label's 1996 federal tax return, according to the charges.

A spokesman for the U.S. attorney's office was unable to confirm a Los Angeles Times report that Moreno and Santiso would file guilty pleas the week of Sunday (4).

Federal investigators began looking into Fonovisa's activities in late 1997, after lawyers for the label contacted the Justice Department to report improprieties in its promotion department (Billboard, June 13, 1998). The label's parent, Grupo Televisa, acknowledged apparently illegal promotional payments in a statement issued to Billboard last year.

According to a Grupo Televisa representative contacted July 1 about the federal charges, "Grupo Televisa and its subsidiaries fully cooperated with the government from the inception of the investigation, and the company is pleased to put this matter behind it. Fonovisa will continue to concentrate on its core business, which is [making] and selling recordings by various popular Latino artists."

Attorneys for Fonovisa, Moreno, and Santiso declined comment.

CHRIS MORRIS

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Artist Spotlight: Chuck D



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A&M Founders Want UMG Added To Suit

BY CHRIS MORRIS

LOS ANGELES—Jerry Moss and Herb Alpert, the co-founders and former principals of A&M Records, filed a motion June 30 in California Superior Court here, seeking to add Universal Music Group as a defendant in a suit they lodged in 1998 against A&M and PolyGram N.V., which bought their label in 1989.

The duo claims that the consolidation of Universal's and PolyGram's music interests, which took place last year after Seagram's \$10.4 billion purchase of the Dutch

company, violated a provision of the A&M/PolyGram purchase agreement guaranteeing A&M's integrity as a label for 20 years.

In their amendment to the original suit, Moss and Alpert are asking for \$200 million in new damages from A&M, PolyGram, and Universal.

Alpert and Moss filed their original suit against A&M and PolyGram in June 1998, claiming fraud, breaches of contract and fiduciary duty, and negligent misrepresentation. They alleged that they were not paid a \$3.6 million "earn-out" payment for 1994, which was dictated by the 1989 purchase agreement and predicated on future earnings. They claimed an additional \$2 million in lost revenue (Billboard, June 13, 1998).

Both the new motion and a proposed amended complaint filed June 30 cite a paragraph regarding "label integrity" in the sale document executed by A&M and PolyGram, which bought Moss and Alpert's company for \$460 million.

The paragraph states that for a period of 20 years, "regardless of any sale of successor," the masters and any future recordings by artists signed to A&M would be marketed worldwide under the A&M Records label and that

A&M would have a separate artist roster (including assignment of new artists) and be marketed as a separately identifiable catalog.

"Successor will attempt to maintain the current high reputation of the 'A&M Records' label," the paragraph concludes.

The motion maintains, "Over a period of months thereafter, a massive consolidation and reorganization occurred at Universal which severely and negatively affected the integrity of the A&M Records label."

The motion adds that "A&M's presence in the marketplace and the reputation of its label were substantially diminished in violation of the label integrity provision."

The motion continues, "The merger of PolyGram into Universal occurred after the filing of the original

complaint. In such merger the obligations of PolyGram . . . would ordinarily be assumed by the surviving entity. For that reason Universal has been added as an additional defendant in the proposed first amended complaint."

In a declaration also filed June 30, Richard E. Posell, attorney for Moss and Alpert, cites as further evidence of Universal's violation of the integrity agreement a June 13 Los Angeles Times story about the planned release of ex-Soundgarden member Chris Cornell's solo album by Interscope Records, a Universal label. The story notes that Interscope took over the album "when A&M was folded in earlier this year."

A Universal spokesman says that the label does not comment on pending litigation.

An Aug. 18 hearing before Superior Court Judge Aurelio Munoz on the new motion has been scheduled.

A paragraph about 'label integrity' in the A&M/P'Gram sale document is cited

Capitol Records Group Links Labels

BY MELINDA NEWMAN

LOS ANGELES—As CEO/president of the newly formed Capitol Records Group (CRG), Roy Lott sees the reorganization as an opportunity to build a "seamless connection" between seemingly disparate labels.

The new entity will encompass Capitol Records, Capitol Nashville, Virgin Nashville, EMI Latin, EMI Canada, Blue Note Records, Angel Records, and the Christian Music Group (Billboard Bulletin, June 30). The heads of these labels will now report to Lott; they had formerly reported directly to EMI Recorded Music president Ken Berry.

When appropriate, Capitol Records' marketing and promotion staffs will assist acts on other CRG labels to cross over to mainstream.

"The entities in CRG, other than Virgin Nashville and Capitol Nashville, all have their own repertoire sectors," says Lott. "CRG is a way of pulling them together to make one fully broad-based record company."

Lott retains his titles as president of Capitol Records and deputy president of EMI Recorded Music North America, the position that originally brought him into the EMI fold early last year after 19 years at Arista

Records.

In that capacity, he worked with the labels' heads, even though they did not report to him.

"These [label heads] are good, strong executives; they don't need me talking to them every day, and it's not as if I haven't been talking to them before," says Lott of the change in reporting structure. "What changes

is that it's going to be a tighter connection. It also connects the people beyond myself more closely. It makes a closer connection between the promotion and sales

departments at all the labels, because they're all part of CRG."

Virgin Records America, Priority Records, and EMI Music Distribution will continue to report directly to Berry, in part because they don't need the crossover support that Capitol can provide, says Lott.

CRG will have a small staff—Lott says no more than five people—that will handle administrative tasks.

"Their functions will be linking coordination between the labels," says

Lott. "There will a finance person, someone from business affairs. But CRG won't be signing artists; it won't function like a record company."

He also stresses that there won't be staffing cuts at any of the CRG labels, even though Capitol's staff will be working with them on crossover marketing.

"There won't be any cuts," he says. "What this move does is it eliminates the need for additional staffing at these labels if we hadn't done something like this. For example, if you didn't have the Capitol people doing it, [Capitol Nashville president] Pat Quigley would need some mainstream radio support on Chris Gaines."

Indeed, the first act that will benefit from the mainstream crossover efforts will be Garth Brooks. The country superstar will release a pop/rock album this fall under the name Chris Gaines. The fictional Gaines is the lead character in "The Lamb," a movie being developed by Brooks. The first single from the project is expected to go to pop radio later this summer.

Lott also expects a number of Latin artists—such as Oscar de la

(Continued on page 93)



LOTT

Goldberg Outlines Plans For Artemis

LOS ANGELES—After heading three major labels in the past six years, Danny Goldberg knew he wanted something different when it came time to start his newest venture, RED-distributed Artemis Records.

"I was really determined to go the independent route from the point at which I left PolyGram," says Goldberg, who left his post as chairman of the Mercury Records Group last year following the Universal/PolyGram merger.

"I felt that I had had the best jobs you could ever want—that I could ever want—in the major-label world. And now what I want is to be involved in creating something over a long period of time and control my own destiny."

To that end, Goldberg has formed Artemis Records with C&P Capital partners Michael Chambers and Pat Panzarella. The three are partners in Artemis' parent, Sheridan Square Entertainment, with Goldberg holding the title of CEO and Chambers

and Panzarella co-chairmen. C&P Capital is an entertainment investment company that also includes Chambers' 2-year-old label Ng Records. Ng will now be part of Artemis.

C&P Capital has put at least \$10 million into the venture. While Gold-



berg admits he probably could have found partners with more money, he notes, "It doesn't matter how deep someone's pockets are; it matters how much they're willing to part with. I wanted partners who would let me do it my own way. The two things I wasn't going to compromise on [were] that I wanted to be based in New York and be in control of the operations of the company."

The latter was an easy compromise for Chambers and Panzarella. "Artemis is really his vision and his baby to run. We just try to get the coal for the engine," says Panzarella. "Danny is a major, major shareholder [in the company]. We've been approached by large financially backed people who want to make an investment in this company, and we tell them, 'You can put money in this company, but Danny Goldberg runs the show.'"

THE PLAYERS

Goldberg is in negotiations with a number of artists, but he declined to comment on any potential signings until the contracts are signed. According to sources, among the artists he is talking with are rocker Cindy Bullens, whose critically acclaimed "Somewhere Between Heaven And Earth" was self-released in February (Billboard, (Continued on page 95)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Paul Rappaport is promoted to VP of broadcasting and event marketing for Columbia Records in New York. He was VP of artist development.

Gary Spivack is named VP of alternative and rock promotion for Capitol Records in New York. He was VP of alternative promotion at Atlantic Records.

Andrea Kinloch is promoted to VP of product management and partnership marketing for Rhino Records in Los Angeles. She was senior director of product management.

Keith Thompson is appointed senior director of marketing for



RAPPAPORT



SPIVACK



KINLOCH



THOMPSON



KHANER



STRICKLAND

Universal Records in New York. He was director of marketing for A&M Records.

Cheryl Khaner is promoted to senior director of national promotion for adult formats at RCA Records in Los Angeles. She was director of national promotion for

adult formats.

Peter Strickland is named national sales director for Warner/Reprise in Nashville. He was regional sales manager.

Jill Carpenter is appointed director of production for Walt Disney Records in Burbank, Calif. She

was VP of operations for Digital Editing Solutions.

Tony Baylis is named CEO of Balmur Entertainment Ltd. in Toronto. He was executive VP/COO.

Gordon Anderson is promoted to divisional VP for Collectors' Choice Music in Beverly Hills, Calif.

He was director of music merchandising.

RELATED FIELDS. Tod Minnich is promoted to COO of the T.J. Martell Foundation in New York. He was executive director of the Nashville division and new media.

Seres Teate is named publicist for Norman Winter/Associates Public Relations in Los Angeles. She was a video journalist and talent coordinator for the Cable News Network.

James B. Carroll is appointed CFO of ARTISTdirect in Encino, Calif. He was senior managing director of Bear Stearns & Co.

Artists & Music

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Hirsch Offers Solo 'Rubies' On Dorado

BY DOMINIC PRIDE

LONDON—From Florida through Paris to London, the musical career of Beth Hirsch has already woven its way through several musical cultures.

To date, she is best-known as the owner of the poignant, fragile voice on two tracks from "Moon Safari," the acclaimed debut

from French retro-electronic act Air. Yet with her first solo outing, the intimate, acoustic "P-Town Rubies" EP, released June 22 by British indie Dorado, Hirsch has laid her own



DORADO

cards on the table. Meanwhile, she takes on vocal duties on a new version of "D*Votion," the 1993 classic by D*Note, which is being released Sept. 6 here through Virgin label VC Recordings.

Hirsch, who is from Tampa, Fla., and plied her trade as an actress before taking up singing, has been living in London since last September, although touring with Air took her away from her new base for much of the past year.

Most of the EP was recorded in



HIRSCH

(Continued on page 92)

Barbadian Singer Soars

Birds Eye/RAS Has Vision For Roots-Reggae Artist Kirton

BY ELENA OUMANO

"I've never fully connected with soca for expression," says Barbadian reggae singer David Kirton, whose debut album, "Stranger," bows July 27 on Birds Eye Music/RAS Records. "I like it for movement and partying, but I find reggae is a good medium to project feelings in my songs and help the brain conform to alpha waves. Even dancehall reggae can inspire you to make a statement."

But Kirton's transcendental perspective on life is less suited to contemporary dancehall's kamikaze energy than to the more leisurely rhythms of roots-style reggae. Even spiritually feverish songs like

"Bridgetown Burnin'" and "Stand Up" reflect an otherworldly dreaminess that begs for classic reggae's meditative vibe.

"Barbados has always had a fairly good music base, so I grew up listening to disco, blues, R&B, pop," he says. "But when I first heard Bob Marley's 'Rastaman Vibration,' I found a Caribbean identity there that I'd never known before. It's very easy to want to go to a

big city or go to America, Canada, or England. That is the 'better life,' because you aspire to what you see on television as the happening places and musics. But after I heard Mar-

(Continued on page 90)



KIRTON

Clueless Plays Informed Rock

Boxov/OarFin Act Is On The Rise In The Midwest

BY DYLAN SIEGLER

Scott Miller may be the only guitarist in history to relocate from Los Angeles to Minneapolis to join a rock band.

But in the fall of 1995, when Miller learned that prominent Twin Cities act Johnny Clueless needed him, he packed up his car and headed north.

Bob Pickering—CEO of the band's label, Boxov/OarFin Records—"was my freshman-year roommate at Berklee School of Music," Miller says. "When he called and said Johnny Clueless' old guitarist had quit, I said I'd do it. Then I realized, 'This means I have to move to Minnesota?'"

The move turned out to be an auspicious one for Miller. Johnny Clueless was riding a wave of popularity in the local college scene, galvanized by its first album, "Kissed In Kansas," which included cuts from an earlier cassette-only recording.

Says Pickering, "That first album was really the catalyst. Radio stations were competing big time for indie music, and all the stations were going cutthroat with bands. That was when [Minneapolis-based retail chain] Best Buy decided they wanted to get behind indie music as well and started selling Johnny Clueless."

The reconfigured Johnny Clueless lineup set to work recording the EP "Secrets Of The Universe" and soon after completed the 1996 full-length "Too Late, Too Loud." The act's newest recording,

"What's Your Flavour?," bowed in October 1998. The set, which has sold about 4,500 copies to date, according to the label, is distributed by OarFin Records Distribution and carried in a mix of major chains and mom-and-pops nationwide.

The new album's sound ranges from the lighthearted, bass-driven "You're My Flavour" to the jangly,



JOHNNY CLUELESS

percussive "Tornadoes And Hurricanes." Front man Steve Brown, Miller, and bassist Stacy Machula all profess a love for the Black Crowes, whose performance energy they idolize.

"We worked with [producer] Ken Chastain on this last album," says Machula, who along with drummer Eric Guse makes up the rhythm section, "and he brought a new, fun element into recording."

Johnny Clueless' accessible, energetic brand of pop/rock has invigorated audiences from Toronto to Chicago to New York, and touring is the band's bread and butter.

Boxov/OarFin Records, run by Pickering and Jon DeLange, picked up Johnny Clueless after hearing the band's self-released cassette and witnessing a live show.

The band has received spins at

hundreds of college stations nationwide and has been played at about 40 commercial stations. Local triple-A stations, especially KTCZ (Cities 97) Minneapolis, have been loyal supporters of the band's work, according to the label.

The band is currently seeking management. A new booking deal with an in-house booking agent at Minneapolis' Fine Line Music Café is in the works, and the band publishes its songs under Up Hill Music/Milla Tunes, ASCAP.

Although they've never toured overseas, Pickering says the band has sold about 1,000 units in Europe via various distributors. Ozone Distribution handles the band in Canada.

While the band has grown up with Boxov/OarFin, it would consider major-label offers. "We want to hit some bigger stages—we've opened for the Wallflowers and Goo Goo Dolls, and we're ready to jump into that arena," says Brown.

Miller adds, "We're at a place now where we've got enough experience, and it's time to get out of small indie-level land. Boxov/OarFin has been a really good label for us, but they are an indie without the marketing money to make a career grow. At this point, I want to get off the mac'n'cheese and Campbell's soup diet."

Eric Neese, regional media marketing manager at Minneapolis' Best Buy, says, "They're one of the top two or three local artists we carry in terms of sales consistency. Once the kids hear them, they want more. I would like to see them get huge—there's no reason they shouldn't be."

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G. Love Goes 'Philadelphonic'

Hip-Hop Flavors The 'Stew' Of Sounds On 4th OKeh Set

BY JIM BESSMAN

NEW YORK—"Philadelphonic," the title of G. Love & Special Sauce's fourth album—due Aug. 10—is a term the resourceful OKeh/550 Music/Epic artist has long used to distinguish his Philly-inflected, "hip-hop blues" sound.

"The 'sound of Philadelphia' is a famous sound, and the 'sound of Philadelphonic' is an updated version," says native Philadelphian Love—who named his company (which he owns with manager Jason Brown) Philadelphonic Management.

The Philadelphonic music "stew," he continues, contains "a little bit of everything: hip-hop, blues, funky beats, a little bit of jazz, street-smart lyrics, reggae."

While the preceding album "Yeah, It's That Easy" used four different band lineups, "Philadelphonic" features the return of Love's bandmates Jimi "Jazz" Prescott (bass) and the Houseman, Jeffrey Clemens (drums). Love, who sings and plays guitars and harmonica, is also backed by vocal duo Brodeeva, who co-wrote some of the songs with Love and Special Sauce.

"This record is mostly just my band, except for hip-hop beats from T-Ray, who produced and co-wrote some of the songs, and Jack Johnson, who sings and plays acoustic guitar on 'Rodeo Clowns,' which he wrote," says Love.

"Much of it we did ourselves at my parents' house on the New Jersey shore," he continues. "We got really creative on some tracks, like 'Relax'; it was kind of a Beatles-type production. There's a whole different range of productions and performances. The last track, 'Gimme Some Lovin',' is just me, while 'No Turning Back' is our first rock'n'roll-style song... almost."

Still, the label wanted "a couple more hits," Love says. So, he went to Los Angeles to collaborate with T-Ray. The two came up with the infectious "Love." The artist then connected with Johnson and came up with "Rodeo Clown"—which Love says "sounded like a hit" to him. Indeed, the tune is the album's first single.

"It's the first non-G. Love song, and we tried to make it like an Isley Brothers record, with a part one and a part two—though part two only



G. LOVE & SPECIAL SAUCE

appears on the CD-pro," says Michael Caplan, senior VP of A&R at Epic. The promotional CD, which Caplan says features a "great freestyle rap," goes to modern rock and triple-A radio Tuesday (6). A five-song EP containing non-album material will be serviced with the album to college radio prior to the release date of "Philadelphonic."

"He has such an incredible catalog of material," says Caplan, "and this is his most solid record to date. It's the first time he's used a producer in the traditional sense—with T-Ray on half the album. As a result, the album is more focused. The great thing is that the marketplace has finally come around to G. If [debut album] 'Cold Beverage' were released today, it would be No. 1. But it came out when alternative radio wouldn't allow anything with a rap cadence."

Caplan adds that "Philadelphonic" is "a more hip-hop-oriented album: He's utilizing loops for the first time and samples, so he's met the marketplace as well."

Caplan says that lifestyle marketing is vital to the project, adding that Love and "Philadelphonic" should also benefit from Love's cover of the Dazz Band's "Dazz" on the upcoming "Muppets In Outer Space" soundtrack—not to mention his recent collaboration with Little Milton for the blues great's next Malaco collection.

That said, G. Love & Special Sauce's well-established touring base will also be a key element in the label's marketing plan.

"He will tour heavily around the release of the album," says Caplan. "On one hand, he has great appeal to the 'tour head,' or 'new hippie' crowd, but he also has the charisma to work the alternative marketplace. There are very few that can bridge the two."

Love, who is booked by William Morris, plans to make "the good ol' U.S.A." the priority of his heavy touring schedule.

"We plan to do more shows than ever this year, with 200 to 250 in the U.S.," he says. "We're going to every town that we haven't got to or only played once, like Madison, Wis., and Asheville, N.C. The world's so big that I'm spreading myself too thin and not doing everything I can in the U.S. But we'll hit the important places in Europe and Japan, too."



Gettin' Nasty. On July 27, San Francisco-rooted band Stroke 9 bows with "Nasty Little Thoughts," a guitar-fueled pop/rock disc produced by Jerry Harrison and Rupert Hine. The Cherry/Universal set will be previewed on Monday (5) with the single "Little Black Backpack." A series of gigs is planned for later this summer. Pictured, from left, are bandmates Eric Stock, John McDermott, Luke Esterkyn, and Greg Gueldner.

Go-Go's Get The Beat Again For Reunion Tour; Rob Thomas Might Have A Song For You

GOIN' TO A GO-GO: Five years after they last toured together and 15 since they originally broke up, the Go-Go's hit the road Saturday (3) for a quick two-week blast. "I've missed the road," says guitarist **Jane Wiedlin**. "I love traveling together, because the girls always make me laugh. And it's so great being onstage and being adored by thousands of strangers. I love that part!"

The band members—Wiedlin, vocalist **Belinda Carlisle**, guitarist **Charlotte Caffey**, drummer **Gina Schock**, and bassist **Kathy Valentine**—originally reunited to write a movie treatment about their lives in which producer **Ted Demme** is now interested. "Then we thought it would be fun to do shows, and then [manager] **Miles Copeland** said he'd organize it for us, so we decided to do it," says Wiedlin. The West Coast/Southwest concerts will feature the band doing its hits, as well as some well-picked covers.

The shows will be recorded both on audio and video. The audio version will result in a live album released via that band's Web site—www.gogos.com—while Wiedlin expects the video to have several applications. "We just want to get some stuff on tape in terms of how we talk to each other and how we joke around with each other as a reference point for the movie's writer," she says. "Also, we're going to do a 'Behind The Music' for VH1, so they're going to be stalking us for the next couple of weeks."

As far as recording a new studio album, Wiedlin says not so fast. "I don't know about that," she says. "I don't know if I want a new record deal. Young musicians, they think when they sign the record deal it's the end of their trouble. Little do they know it's the beginning of the misery."

SMOOTH OPERATOR: On the heels of his success as co-writer of Santana's hit "Smooth," **matchbox 20's Rob Thomas** is making a move into writing more songs for other artists. His commitment to matchbox 20 remains strong—the band is going into the studio this month with producer **Matt Serletic** to record the follow-up to the gazillion-selling "Yourself Or Someone Like You." Prior to that, Thomas is headed into a New York studio to demo eight songs he feels are more appropriate for artists other than matchbox 20. According to his publisher, EMI Music Publishing's **Evan Lamberg**, "the melodies and the lyrics that Rob has come up with on these songs are as strong as anything he's ever written. However, stylistically, they're just not fitting for matchbox 20's next album... Once we're done with these acoustic demos, we're going to then sit

down and discuss whom they may be right for and attempt to have the proper artists listen to the songs."

Thomas, who was named one of BMI's four songwriters of the year at May's pop awards ceremony, says his ultimate satisfaction is in penning tunes: "I want people to see me as a songwriter, not a pop star, at the end of the day."

STUFF: Four acts—**Buckcherry**, **Insane Clown Posse**, **Oleander**, and **Moby**—have been added to the Woodstock lineup... Look for **Fred Durst**, front man for **Limp Bizkit**, to be named a senior executive at Interscope Records. Durst, who will remain with the Flip/Interscope act, will have his own imprint at the label, as well as direct and produce videos (**Billboard Bulletin**, June 30).

Y2K GRAMMYS: The first Grammys of the new millennium will be held Feb. 23 at Los Angeles' new arena, the Staples Center. This marks the show's second consecutive time in Los Angeles and the second time it has been held in an arena—in 1997, the awards ceremony was held at New York's Madison Square Garden.

While that show lacked the intimacy that ceremonies at Los Angeles' Shrine or New York's Radio City Music Hall possessed, **Michael Greene**, president/CEO of the National Academy of Recording Arts and Sciences, says a move to a bigger venue is essential. "We aren't presented with a whole lot of choices," says Greene. "By the time we get close to the [2000] Grammys, we'll have close to 16,000 members. It just gets down to the numbers. After we took care of the nominees, publishers, labels, show-biz types, and everyone else we needed to, we would have less than 1,000 seats to sell to our members in a Shrine or Radio City Music Hall."

Given that the move was inevitable, Greene says, he advised the Staples Center architects of ways the building could be Grammy-friendly. "We consulted with them for three years on everything, all the way down to the press area," says Greene, although he adds that he has made no commitment to hold the ceremony there for more than next year.

He anticipates that the arena will be set up to make approximately 12,000 seats available. "We'll bring in theater seats and carpeting and drape it off," he says. "What we'll lose in intimacy we'll gain in a bigger stage, and we'll have a full orchestra there for the entire show. I think there's a give-and-take in this regard. I have to be optimistic about it. I don't know if it will always be in an arena from now on. The jury's still out on that."



by Melinda Newman

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Al Jarreau

Indie Legend Guided By Voices Raises Antenna On TVT's 'Collapse'

BY BRADLEY BAMBARGER

NEW YORK—It may sometimes seem as though indie rock has gone the way of the dinosaur. If so, no one has told Guided By Voices. The power-pop cult heroes have embarked on a fresh, fertile phase, with a new label deal and an album that trades in the band's basement-bred sound for veritable radio readiness.

Due Aug. 3 from TVT in the U.S., "Do The Collapse" was produced by Ric Ocasek, whose roots in skewed airwave fodder served him well in helming Guided By Voices' first post-Matador effort. Group guiding light Robert Pollard's hyper-melodic, three-minute rock operas take on new luster with Ocasek's sonic staging.

On the same wavelength, Pollard and Ocasek both hail from Ohio (the former Dayton, the latter Cleveland), and both are endlessly in tune with the vintage verities of '60s and '70s rock. "Bob and I like the same bands—and don't like some of the same bands," Ocasek says. "He knows every record ever made, and you can hear that history in his band."

A child of FM radio, Pollard has "always wanted people to have the chance to hear Guided By Voices on the radio," he says, "and who knows that 'radio sound' better than Ric Ocasek? I remember when the first Cars album came out, with the Police and the first Devo album, too. That was a great time on the radio."

Working with Ocasek in New York's spirit-riven Electric Lady studios, Pollard and company learned the virtues of "being more patient and reaping the reward," he says. "We're used to doing a record in a week, and this one took a month and a half. But even though Ric upgraded the fidelity for us, he never wanted to sand down our eccentricities."

The group's previous homemade aesthetic notwithstanding, Ocasek is dismayed that it hasn't been on the radio more all along. "It's where they belong, with all those unbelievably catchy, artful songs," he says. "I've always marveled at the poetic sophistication of Bob's lyrics, and I love every song on this record. All I did was try to frame the premise of the band—that sense of creative



GUIDED BY VOICES

adventure."

After a series of underground albums on the Cleveland indie Scat culminated in 1994's classic "Bee Thousand," Guided By Voices embarked on an artistically efficacious tenure with Matador Records. A whole host of albums and EPs resulted, including the masterpiece "Under The Bushes, Under The Stars" (Billboard, Feb. 24, 1996). The final Matador years featured the band's "Mag Earwhig!" and Pollard's hook-heavy solo disc from last year, "Waved Out."

"The years with Matador were fun," Pollard says, "but we thought we needed to take advantage of more resources if we wanted to expand our audience. And while Matador has been down on rock of late, TVT is excited and full of ideas."

A unique feature of Guided By Voices' deal with TVT lets Pollard indulge his prodigal imagination with solo albums and various offshoots via his fan-oriented Flying Captain Series on Record Head/Rockathon (distributed by Luna Music of Indianapolis). Flying Captain's first fruits include the old-school indie rock of Pollard's third solo set, "Kid Marine," and two low-fi projects under the noms de guerre Lexo & the Leapers and Nightwalker. Another solo disc could see light by Halloween.

"Matador felt that Bob's solo albums cannibalize GBV's sales—we don't," says TVT A&R exec Adam Shore. "We put out all the GBV discs, and he gives us a 10-day first look on his other projects. If we pass, he can release whatever he wants, as long as it isn't through major distribution. As the industry re-examines issues of control as some artists do just fine on their own, Bob gets the best of both worlds. So he can make as much music as he likes—that's the thing I'm most proud of with our deal."

The newly bolstered TVT—which received \$23.5 million in securitization financing earlier this year—can put its enthusiasm for Guided By Voices to work via such resources as a radio promotion staff many times the size of that of most indies. "Matador was all about signing

great bands and getting great press, not necessarily breaking bands at radio," says TVT VP of sales and marketing Paul Burgess. "But we are going after radio aggressively."

"Teenage FBI," the first single from "Do The Collapse," shipped to commercial alternative radio in early July, with the full album going to college outlets later in the month. "Teenage FBI" is also the first track on a TVT sampler that will be distributed on the summer H.O.R.D.E. tour, and the song appears on the TVT soundtrack to "Buffy The Vampire Slayer."

"Teenage FBI" has tested well with the audience of WPLY (Y100) Philadelphia, according to Guided By Voices enthusiast and station PD Jim McGuinn. Other heritage alternative stations like

KNDD (the End) Seattle are longtime Guided By Voices supporters, and for those stations that resist the rococo'n'roll of "Teenage FBI," TVT plans a second single in the fall with the ballad "Hold On Hope," a song already previewed on launch.com and TVT.com.

To prime the Guided By Voices faithful, TVT issued in late June a limited-edition, specially packaged 7-inch single of "Surgical Focus" (backed with the non-LP track "Fly Into Ashes"). TVT is also working closely with the Guided By Voices fan club, Postal Blowfish (gbv.com), tapping its members to circulate promotional paraphernalia.

According to Burgess, there will be a greater Guided By Voices presence than ever before at
(Continued on page 14)

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JIMMY BUFFETT & THE CORAL REEFER BAND	Blockbuster-Sony Music Entertainment Center, Camden, N.J.	June 3-5	\$1,573,096 \$50/\$21.70	49,479 two sellouts	SFX Entertainment, Electric Factory Concerts
OZZFEST 99: BLACK SABBATH, ROB ZOMBIE, DEFTONES, SLAYER, PRIMUS, GOOSMACK, SYSTEM OF A DOWN	Pine Knob Music Theatre, Clarkston, Mich.	June 25-27	\$1,512,176 \$49.50	31,462 34,000 two shows	Cellar Door, Belkin Prods.
DAVE MATTHEWS BAND, GOVT MULE	Polaris Amphitheatre, Columbus, Ohio	June 18-19	\$1,268,283 \$39.50/\$28.50	40,000 two sellouts	Sunshine Promotions, SFX Entertainment, in-house
BOB DYLAN & PAUL SIMON	Hollywood Bowl, Los Angeles, Calif.	June 22	\$1,010,135 \$125/\$25	16,785 sellout	Universal Concerts, Andrew Hewitt, Bill Silva Presents
CHER, CYNDI LAUPER, WILD ORCHID	Alamodome, San Antonio, Texas	June 19	\$803,885 \$75.75/\$35.75	15,102 16,969	SFX Entertainment
ROD STEWART	Jones Beach Theatre, Wantagh, N.Y.	June 20	\$797,789 \$85.25/\$55.25/ \$35.25/\$15.25	13,834 sellout	Delsener/Slater Enterprises
SHANIA TWAIN, LEAHY	FleetCenter, Boston, Mass.	June 14	\$770,818 \$50/\$38	17,543 sellout	Don Law Co.
BOB DYLAN & PAUL SIMON	Concord Pavilion, Concord, Calif.	June 18	\$719,737 \$127.75/\$77.75/ \$35.25	10,299 12,500	Bill Graham Presents, in-house
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'Duchovny' Single Sets Up Sharp's Debut

Song Builds Interest In Her 'Cheap & Evil Girl' Album On Trauma

BY LARRY FLICK

NEW YORK—Pop ingénue Bree Sharp enjoys the fact that she's making a splash with a tune like "David Duchovny"—the lead single from "Cheap & Evil Girl," her Trauma debut due Aug. 3.

"It's a multilayered song," she says. "On the surface, it seems like a fun song about being infatuated with a TV star, but it's a lot more than that. It's a song about unrequited love and how you deal with having a crush on someone unobtainable. I love the idea of people coming to the song for one thing and leaving with something more."

The song—with its tag line "David Duchovny/Why won't you love me?"—has caught the attention of its subject. In fact, "X-Files" executive producer Chris Carter got a demo of the tune late last year and requested permission to make an in-house video for the show's Christmas party. They



SHARP

recruited an array of celebrities to lip-sync to the song, including Brad Pitt, George Clooney, Whoopi Goldberg, Rosie O'Donnell, and Kiss, among others.

The video, while not officially available to the public, has become a hot underground item.

WTMX Chicago, which started playing the single several weeks prior to Trauma's June 7 shipment date, recently sought out the

actor for an on-air comment. During the morning show with air personalities Eric and Kathy, Duchovny said, "It's catchy, and you can dance to it. I give it an 85."

He added, "I think it's great. It's a little embarrassing. I never expected it to be such a big deal."

But it is. Retailers are looking forward to getting their hands on Sharp's debut, which they say has credible rock and pop novelty appeal.

"The single is cute, and I think die-hard 'X-Files' fans will buy the album just for the collectible. But I think the album is deeper than that one song," says Marlon Creaton, manager of Record Kitchen, an outlet in San Francisco. "It'll be interesting to see if the label can use this opportunity to slam-dunk the whole album."

That's precisely the label's plan. "It's an entertaining song that's getting a lot of attention. Our next step is to establish her as a real artist," says Jim Martone, senior VP of marketing at Trauma.

For starters, the label has prepared an electronic press kit that's been circulating for several weeks now. "It has a lot of good interview footage and music that shows she's not a novelty act," Martone says, adding that Sharp has also just completed a videoclip with director Marcus Nispel.

Sharp will also hit the road for a series of showcases, alternating between band dates and acoustic gigs. When she's not playing clubs, Sharp will be performing for retailers and radio programmers.

"I'm looking forward to being out there playing these songs," she says.

Creatively, Sharp says, "Cheap & Evil Girl" came together quickly. While she wrote "David Duchovny" a year and a half ago, once the deal with Trauma was done earlier this year, the demand to finish an album was great.

"The energy in the studio was incredible," she says. "Things were hectic, but they came together well. It was magical. I'm so proud of the songs on this album."

Among the set's stronger tunes is "Fallen," a dark lullaby that Sharp says she wrote to "my unborn child. It's about not having faith in humanity. It's like, 'What am I going to tell my kid about the heinous things that happen in the world?' It's a deep song that's designed to make you think and feel."

Actually, that's Sharp's mission as an artist, in general. "I hope people leave this record feeling like they've been on an emotional journey."

The artist is managed by Bret Disend for Ozone Entertainment. Her songs are published by Famous Music (ASCAP).



Kool Aussies. On July 20, Australian trio Not From There will issue its first U.S. disc, "Sand On Seven," on Kool Arrow Records. The set is the first release on the label, which is helmed by ex-Faith No More guitarist Billy Gould. Boasting a sound mildly reminiscent of the Fall and Sonic Youth, Not From There will be touring the States in August and September. Pictured, from left, are bandmates Simon Lambert, Heinz Riegler, and Anthony Hills.

Billboard

JULY 10, 1999

Top New Age Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
1	3	22	DESTINY WINDHAM HILL 11396	JIM BRICKMAN
2	1	16	MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMOPHONE 60641/WALT DISNEY	MANNHEIM STEAMROLLER
3	4	85	PAINT THE SKY WITH STARS — THE BEST OF ENYA REPRISE 46835/WARNER BROS.	ENYA
4	2	11	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
5	6	6	INNAMORARAE/SUMMER FLAMENCO EPIC 69673	OTTMAR LIEBERT
6	5	21	ONE WORLD GTSP 559673	JOHN TESH
7	7	10	DAWN OF A NEW CENTURY PHILIPS 538838	SECRET GARDEN
8	8	74	GRAND PASSION GTSP 539804	JOHN TESH
9	9	86	TRIBUTE VIRGIN 44981	YANNI
10	10	4	SUN DANCE: SUMMER SOLSTICE VOL. 3 WINDHAM HILL 11437	VARIOUS ARTISTS
11	11	96	DEVOTION: THE BEST OF YANNI PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
12	12	35	PURE MOVIES GTSP 539779	THE JOHN TESH PROJECT
13	13	66	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS WINDHAM HILL 11266	GEORGE WINSTON
14	16	38	FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801	YANNI
15	14	14	ADIEMUS III-DANCES OF TIME OMTOWN/HIGHER OCTAVE 46674/VIRGIN	KARL JENKINS
16	17	7	OUT OF HAND NARADA 47220/VIRGIN	BILLY MCLAUGHLIN
17	19	3	ISLA DEL SOL BAJA 534/TSR	ARMIK
18	15	22	ANDALUSIAN NIGHTS HIGHER OCTAVE 46930/VIRGIN	GOVI
19	18	57	PERFECT TIME WORD 69143/EPIC	MAIRE BRENNAN
20	21	19	TORCHED WINDHAM HILL 11394	MICHAEL HEDGES
21	20	6	SEASONS OF THE SOUL WINDHAM HILL 11427	LISA LYNNE
22	RE-ENTRY		SOUNDS OF WOOD & STEEL 2 WINDHAM HILL 11404	VARIOUS ARTISTS
23	22	9	SPIRIT HOLLYWOOD 62174	PETER BUFFETT
24	23	74	CONVERSATIONS WITH GOD WINDHAM HILL 11304	VARIOUS ARTISTS
25	25	33	CONVERSATIONS WITH GOD DISC 2 WINDHAM HILL 11382	VARIOUS ARTISTS

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. † indicates past and present Heatseekers titles © 1999, Billboard/BPI Communications and SoundScan, Inc.

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Running Time: 117 mins.

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Case # WHE71060
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Case # WHE73047
ISBN: 1-57252-579-7
UPC: 7-20917-30472-4
Running Time: 70 mins.

Offer Date: July 6, 1999
Steel Date: July 27, 1999

VHS \$19.98
DVD \$24.98

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Top 10 Favorite Artist Picks June 18, 1999

The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	The Black Brothers	Pop, Rock	7
2	Floor Thirteen	Pop, Ska	1
3	Cindy Alexander	Pop, Rock	5
4	Dian Diaz	Pop, R'n B	3
5	Honey And The Bees	Pop	6
6	Reckless Kelly	Alternative, Country	3
7	Pat McGee Band	Rock, Acoustic	13
8	Gemini	Pop	2
9	Clen Rose	Pop, Folk	3
10	Chaos	Hip Hop, Funk	1

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

Radio BTN Favorite Song Requests June 18, 1999

The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	Better Than I Am, Cindy Alexander	Pop, Rock	7
2	Running In The Rain, Scott Howard	Pop, Contemporary	1
3	Ordinary Girl, Naked Blue	Pop, Rock	2
4	Lost All Control, Clay	Alternative, Rock	4
5	Another Someday, The Watershed Boys	Alternative, Country	2
6	Live For Your Love, Gemini	Pop	1
7	Take Me Away, Brilliant Trees	Pop	9
8	Yours Faithfully, Dian Diaz	Pop, R'n B	4
9	70 Degrees, F6	Hard Rock, Alternative	4
10	Typical Man, Lava	Pop, Alternative	9

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

New Talent Spotlight

The Most Outstanding And Available Acts On BTN

AIJA

A New Jersey-based 2 piece female R'n B/Hip-Hop act, AIJA (pronounced like the continent) have been performers since the age of 3. One, an angelic soprano and the other in harmony with a deep, earthy voice, they combine their African-American and Asian heritage to create a sultry and energetic duo. They write all their own material, are natural born vocalists, and are all about innocence, sexiness, vocal range, maturity, street-wise sensibilities and a strong, yet feminine presence. AIJA mixes up an array of urban styles with a sound that transcends the lines of age, race and nationality.



Genre: R'n B, Hip-Hop From: New Jersey Deals sought: Recording, Publishing

For further artist details log on to www.billboardtalentnet.com/aija

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

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

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Artists & Music

GUIDED BY VOICES

(Continued from page 12)

major retail chains, particularly at Tower Records and Best Buy (TVT's No. 1 account). But such Coalition of Independent Stores outlets as Boston's Newbury Comics and Waterloo Records in Austin, Texas, will continue to be Guided By Voices mainstays, as will the nine outlets of the Local Independent Network of CD Stores (LINCS) in Southern California.

According to Rand Foster, LINCS ringleader and owner of Fingerprints in Long Beach, Calif., whether or not commercial radio welcomes Guided By Voices, the prevailing winds seem favorable at retail.

"More and more people come in

'I've always marveled at the poetic sophistication of Bob's lyrics, and I love every song on this record'

- RIC OCASEK -

looking for bands that are displaced by commercial radio," Foster says. "There are a lot of record buyers who are after something more adventurous, and that bodes well for indie bands, especially bands with such strong word-of-mouth as GBV."

Guided By Voices—with Pollard joined by guitarist Doug Gillard, ex-Breeders drummer Jim MacPherson, and new bassist Tim Tobias—have made themselves heard live at alternative festivals in California and various trade events this summer. A club tour commenced this month in the Northwest, with a fall trek supporting kindred spirits Cheap Trick to follow on the East Coast.

Guided By Voices' gigs are booked by Jim Romeo at New York's Legends of the 21st Century; the band is managed by Dave Newgarden and Janet Billig of Manage This! in New York. Pollard's songs are published by Needmore Songs/Universal Music Publishing (BMI).

"Do The Collapse" will be issued this summer in Australia and New Zealand via TVT's new deal with Mushroom/BMG, and deals are pending for Canada, Europe, and Japan.

Pollard is clear-eyed but excited about the potential for a new Guided By Voices universe. "The seeming death of great guitar rock bums me out," he says, "but I know it'll come around in the popular imagination again. If it can happen with swing, man, it can happen with anything."

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

DIVA-IN-WAITING: At a time when major labels are scrambling to find more pop ingénues à la **Britney Spears**, **Zoë** should prove to be a welcome entity. Not only does this New York native have similarly youthful appeal, but she's not reliant on a battery of Svengali-like producers and songwriters for her material. This budding diva does it all herself.



ZOË

On an impressive demo that has become a hot item among A&R execs in recent weeks, Zoë confidently darts from the pop/hip-hop shuffle of the hit-worthy "Why You Wanna Make Me Cry?" (prepare for its killer sing-along chorus) to the smooth, retro-R&B swing of the ballad "This Time." All the while, she

flexes a charming, girlish voice that has a sweet, understated soul timbre. Her songwriting partner, **William "Prez" Bush**, wisely keeps the listener's attention on Zoë's words and performance at all times. Actually, it's fun to imagine what would happen if this lovely young artist had the opportunity to work with a high-profile producer like **Desmond Child** or **David Foster**. Maybe we'll find out after she gets snapped up by a smart major-label exec.

For further info, contact: 212-987-6762.

STRUMMIN' ON: It's not easy to be a straight-ahead acoustic-pop female artist these days. The prominence of the Lilith Fair has turned every woman who can tune a guitar into a musical poet. Cherry-picking through the glut of strummers can get tedious. But when you come across an artist like **Seana Fisher**, it's worth the effort.

This Los Angeles native is picking up deserved kudos from local press and clubgoers for a battery of memorable tunes that include her self-made single "Magikarmavoodoo," which crackles with quick-handed guitar work and a hook that is downright unshakable. Fisher romps through the radio-friendly tune with clever words and playful phrasing warmly reminiscent of **Shawn Colvin**.

In addition to the single, the Los Angeles-based/North Dakota-bred Fisher has assembled a retail-ready demo rife with memorable tunes. Lyrically, she sticks fairly close to affairs of the heart, wrapping them in irresistible melodies and choruses. Particularly potent are the languid "Big Mistake," which is everything a fan of **Jewel**-style pop could ever want, and "Soul Fire," a piano-charged ballad on which Fisher unleashes a ferocious, gospel-tinged vocal. If she's this electric in the studio, one can only imagine what she's like onstage. If you're on the West Coast, don't miss the chance to catch a show on her summer-long itinerary of club gigs.

For more information, call **Jeff Gordon** at Smash Management, 818-789-5964.

SLACKIN' OFF: For a taste of alterna-rock à la **Blur** or **Green Day**, there's no need to look further than **Actionslacks**.

This Berkeley, Calif., quartet are starting to raise a ruckus in their hometown with a self-made, five-song EP that crackles with tasty guitars and butt-shaking beats. Produced by **Jeff Palmer**—noted for his work with **Mommyheads**—the project is the band's third recording. They've each sold roughly 5,000 copies apiece, according to the band's manager, **Kio Novina**. This new recording, however, has begun to seep into local college radio consciousness, with the lively cuts "Joan Of Arc" and "I Hope This Makes It Easier For You" gathering most of the attention.

Actionslacks are preparing to begin gigging in support of the EP. Look for 'em to serve their home base before spreading out to the rest of the U.S.

For additional info, E-mail Novina at kio@artistdirect.com.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	7	SHEDAISY LYRIC STREET 65002/HOLLYWOOD (8.98/12.98)	NO. 1 THE WHOLE SHEBANG
2	1	2	SWAY & KING TECH INTERSCOPE 90292* (10.98/16.98)	THIS OR THAT
3	3	13	LO FIDELITY ALLSTARS SKINT/SUB POP 69654/COLUMBIA (7.98 EQ/13.98)	HOW TO OPERATE WITH A BLOWN MIND
4	5	3	IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
5	4	10	OLEANDER REPUBLIC 53242/UNIVERSAL (8.98/12.98)	FEBRUARY SON
6	7	5	LEN WORK 69528/EPIC (7.98 EQ/11.98)	YOU CAN'T STOP THE BUM RUSH
7	6	63	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
8	NEW		TWIZTID PSYCHOPATHIC/ISLAND 42099/IDJMG (10.98/16.98)	MOSTASTELESS
9	10	4	MOBY V2 27049* (16.98 CD)	PLAY
10	18	14	TRAIN AWARE/RED INK 38052/COLUMBIA (10.98 EQ/16.98)	TRAIN
11	14	6	DJ DMD AND THE INNER SOUL CLIQUE INNER SOUL/EASTWEST 62428*/EEG (11.98/17.98)	TWENTY TWO: PA. WORLD WIDE
12	NEW		THE FLAMING LIPS WARNER BROS. 46876 (10.98/16.98)	THE SOFT BULLETIN
13	9	6	CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98)	SINGLE WHITE FEMALE
14	16	42	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/IDJMG (10.98/16.98)	JUST WON'T BURN
15	15	3	DELIRIOUS? FURIOUS? 51677/SPARROW (11.98/16.98)	MEZZAMORPHIS
16	26	3	SPORTY THIEVZ ROC-A-BLOK/RUFFHOUSE 63647*/COLUMBIA (10.98 EQ/16.98)	STREET CINEMA
17	NEW		GRENIQUE MOTOWN 53227/UNIVERSAL (8.98/12.98)	BLACK BUTTERFLY
18	17	12	T.D. JAKES ISLAND INSPIRATIONAL 524630/IDJMG (10.98/16.98)	SACRED LOVE SONGS
19	24	2	OUT OF EDEN GOTE 2806 (10.98/15.98)	NO TURNING BACK
20	25	12	STATIC-X WARNER BROS. 47271 (11.98 CD)	WISCONSIN DEATH TRIP
21	20	11	STAIN'D FLIPELEKTRA 62356/EEG (7.98/11.98)	DYSFUNCTION
22	13	12	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
23	8	3	THE MOFFATTS CAPITOL 97939 (10.98/16.98)	CHAPTER I: A NEW BEGINNING
24	19	4	CHRISTIAN CASTRO ARIOLA 66275/BMG LATIN (9.98/15.98)	MI VIDA SIN TU AMOR
25	42	2	GOSPEL GANGSTAZ B-RITE 90096/INTERSCOPE (10.98/15.98)	I CAN SEE CLEARLY NOW

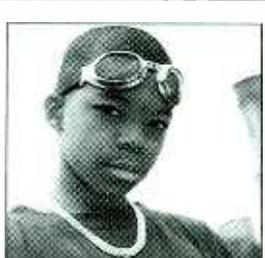
The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers 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	34	4	TAL BACHMAN COLUMBIA 67956 (7.98 EQ/11.98)	TAL BACHMAN
27	21	11	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
28	12	20	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98)	NUESTRO AMOR
29	11	3	JOHN McDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS
30	NEW		AMANDA MARSHALL EPIC 69755 (11.98 EQ/17.98)	TUESDAY'S CHILD
31	22	40	SHAKIRA ● SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
32	30	16	BETH ORTON HEAVENLY/DECONSTRUCTION 19038*/ARISTA (10.98/16.98)	CENTRAL RESERVATION
33	23	3	CIBO MATTO WARNER BROS. 47345 (10.98/16.98)	STEREO * TYPE A
34	27	3	ORBITAL FFR/LONDON 31065/SIRE (16.98 CD)	THE MIDDLE OF NOWHERE
35	39	7	FREESTYLERS FRESKANOVA 980200*/MAMMOTH (8.98/12.98)	WE ROCK HARD
36	RE-ENTRY		SONICFLOOD GOTE 2802 (15.98 CD)	SONICFLOOD
37	NEW		WEEN ELEKTRA 62264/EEG (19.98/24.98)	PAINTIN' THE TOWN BROWN WEEN LIVE '90 — '98
38	33	14	NOELIA FONOVISA 6080 (8.98/12.98)	NOELIA
39	28	7	ALEJANDRO FERNANDEZ SONY DISCOS 83182 (9.98 EQ/14.98)	MI VERDAD
40	31	14	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO
41	38	35	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
42	48	6	BILLIE INNOCENT 47492/VIRGIN (11.98/16.98)	HONEY TO THE B
43	37	46	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
44	RE-ENTRY		JENNIFER KNAPP GOTE 3832 (10.98/15.98)	KANSAS
45	35	2	VERTICAL HORIZON RCA 67818 (13.98 CD)	EVERYTHING YOU WANT
46	RE-ENTRY		REEL TIGHT G-FUNK 72966/RESTLESS (10.98/16.98)	BACK TO THE REAL
47	32	4	TONNY TUN TUN CAIMAN 2986 (9.98/14.98)	CAMINANDO
48	RE-ENTRY		JESSICA ANDREWS DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD
49	NEW		BELA FLECK WARNER BROS. 47332 (10.98/16.98)	THE BLUEGRASS SESSIONS: TALES FROM THE ACOUSTIC PLANET, VOLUME 2
50	46	7	BEENIE MAN SHOCKING VIBES 1547*/VP (9.98/14.98)	THE DOCTOR

POPULAR UPRIISINGS

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

WECKL JAZZ: Jazz artist Dave Weckl, a former member of Chick Corea's band, has had four of his five solo albums make appearances on Billboard's Top Contemporary Jazz Albums chart:



Baby On Board. Baby DC is a 13-year-old rapper from Oakland, Calif., who was discovered by Too \$hort. Baby DC's debut album, "School Dayz," is due July 27 on Jive Records. The first single from the set, "Bounce, Rock, Skate, Roll" (featuring Imajin), peaked at No. 91 on the Hot R&B Singles & Tracks chart in the May 15 issue. He joins Nickelodeon's All That Music & More Festival tour July 14, until the tour's end Aug. 21.

1990's "Master Plan" peaked at No. 9; 1992's "Heads Up" was a No. 12 hit on that chart; 1994's "Hard Wired" reached No. 16; and his latest album, "Synergy" (Stretch/Con-

cord), credited to the Dave Weckl Band, hit No. 25 in the June 12 issue. Weckl says of the new album, "My earlier CDs were basically 'project records,' but with 'Synergy' the music is written for the band to perform both live and in the studio." The Dave Weckl Band is on tour in support of the album.

IN VITRO: British band Vitro could be among the electronica/rock acts (like the Chemical Brothers, the Prodigy, and Fatboy Slim) that are finding crossover mainstream success.

The band's debut album, "Distort" (American/Columbia), was produced by Rick Rubin and David Sardy. A mega-mix of the track "Orange" has been getting spins on modern rock station KROQ Los Angeles. But don't mistake the band members for studio hermits.

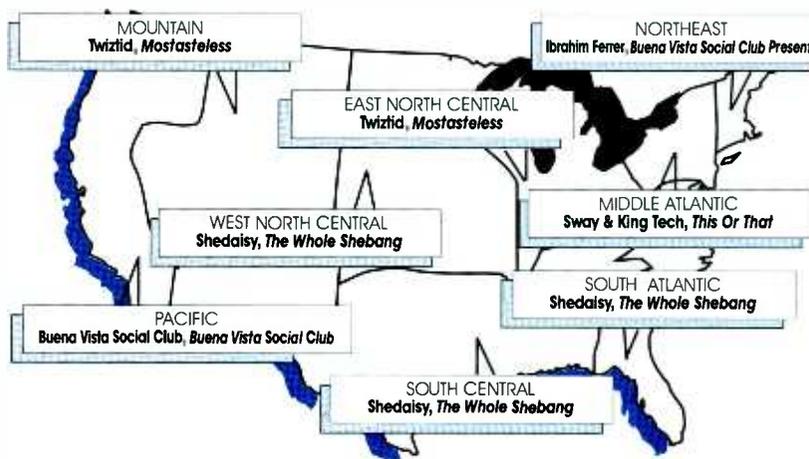
"We're a live band," says lead singer Simms. "When you see us, there are four people onstage playing instruments. There's sincerity in what we do."

Vitro has already toured



Would You Listen To Wood? Wood is a British singer/songwriter (his real name is James Maddock) who cites Jackson Browne as an influence. Wood's first album, "Songs From Stamford Hill" (due Aug. 24 on Columbia Records), features the song "Stay You," which is also on the "Songs From Dawson's Creek" soundtrack.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Buena Vista Social Club Buena Vista Social Club	1. Shedaissy The Whole Shebang
2. Ibrahim Ferrer Buena Vista Social Club Presents Ibrahim Ferrer	2. Oleander February Son
3. Sway & King Tech This Or That	3. A.B. Quintanilla Y Los Kumbia Amor Familia Respeto
4. Len You Can't Stop The Bum Rush	4. Train Train
5. Lo Fidelity Allstars How To Operate With A Blown Mind	5. Lo Fidelity Allstars How To Operate With A Blown Mind
6. Moby Play	6. dj dmd And The Inner Soul Clique Twenty Two: PA. World Wide
7. Oleander February Son	7. Roy D. Mercer How Big A Boy Are Ya? Volume 5
8. Cibo Matto Stereo * Type A	8. Beelow Ballin 4 Billions
9. Hapa Namahana	9. Andy Griggs You Won't Ever Be Lonely
10. Noelia Noelia	10. Vertical Horizon Everything You Want

Europe with the Lo Fidelity Allstars. Vitro is expected to do a U.S. tour later this year.

ALL TOGETHER NOW: All Together Separate is a contemporary Christian group that plays a blend of rock, jazz, and R&B. The Riverside, Calif.-based band will be on the road in support of its self-titled debut album, due July 13 on Ardent Records. Tour dates will include

Harvest Crusade stops in several cities, including Anaheim, Calif., on July 24; Philadelphia on Aug. 21; and Hickory, N.C., on Oct. 2.

CAFE BREAK: Latin band Café Tacuba returns to the spotlight with the double album "Revés/Yosoy," set for a July 20 release on Warner Bros./WEA Latina.

The band's 1996 album, "Avalancha De Exitos," peaked at No. 28 on The Billboard Latin 50. The album was also nominated for a 1997 Grammy for best Latin rock/alternative performance.

"Revés/Yosoy" features one album of all instrumentals and one album of songs

with vocals. The Kronos Quartet makes a guest appearance on the instrumental album.

The Mexico City-based Café Tacuba has done a variety of tours, including Lolla-



Darin To Be Different. Contemporary Christian music group the Darins are four sisters who combine melodic pop hooks with inspirational messages. The California-raised sisters worked with producers John and Dino Elefante on the group's self-titled debut album, set for release July 27 on Pamplin Records. The Darins have already appeared at the 1999 Atlanta Fest, and a promotional tour is being planned for radio stations and select Acquire the Fire youth events.

palooza and a trek with Carlos Santana. The band will embark on a U.S. tour this fall.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

★ **EVERLOUNGE**
Nice Set Of Maracas
 PRODUCERS: Bill Siegel, Alan Douches
 Deko Music 1011
 If Barenaked Ladies had a dark side, Style Council a sense of humor, or Morphine guitars and keyboards, they might sound something like this New York lounge/swing/funk/rock'n'roll sextet. Fronted by charismatic vocalist Don Dazzo, the group rips through a set of (mostly) originals with verve, abandon, and just the right amount of musical chops. Highlights include the opener, "Cousin Cujin," which suggests a Mexican or Neapolitan folk song dressed in Mardi Gras colors; the Hawaiian-flavored medley "Little Grass Shack/Five O'Clock Whistle"; the touching, sincere "Sad Clown"; the twisted "Donny And Marie"; the raunchy "Shikse Girl 2000" (also featured on the band's '96 release "Vodka Context"); and the cheeky, country-inspired "You're The Only Other One." A group that tears it up live and is poised to make itself heard on record as well. Perfect for college, triple-A, and modern rock outlets with an attitude. Contact: 201-541-0967.

RAP

EPMD
Out Of Business
 PRODUCER: Erick Sermon
 Island/Def Jam 7-314-538-256-2
 The title of the seminal duo's sixth installment of the "Business" album series—launched in '88 with "Strictly Business"—doesn't mean the veteran chart-toppers are closing down. On the contrary, these 15 new tracks—plus the 13 much-sampled vintage tunes appended to the CD's first 50,000 copies—suggest that not only do echoes of Erick Sermon and Parrish Smith resound in the work of "now" artists like Jay-Z, DMX, and Ruff Ryders, but that EPMD will be setting the pace for hip-hop for some years to come. Unlike the MCs and producers who take easy rides on the coattails of more original artists, these idiosyncratic talents find their style not by looking around them but by focusing on what's going on within. Consistency is the keynote for this set, both in lyrical point of view and quality of production, and it kicks off with the opening track's dense musical storm and mike-juggling braggadocio. Most of the other tunes deal with similar MC warfare but with a telling difference: This duo has earned the right to brag and criticize.

COUNTRY

▶ **TOWNES VAN ZANDT**
A Far Cry From Dead
 PRODUCER: Eric Paul
 Arista/Austin 07822118888-2
 In death, legendary Texas singer/songwriter Townes Van Zandt may have finally gotten what eluded him throughout his recording career: production matching his extraordinary but quirky talent. After his death in 1997, his widow, Jeanene (who serves as executive producer here), remembered a shoebox full of DAT vocal/guitar tapes that her husband had casually recorded over the course of several years at a neighbor's home studio. Now, with full studio production by Eric Paul and musical contributions by a studio full of top-caliber musicians accompanying those rough tapes, Van Zandt eclipses the often-haphazard production that marked much of his earlier work. Eleven of his better-known

SPOTLIGHT



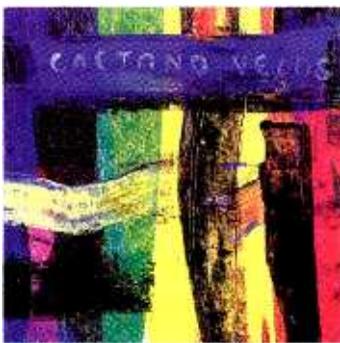
ELIADES OCHOA Y EL CUARTETO PATRIA
Sublime Ilusion
 PRODUCER: John Wooler
 Higher Octave World/Virgin 47494
 Cuban guitarist/vocalist who came to international prominence through his role in the "Buena Vista Social Club" project embarks on a solo journey. Like his fellow musicians from that Grammy-winning ensemble—many of whom have since released solo efforts of their own—Eliades Ochoa upholds his country's fertile folklore tradition, excelling at *son*, *guaracha*, *bolero*, and related song forms. However, Ochoa and his band, the Cuarteto Patria, also bring worldliness and refinement to their craft by embracing other genres. In a rarity for a Cuban group, they boldly take on "Volver," a tango made famous by Argentine icon Carlos Gardel. Also, Ochoa invites Charlie Musselwhite to weave a bluesy thread through "Teje Que Teje," and "Buena Vista" producer Ry Cooder imparts his guitar prowess on the instrumental "La Comparsa." (Cooder's son Joachim also joins on percussion on the latter track.) Other guests include guitarist David Hidalgo and horn player Luis Gonzalez. Despite a glut of "Buena Vista" spinoffs and other quality Cuban projects, Ochoa deserves to be heard by audiences around the globe.

songs are here, plus the previously unreleased tracks "Squash" and "Sanitarium Blues." Never has introspective depression sounded so good and been so uplifting.

DANCE

★ **CYNTHIA**
Thinking About You
 PRODUCERS: Tony Moran, Frank Lamboy, Andy Wedeen, Kenny Diaz, Victor Franco, Joey Gardner
 Timber!/Robbins Entertainment 76869
 In the course of 10 years, Cynthia has released two albums—1989's "Cynthia" and 1990's "Cynthia II"—and numerous singles, including "Change On Me," "Love

SPOTLIGHT



CAETANO VELOSO
Livro
 PRODUCERS: Jaques Morelenbaum, Caetano Veloso
 Nonesuch 79557
 The trouble with living legends is that they seldom live up to the lofty standards that they inadvertently set for themselves. Happily, once in a while, a veteran master pulls out all the stops and creates a piece of work that ranks with the most enlightened moments in his or her oeuvre. Such is the case with Brazilian icon Caetano Veloso's latest, "Livro," a work of complex beauty that harks back to the artist's Bahian roots, with samba percussion outweighing the lighter, bossa nova touches that have permeated much of his work over the years. A musical companion to Veloso's 1998 book of the same name, "Livro" is also a meditation on the modern history of Brazil—a subject Veloso knows only too well, having established himself as one of the architects of the late-'60s *Tropicalista* movement and having subsequently endured years of exile. An artist who—having already cast a giant shadow over the artistic landscape of his country, and the world at large—steps into the light with a work that will take a prominent place in his canon.

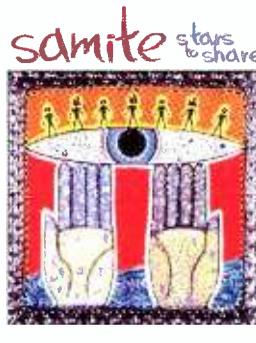
Me Tonight," and "Dream Boy/Dream Girl" (a duet with Johnny O). Throughout, she has consistently stretched, and sometimes erased, the border that separates Latin freestyle dance music and pure, unadulterated pop music. On "Thinking Of You," the one-named siren continues the process, merging feisty dance beats and Latin-spiced rhythms to create a satisfying whole. The collection's most winning moments—"All The Days Of Love," "Feels Good," and "Like A Star"—were produced and co-penned by Tony Moran, who has a real knack for sublime pop hooks. Also included is last year's cross-over radio hit "If I Had The Chance," which peaked at No. 11 on Billboard's Hot Dance Music/Maxi-Singles Sales chart.

VITAL REISSUES®

ANITA O'DAY
The Complete Anita O'Day Verve/Clef Sessions
 REISSUE PRODUCER: Michael Cuscuna
 Mosaic 188
 Live-wire Anita O'Day, who celebrates her 80th birthday in October, is the last of the great female jazz singers whose careers encompass swing and bop (and of course the rock era). Fans certify that she often outswung even her peer Ella Fitzgerald and was often more daring. Her husky-voiced way with ballads also gave birth to the "cool school" of vocalists. O'Day still has her commanding drive on fast tempos, improvising skills, and rhythmic surety intact, judging from her return to performing at New York's Avery Fisher Hall (on the same bill as her fans Manhattan Transfer) for

the recent JVC Jazz Festival. The classic recordings on this handsome nine-CD boxed set, cut from 1952 to 1962 for Norman Granz (who also gave the world Fitzgerald's "Songbook" series), are O'Day's finest, and, for fans, got-to-haves. O'Day is largely unknown to many younger listeners, who may first want to sample any of the nine reissues of her individual Verve albums, including the just-released collaboration with Latin-tinged vibes king Cal Tjader, "Time For Two." Check out her confident de/reconstruction of "Tea For Two" and her best-known ballad interpretation, "A Nightingale Sang In Berkeley Square." Contact: 35 Melrose Place, Stamford, Conn. 06902; www.mosaicrecords.com.

SPOTLIGHT



SAMITE
Stars To Share
 PRODUCERS: Corin Nelson, Samite
 Windham Hill 01934-11426-2
 It doesn't get much more serene than Samite's "Stars To Share," a heart-rending collection of songs from this Ugandan exile. Samite wraps his warm voice around melodies that seem to rise up off the Ugandan plateau, caressed by his *kalimbas*, wood flutes, and other native instruments. Inspired by his return to Uganda after fleeing the dark reign of Idi Amin, this is an album of hope and affirmation, healing and joy. While Samite's previous albums for Shanachie Records were simply produced affairs, here he surrounds himself with a cast that subtly expands the range of his music. The album was produced in guitarist Will Ackerman's Vermont studio, and Ackerman appears on a few tracks, including the lullaby "Old Man's Wisdom." Singer Patti Cathcart from Tuck & Patti provides a sultry counterpoint to Samite's poignant refrains. Other guests include bassist Michael Manning and pianist Phil Aaberg. Though Samite sings in his native Luganda tongue, his hymn-like melodies communicate something that's intimate on the deepest emotional level and beyond any language barrier.

JAZZ

★ **TAYLOR/GRISMAN JAZZ QUARTET**
I'm Beginning To See The Light
 PRODUCERS: David Grisman, Martin Taylor
 Acoustic Disc 36
 Although the premise of this release—a quartet fronted by acoustic guitar and mandolin—might indicate a laid-back affair, the depth and intensity generated by Scottish guitarist Martin Taylor and mandolin player David Grisman is both vibrant and effective. Backed by drummer George Marsh and bassist Jim Kerwin, Taylor and Grisman inject this collection of standards with a meticulous empathy and instrumental virtuosity that continually draw the listener into the music. The soloists weave their respective instruments around one another like old friends reveling in new conversations, as they navigate chord changes with a joyous sympathy that allows solo and accompaniment to meld into a single declaration of sound and song.

LATIN

★ **ENANITOS VERDES**
Nectar
 PRODUCERS: Coti Sorokin, Enanitos Verdes
 Mercury/Universal Latino 546060
 This Grammy-nominated group, which scored a top 40 hit on Hot Latin Tracks, will likely repeat its Grammy and radio success with this appealing collection. The veteran, hard-gigging trio from Argentina has assembled some hooky tales of amorous situations buttressed by tasty musical backdrops that separate Enanitos from the hordes of other *rock en español* acts. Rainy vocals by front man Marciano Cantero on "Un Futuro Mejor," "Rebeca," and "Luz De Dia" deliver the typical emo-

tional edge and straightforward ballad sound that offer the best mainstream Latin radio potential. Meanwhile, the slinky, midtempo narrative "Hombre Vegetal" and the left-field *ranchera*-rock romp "Ay! Dolores" could find airplay on open-minded regional Mexican stations, as well as on university radio outlets.

CLASSICAL

★ **POUL RUDERS: SYMPHONY NO. 2, PIANO CONCERTO**
 Danish National Radio Symphony Orchestra; Rolf Hind, piano; Michael Schönwandt and Markus Stenz, conductors
 PRODUCERS: Claus Due, Michael Petersen
 Da Capo 224125
 Danish composer Poul Ruders is a master of the dramatic gesture; the bold opening of his great Violin Concerto No. 2 comes immediately to mind, as do the songful effusions in the glacially slow movement of his Piano Concerto. This disc, the latest in a series of fine Da Capo showcases for the 50-year-old Ruders, pairs the Piano Concerto (whose outer movements are also rife with interest) with his obsessively polyphonic Symphony No. 2. The latter work is almost gothic in its intensity, like the soundtrack to some frighteningly beautiful natural disaster. Da Capo is distributed in the U.S. by Naxos and in the U.K. by Select.

CONTEMPORARY CHRISTIAN

JAMIE SLOCUM
Grace Changes Everything
 PRODUCERS: Jamie Slocum, Gary Burnette
 Freedom Records FRD3423
 Slocum's latest outing finds the gifted singer/songwriter serving up a solid collection of songs. There's a thread of encouragement that runs through the album, most notably on the title cut, "God Of Second Chances," and "Spirit Of The Lord." That's not to say there aren't songs that lay bare the pain and turmoil of the human condition. Slocum turns in an effective cover of "One Of These Days," a recent country hit for Tim McGraw that was written by Marcus Hummon, Kip Raines, and Monty Powell. His self-penned "Bob" is a vivid portrait of three seekers desperately in need of the truth. However, his faith and optimism are a strong undercurrent throughout the album. Other standout cuts include "The Broken Road" (another great Marcus Hummon tune), "You Take Me Places," and a lively cover of the Norman Greenbaum classic "Spirit In The Sky." On "Grace Changes Everything," Slocum's vocal, songwriting, and production talents combine to forge a highly listenable album that should garner widespread attention.

GOSPEL

▶ **GOSPEL GANGSTAZ**
I Can See Clearly Now
 PRODUCERS: various
 B-Rite Music 606949025328
 The major-label debut for this South Central L.A. threesome packs a wallop, wrapping bone-rattling, bottom-heavy hip-hop grooves around masterfully constructed raps and infectious, melodic hooks. The trio—Mr. Solo, Chille Baby, and Tik Tokk—delivers its message of hope and encouragement without compromising the details of the harsh lifestyle from which its art arises or the stiletto-sharp edge of the music it engenders. Riveting production, coupled with hard-hitting lyrics suitable for all audiences, make this a natural for top 40, contemporary R&B, and progressive gospel formats. With a strong fan base in place from two previous and highly successful smaller-label efforts, Gospel Gangstaz are poised to take gangsta rap to established listeners, as well as largely untouched markets, with a bold new vision.

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

► MONICA Street Symphony (4:03)

PRODUCER: Dallas Austin
WRITER: D. Austin
PUBLISHERS: Darp Music/EMI-April, ASCAP
Arista 3552 (CD promo)
The fourth single from Monica's double-platinum "The Boy Is Mine" album is no doubt headed in the same direction as previous No. 1's "Angel Of Mine" and "The Boy Is Mine" with Brandy. Garnished with carnival-like instrumental touches and a gorgeous orchestral passage—and yet maintaining an overall contemporary-R&B shuffle quality—"Street Symphony" absolutely scores on all levels, from its instantaneous chorus and Monica's cool, soul-searching vocal to creative production props and juicy verses about a man gone wrong, all masterminded by songwriter/producer Dallas Austin. Forget the less-than-romantic theme: This is one of those songs that tempers the hot summer air, providing a backdrop for a romantic outing under the stars. There's no question that top 40 and R&B radio will be all over this one, as Monica's profile is tipped up yet another notch.

► JEWEL Jupiter (3:35)

PRODUCERS: Lou Giordano, Jewel
WRITER: J. Kilcher
PUBLISHERS: WB Music/Wiggly Tooth, ASCAP
Atlantic 8952 (CD promo)
Atlantic returned to the drawing board with the third single from Jewel's near-quadruple-platinum "Spirit," and the results are simply splendid. Offering a new, more heartfelt, more certain vocal and instrumentation that allows the song to evolve from a lazy, acoustic-based folk tale to a savvy, harmony-rippled pop/rock finger-snapper, this rich opus embodies all that fans have come to love about Jewel. Spin after spin, "Jupiter" gains greater appeal, with its generous outpouring of textural layers and an accomplished performance all the way around. Best of all, there are no lessons here; instead, our songbird is talking about the potency of sweet love: "Fasten me to your side/Say it will be soon/You make me so crazy, baby/Could swallow the moon." Scrumptious. Top 40, modern adult, AC, gobble this one up.

JENNIFER HOLLIDAY A Woman's Got The Power (3:45)

PRODUCERS: Thunderpuss 2000, Mark J. Feist
WRITERS: R. Bush, R. Notte
PUBLISHER: Young Philadelphians Music, ASCAP
REMIXERS: Thunderpuss 2000, Mark J. Feist
Universal 1537 (CD promo)
Without the joyous presence of Jennifer Holliday back in the '80s, we might not today be enjoying the prowess of Kelly Price and any number of her powerhouse R&B diva contemporaries. Since Holliday's triumphant 1982 No. 1 R&B/top 25 Hot 100 hit "And I'm Telling You I'm Not Going" from "Dreamgirls," this timeless vocalist has surfaced periodically—in the dance community, at benefit concerts, and most recently, as a welcome semi-regular on Fox's "Ally McBeal." In a just world, this dance-jolly track from Lifetime Television's "Breaking Through" compilation will return the guts-and-glory diva to crossover glory. Listening to her vocals is like a 20-minute workout, complete with notes that tap the stars; a generous helping of her trademark vocal grunts, grinds, and ad libs; and a kind of soaring glory that could only have been nurtured through her church roots. There are three versions available here, a peppy disco pop/crossover mix, the oozy, funk-fortified MJF urban mix with a much more low-key vocal, and the Thunderpuss 2000 dance radio mix, which adds all sorts of trend-

worthy instrumental elements. No matter what suits your station's tastes, this song tears it up with more sincerity than we've heard in some time. Holliday is an amazingly gifted and sophisticated woman, well-deserving of a shot at the gold cup, and this glorious track will leave listeners spinning in a mindless glow of amazement.

CHER The Star Spangled Banner (2:01)

PRODUCER: Kofi
WRITERS: F.S. Key, J.S. Smith
PUBLISHER: not listed
Warner Bros. 9836 (CD promo)
No joke. This CD promo of Cher's recent prerecorded performance of the national anthem is being released just in time for the Fourth of July in hopes of drumming up support for "Sing America," a recently released compilation album with patriotic songs from Bob Dylan, Ella Fitzgerald, Willie Nelson, Elvis Presley, James Taylor, and others (proceeds benefit Save America's Treasures, an endowment of the National Trust for Historic Preservation for monuments, parks, archives, and landmarks). Production of this latest version is slick and plump, while Cher's vocal is as gloriously solid as stone. Can the U.S. national anthem strike twice like lightning at radio, following Whitney Houston's 1991 top 20 hit from Super Bowl XXV? Probably not, particularly given the fact that Cher's current single, "Strong Enough," has mysteriously stalled on The Billboard Hot 100, where it's No. 70 this issue. But for die-hard fans and those looking to add a contemporary flair to an age-old holiday, this collectible novelty could stir sales.

COUNTRY

► ALISON KRAUSS Forget About It (3:29)

PRODUCER: Alison Krauss
WRITER: R.L. Castelman
PUBLISHER: Sixteen Stars Music, BMI
Rounder 1153 (CD promo)
The title track from Krauss' new solo album is one exquisite slice of spell-weaving magic. From its stunning opening cascade of fiddle chords to the breathy intimacy of her first vocal phrase, this is a wonder to behold. However much Krauss has come to be admired as a peerless contemporary siren of love balladry, this cut and the record it heralds will lift her reputation to a lofty new plane. The eloquent interlacing of acoustic stringed instruments, piano, and deft percussion creates a natural cathedral of sound to shelter a truly great hymn of romantic pain. Listeners who love the emotional perfection of a song that seems as if it were meant solely for them will leap for the phones, insisting that radio replay this musical pearl in perpetuity. Forget about it—this is a smash.

► LEE ROY PARNELL She Won't Be Lonely Long (3:35)

PRODUCER: Ed Cherney
WRITER: B. McDill
PUBLISHERS: PolyGram International Publishing/Ranger Bob Music, ASCAP
Arista 3175 (CD promo)
Few artists in country music can touch

Lee Roy Parnell in terms of delivering bluesy country anthems laced with grit and soul. He has one of those voices that immediately conjures up images of clattering longneck bottles, West Texas dust wafting through a hattered barroom door, and patrons with faces that look like they've lived each line he's singing. Parnell is authentic, and it rings through in every note. His voice easily inhabits every line of this well-written Bob McDill tune about a man who just can't let go of his freedom. As he drives away, he tries to ease his guilty conscience with the thought that the woman he's just left may be lonely now, but she won't be lonely long. McDill's poetry combined with Parnell's desperado delivery and slide guitar wizardry give the song tremendous appeal. This is a new tune from Parnell's upcoming greatest-hits package, "Hits And Highways Ahead," and it's a worthy effort that can take its place alongside such previous top 10 tunes as "What Kind Of Fool Do You Think I Am," "Love Without Mercy," "On The Road," "Tender Moment," and "I'm Holding My Own."

► THE WILKINSONS The Yodelin' Blues (2:49)

PRODUCERS: Tony Haselden, Russ Zavitsan, Doug Johnson
WRITER: S. Ewing
PUBLISHER: Acuff-Rose Music, BMI
Giant 9840 (CD promo)
This family trio made a big impression when their debut single, "26 Cents," climbed to No. 3 on the Hot Country Singles & Tracks chart in September last year and introduced country programmers to their fresh family harmonies. Their follow-up effort, "Fly (The Angel Song)," peaked at No. 15, but their last outing in May, "Boy Oh Boy," topped out at No. 50. This energetic yodeling tune may reclaim some stronger chart territory. Country radio has a rather curious history with yodeling songs. Sometimes they work, and sometimes they don't, but this one has great potential. Daughter Amanda Wilkinson's lead vocal sizzles with personality, and the production is crisp. It may not be another "Blue," but it should do well for this talented family ensemble.

★ JASON SELLERS A Matter Of Time (4:19)

PRODUCER: Walt Aldridge
WRITERS: J. Seller, A. Roboff, C. Wiseman
PUBLISHERS: Starstruck Writers Group/Aubrie Lee Music/Almo Music/Anwa Music/Daddy Rabbit, ASCAP
RCA 65783 (CD promo)
The sleeve of this single contains endorsements from fellow artists Martina McBride, Pam Tillis, Reba McEntire, Dixie Chick Martie Seidel, and, most important, if somewhat biased, Sellers' little daughter Aubrie. One listen to this offering and it's easy to see why Sellers garners high praise. He's a singer's singer, and when you add his songwriting skills to the mix, it's a potent combination. This lilting tune is a bright-sounding mid- to uptempo track that serves as a perfect showcase for Sellers' impressive

vocal chops. Penned with hit songcrafters Annie ("This Kiss") Roboff and Craig ("Everywhere") Wiseman, it's a solid tune, and Walt Aldridge's production shows a deft touch that lets the song breathe. Sellers' debut album was one of the country community's most deserving yet underappreciated releases in recent memory. Here's hoping this single and upcoming album help this talented artist break through.

DANCE

► TEKLA Somebody Else (4:10)

PRODUCERS: Thomas Hedquist, Tekla
WRITER: Tekla
PUBLISHER: MNW Music
REMIXER: Lenny Bertoldo
Netwerk America 30135 (CD-5)
After releasing two albums in her native Sweden, singer/songwriter Tekla is finally setting her sights on North America with the release of the "Ray Of Light"-hued "Somebody Else." The title track from her first English-language album, "Somebody Else"—like the hulk of the album—fuses hauntingly beautiful melodies, powerfully honest lyrics, and sun-kissed electronica. It's as if William Orbit, Sarah McLachlan, Madonna, Texas, and Joni Mitchell came together for an all-night jam session. For additional bliss, look no further than the fab trance-laced house mixes by Lenny Bertoldo. It rarely gets more mesmerizing than this. With the song already a staple on more progressive dancefloors, the timing couldn't be better for wide-awake radio programmers to come to the table.

AC

BARBRA STREISAND I've Dreamed Of You (4:45)

PRODUCER: Barbra Streisand
WRITERS: R. Lovland, A.H. Callaway
PUBLISHERS: Songs Of PolyGram, BMI; WB Music Corp./Haloron Music/Works Of Heart/Emmanuel, ASCAP
Columbia 42424 (CD promo)
There's a certain comfort that comes when such an endearing and familiar voice serves up something new to her legions of dedicated fans. This track, aimed to tease Streisand's October album release, "A Love Like Ours," is a dreary love song with lyrics that simply drool sentimentality and dedication: "I promise you/As I give you my heart/That nothing in this world/Shall keep us apart." Her inspiration is clear enough: The CD promo cover photo shows the artist wrapped in the arms of husband James Brolin. Vocally, Streisand, as always, soars proudly and effortlessly with a purity that remains unmatched in popular music, though unlike the songs of her successor Celine Dion, this string-laden, gently produced ballad is not headed for a home at top 40. Soft ACs are the target here. With or without a nod from radio, fans will drink this in like fine champagne, as this timeless ingénue hands over just the kind of precious gift that her audience has come to expect.

NEW & NOTEWORTHY

KENDALL PAYNE Closer To Myself (3:22)

PRODUCER: Ron Aniello
WRITERS: R. Aniello, K. Payne
PUBLISHER: not listed
Capitol 13592 (CD promo)
California-bred Kendall Payne, who returns for a second stint on the Lilith Tour this summer, hits the mark with her tasty debut single, "Closer To Myself." At only 19, the scrubby-voiced redhead demonstrates a depth and compelling vocal command that will make her age irrelevant and her music the only factor that matters—don't even think Britney or Brandy here. This track is first aimed at triple-A, then at modern AC and top 40—and it could honestly find a suitable home in most any format. Lyrically, Payne is soul-searching here, à la

the clever catchphrase "I've been everybody else/Now I want to be something closer to myself." Instrumental support is acoustic-driven, with even doses of guitars, percussion, and bass, as well as the ever-savvy mixing skills of Tom Lord-Alge. Straight-ahead, simple, and yet head-turning, this one's got the world going for it. Radio, don't let it get away. From the forthcoming "Jordan's Sister."

DRAIN STH Enter My Mind (3:14)

PRODUCERS: Sank, Drain sth
WRITERS: A. Kjelberg, M. Axen, M. Sjöholm
PUBLISHER: not listed
The Enclave/Mercury 10192 (CD promo)
There are two reasons to forgive this song's dreadful lyric, whose highlights are "I don't know why/But it's the best

way to die/I'm losing you, but you will always be mine/Promise me now that you will enter my mind" and "Rely on what you need/Devour what you feed." The first is that the band members are Swedes writing in English. The second is that the remaining elements of this metal/industrial track are so competent, savvy, and energetic that the poor poetry becomes less noticeable. The syncopated attack of thundering guitar and bass beginning at the first chorus, the searing synth and computer loops that weave among the guitar lines, and the sinister vocal harmonies throughout are adept and darkly evocative. And the fact that this is an all-female quartet only adds to Drain sth's appeal. In this age of rock's rebirth, this band delivers a winner.

KENNY G What A Wonderful World (Louis Armstrong With Kenny G) (3:04)

PRODUCER: David Foster
WRITERS: G.D. Weiss, R. Thiele
PUBLISHERS: Abilene Music/Range Road Music/Quartet Music, ASCAP
Arista 3683 (CD promo)
Kenny G previews his just-released album of jazz standards, "Classics In The Key Of G," with this curious reworking of Louis Armstrong's "What A Wonderful World," pairing the singer's original vocals with Kenny G's patented safe sax. While his performance is A-OK, one has to wonder what in the world he hoped to accomplish by matching his contemporary stylings with a classic vocal better left alone. There's nothing particularly compelling about adding a sax to the original, and if anything, Kenny G's musings come off as distracting when paired with Armstrong's familiar and beloved vocal. Dedicated fans of the saxist may find this novelty entertaining, but any aficionado of true classic jazz is likely to be horrified.

ROCK

BIOHAZARD Resist (2:43)

PRODUCERS: Ed Stasium, Biohazard
WRITER: Biohazard
PUBLISHER: not listed
King/Mercury 10202 (CD promo)
We all need a cure for our idleness and cynicism once in a while, and who better to cleanse our systems than the toxic avengers Biohazard? A spoonful of sugar makes this medicine go down, so line up now for your dose of old-school punky metal. Adjust your self-effacing, modern rock-corrupted psyche by chanting along with the band: "I resist the pressure/To be who you want me to be/... I resist so I am free." Mosh like a teenage libertarian when the drumbeats take a frenetic, hardcore turn on certain verses. Appreciate the militia-inspired boot stomps and the spoken bit at the outset, and marvel at the unbridled ear-to-ear guitar interchange. Best of all, there is a real, worthwhile message under this track's spiky armor: "How can you step at me/Violate and hate me/When I'm just like you/... I'm only human."

GOSPEL

LAMAR CAMPBELL & SPIRIT OF PRAISE I Need Your Spirit (4:23)

PRODUCER: Sanchez Harley
WRITERS: M. Robinson, P. Britton
PUBLISHERS: Mers Music/Damaine Music, SESAC
EMI Gospel 14179 (CD promo)
The leadoff single from Lamar Campbell's upcoming second album is a full-tilt jam with an irresistible, dare-you-not-to-dance groove, a million-dollar hook, and lyrics that soar with joyful abandon. Veteran producer Harley adds his master's touch to Campbell's and the choir's downright incendiary vocals, driving them home with an unrelenting rhythm section that kicks off in overdrive and never looks back. Building on the considerable success of his 1998 maiden voyage, Campbell is among a small elite, quickly redefining the parameters of this genre. If you think you know gospel music, think again.

RAP

BLACK ROB You Don't Know Me (4:19)

PRODUCERS: S. Combs, H. Pierre, M. Winans, D. Abraham
WRITERS: S. Combs, H. Pierre, M. Winans, D. Abraham, R. Ross
PUBLISHERS: Justin Combs Publishing/EMI-April/All Silver Music/Beane Tribe Publishing/Copyright Control/Diamond Rob Music, ASCAP; Harve Pierre Publishing, BMI
Bad Boy Entertainment 9228 (CD promo)
The operatic, reggae-tinged intro introduces a kamikaze collection of brutal beats and complicated orchestration. Sean "Puffy" Combs and his army of hitmakers employ tingly snares, ear alarms, gunshot samples, and haunting background vocals here to support Rob's lyrical litany. His delivery, meanwhile, is solid, with stellar production. It makes this track a shoo-in for rotation at rap radio.

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

Reviews & Previews



HOME VIDEO
BY CATHERINE APPLEFELD OLSON

THE KING AND I

Morgan Creek/Warner Home Video

89 minutes, \$22.95 VHS/\$24.98 DVD

The story of the tenacious teacher who charms the brooding King of Siam has become a classic, and this animated version from Warner has a few new twists. The film, which had a limited theatrical run in the spring, is a most welcome addition to the video family. Featuring the voices of Miranda Richardson, among others, it is rich in character development, production detail, and music. In a first for an animated production, the DVD contains much more than the usual theatrical trailers and cast bios. It also features a segment on the creation of several scenes, a sing-along feature, karaoke, and a DVD-ROM game.

NEW YORK SCENE FOR KIDS

V.I.E.W. Video

50 minutes, \$14.95

New York is one of the most-visited destinations in the world. And although its reputation for being a tough town has stuck through the years, it can also be an inviting playground for children. This companion to V.I.E.W.'s teen-oriented "New York Scene" brings the Big Apple down to size for its youngest tourists. It covers a range of child-friendly sites, such as the Statue of Liberty, Central Park, the South Street Seaport, and, of course, FAO Schwarz. The video also goes beyond the basic tourist destinations, as the onscreen host interviews an NYC police officer about safety in the city, talks with tourists about how to avoid hassles, and checks in on a Broadway performance. A fun and helpful guide for first-time family visits to New York. Contact: 212-674-5550.

KICKBOXING FOR FUN & FITNESS

DG Distributors

65 minutes, \$19.95

While this excellent video certainly scores points in the fitness category, its emphasis is on the "fun" part of working out. The tape follows the fast-paced kickboxing routine developed by champs Kathy Long and Jim Graden, who demonstrate their routine with attention to detail and a much-appreciated sense of humor. Less consumed with flashy outfits and music and more focused on the workout itself, Long and Graden make terrific instructors for viewers of all different fitness levels. They show their moves in slow motion and then recap some of them in an actual championship bout. Contact: 805-584-8071.

SECRETS OF THE TORNADO

Goldhill Home Media

118 minutes, \$29.95

Here's an idea for a science project: create a mini tornado that packs its own powerful wind. Viewers of this unique tape will learn how to do just that, using easily obtained items such as cardboard, wood planks, tubes, hair dryers, and a window fan. The video provides step-by-step directions about how to create a model tornado and shows how the experts form "laboratory tornadoes" to study. The program naturally provides lots of information about the real deal, and tornadoes of various shapes and sizes are shown with all their mighty wrath, including one tremendous storm that tossed two pickup trucks and a van 100 feet in the air. Contact: 805-495-0735.

WORKING THE RUNWAY

The Models Connection

26 minutes, \$14.99

This polished, precocious video is aimed squarely at young girls who

dream of a modeling career but have little information about what it takes to get there. Like many modeling how-to tapes, it draws in viewers with talk of fame and fortune, then gets to the part about hard work and heart-break. Runway model Erin Ashley provides her share of glamour shots but is most helpful when she talks one on one to the viewer about things like the basics every model should carry in her shoulder bag. Ashley also discusses the importance of good posture, demonstrates the "model walk," explains the art of taking off a jacket or hat on the runway, and shows what to do if a slip-up occurs. Contact: 818-828-9188.

CHINESE JUMP ROPE

American Production Services

28 minutes, \$12.95

Playing Chinese jump rope is one of those things that most kids naturally pick up on at the playground. For those who need a little extra guidance—or just want to dazzle their friends with new moves—this homespun tape can help. Wrapped in a story of a young girl who is

amazed when her grandmother digs out the original rope she played with as a child in China, the instruction is really the centerpiece of the program. Among the 11 games demonstrated in detail are Americans, Skinny Americans, Diamonds, Colors, and Scissors. Most can be played in groups of two and three. Contact: 888-506-2400.

DASH AND LILLY

New Video/A&E Home Video

100 minutes, \$19.95

This excellent biopic chronicles the often-turbulent longtime romance between American playwrights Dashiell Hammet and Lillian Hellman. Sam Shepard and Judy Davis take on the lead roles in this study of two talents trying to make their relationship work. When Hellman's career takes off and Hammet's fades, he begins to resent her success and turns to booze to dull the pain. In turn, Hellman's love for him and her need for his approval provide their own set of heartaches. While not exactly the most uplifting love story, "Dash And Lilly" is made worth watching by Davis and Shepard.

ENTER*ACTIVE BY CARRIE BELL

ATOM FILMS

www.atomfilms.com

Based in Seattle, Atom Films is a fairly new company that claims to offer the best in short films and animation that can be seen in a variety of places, including HBO, SonicNet, Warner Bros. Online, Continental Airlines, and the Sundance Channel. That might seem hard to swallow until you've browsed through the handsomely designed site and noticed pieces with Academy Award nominees and stars like Neve Campbell and Matthew McConaughey among the offerings. Viewing, which is a bit choppy at times, requires at least a RealPlayer G2. There's also a news section with details on film festivals, directors, and the Oscars.

BLUE'S 123 TIME ACTIVITIES

Humongous Entertainment

Windows and Macintosh

Following in the footsteps of other popular Blue's Clues edutainment CD-ROMs, "123 Time Activities" aims to

sharpen the math and problem-solving skills of preschool-aged players with the help of Nickelodeon's best-loved cartoon dog, Blue. When kids solve estimation, pattern, counting, weight, measurement, and money-counting puzzles, it helps Blue and his TV friends win prizes and makes learning fun. The manual also includes several parent-and-child activities, and the game is simple to navigate with its easy-to-use help files.

WORLD DRIVER: CHAMPIONSHIP

Midway/Boss Studio

Nintendo 64

Brought to you by the developers of Top Gear Rally, this title is full of eye candy, but it won't put any wind in your hair. There are four modes of play—quick race, championship, "versus," and training—and more than 30 cars that you unlock by progressing through the game. Players race through 10 exotic tracks with three variations each, although the makers claim the game features more than 100 tracks. The control system seems a bit off, which is quite frustrating because your car is always sliding at corners. But the graphics are a study in realism. Nondescript glam rock fills the entire game.

AUDIOBOOKS BY TRUDI MILLER ROSENBLUM

ENGLAND, ENGLAND

By Julian Barnes

Read by Judy Geeson

Dove Audio

Six hours (abridged), \$25

ISBN 0-7871-1971-7

In this very funny novel, Sir Jack Pittman, a multimillionaire businessman, capitalizes on the British tourist trade by creating a replica of England that tourists can visit in one day. This mini-England contains everything tourists want to see, with the royal family, Shakespeare, the Tower of London, pubs, and the National Gallery all conveniently located in one place. The replica also contains stereotypically British personalities, including a variety of "locals," from snooty bowler-hatted upper-crust types to rustic sheep farmers. Meanwhile, Pittman's staff of yes-men and yes-women are quietly planning their own revolution. Judy Geeson, best known as the snob-by-neighbor on TV's "Mad About You," reads in an appropriately dry, ironic tone. In terms of dialogue, she's best at the over-the-top characters, particularly the pompous, egotistical Pittman. Her more "normal" character voices are sometimes hard to differentiate.

GREED IS GOOD

By Jonathan Hoenig

Read by the author

Harper Audio

90 minutes (abridged), \$12

ISBN 0-694-52164-7

Among the plethora of financial-advice tapes on the market, this one stands out for its irreverent humor, brash tone, and focus on youthful investors. Hoenig is host and producer of "Capitalist Pig," a radio program offering financial advice to 18- to 35-year-olds. As Hoenig puts it, "All the other financial programs I saw seemed to be aimed at someone older than me, richer than me, and with less hair than me." Hoenig guides the listener through investment options such as saving accounts, stocks, bonds, money-market funds, and mutual funds. He also offers ideas on managing money with an emphasis of getting rid of credit-card debt. Hoenig doesn't sound like your typical dull financial adviser—his delivery is as lively and crackling as a comedian's, and he's as energetic as a cheerleader.

IN PRINT

AARON COPLAND: THE LIFE AND WORK OF AN UNCOMMON MAN

By Howard Pollack

Henry Holt and Co.

\$37.50; 690 pages

For those who would grant the title of Great American Composer to only one figure, the race usually comes down to two finalists. Though both split from their European musical roots, Charles Ives did it by giving the Old World the finger, while Aaron Copland took what he needed and moved on gracefully. Each hewed distinctly New World sounds: Ives as a solitary figure after hours, Copland as a consummate professional who could work the room and rally others to the cause.

So, it's no surprise that Copland remains the popular favorite, what with the number of institutions and individuals he befriended through his life and the relative ubiquity of his music after his passing. There is also timing to consider. Ives the Victorian straddled two different centuries; Copland, born in 1900, was clearly a man of our own.

Copland's publisher, Boosey & Hawkes, now lists more than 200 concerts, festivals, and multimedia events devoted to Copland this season, of which the New York Philharmonic's three-week "Completely Copland" festival remains the most ambitious. Across the country and beyond, film festivals will screen Copland-scored movies, ballet companies will feature his dance works, and the city of Hartford, Conn., will devote a 15-month festival to the composer starting next spring.

No doubt every institution in-

olved in Copland's centenary will be clutching a copy of Howard Pollack's much-needed biography. At least they should be, for Pollack has done a great service, not only bringing the music and the man to light but showing how the two came together.

The word "definitive" is thrown around rather loosely these days. Pollack's work—which draws on both published and unpublished sources (including Copland's former colleagues, friends, and lovers)—is not "definitive." It is, however, the best we have so far, as well as the first study to provide some crucial distance to a musical figure to whom many of us feel close.

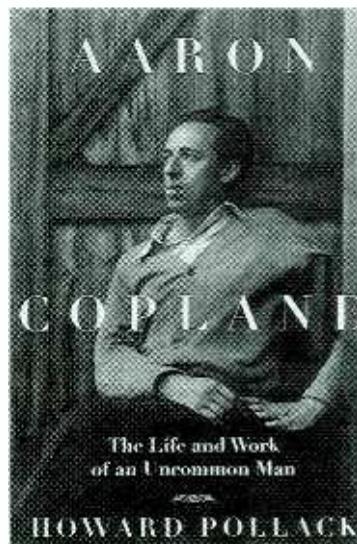
On June 1, when Mayor Rudolph Giuliani declared Aaron Copland Day in New York, he admired how Copland could "capture the grandeur and nat-

ural beauty of our country from his home in Brooklyn." On the opposite coast, Hollywood studio heads spun a vision of all-American life on celluloid from similar Old World roots, as film critic and historian Neal Gabler has pointed out. Might Copland's similar background and assimilationist drive have had something to do with his success? Questions like this constantly circle around Pollack's account but never seem to land, offering future scholars plenty of their own seeds to plant.

What Pollack does provide is a sprawling account in which Copland's life and work are broken out of chronological narrative and treated separately along with—this being the age of identity politics—portraits of Copland the Jew and Copland the homosexual. Several chapters have the self-contained feel of previously published studies, and reading straight through the book, you find some annoying repetitions, such as identifying figures on every reference, as if Pollack (or his editors) never expected a reader to stay with the book very long.

Breaking away from chronology, though, is like pulling the spine from a skeleton, and Pollack's sensibility as historian is all that is left to hold the book together. Fortunately, it's enough. His account is finely tuned not only to music but to American life, so much so that even browsing readers will find each word carefully filtered through a finely polished prism of perspective.

KEN SMITH





Keeping The Faith. Faith Evans and the Lost Boyz are featured on a cover of Cheryl Lynn's '70s disco hit "Got To Be Real," one of the tracks that will appear on DJ Hurricane's new solo album, "Don't Sleep," for TVT Records. Among the other acts guesting on the former Beastie Boy's debut, set for a late summer release, are the Goodie Mob and members of Cypress Hill. Hurricane is shown taking a studio break with Evans.

Marc Dorsey 'Craves' Romance

Jive Album Debut Follows Return To Airwaves After 5 Years

BY ALIYA S. KING

NEW YORK—When Marc Dorsey was growing up in Washington, D.C., his older brothers allowed him to tag along to Haines Point Park—as long as he agreed to attract attention by serenading prospective dates. The self-confidence he gained from these impromptu mini-concerts is evident on Dorsey's Jive debut, "Crave," due Aug. 29.

"I always sang along with the radio when I was young, and the Motown sound was really big in our house," recalls Dorsey. "When I was 14, my

mom enrolled me in a Howard University theatrical group. I saw so many talented young people attempting to follow their dreams. I realized then that singing was my dream, and I wanted it to come true."

The 10-song album carries creative input from producers Manuel Seal Jr. (Mariah Carey), Timmy Allen (Backstreet Boys, R. Kelly), and Larry Campbell (Deborah Cox, Joe). While Dorsey admits he didn't have as much control as he would have liked, he insists he only selected songs that were true to his style.

"Sometimes I made compromises and I listened to feedback. But I'm happy with the results," he says.

Those results include the sensuous title track, an ultra-romantic ditty about unconditional love. The tune is also included on "The Wood" soundtrack. The movie opens July 16 and

stars Omar Epps and Taye Diggs. This isn't Dorsey's first soundtrack appearance: He covered the Stylistics' "People Make The World Go Round" for Spike Lee's film "Crooklyn." It reached No. 65 on Billboard's R&B singles chart in 1994.



DORSEY

Another "Crave" album highlight is the bouncy, mid-tempo first single, "If You Really Wanna Know." It's No. 98 on this issue's Hot R&B Singles & Tracks.

As a pre-teen crooner, Dorsey was heavily influenced by Stevie Wonder. In tribute, he covers Wonder's "All I Do." He also covers Shirley Murdock's 1986 top five R&B hit "As We Lay."

"This is a very male-dominated album in terms of producers and writers," says Dorsey. "We thought it would be a nice twist to have a guy's version of being in a difficult relationship."

(Continued on page 84)

MCA Records Turns Up Summer Heat With Tour, Album; Isleys Keep Doing Their Thing

MESSAGE IN THE MUSIC: As summer heats up, MCA Records is heating up a little action of its own through a multi-artist Summer Heat concert tour and music campaign. The two-tiered project—whose proceeds will benefit the United Negro College Fund (UNCF)—pairs a two-week tour with a compilation album featuring tracks (including several new songs) by various MCA artists. The partnership with UNCF will continue beyond the summer, with several acts set to be announced as participants in UNCF's annual Evening of the Stars fund-raiser.

In addition to a track from the upcoming Guy reunion album, the "Summer Heat" album (in stores July 27) showcases cuts by **Mary J. Blige; the Roots Featuring Common; K-Ci & JoJo; Melky Sedeck; IMx (formerly Immature); Rahsaan Patterson; Chanté Moore; and Jesse Powell.** The Summer Heat tour line-up includes **Rahzel, Avant, and IMx, with Ametria, Youth Edition, and Melky Sedeck** appearing in select cities. The tour bows July 19 in Miami, followed by stopovers in Atlanta; Washington, D.C.; New York; Boston; Detroit; Chicago; Minneapolis; Dallas; San Francisco; and Los Angeles.

BLASTS FROM THE PAST: Also suiting up for the summer tour circuit are **the Isley Brothers**, who are touring the U.S. with **Kool & the Gang, Morris Day & the Time, and the Gap Band.**

In addition to hitting the road again, the Gap Band is celebrating the release of a new album, "Y2K—Funkin' Till 2000 Comz" on Big Trax/Private I/Island/Mercury. Second single "Good Old Fashion Lovin'"—a ballad in the tradition of "Yearning For Your Love"—is being released July 19. The album also boasts guests **DJ Quik, Snoop Dogg, and Kurupt.**

Lead vocalist **Charlie Wilson** says he and brothers **Ronnie and Robert**—who teamed up in 1973—are ready to jump back into the mix. And while their songs have been covered or sampled by artists ranging from **Ice Cube to Robert Palmer**, Wilson notes, "I'm enjoying the music today, but I don't think I should sell out to do whatever they're doing to try to make a hit record.

I can't be talking about 'lick you'; I'm too old for that. But I'm trying to figure out a way to make listeners slow-dance and pump to the funk at the same time."

Wilson adds that he's wrapped projects with **Mint Condition** and **the Dazz Band's Bobby Harris**, who's doing a compilation album featuring the late **Roger Troutman, Con Funk Shun**, and others. Also in the works: another possible collaboration with **Snoop Dogg** and a **Charlie Wilson** solo album.

MUSICAL LEGACIES: **The Isley Brothers** are the subject of a three-CD boxed set (due Aug. 24) touted by Epic Associated/T-Neck/Legacy as the definitive chronicle of the group's 40-year career. "It's Your Thing: The Story Of The Isley Brothers" contains 50 tracks—with four previously unreleased live performances—covering the brothers' formidable output from 1957 to 1996, including **Jimi Hendrix's** work during a short stint in the Isleys' backup band. The accompanying 52-page booklet

includes comments from the surviving members and childhood friend/poet **Nikki Giovanni.**

Legacy's "Rhythm & Soul" series includes the forthcoming "The O'Jays Live In London" with **Eddie Levert, Walter Williams, and William Powell** (July 13). Coming July 27 are **Earth, Wind & Fire** classics "That's The Way Of The World," "Gratitude," "All 'N All," and "The Best Of Earth, Wind & Fire, Vol. 1."

MORE NEWS OF NOTE: Virgin/Noo Trybe's "Full Clip: A Decade Of Gang Starr" arrives in stores July 13 with three new tracks. . . Also due July 13: Jive Records' "The Wood" soundtrack—with singles by **Mystikal & OutKast** ("Neck Uv Da Woods") and **BLACKstreet** ("Think About You"). The movie, starring **Taye Diggs and Omar Epps**, opens July 16. . . In the studio completing new sets are **2nd II None** and **Camp Lo**; their debut albums ("2nd II None" and "Uptown Saturday Night") have been rereleased by Arista/Profile (June 29). . . The Museum of Television and Radio and "Entertainment Tonight" present "Janet Jackson: From 'Good Times' To Great Videos." The 90-minute retrospective runs July 2-Sept. 5 in New York and L.A. . . The "Best Of Marvin Gaye," a one-hour special culled from the Motown singer's final concert tour, is being aired now through November 2000 exclusively on Encore's BET Movies/STARZ!



by Gail Mitchell



THE GAP BAND

Def Squad's Hollister Brings Street Edge To 'Ghetto Hymns'

NEW YORK—Def Squad/DreamWorks artist Dave Hollister has managed to shed his gentleman-baller image his first time out as a solo artist with "My Favorite Girl," his first single from his solo debut, "Ghetto Hymns," released June 25.

However, the makeover began with his decision to sign to the cutting-edge Def Squad. "I wanted to bring my street edge," says Hollister. "I've always loved hip-hop and rap. But I was in a very clean-cut group."

That "clean-cut" group is none other than **BLACKstreet**. As its front man, Hollister lent his rich baritone to wedding-theme love songs and romantic ballads, singing lead on "Before I Let You Go" and "Joy."

"I loved being in the group," says Hollister. **BLACKstreet** producer/founder **Teddy Riley**, he adds, "is a good person, fun to be around."

But Hollister left in 1995 because of financial disagreements. Yet his initial goal wasn't to record a solo album.

"I left to produce and write for other artists," he says. "But I got so many requests from the public [to record again]."

With "Ghetto Hymns," which came out May 25, Hollister tackles the sticky side of love. "I took one particular relationship I was in and

just wrote about it from top to bottom," says Hollister, who penned all but four songs and also co-produced several cuts.

"My Favorite Girl" hit top 10 on the Hot R&B Singles & Tracks chart. The follow-up single "Baby Mama Drama," which deals with parents fighting over custody and child support, is already garnering criticism from female fans. "I get so much flak," says Hollister. "Just like some men were offended by TLC's 'No Scrubs.'"

Other tracks, like the bass-heavy "Can't Stay," make it clear that Hollister's roots are closer to **Mobb Deep** than **Boyz II Men**. In addition, "Ghetto Hymns" sports some high-profile rap producers, including **EPMD's Erick Sermon.**

"Erick always says that I'm a rapper trapped in an R&B singer's body. I call it the 'Mary J. Blige syndrome,'" says Hollister, laughing.

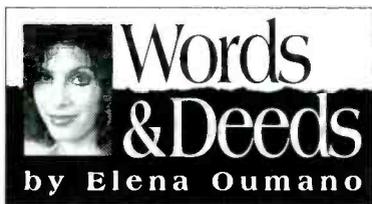
This fall, he plans to tour with famous relatives who also achieved chart success after leaving a group—his first cousins **K-Ci & JoJo**, formerly of **Jodeci**. "I spent summers with them in North Carolina," says the Chicago native. "We sang all the time, so I know it'll be fun going on tour with them."

ALIYA S. KING

Violator Family Unites On 'The Album'

ALL IN THE FAMILY—Violator Records/Management's dedication and drive have won CEO Chris Lighty and president Mona Scott a roster of acts that reads like a who's who of hip-hop's greatest adventurers. We're talking rap icons Missy Elliott, Busta Rhymes, LL Cool J, Mobb Deep, and Q-Tip, as well as such future stars as Noreaga, Flipmode Squad, Big Pun, Fat Joe, Cam'ron, Mysonne, and Next.

All that star talent came together to celebrate the ties that bind the Violator family on "Violator: The Album." All tracks on the Aug. 10 Violator/Def Jam 2000 release are new, with lead single "Vivrant Thing" by Q-Tip currently blowing on radio. The album



releases internationally July 26 through Universal subsidiaries.

"Violator: The Album" beams the high-energy, interactive, raucous vibe of a Violator family barbecue. And not the least of its appeal is the artwork—clever artist caricatures.

"This isn't an ordinary compilation," says Deidre Graham, Island Def Jam product manager. "Each

artist can stand on his or her own, including the newer acts."

"Vivrant Thing" went out June 7 as a CD promo and 12-inch vinyl to R&B, top 40/rhythm-crossover, and mix-show radio. The video was helmed by Hype Williams.

Elliott, Rhymes, and Q-Tip headlined WQHT New York's "Hot 97 Summer Jam," held June 24 at New Jersey's Continental Meadowlands Arena and will be making live appearances during the summer.

At the time of this writing, the label was putting together a New York in-store with some of the set's key acts. Among Def Jam's other strategies are a "Violator" album sampler giveaway with each purchase of Ja Rule's "Venni Vetti Vecci" set and contests staged on both labels' Web sites [defjam.com and violatorworld.com] with T-shirts, autographed posters, and CDs as prizes. "The big prize will be something electronic and music-related," Graham promises.

"This is absolutely the hottest hip-hop artwork," enthuses Sonya Askew, urban buyer for Minneapolis-based Musicland. "That alone could sell the project—plus the lineup is the hottest one on the street."

Management client Elliott sings the praises of Violator partners Lighty and Scott. "A lot of people are on the roster, but everybody gets their equal love. I was managing myself before I signed with them a



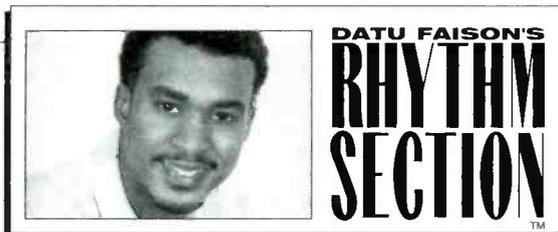
The members of Violator Records/Management were having a good time in Miami Beach as they celebrated the completion of recording sessions for "Violator: The Album" and the birthday of Violator CEO Chris Lighty. Shown, from left, are Violators Busta Rhymes and Mysonne, president/co-owner Mona Scott, Missy Elliott, and Lighty.

year and some change ago, and they're always straight on the job."

Busta Rhymes is also managed by Violator. "I've been with Chris for about 10 years—since Violator was just a thug squad," he says, laughing. "Chris and all them cats from the Bronx [N.Y.] are the original Violators. They've preserved that same antic mentality and applied it on a business level. Chris has guided me and helped me learn."

Lighty started working hip-hop on the street level as a 17-year-old and was still in his teens when he joined Queen Latifah's Flavor Unit management team. Soon after, he was

(Continued on next page)



TWO OUT OF THREE: From its first appearance on the airplay chart four weeks ago, "Bills, Bills, Bills" (Columbia) by Destiny's Child had the largest gain in spins each week, and it took just those four weeks for it to hit No. 1 on the mainstream airplay chart in Billboard's sister magazine R&B Airplay Monitor.

The song's rapid growth was bested only by one of last summer's biggest hits, Sparkle's "Be Careful" (Rock Land/Interscope), a tune that also featured the star power of R. Kelly. However, the four-girl Destiny's Child has achieved a feat that eluded Sparkle, as "Bills" rises 2-1 on Hot R&B Singles & Tracks while also winning the Greatest Gainer/Sales distinction. "Be Careful" was never released commercially and therefore missed out on the R&B singles chart, which at that time was restricted to retail-available singles.

At R&B core stores, Destiny's Child was the top seller, gaining 35% at that panel and rising 2-1 on Hot R&B Singles Sales. That increase at retail, which resulted in more than 2,000 additional chart points, is what pushed the group over the top on the overall chart. Of the three singles Destiny's Child has released so far, "Bills" is the second to go all the way. The title of this No. 1 hit shares a characteristic with the group's last chart-topper, as both repeat the same word three times. The first one was 1997's "No, No, No."

NEXT EPISODE: Missy "Misdemeanor" Elliott's sophomore album, "Da Real World" (the Gold Mind/Elektra/EEG), bows on The Billboard 200 at No. 10, scanning just a tad more than her debut set, "Supa Dupa Fly," did two summers ago with 131,000 units vs. the latter's 130,000 in 1997. Her album clinches No. 1 on Top R&B Albums, over K-Ci & JoJo's "It's Real" (MCA), which scores a No. 2 entry.

Elliott's first album led off with the top 10 hit "The Rain (Supa Dupa Fly)" which peaked at No. 6 on Hot R&B Airplay; the first single from the new set, "She's A Bitch," maxed out at No. 25. Despite having radio edits, the label cites lyrical content and quick burn at radio as the two major factors for limited radio growth. Known largely as a visual artist, her videoclip peaked at No. 11 on MTV's R&B playlist, with 13 spins. The album's second track, "All N My Grill," springs 41-32 on Hot R&B Singles & Tracks in just its third week at radio and should fuel the project, since there is no commercial single available for the song.

STILL VIVRANT: This issue, two artists that were once part of three-member groups have stepped out on their own, with singles making moves on Hot R&B Singles & Tracks. Former SWV lead singer Coko launches her first solo track, "Sunshine" (RCA), which vaults 65-41 on the R&B singles list; it also wins the Greatest Gainer/Airplay distinction for its 5.5-million-listener gain. Her debut album, "Hot Coko," hits retail Aug. 24.

The other artist, Q-Tip, former front man of rap unit A Tribe Called Quest, jumps out on his own, as his "Vivrant Thing" (Violator/Def Jam/IDJMG) rises 52-48. The single, which leads off a multi-artist Violator compilation album, lays the groundwork for the rapper's forthcoming solo debut on Arista.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
▶ No. 1 ◀					
1	1	1	4	NO PIGEONS (M) (T) (X) ROC-A-BLOK/RUFFHOUSE 79190/COLUMBIA †	SPORTY THIEVZ FEATURING MR. WOODS 3 weeks at No. 1
2	2	2	13	WHO DAT (C) (D) (T) TONY MERCEDES/FREEWORLD 53469/PRIORITY †	JT MONEY FEATURING SOLE
▶ GREATEST GAINER ◀					
3	5	5	7	WATCH OUT NOW (C) (D) (T) VIOLATOR 1795/RELATIVITY †	THE BEATNUITS FEAT. YELLAKLAW
4	3	4	18	HOLLA HOLLA (M) (T) (X) MURDER INC./DEF JAM 566959*/IDJMG †	JA RULE
5	4	3	5	LET ME KNOW (C) (D) (T) UNTERENTAINMENT 79170/EPIC †	CAM'RON
6	8	—	2	TRU HOMIES (C) (D) (T) NO LIMIT 53494/PRIORITY †	TRU
7	7	7	12	PLAYERS HOLIDAY (C) (D) (T) THUMP STREET 2265 †	T.W.D.Y. FEAT. TOO SHORT & MAC MALL
8	6	6	19	IT AIN'T MY FAULT 2/SOMEBODY LIKE ME (C) (D) (T) NO LIMIT 53470/PRIORITY †	SILKK THE SHOCKER FEAT. MYSTIKAL
9	12	18	6	COME GET IT (C) (T) (X) OFF LINE/TVT SOUNDTRAX 8311*/TVT	DJ HURRICANE FEAT. RAH DIGGA, RAMPAGE & LORD HAVE MERCY
10	RE-ENTRY	6	6	ALL I KNOW (D) (T) MCA 55597 †	RAHZEL
11	15	8	5	MAKE IT HOT (C) (D) (T) LETHAL/BLACKHEART 371704/IDJMG †	DJ S&S FEATURING H.O.T.O.N.E.S.
12	9	9	17	WHAT'S IT GONNA BE?! (C) (D) (T) FLIPMODE/ELEKTRA 64051/EEG †	BUSTA RHYMES FEAT. JANET
13	10	12	8	BIG MAMA (GO BIG GIRL) (C) (M) (T) (X) TRIAD 2170*/ROADRUNNER †	BLACK DAVE
14	30	20	5	WHAT WE BE BOUT (C) (X) SAGESTONE 6006* †	MOZAE
15	16	13	11	NASTY TRICK (C) (D) (T) HYPNOTIZE MINDS 1784/RELATIVITY †	GANGSTA BOO
16	13	14	27	HARD KNOCK LIFE (GHETTO ANTHEM) (C) (D) (T) ROC-A-FELLA 566977*/IDJMG †	JAY-Z
17	11	15	10	EVERYONE FALLS IN LOVE (C) (T) (X) PENTHOUSE 6278*/JVP †	TANTO METRO & DEVONTE
18	20	—	4	MAKE IT IN LIFE (C) (T) (X) REPLAY 36001*	GROUP HOME FEATURING AGALLAH
19	14	10	8	AUTOMATIC (C) (D) (T) HOO BANGIN' 53480/PRIORITY †	MC EIHT
20	17	11	14	ONE-NINE-NINE-NINE (C) (D) (T) RAWKUS 53474/PRIORITY †	COMMON FEATURING SADAT X
21	24	22	3	LIFE'S A SCHEME (C) (T) (X) EDEL AMERICA 3863*	BUDDHA MONK
22	21	16	3	BREAKER, BREAKER (T) WU-TANG 55517*/MCA †	GZA/GENIUS
23	25	19	13	WHAT G'S DO 4 MONEY (C) (D) (T) BIG KID 43192/LIGHTYEAR †	LIL' RACHETT FEATURING LV
24	22	21	27	MORE FREAKY TALES (C) (D) (T) SHORT 42571/JIVE	TOO SHORT
25	18	42	3	RESTLESS (C) (D) PAPER CHASERS 0002	WHITE DAWG
26	19	17	10	THE ANTHEM (C) (D) (T) INTERSCOPE 97054 †	SWAY & KING TECH FEAT. DJ REVOLUTION
27	29	23	24	WOOF (C) (D) (T) NO LIMIT 53462/PRIORITY †	SNOOP DOGG FEATURING MYSTIKAL AND FIEND
28	26	28	9	COLD FEET (M) (T) (X) FRANCIS 2118* †	40K CREW
29	23	30	20	PHD. (PLAYA HATA DEGREE) (C) (D) EPICUREAN 0027	TONY-O FEAT. KEVIN GARDNER & REDWINE
30	32	26	11	BOUNCE, ROCK, SKATE, ROLL (C) (D) (T) SHORT 46605/JIVE †	BABY DC FEAT. IMAJIN
31	31	27	5	GET'EM (C) (D) (T) BIG OOMP 1350	INTOXICATED FEAT. SAMMY SAM, BABY D, B REAL & BEEZLEE
32	34	24	5	MOVE (C) (D) (T) BIG OOMP 1351	LOKO FEATURING SAMMY SAM
33	27	31	5	PERFECT MAN (C) (D) UPSTAIRS 0141	NASTYBOY KLICK FEATURING ANGELINA
34	28	29	4	DOCK OF THE BAY (M) (T) (X) SOUTHPAW/DELICIOUS VINYL 1962*/TVT †	THE WHORIDAS
35	35	—	2	CALLING A SPADE A SPADE (D) DEH TYME 0402/DIRON	THE GUTSMEN
36	47	44	3	GET YOUR GROOVE ON (C) (D) RUGLEY 2620/HARVEST †	5CENT FEAT. BIG AL, G-MAN, ORIGIN, SAI, KENNY MACK
37	RE-ENTRY	17	17	RESPIRATION (C) (D) (T) RAWKUS 53473/PRIORITY †	MOS DEF & TALIB KWELI ARE BLACK STAR FEAT. COMMON
38	43	41	21	STAND UP (C) (D) (T) UNTERENTAINMENT 79094/EPIC †	CHARLI BALTIMORE FEAT. GHOSTFACE KILLAH
39	41	36	13	QUIET STORM (T) LOUD 65718*/RCA †	MOBB DEEP
40	44	40	64	THROW YO HOOD UP (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
41	45	35	33	WHO LET THE DOGS OUT? (C) (D) (M) (T) (X) WINGSPAN 0002	CHUCK SMOOTH
42	36	32	11	SHE'S A BITCH (T) THE GOLD MIND/EASTWEST 63751*/EEG †	MISSY "MISDEMEANOR" ELLIOTT
43	RE-ENTRY	19	19	EVERYTHING I WANT (C) (X) DOC HOLLYWOOD 7002*/WHITE LION †	TEE KEE FEATURING DA'IMON
44	NEW ▶	1	1	ROLL WIT US (C) (D) (T) THE UNION LABEL 9573/PLATINUM	THE UNION
45	40	43	20	NAS IS LIKE (T) (V) (X) COLUMBIA 79113* †	NAS
46	RE-ENTRY	33	33	GHETTO COWBOY (C) (D) MO THUGS/RUTHLESS 1707/RELATIVITY †	MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY
47	RE-ENTRY	15	15	GANGSTA! GANGSTA! (HOW U DO IT) (C) (D) (T) HUMILITY 54317/LIGHTYEAR †	C. WEBB FEAT. KURUPT
48	33	25	4	PLAY AROUND (T) UNDEAS/ATLANTIC 84483*/AG †	LIL' CEASE FEAT. LIL' KIM, JOE HOOKER & MR. BRISTAL
49	38	38	3	F.A.Y.B.A.N. (T) TOMMY BOY 363*	SCREWBALL
50	46	50	42	INVASION OF THE FLAT BOOTY B*****S (C) (D) (T) SHORT 42543/JIVE	TOO SHORT

○ Records with the greatest sales gains this week. † Videoclip availability. ● Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). (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

JULY 10, 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 IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1/Hot Shot Debut ▶						
1	NEW ▶	1	1	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98) 1 week at No. 1	DA REAL WORLD	1
2	NEW ▶	1	1	K-CI & JOJO MCA 11937* (10.98/17.98)	IT'S REAL	2
3	3	2	10	VARIOUS ARTISTS ▲ RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
4	1	1	5	JA RULE MURDER INC./DEF JAM 538920*/DJMGM (10.98/16.98) HS	VENNI VETTI VECCHI	1
5	4	—	2	SOUNDTRACK OVERBROOK 90344*/INTERSCOPE (11.98/17.98)	WILD WILD WEST	4
6	5	3	5	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	2
7	2	74	3	MASE BAD BOY 73029*/ARISTA (11.98/17.98)	DOUBLE UP	2
8	9	7	34	JUVENILE ▲ CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	4
9	6	6	10	CASE DEF SOUL 538871*/DJMGM (8.98/12.98)	PERSONAL CONVERSATION	5
10	7	—	2	702 MOTOWN 549526/UNIVERSAL (10.98/16.98)	702	7
11	8	4	5	SLICK RICK ● DEF JAM 558936*/DJMGM (10.98/16.98)	THE ART OF STORYTELLING	1
◀ GREATEST GAINER ▶						
12	19	23	15	GINUWINE ● 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	2
13	11	9	6	EIGHTBALL & M.J.G. SUAVE HOUSE 53251/UNIVERSAL (10.98/16.98)	IN OUR LIFETIME	1
14	13	8	7	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
15	10	—	2	HEAVY D UPTOWN 53260/UNIVERSAL (10.98/16.98)	HEAVY	10
16	15	11	18	TLC ▲ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
17	12	12	4	JENNIFER LOPEZ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
18	21	18	18	EMINEM ▲ WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1
19	25	25	14	LIL' TROY SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	19
20	NEW ▶	1	1	VARIOUS ARTISTS MOTOWN 549520/UNIVERSAL (10.98/16.98)	MARVIN IS 60: A TRIBUTE ALBUM	20
21	14	5	3	MC EIHT HOO BANGIN' 50021*/PRIORITY (10.98/16.98)	SECTION 8	5
22	16	10	13	NAS ▲ COLUMBIA 68773* (11.98 EQ/17.98)	I AM...	1
23	20	16	9	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
24	17	15	15	SOUNDTRACK ▲ ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	2
25	26	26	14	SILK ● ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	8
26	23	14	5	CHANTE MOORE SILAS 11674/MCA (10.98/16.98)	THIS MOMENT IS MINE	7
27	18	13	5	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 50047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	5
28	22	17	5	JT MONEY TONY MERCEDES/FREEWORLD 50060*/PRIORITY (10.98/16.98)	PIMPIN' ON WAX	8
29	24	20	10	B.G. CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	2
30	NEW ▶	1	1	VARIOUS ARTISTS WU-TANG/RAZOR SHARP 69610*/EPIC (11.98 EQ/17.98)	THE RZA HITS	30
31	27	22	33	112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
32	28	19	40	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM	7
33	NEW ▶	1	1	DONNA SUMMER EPIC 69910* (11.98 EQ/17.98)	VH1 PRESENTS LIVE & MORE ENCORE!	33
34	32	24	4	BLAQUE TRACK MASTERS 68987/COLUMBIA (10.98 EQ/16.98)	BLAQUE	23
35	29	27	44	LAURYN HILL ▲ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
36	30	—	2	SWAY & KING TECH INTERSCOPE 90292* (10.98/16.98) HS	THIS OR THAT	30
37	38	31	32	WHITNEY HOUSTON ▲ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
38	31	21	6	VARIOUS ARTISTS RAWKUS 50069/PRIORITY (10.98/16.98)	RAWKUS PRESENTS SOUNDBOMBING II	6
39	34	28	28	DMX ▲ RUFF RYDERS 538640*/DJMGM (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
40	36	37	9	NAUGHTY BY NATURE ARISTA 19047* (10.98/16.98)	NINETEEN NAUGHTY NINE NATURE'S FURY	9
41	33	30	35	DRU HILL ▲ DEF SOUL 524542/DJMGM (10.98/17.98)	ENTER THE DRU	2
42	35	32	39	TYRESE ▲ RCA 66901* (10.98/16.98) HS	TYRESE	6
43	37	29	33	R. KELLY ▲ JIVE 41625* (19.98/24.98)	R.	1
44	40	34	55	BRANDY ▲ ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
45	46	—	17	DJ DMD AND THE INNER SOUL CLIQUE INNER SOUL/EASTWEST 62428*/EEG (11.98/17.98) HS	TWENTY-TWO: P.A. WORLD WIDE	28
46	43	54	18	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	32
47	41	39	35	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3

48	39	35	40	JAY-Z ▲ ROC-A-FELLA 558902*/DJMGM (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
49	NEW ▶	1	1	GRENIQUE MOTOWN 53227/UNIVERSAL (8.98/12.98) HS	BLACK BUTTERFLY	49
50	44	41	10	ANT BANKS PRESENTS T.W.D.Y. THUMP STREET 9986 (10.98/16.98)	DERTY WERK	41
51	42	33	8	VARIOUS ARTISTS DEATH ROW 51161/PRIORITY (12.98/19.98)	CHRONIC 2000 SUGE KNIGHT REPRESENTS	3
52	48	42	58	DMX ▲ RUFF RYDERS 558227*/DJMGM (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
53	49	44	45	THE TEMPTATIONS ● MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	8
54	45	38	26	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	25
55	51	40	28	BUSTA RHYMES ▲ E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)		2
56	52	45	40	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
57	50	47	31	2PAC ▲ AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
58	47	36	5	BIG MIKE RAP-A-LOT 50104*/PRIORITY (10.98/16.98)	HARD TO HIT	13
59	62	61	6	REEL TIGHT G-FUNK 72966/RESTLESS (10.98/16.98) HS	BACK TO THE REAL	32
60	53	50	31	JESSE POWELL ● SILAS 11789/MCA (10.98/16.98) HS	'BOUT IT	15
61	54	46	16	SHANICE LAFACE 26058*/ARISTA (10.98/16.98)	SHANICE	15
62	61	60	8	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 9956*/VG (16.98 CD)	THE SONG LIVES ON	53
63	63	55	20	GLENN JONES SAR 1001 (11.98/15.98)	IT'S TIME	51
64	NEW ▶	1	1	NATALIE COLE ELEKTRA 62401/EEG (11.98/17.98)	SNOWFALL ON THE SAHARA	64
65	57	52	31	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	13
66	59	49	18	THE ROOTS ● MCA 11948* (10.98/16.98)	THINGS FALL APART	2
67	64	56	12	PASTOR TROY MADD SOCIETY 8035 (10.98/16.98) HS	WE READY I DECLARE WAR	45
68	60	58	52	MAXWELL ▲ COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
69	58	43	12	KRAYZIE BONE ▲ MO THUGS/RUTHLESS 1671/RELATIVITY (15.98/23.98)	THUG MENTALITY 1999	2
70	55	51	39	DEBORAH COX ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
71	56	57	46	KELLY PRICE ▲ T-NECK/DEF SOUL 524516/DJMGM (10.98/16.98)	SOUL OF A WOMAN	2
72	68	62	21	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYNDALAZDAYZ	4
73	67	66	35	98 DEGREES ▲ MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	34
74	70	70	50	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
75	65	53	5	VARIOUS ARTISTS NO LIMIT 50106*/PRIORITY (10.98/16.98)	MASTER P PRESENTS: NO LIMIT ALL STARS: WHO U WIT?	22
76	66	48	18	TEVIN CAMPBELL QWEST 47008/WARNER BROS. (10.98/16.98)	TEVIN CAMPBELL	31
77	71	59	23	FOXY BROWN ▲ VIOLATOR 558933*/DJMGM (10.98/16.98)	CHYNA DOLL	1
78	73	—	5	SPORTY THIEVZ ROC-A-BLOK/RUFFHOUSE 63647*/COLUMBIA (10.98 EQ/16.98) HS	STREET CINEMA	66
79	72	71	83	WILL SMITH ▲ COLUMBIA 68683* (11.98 EQ/17.98)	BIG WILLIE STYLE	9
◀ PACESETTER ▶						
80	93	94	32	SOUNDTRACK ● DEF JAM 558925*/DJMGM (11.98 EQ/17.98)	BELLY	2
81	75	67	39	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
82	77	65	6	BEELOW BALLIN/PRIVATE 1 417093/DJMGM (10.98/16.98) HS	BALLIN 4 BILLIONS	58
83	RE-ENTRY	5	5	ORIGINAL P WESTBOUND 1114 (7.98/9.98)	WHAT DAT SHAKIN' (EP)	79
84	81	—	2	OLU GEE STREET 32519/2 (11.98/16.98)	SOUL CATCHER	81
85	69	63	3	C-BO'S MOB FIGAZ WEST COAST MAFIA 1501/GIT PAID (10.98/15.98)	C-BO'S MOB FIGAZ	63
86	74	64	34	TOTAL ● BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	9
87	83	69	6	JUVENILE WARLOCK 2809 (10.98/16.98)	BEING MYSELF (REMIXED)	30
88	85	88	37	HOT BOYS CASH MONEY 9614 (10.98/17.98) HS	GET IT HOW U LIVE!!	37
89	86	82	31	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2	17
90	79	79	32	MARIAH CAREY ▲ COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	6
91	88	95	11	CHERRELLE POWER 2000/PLATINUM (10.98/16.98)	THE RIGHT TIME	55
92	87	77	11	MARVIN SEASE JIVE 41674 (10.98/16.98)	HOOCHIE MOMMA	75
93	91	85	96	MASTER P ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
94	84	72	28	DJ CLUE ● ROC-A-FELLA 558891*/DJMGM (10.98/16.98)	DJ CLUE? THE PROFESSIONAL	3
95	80	68	29	MYSTIKAL ▲ NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	1
96	78	81	14	BLACKSTREET LIL' MAN 90274*/INTERSCOPE (11.98/17.98)	FINALLY	4
97	76	—	11	THE COUP POLEMIC 4600/DOGDAY (10.98/14.98) HS	STEAL THIS ALBUM	51
98	90	83	14	VARIOUS ARTISTS RHINO 75681 (10.98/16.98)	THE TOM JOYNER MORNING SHOW OLD SCHOOL MIX	64
99	NEW ▶	1	1	GZA/GENIUS WU-TANG 11969*/MCA (10.98/16.98)	BENEATH THE SURFACE	99
100	98	98	13	VARIOUS ARTISTS PRIORITY 51111 (12.98/19.98)	THE N.W.A. LEGACY VOLUME 1 1988-1998	42

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. ©1999, Billboard/BPI Communications, and SoundScan, Inc.

WORDS & DEEDS

(Continued from preceding page)

tapped to run Russell Simmons' Rush Management.

"I was with them for about 10 years and still am to a degree," says Lighty. "I started Violator as a joint venture through Def Jam after we dissolved Rush Management, and I retained Busta as a solo artist. Mona was managing the Trackmasters [production team] and about to move to Atlanta. I asked her to come on board, and it turned into a partnership. I come in as the bad guy, and she's the good guy, running the man-

agement company on a day-to-day basis. We've been role-playing off that for the past four years."

Recalls Scott, "When I was working with the Trackmasters, I realized that representation of the band wasn't in their best interests but in everyone else's. That made me want to move to the [business] side.

"Chris can concentrate on the label side, I can concentrate on the management side, and we can grow both companies simultaneously."

Actually, Violator is involved in any

entertainment medium where it thinks it can place its artists. The company is negotiating an appearance on a popular daytime soap opera for Elliott and much more.

"We're looking at doing everything from movies to video games," says Lighty. "Right now, I'm trying to get Busta to do the opening for the Play Station game 'NBA Live 2000.'"

Says Scott, "We're already involved in television and film. Busta is writing and directing a piece for HBO and also appearing in the

remake of 'Shaft.' He also has his Bushi clothing line; I'm working with him to broker a manufacturing and distributing deal. Missy is doing her writing and producing. And they've both got their own labels which we oversee—Busta's Flipmode Entertainment and Missy's Gold Mine.

"It's about being informed," continues Scott. "Artists are taking their creativity and business into their own hands. They're a lot more educated now. Before, they did it for the love of music and got screwed in the end."

Adds Lighty, "Now it's for the love of music and the love of money."

Nonetheless, Lighty and Scott's bottom line when it comes to recruiting artists is "music we like," Lighty emphasizes. "We look for someone who will fit with the clique, not just an income-generating situation."

"It goes back to the positive vibe," notes Scott. "That plays a very big part in bringing someone into what we've built and created. [The artists] piggyback and interact—everyone wants to see the others do well."

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1						
1	1	18	FORTUNATE	MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)	38	32	24	WHAT'S IT GONNA BE!	BUSTA RHYMES FEAT. JANET (FLIPMODE/ELEKTRA/EEG)
2	4	13	WHERE MY GIRLS AT?	702 (MOTOWN)	39	39	4	VIVANT THING	Q-TIP (VIOLATOR/DEF JAM/IDJMG)
3	3	17	HAPPILY EVER AFTER	CASE (DEF SOUL/IDJMG)	40	38	10	YESTERDAY	SHANICE (LAFACE/ARISTA)
4	6	8	BILLS, BILLS, BILLS	DESTINY'S CHILD (COLUMBIA)	41	43	8	WANNA BE A BALLER	LIL' TROY (SHORT STOP/REPUBLIC/UNIVERSAL)
5	2	14	CHANTE'S GOT A MAN	CHANTE MOORE (SILAS/MCA)	42	40	24	GEORGY PORGY	ERIC BENET FEAT. FAITH EVANS (WARNER BROS.)
6	5	22	ANYWHERE	112 FEATURING LIL'Z (BAD BOY/ARISTA)	43	47	14	BEAUTY	DRU HILL (DEF SOUL/IDJMG)
7	7	15	808	BLAQUE (TRACK MASTERS/COLUMBIA)	44	42	7	IT'S GONNA RAIN	KELLY PRICE (DEF SOUL/ROCK LAND/INTERSCOPE)
8	8	12	LATELY	TYRESE (RCA)	45	57	5	YOU WON'T SEE ME TONIGHT	NAS FEATURING AALIYAH (COLUMBIA)
9	10	25	DID YOU EVER THINK	R. KELLY (JIVE)	46	49	37	FADED PICTURES	CASE & JOE (DEF JAM/IDJMG)
10	11	8	WILD WILD WEST	WIL SMITH FEAT. DRU HILL & KID ROCK (MCA/DEF SOUL/ROCK LAND/INTERSCOPE/COLUMBIA)	47	48	9	EVERYONE FALLS IN LOVE	TANTO METRO & DEVONTE (PENTHOUSE/VP)
11	9	14	ALMOST DOESN'T COUNT	BRANDY (ATLANTIC)	48	35	14	SHE'S A BITCH	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
12	19	7	WHAT YA WANT	EVE & NOKIO (RUFF RYDERS/INTERSCOPE)	49	50	28	ALL NIGHT LONG	FAITH EVANS FEAT. PUFF DADDY (BAD BOY/ARISTA)
13	13	23	IF YOU (LOVIN' ME)	SILK (ELEKTRA/EEG)	50	45	9	IF YOU HAD MY LOVE	JENNIFER LOPEZ (WORK/EPIC)
14	16	17	HOLLA HOLLA	JA RULE (MURDER INC./DEF JAM/IDJMG)	51	52	6	GUILTY CONSCIENCE	EMINEM FEAT. DR. DRE (WESBARTER/INTERSCOPE)
15	18	10	EVERYTHING IS EVERYTHING	LAURYN HILL (RUFFHOUSE/COLUMBIA)	52	63	3	WE CAN'T BE FRIENDS	DEBORAH COX WITH R.L. (ARISTA)
16	14	9	JIGGA MY NIGGA	JAY-Z (RUFF RYDERS/INTERSCOPE)	53	46	8	GET READY	MAISE FEAT. BLACKSTREET (BAD BOY/ARISTA)
17	15	23	IT'S NOT RIGHT BUT IT'S OKAY	WHITNEY HOUSTON (ARISTA)	54	64	8	HOW COULD HE HURT YOU	THE TEMPTATIONS (MOTOWN)
18	12	21	NO SCRUBS	TLC (LAFACE/ARISTA)	55	—	1	DO THE BUS A BUS	BUSTA RHYMES (FLIPMODE/ELEKTRA/EEG)
19	21	9	NEVER GONNA LET YOU GO	FAITH EVANS (BAD BOY/ARISTA)	56	53	20	GET INVOLVED	RAPHAEL SAAIDI & Q-TIP (HOLLYWOOD)
20	23	8	TELL ME IT'S REAL	K-CI & JOJO (MCA)	57	51	15	IT'S OVER NOW	DEBORAH COX (ARISTA)
21	26	4	SO ANXIOUS	GINUWINE (550 MUSIC/EPIC)	58	56	11	PLAYERS HOLIDAY	T.W.O.Y. FEAT. TOO SHORT & MAC MALL (THUMP STREET)
22	20	32	SWEET LADY	TYRESE (RCA)	59	68	2	LOVE YOU LIKE I DID	112 (BAD BOY/ARISTA)
23	22	14	YOU ARE EVERYTHING	DRU HILL (DEF SOUL/IDJMG)	60	67	2	HOODY HOOD	TRU (NO LIMIT/PRIORITY)
24	17	30	YOU	JESSE POWELL (SILAS/MCA)	61	65	3	MEETING IN MY BEDROOM	SILK (ELEKTRA/EEG)
25	28	7	BACK THAT THANG UP	JUWENA FEAT. MANNY FRESH & LIL' WAYNE (CASH MONEY/UNIVERSAL)	62	62	2	STREET SYMPHONY	MONICA (ARISTA)
26	33	3	ALL N MY GRILL	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)	63	60	5	COME AROUND	CHANTAY SAVAGE (RCA)
27	29	7	JAMBOREE	NAUGHTY BY NATURE FEAT. ZHANE (ARISTA)	64	—	1	HOW TO ROB	50 CENT FEAT. THE MADD RAPPER (COLUMBIA)
28	25	31	EX-FACTOR	LAURYN HILL (RUFFHOUSE/COLUMBIA)	65	59	9	PLAY AROUND	LIL' GAZE FEAT. LIL' JIM JE-HOPPER & BRISTOL QUEEN (BEANS&SANTALIC)
29	27	23	LIFE	K-CI & JOJO (ROCK LAND/MCA/INTERSCOPE)	66	66	3	DOWN, DOWN, DOWN	DJ QUIK FEAT. SUGA FRENK, MAUSBERG & AMG (PROFILE/ARISTA)
30	24	17	WHO DAT	JT MONEY FEAT. SOLE (TONY MERCEDES/FREEWORLD/PRIORITY)	67	54	15	MY FAVORITE GIRL	DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
31	31	12	I'M GOOD AT BEING BAD	TLC (LAFACE/ARISTA)	68	41	16	HATE ME NOW	NAS FEATURING PUFF DADDY (COLUMBIA)
32	37	7	IT'S ALL ABOUT YOU NOT ABOUT ME	TRAGIE SPENCER (CAPTOL)	69	—	1	YOU'Z A GANXTA	DJ QUIK (PROFILE/ARISTA)
33	55	2	SUNSHINE	COKO (RCA)	70	61	5	WATCH OUT NOW	THE BEATNUTS FEAT. YELKALAW (VIOLATOR/RELATIVITY)
34	30	19	SITTING HOME	TOTAL (BAD BOY/ARISTA)	71	58	12	FOR YOUR LOVE	TEVIN CAMPBELL (QUEST/WARNER BROS.)
35	44	6	SPEND MY LIFE WITH YOU	ERIC BENET FEAT. TAMIA (WARNER BROS.)	72	73	10	PARTY IS GOIN' ON OVER HERE	BUSTA RHYMES (FLIPMODE/ELEKTRA/EEG)
36	36	10	NO PIGEONS	SPORFY THEFT FEAT. MR. WOODS (ROC-A-BLOCK/RUFFHOUSE/COLUMBIA)	73	—	1	CAN'T NOBODY	1 LIFE Z LIVE FEAT. TIMBALAND (BYSTORM/LAFACE/ARISTA)
37	34	22	NANN	TRICK DADDY FEAT. TRINA (SLIP-N-SLIDE/WARLOCK)	74	71	5	24-7	LIBERTY CITY FLA. (NITRA/HARRELL/JIVE)
					75	72	2	LET IT REIGN	WESTSIDE CONNECTION (HOOG BANGIN/PRIORITY)

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

HOT R&B RECURRENT AIRPLAY

1	3	14	TOO CLOSE	LOVE (ARISTA)	14	12	5	YOU GOT ME	THE ROOTS FEAT. ERYKAH BADU (MCA)
2	7	6	LOVE LIKE THIS	FAITH EVANS (BAD BOY/ARISTA)	15	16	27	STILL NOT A PLAYER	BIG PUNISHER FEATURING JOE (LOUD)
3	2	10	CAN I GET A... JAY-Z FEAT. AMI (OF MAJOR COINZ) & JA (DEF JAM/IDJMG)	16	22	21	1	GOTTA BE	JAGGED EDGE (SO SO DEF/COLUMBIA)
4	8	5	WHEN A WOMAN'S FED UP	R. KELLY (JIVE)	17	19	14	TRIPPLIN'	TOTAL FEAT. MISSY ELLIOTT (BAD BOY/ARISTA)
5	5	2	HEARTBREAK HOTEL	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)	18	—	7	IT'S ON	DJ CLUE FEAT. DMX (ROC-A-FELLA/IDJMG)
6	1	2	JIGGA WHAT...	JAY-Z FEAT. BIG JAZZ (ROC-A-FELLA/IDJMG)	19	24	21	THE FIRST NIGHT	MONICA (ARISTA)
7	9	15	HOME ALONE	R. KELLY FEATURING KEITH MURRAY (JIVE)	20	25	15	ANGEL IN DISGUISE	BRANDY (ATLANTIC)
8	13	8	NODODY'S SUPPOSED TO BE HERE	DEBORAH COX (ARISTA)	21	—	8	HA	JUVENILE (CASH MONEY/UNIVERSAL)
9	4	12	DOO WOP (THAT THING)	LAURYN HILL (RUFFHOUSE/COLUMBIA)	22	10	4	WHAT'S SO DIFFERENT	GINUWINE (550 MUSIC/EPIC)
10	15	28	ARE YOU THAT SOMEBODY?	AALIYAH (BLACKGROUND/ATLANTIC)	23	—	21	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC)
11	6	4	THESE ARE THE TIMES	DRU HILL (DEF SOUL/IDJMG)	24	—	1	I STILL BELIEVE/PURE IMAGINATION	MARSH CARY FEAT. KRATZIE BONE & DA BRAT (COLUMBIA)
12	14	8	THE LOVE WE HAD (STAYS ON MY MIND)	DRU HILL (DEF SOUL/IDJMG)	25	—	15	HOW DEEP IS YOUR LOVE	DRU HILL FEAT. REDMAN (DEF SOUL/DEF JAM/IDJMG)
13	11	10	NOTHING EVEN MATTERS	LAURYN HILL FEAT. D'ANGELO (RUFFHOUSE/COLUMBIA)					

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

R&B SINGLES A-Z

78	TITLE	(Publisher - Licensing Org.) Sheet Music Dist.
80	808	(Kilosheem, ASCAP/Jermaine, ASCAP)
84	ALL I KNOW	(Rahzel, BM/Pete Rock, ASCAP) WBM
43	ALL NIGHT LONG	(Chyna Baby, BM/Janice Combs, BM/EMI Blackwood, BM/Ausar, BM/BMG, BM/Justin Combs, ASCAP/EMI April, ASCAP/Brother-4-Brother, ASCAP) HL
32	ALL N MY GRILL	(Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
18	ALMOST DOESN'T COUNT	(Sushi Too, BM/Hidden Pun, ASCAP/Warner-Tamerlane, BM/Manuiti L.A., ASCAP) WBM
12	ANYWHERE	(Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
86	BABY COME HOME	(Scottsville, BM/EMI Blackwood, BM) WBM
64	BABY	(Designee, BM/Dirty Birdy, SESAC/Zomba, SESAC/Tabulous, ASCAP/Hico South, ASCAP/Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP)
29	BACK THAT THANG UP	(Money Mack, BM) HL
54	BEAUTY	(North Avenue, ASCAP/Manuiti L.A., ASCAP/Philip Weatherspoon, ASCAP)
92	BETTER DAYS	(Sony/ATV Tunes, ASCAP/Strictly TQ Music, ASCAP/Windswept Pacific, ASCAP/Thamadi, ASCAP/Nature's Finest, ASCAP/QDII Soundlab, ASCAP/KC 913, ASCAP)
89	BIG MAMA (GO BIG GIRL)	(4 TRE, ASCAP/Aminkami, BM) HL
1	BILLS, BILLS, BILLS	(Shak'en Down, BM/Hico, BM/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Beyonce, ASCAP/Le Toya, ASCAP/Melendina, ASCAP) HL
95	BREAKER, BREAKER	(Arabian Knight, BM/PolyGram, ASCAP/Gri, ASCAP)
100	BREAK ME OFF	(Tallest Tree, ASCAP/WB, ASCAP/Zomba, ASCAP/Kiely, ASCAP)
81	CAN'T NOBODY	(Virginia Beach, ASCAP/WB, ASCAP/19th Villians, ASCAP/183 rd, ASCAP/Babe Blue, ASCAP) WBM
4	CHANTE'S GOT A MAN	(Flyte Tyme, ASCAP/EMI April, ASCAP/EMI Blackwood, BM/Chante' 7, BM/Screen Gems, BM) HL
63	COME AROUND	(Keith Sweat, BM/EMI April, ASCAP/Taz, BM) HL
83	COME GET IT	(Rah Digga, ASCAP/Ramp, BM/SludgeLine-Stoppits, BM/Get The Bg, BM) HL
9	DID YOU EVER THINK	(Zomba, BM/R. Kelly, BM/Warner-Tamerlane, BM/12we And Under, BM/Slam U Well, ASCAP/Carnad, BM) WBM
62	DO THE BUS A BUS	(T'Zah's, BM/Warner-Tamerlane, BM/ma Play Jason, ASCAP) WBM
72	DOWN, DOWN, DOWN	(Way 2 Quik, ASCAP/Protons, ASCAP/Roy Rock, BM/Sheppard Lane, BM/Vertical Joyride, ASCAP)
42	EVERYONE FALLS IN LOVE	(Shocking Vibes, BM/Dub Plate, BM/Tony Kelly, BM/Universal-Songs Of PolyGram International, BM/Greensleeves) HL
17	EVERYTHING IS EVERYTHING	(Sony/ATV Tunes, ASCAP/Overse Creation, ASCAP/Jermaine, ASCAP) HL
73	EVERYTIME	(Zomba, BM/Joie P., BM/Alley Gaddy, BM) HL
33	EX-FACTOR	(Sony/ATV Tunes, ASCAP/Overse Creation, ASCAP/Colgems-EMI, ASCAP/Careers-BMG, BM/Wu-Tang, BM) HL
46	FADED PICTURES	(Zomba, ASCAP/Kiely, ASCAP/Tallest Tree, ASCAP/WB, ASCAP) WBM
2	FORTUNATE	(Zomba, BM/R. Kelly, BM) WBM
75	FOR YOUR LOVE	(October 12 th, ASCAP/Hico South, ASCAP/Steven A. Jordan, ASCAP/WB, ASCAP)
47	GEORGY PORGY	(Budmar, ASCAP) WBM
68	GET INVOLVED	(Tony Tone, ASCAP/Universal-PolyGram International, ASCAP/Jazz Merchant, ASCAP/Zomba, ASCAP/Warner-Tamerlane, BM) HL/WBM
60	GET READY	(6 th Boro, ASCAP/M. Betha, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Notting Dale, ASCAP/Satellite III, ASCAP/Solar, ASCAP/Sony/ATV Tunes, ASCAP)
56	GUILTY CONSCIENCE	(Eight Mile Style, BM/WB, ASCAP/Air Notting Dong On But Funkin, ASCAP/EMI Blackwood, BM) WBM
3	HAPPILY EVER AFTER	(Baby Spike, ASCAP/Gifted Source, ASCAP)
74	HATE ME NOW	(Copyright Control/Hi Will, ASCAP/Zomba, ASCAP/Michael Moody's Universe, ASCAP/Jumping Bean, BM/Slam U Well, ASCAP/Jelly's Jams, ASCAP/12 & Under, BM) WBM
11	HOLLA HOLLA	(TVT, ASCAP/DJ Inv, BM)
71	HOODY HOOD	(Big P, BM)
58	HOW COULD HE HURT YOU	(Patty-Pat, BM/Uncle Buddies, ASCAP/Dar Dar, BM/Tony Kelly, BM)
76	HOW TO ROB	(50 Cent, ASCAP/Slam U Well, ASCAP/12 & Under, BM/Deric Angelette, BM/EMI Blackwood, BM/Windswept Pacific, BM) HL/WBM
85	I AIN'T THE ONE	(Browntown Sound, BM/Yab Yum, BM/Sony/ATV Tunes, BM/Music Everyone Craves, BM/Rondoy, BM/Mandisa, BM/Chile, BM/Invinc, BM)
57	I DON'T WANNA SEE	(2000 Watts, ASCAP/WB, ASCAP/Mutha Chapter, ASCAP/Steve Morales, BM/Milton Dollar Steve, BM/Jumping Bean, BM)
10	IF YOU HAD MY LOVE	(EMI Blackwood, BM/Rodney Jerkins, BM/EMI April, ASCAP/LaShawn Daniels, ASCAP/Cori Tiffani, BM/Sony/ATV Songs, BM/Fred Jerkins III, BM/Ensign, BM) HL
13	IF YOU (LOVIN' ME)	(2000 Watts, ASCAP/Menny Flav, ASCAP/WB, ASCAP/Toni Robi, ASCAP/The Mother Chapter, ASCAP) WBM
98	IF YOU REALLY WANNA KNOW	(Slack A.D., ASCAP/Nate Love's, BM/Baaser, ASCAP/Big Mike, BM/Tel Tel, BM/BMG, ASCAP)
38	I'M GOOD AT BEING BAD	(EMI April, ASCAP/Flyte Tyme, ASCAP/Ella & Gene's Son's, ASCAP/Grung Girl, ASCAP/L.I.I., ASCAP/Rick's, BM/Budde, BM/Sweet Summer Night, ASCAP)
37	IT'S ALL ABOUT YOU NOT ABOUT ME	(Jungle Fever, BM/EMI Solvang, BM/Designa, BM/Almo, ASCAP/Lightyrl, ASCAP) HL
51	IT'S GONNA RAIN	(Zomba, BM/R. Kelly, BM)
7	IT'S NOT RIGHT BUT IT'S OKAY	(EMI Blackwood, BM/Famous, ASCAP/EMI April, ASCAP/Pink Jeans, SESAC/Zomba, SESAC/Universal, ASCAP/Rodney Jerkins, BM/LaShawn Daniels, ASCAP) HL/WBM
50	IT'S OVER NOW	(Kei-3, ASCAP/WB, ASCAP/Soufinga, ASCAP/Notting Hill, BM/Hico, BM/Intersect, BM/DeMone, BM) WBM
31	JAMBOREE	(Naughty, ASCAP/WB, ASCAP/Celesta, BM) WBM
19	JIGGA MY NIGGA	(Lil Lu Lu, BM/Swiss Beat, ASCAP/Dead Game, ASCAP/EMI Blackwood, BM) HL
14	LATELY	(Penny Funk, BM/Seven Summits, BM/Zovekton, ASCAP/BMG, ASCAP) HL
40	LET ME KNOW	(Killer Cam, BM/Univera, BM/Warner-Tamerlane, BM/Figga Six, BM/Entertainment, ASCAP/WB, ASCAP) WBM
66	LOVE YOU LIKE I DO	(Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
67	MAKE IT HOT	(Damon Blackmon, ASCAP)
93	MEMPHIS BLEEK IS...	(Val's Child, ASCAP/Swiss Beat, ASCAP/Ruff Ryder-Dead Game, ASCAP/EMI April, ASCAP) HL
35	MY FAVORITE GIRL	(Steven A. Jordan, ASCAP/WB, ASCAP/Oh! God, ASCAP/Universal-PolyGram International, ASCAP/C. Israel, ASCAP/Big On Blue, BM/Warner-Tamerlane, BM) HL/WBM
90	MY FIRST NIGHT WITH YOU	(Sony/ATV Songs, BM/ECAF, BM/Realsongs, ASCAP) HL/WBM
44	NANN	(First N' Gold, BM/Trick N' Rick, BM/Funk So Righteous, ASCAP)
96	NASTY TRICK	(Tefnoise, BM/Lil' Joe Wein, BM)
22	NEVER GONNA LET YOU GO	(Demis, ASCAP/F2, ASCAP/EMI April, ASCAP/ECAF, BM/Sony/ATV Songs, BM) HL
6	NO PIGEONS	(Sporty, ASCAP/Steal Burg, ASCAP/Commando Brabdo, ASCAP/Safe Cracker, ASCAP/Shek'em Down, BM/Hico, BM/Tam, ASCAP/Air Control, ASCAP) HL
21	NO SCRUBS	(Shek'em Down, BM/Hico, BM/Tam, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Kandacy, ASCAP/Tony Mercedes, ASCAP/Windswept Pacific, BM) HL/WBM
80	PARTY IS GOIN' ON OVER HERE	(T'Zah's, BM/Warner-Tamerlane, BM/ma Play Jason, ASCAP)
77	PARTY TONIGHT	(Jamie Hawkins, BM/Sony/ATV Songs, BM/Vibelect, BM/Yab Yum, BM/Time For Flytes, ASCAP/Hee Bee Dooinit, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM
69	PLAY AROUND	(Undeas, BM/Warner-Tamerlane, BM/One Shot Deal, SESAC/Harve Pierre, BM)
45	PLAYERS HOLIDAY	(Badass, ASCAP/Zomba, ASCAP/Rag Top, BM/1 Save Em, ASCAP/Strand, BM/Over Kill, BM/Golden Withers, ASCAP/Unichappell, BM) HL/WBM
82	QUIET STORM	(Careers-BMG, BM/Juvenile Hell, ASCAP/BMG, ASCAP/Sugarhill, BM/12wey Nine Black, BM)
53	SHE'S A BITCH	(Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
88	SHOUL'D I	(Jamrin, BM/Hollow Thgh, ASCAP/Tribes Of Kedar, ASCAP)
39	SITTING HOME	(Dakoda House, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Denc Angelette, BM/Blake Karrington, BM/Windswept Pacific, ASCAP/Universal-PolyGram International, ASCAP/Motown, BM) HL/WBM
25	SO ANXIOUS	(WB, ASCAP/Virginia Beach, ASCAP/Herbilibious, ASCAP/Blazicious, ASCAP/Black Fountain, ASCAP)
99	SPENDIN' MONEY	(Zomba, BM/R. Kelly, BM/Ausar, BM/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/The Price Is Right, BM/Universal, ASCAP) HL/WBM
23	SPEND MY LIFE WITH YOU	(India B., BM/Universal-Songs Of PolyGram International, BM/Putty Tat, BM/DeMontes, BM/Paradise Forever, BM) HL
65	STREET SYMPHONY	(D.A.R.P., ASCAP/EMI April, ASCAP) HL
92	STREET TALKIN'	(Slick Rick, BM/Def, BM/Bubba Gee, BM/Gnat Booty, ASCAP/Chrysalis, ASCAP)
41	SUNSHINE	(EMI Blackwood, BM/Rodney Jerkins, BM/Ensign, BM/Fred Jerkins III, BM/Wonder Woman Sings, ASCAP/WB, ASCAP/EMI April, ASCAP/LaShawn Daniels, ASCAP) HL/WBM
28	SWEET LADY	(Kharatrov, ASCAP/WB, ASCAP/B Black, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP) WBM
24	TELL ME IT'S REAL	(EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Dooinit, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM
97	THAT DRAMA (BABY'S MAMA)	(Licka Store, SESAC/Buddy Ro, SESAC/Bubba Gee, BM/Showdy Fimp, ASCAP/Noontime, ASCAP/Zomba, BM)
61	TRU HOMES	(Warner-Tamerlane, BM) WBM

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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	3	7	SING IT BACK ECHO/F-111 44687/WARNER BROS. †	MOLOKO
2	6	14	5	WHAT YOU NEED STRICTLY RHYTHM 12570 †	POWERHOUSE FEATURING DUANE HARDEN
3	3	1	9	BIG LOVE SUBLIMINAL 18/STRICTLY RHYTHM †	PETE HELLER
4	8	15	6	COME LOGIC 65679	MARTHA WASH
5	10	12	7	FEEL GOOD RAW NERVE 1008	SUSSEX HOUSE
6	2	2	9	UNTIL WE MEET AGAIN MOTOWN 156266/UNIVERSAL	DIANA ROSS
7	13	16	6	9PM (TILL I COME) RADIKAL 99004	ATB
8	21	33	4	I WILL GO WITH YOU (CON TE PARTIRO) EPIC 79202	DONNA SUMMER
9	16	25	4	RED ALERT XL/ASTRALWERKS 6273/CAROLINE †	BASEMENT JAXX
10	28	—	2	BEAUTIFUL STRANGER MAVERICK 44725/WARNER BROS. †	MADONNA
11	14	19	5	HOLD ON SUBLIMINAL 013/STRICTLY RHYTHM	JOSE NUNEZ FEATURING OCTAHVIA
12	7	10	8	ONE MORE CHANCE H O.L.A. 341084	ANGEL CLIVILLES
13	19	21	5	FEELING FOR YOU ASTRALWERKS 6263/CAROLINE	CASSIUS
14	5	5	7	LIVIN' LA VIDA LOCA C2 79153/COLUMBIA †	RICKY MARTIN
15	20	23	6	GOOD TO BE ALIVE HIGHER GROUND 79183/COLUMBIA	DJ RAP
16	4	4	9	SHARE THE LOVE ARISTA PROMO	ANDREA MARTIN
17	24	34	4	SOMEDAY NERVOUS 20361	CHARLOTTE
18	11	11	9	STOP & PANIC MOONSHINE 88458 †	CIRRUS
19	25	32	5	BOOM, BOOM, BOOM, BOOM!! GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
20	17	18	7	WE ARE IN THE DARK JELLYBEAN 2551	PLASMIC HONEY
21	9	8	10	JUST DOIN' WHAT WE LOVE CHAMPION 333	CAROLE SYLVAN
22	26	31	5	BRING MY FAMILY BACK CHEEKY PROMO/ARISTA	FAITHLESS
23	18	7	11	TESTIFY EPIC PROMO †	M PEOPLE
24	12	9	10	LET THE JOY RISE INTERHIT 54035/PRIORITY	ABIGAIL
25	29	38	5	YOU'RE A SUPERSTAR LOGIC 67011 †	LOVE INC.
26	15	6	13	SEXUAL (LI DA DI) TOMMY BOY 374	AMBER
27	33	46	3	MOMENTS GROOVILICIOUS 064/STRICTLY RHYTHM	JOHNNY VICIOUS FEATURING MYNDY K.
28	36	48	3	FACEPLANT ELEMENTREE/F-111 44667/REPRISE	VIDEODRONE
29	41	—	2	ANGRY INCH ATLANTIC 84513	HEDWIG & THE ANGRY INCH
30	23	13	12	ALL NIGHT LONG BAD BOY 79206/ARISTA †	FAITH EVANS FEATURING PUFF DADDY
◀ Power Pick ▶					
31	50	—	2	BAILAMOS OVERBROOK PROMO/INTERSCOPE †	ENRIQUE IGLESIAS
32	22	17	13	LET IT RAIN JELLYBEAN 2550	SOUL SOLUTION FEATURING CAROLYN HARDING
33	37	44	4	AFRIKA METROPOLITAN UNDERGROUND 100/METROPOLITAN	PLASMIC HONEY
34	27	24	10	SHOW ME LOVE '99 4 PLAY PROMO	ROBIN S.
◀ Hot Shot Debut ▶					
35	NEW ▶	1	1	BE YOURSELF TWISTED 55548/MCA	CELEDA
36	42	—	2	FBI TRIGGER IMPORT/BMG	PIAMICA
37	NEW ▶	1	1	IF YOU HAD MY LOVE WORK 79164/EPIC †	JENNIFER LOPEZ
38	32	29	8	PEOPLE GET DOWN GROOVILICIOUS 077/STRICTLY RHYTHM	SCAPE
39	43	50	3	FEEL IT...DANCE! CUTTING 441	TRAUMA FEATURING WILLIE NINJA
40	NEW ▶	1	1	FREAK IT NERVOUS 20371 †	STUDIO 45
41	47	—	2	SPELLBOUND SMJE 9099	RAE & CHRISTIAN
42	35	35	9	MY FIRST NIGHT WITH YOU UNIVERSITY 97059/INTERSCOPE †	MYA
43	NEW ▶	1	1	JUST BECAUSE PLAYLAND 53464/PRIORITY	SHANNA
44	30	28	13	TEARDROPS FRESH IMPORT †	LOVESTATION
45	38	30	11	WANNA GIVE IT UP AFTERHOURS 112/UC	RALPHI ROSARIO WITH LINDA CLIFFORD
46	NEW ▶	1	1	CANNED HEAT WORK 79162/EPIC †	JAMIROQUAI
47	NEW ▶	1	1	NO ANGEL WHIRLING 0015	SUNSCREEM
48	44	41	7	GIVE IT TO YOU INTERSCOPE 97052 †	JORDAN KNIGHT
49	46	43	6	FEEL MY DRUMS TOMMY BOY SILVER LABEL 379/TOMMY BOY	SAL DANO
50	31	22	13	GOT THE GROOVE GROOVILICIOUS 079/STRICTLY RHYTHM	SM-TRAX

○ 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.

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	4	IF YOU HAD MY LOVE (T) (X) WORK 79164/EPIC †	JENNIFER LOPEZ
2	2	3	6	IT'S NOT RIGHT BUT IT'S OKAY/I WILL ALWAYS LOVE YOU (T) (X) ARISTA 13680 †	WHITNEY HOUSTON
◀ Greatest Gainer ▶					
3	10	9	7	SEXUAL (LI DA DI) (T) (X) TOMMY BOY 374	AMBER
4	4	4	33	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
5	9	—	2	BILLS, BILLS, BILLS (T) (X) COLUMBIA 79176 †	DESTINY'S CHILD
6	5	6	30	WE LIKE TO PARTY! (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM †	VENGABOYS
7	3	2	10	LIVIN' LA VIDA LOCA (M) (T) (X) C2 79153/COLUMBIA †	RICKY MARTIN
8	6	5	21	BLUE MONDAY (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS. †	ORGY
9	7	7	8	STRONG ENOUGH (T) (X) WARNER BROS. 44644 †	CHER
10	8	8	9	IT'S OVER NOW (T) (X) ARISTA 13656 †	DEBORAH COX
11	11	10	18	PRaise YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
12	13	14	49	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE †	FATBOY SLIM
13	19	25	19	BODY (T) (X) TWISTED 55528/MCA †	FUNKY GREEN DOGS
14	12	12	10	GIVE IT TO YOU (T) (X) INTERSCOPE 97052 †	JORDAN KNIGHT
15	16	17	40	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
16	14	11	7	GEORGY PORGY (X) WARNER BROS. 44612 †	ERIC BENET FEATURING FAITH EVANS
17	18	16	17	NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA
18	20	—	2	AM I SEXY...? (T) (X) ANTLER SUBWAY 1037/NEVER	LORDS OF ACID
19	21	21	57	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
20	17	15	15	MARIA (T) (X) LOGIC 78040/BEYOND †	BLONDIE
◀ Hot Shot Debut ▶					
21	NEW ▶	1	1	SOMEDAY (T) (X) NERVOUS 20361	CHARLOTTE
22	15	13	4	HEY BOY HEY GIRL! (T) (X) FREESTYLE DUST/ASTRALWERKS 66267/VIRGIN	THE CHEMICAL BROTHERS
23	22	18	27	SKIN (T) (X) NERVOUS 20356 †	CHARLOTTE
24	NEW ▶	1	1	THERE GOES YOUR HEART (T) (X) FINETUNE 009	CAPRICE
25	23	22	21	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104 †	MARIAH CAREY
26	28	23	13	UNSPEAKABLE JOY (T) (X) NERVOUS 20358	KIM ENGLISH
27	36	31	4	BE YOURSELF (T) (X) TWISTED 55548/MCA	CELEDA
28	30	33	44	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
29	24	19	4	CANNED HEAT (T) (X) WORK 79162/EPIC †	JAMIROQUAI
30	29	29	23	ALL I HAVE TO GIVE (T) (X) JIVE 42563 †	BACKSTREET BOYS
31	27	20	58	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932 †	RICKY MARTIN
32	25	26	5	ROLLERCOASTER (T) (X) EPIC 79180 †	B*WITCHED
33	31	28	31	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM †	VENGABOYS
34	33	34	21	WHEN I'M GONE (T) (X) ROBBINS 72034	ROCKELL
35	39	37	11	WINDOWLICKER (X) WARP 35007/SIRE †	APHEX TWIN
36	NEW ▶	1	1	JUST BECAUSE (T) (X) PLAYLAND 53464/PRIORITY	SHANNA
37	26	24	3	NO SCRUBS (T) (X) STREETBEAT 050	TOO LOVELY & CUTE
38	32	32	25	C'EST LA VIE (T) (X) EPIC 79085 †	B*WITCHED
39	35	35	11	MY FIRST NIGHT WITH YOU (X) UNIVERSITY 97059/INTERSCOPE †	MYA
40	40	39	47	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
41	RE-ENTRY	9	9	DREAMING (T) (X) TOMMY BOY SILVER LABEL 359/TOMMY BOY †	RUFF DRIVERZ PRESENTS ARROLA
42	34	30	18	JACKIE'S STRENGTH (T) (X) ATLANTIC 84442/AG †	TORI AMOS
43	42	43	23	TAINTED LOVE (T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
44	37	27	3	RING MY BELL (T) (X) SO SO DEF 79155/COLUMBIA †	INOJ
45	38	36	6	STAR WARS THEME (T) (X) BULLETPROOF 38662/VIRGIN	INTERSTELLAR FORCE
46	43	47	62	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822 †	MARIAH CAREY
47	50	—	3	YOU'RE A SUPERSTAR (T) (X) LOGIC 67011 †	LOVE INC.
48	44	44	59	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG †	BRANDY & MONICA
49	48	45	7	MOMENTS/ECSTASY (TAKE YOUR SHIRTS OFF) (T) (X) GROOVILICIOUS 064/STRICTLY RHYTHM	JOHNNY VICIOUS FEAT. MYNDY K.
50	46	—	2	SING IT BACK (T) (X) ECHO/F-111 44687/WARNER BROS. †	MOLOKO

DETROIT'S 430 WEST LABEL REVELS IN TECHNO'S ROOTS

(Continued from page 24)

now," says Lenny. "Detroit is a unique culture, and the radio stations here never stopped playing techno. Only now they play a certain type of techno that is based in the electro sound."

AUX 88, whose second album, "Is It Man Or Machine," was issued June 29, was awarded best electronic dance recording artist and best electronic dance music recording (for the "Play It Loud" single) at the Detroit Music Awards, which were held in April.

Distributed by Detroit-based K-tel



to major chains and specialty stores, 430 West and Direct Beat target 12-inch vinyl promotions to a select group of DJs.

"In our marketing approach, we distinguish between CDs and vinyl," explains Lawrence. "We don't mail

every DJ a record, but we're really trying to educate through sending CDs to college and rpm-format radio. We see [those formats] as an opportunity to reach someone who might understand what we're doing with our music—someone who might be receptive to our kind of techno."

"But when they receive it," adds Lenny, "they'll say, 'What? This is techno? I never knew this type of music existed.' We find it very humorous."

On the retail front, a similar situation exists. Explains Lawrence, "A lot



of times we find that if we present ourselves as a techno label, we are immediately turned away. It's really frustrating."

Darren Davis, owner of San Francisco-based specialty store Tweekin' Records, is not deterred by 430 West/Direct Beat's techno branding.

"430 West/Direct Beat is a less aggressive, deeper, and cleaner music than what people might expect," says Davis. "The European style of techno is basically cold and soulless, but the music that comes out of Detroit is made by the people who created it—obviously it's going to come out with a much deeper feeling."

In August, 430 West/Direct Beat will embark on a four-month "Electric Entourage" national tour, with Octave One, Wild Planet, AUX 88, and X-ile scheduled to perform.

RCA Relays Matraca Berg's 'Stories' A Second Time

BY DEBORAH EVANS PRICE

NASHVILLE—There's nothing more frustrating for music aficionados than being unable to find product by a favorite artist.

On Aug. 10, Matraca Berg's fans will see that dilemma remedied when RCA issues "Lying To The Moon & Other Stories." Though Berg is not signed to the label, she's glad to see these songs surfacing again.

"I think that is so cool that she has that compilation CD coming out," says Tower Records Nashville GM Jon Kerlikowske. "That's something we're going to do really well with. I had people at Fan Fair asking me for her old stuff. Especially with the real music lovers, there's a huge market for this. They are going to gobble it up."

An Oklahoma native who took the

Country Music Assn.'s song of the year award in 1997 for Deana Carter's hit "Strawberry Wine" (the song also won the single of the year award), Berg is well known as one of Nashville's top songwriters. She's penned songs for Patty Loveless, Trisha Yearwood, Reba McEntire, Sarah Evans, Linda Ronstadt, Pam Tillis, and numerous others. In 1990, Berg recorded her debut RCA disc, "Lying To The Moon," which spawned the singles "Baby, Walk On," "The Things You Left Undone," "I've Got It Bad," and "I Must've Been Crazy."

Her second RCA country outing, "Bittersweet Surrender," was shelved, and she followed RCA Label Group Chairman Joe Galante when he left Nashville for the New York division of RCA, where she recorded



BERG

a pop/alternative album, "The Speed Of Grace."

However, Berg's true desire was to record in the country field, and she returned to Nashville. Things were looking up for Berg when she signed with Rising Tide and released "Sunday Night To Saturday Morning."

That momentum was cut short when Universal Music Group closed the label in March of 1998.

"Lying To The Moon & Other Stories" contains eight songs from "Lying To The Moon," as well as "Eat At Joe's" from "Bittersweet Surrender" and "Back When We Were Beautiful" and "Back In The Saddle" from "Sunday Night To Saturday Morning." Many of the songs were remixed for the project.

"We believe that there is a consumer out there who really appreciates Matraca Berg's talents as a songwriter and a singer," says RCA senior VP/GM Butch Waugh. "We just wanted to make these songs available so people who wanted to hear some great music would have a place to go."

Berg says the idea for the RCA compilation came about one evening at dinner with Galante; his wife, Phran; Kenny Chesney; and RCA Label Group VP of A&R Renee Bell.

"We were all talking about how disappointing it was that the Rising Tide album sold through and they would

not press anymore," Berg says. "There were people who went out to buy the record and couldn't get it. And the 'Lying To The Moon' record had been off the shelves for years. It was being sold in some stores for \$60."

Berg says the man who runs her Web site continually gets requests for her albums. "I wanted people to have access to all my music that wasn't out there, including the Rising Tide album," she says. "Joe made a deal to lease some of the tracks off that record, and it came to this."

Though there are no current plans to release a single, RCA is servicing the entire album to country and triple-A radio stations. There will be a video for "Lying To The Moon," which Berg put together with the help of director Steven Goldmann (who has won numerous awards for Faith Hill's "This Kiss" and other videos). He served as executive director of the clip, with Tony Baker as director.

Waugh says the label's marketing efforts will include listening posts at (Continued on page 29)

Country Music Hall Of Fame/Museum Puts Its Historical Resources On Web

ON THE ROW: The historical resources of the Country Music Hall of Fame and Museum are now available on the Internet and are a welcome addition to country research online.

Reachable as a link on the country.com Web site and at www.halloffame.org, the page is divided into eight searchable areas: the museum itself, the hall of fame, The Journal of Country Music, country music history, Hatch Show Print (a historic woodblock poster company), multimedia research, the museum store, and donations.

Each area, in turn, has search features, enabling a site visitor to hear audio-clips or see videoclips of country pioneers, read articles in The Journal of Country Music, check updated activities at the hall, visit RCA's historical Studio B, browse through museum exhibits, read historical essays, read about the hall's continuing education program, or buy hall of fame merchandise. As one might suspect, the donations area encourages donations to the campaign to build the new hall of fame.

The site will be periodically updated and expanded.

PEOPLE: Bobby Roberts and Ben Ewing form the Ewing Roberts Agency, to book and promote alt. country acts as well as country artists. First signings are Shaver, Daylon Wear, and Pat Haney. In addition to this joint venture, Roberts will continue his Bobby Roberts Company, and Ewing will do the same with his Envoy Management and Envoydises Records.

Peter Strickland is named national sales director for Warner/Reprise Nashville. He was previously regional sales manager.

John Malone returns to WSM-AM Nashville as PD. He was PD at WAHR Huntsville, Ala., for the past eight years and worked at WSM as an air personality and news anchor in the '80s.

Montgomery Gentry's current tour takes on Pemican Beef Jerky as sponsor. Pemican has developed branded promotional items for the tour, along with extensive signage. The tour runs through year's end.

Kim Fowler leaves Network Ink to become manager of artist and media relations for Sugar Hill Records.

Mark Alan Springer is the new president of the Nashville Songwriters Assn. International.

Jim Lauderdale and Ralph Stanley are finishing a bluegrass album for Rebel Records. "I Feel Like Singing Today" is due in mid-September.

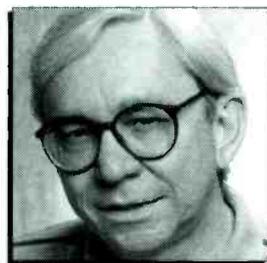
Signings: Keith Harling to Giant Records. . . John Anderson to Sony Music Nashville, with the specific label to be named. . . Joni Harms to Monterey Artists. . . Mickey Cates and J.B. Rudd to Acuff-Rose Music Publishing.

Re-forming for a summer tour: Pure Prairie League, with former members Gary Burr, Craig Lee Fuller, Mike Reilly, and Michael Connor, along with newcomers Rick Schell and Fats Kaplin.

Dixie Chicks and the Warren Brothers open for Tim McGraw on his current tour, which opened July 1 in Reno, Nev. Deryl Dodd, who was scheduled for the tour, is recovering from a viral infection.

Trisha Yearwood was the featured performer at the annual

Pop Goes the 4th concert on July 4 with the Boston Pops Orchestra.



by Chet Flippo



PLACES: Tapings have begun at Nashville's Bluebird Cafe for this fall's "Live From The Bluebird Cafe" series to be shown on the Turner South network, which launches in October. The first show, to be aired 8 p.m. ET on Oct. 6, features songwriters Gary Burr, Bob DiPiero, and Mike Reid.

The new network will be available on cable and satellite system in the South.

THINGS: In response to the phenomenal listener reaction to his song "Holes In The Floor Of Heaven," Steve Wariner has released a book by the same name. Published by Nashville firm Thomas Nelson's J. Countryman division, the book includes listeners' letters, inspirational verse and artwork, and a CD of the song. Retail price is \$12.99. Kenny Rogers is planning a similar venture to tie in with his single "The Greatest."

Dave Alexander Tops Nominees For Academy Of Western Artists Awards

NASHVILLE—Dave Alexander leads the list of nominees for the Academy of Western Artists Awards on July 13. To be hosted once again by western singer/songwriter Trudy Fair, the third annual event will be held at the Scott Theatre in the Fort Worth, Texas, Will Rogers complex.

Winners will be announced in 20 categories encompassing cowboy music, videos, yodeling, poetry, cowboy poetry, cowboy humor, western music, and western swing music.

Alexander received five nominations, for western swing male vocalist, western swing album (for "Tango In Durango"), western swing duo/group (with the Legends Of Western Swing), instrumentalist, and entertainer of the year. Alexander & the Legends Of Western

Swing won the group award in 1998.

Other multiple nominees include Michael Martin Murphey, Buck Reams, Leon Rausch, Joni Harms, Riders In The Sky, Asleep At The Wheel, and Sons Of The San Joaquin, who each received three nominations.

Besides Alexander, nominees for entertainer of the year are Rausch, Sons Of The San Joaquin, Riders In The Sky, and Asleep At The Wheel. Last year's winner was Red Steagall.

The Academy of Western Music Awards are voted on by the readership of Rope Burns magazine, a western music publication based in Gene Autry, Okla. Additional information about the Academy of Western Music can be obtained at the organization's Web site, workingcowboy@hotmail.com.



ALEXANDER



Virgin Summer Jam. Virgin Records Nashville celebrated during Fan Fair week with the label's first Summer Jam. Shown, from left, are Virgin Nashville executive VP/GM Van Fletcher, EMI Recorded Music president/CEO Ken Berry, Julie Reeves, Jerry Kilgore, EMI Music Distribution president/CEO Richard Cottrell, and Virgin Nashville president/CEO Scott Hendricks.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				◀ No. 1 ▶		
1	1	1	18	WRITE THIS DOWN T. BROWN, G. STRAIT (D. HUNT, K. M. ROBBINS)	GEORGE STRAIT (V) MCA NASHVILLE 72095 †	1
2	3	5	14	AMAZED D. HUFF (M. GREEN, A. MAYO, C. LINDSEY)	LONESTAR (V) BNA 65755 †	2
3	2	3	19	WHATEVER YOU SAY P. WORLEY, M. MCBRIDE (T. MARTIN, E. HILL)	MARTINA MCBRIDE (V) RCA 65730 †	2
4	5	6	11	LESSON IN LEAVIN' B. GALLIMORE, T. MCGRAW (R. GOODRUM, B. MAHER)	JO DEE MESSINA CURB ALBUM CUT	4
5	4	2	17	PLEASE REMEMBER ME B. GALLIMORE, J. STROUD, T. MCGRAW (R. CROWELL, W. JENNINGS)	TIM MCGRAW (C) (D) (V) CURB 73080 †	1
6	6	7	15	TONIGHT THE HEARTACHE'S ON ME P. WORLEY, B. CHANCEY (M. W. FRANCIS, J. MACRAE, B. MORRISON)	DIXIE CHICKS (V) MONUMENT 79204	6
7	8	11	11	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU D. COOK, ALABAMA (C. STURKEN, E. ROGERS)	ALABAMA (C) (D) (V) RCA 65759 †	7
8	7	10	17	ONE HONEST HEART D. MALLOY, R. MCENTIRE (D. MALLOY, F. J. MYERS, G. BAKER)	REBA (V) MCA NASHVILLE 72094	7
9	11	13	18	A NIGHT TO REMEMBER D. COOK, L. WILSON (M. T. BARNES, T. W. HALE)	JOE DIFFIE (C) (D) (V) EPIC 79118 †	9
10	9	9	24	WITH YOU M. SPIRO (M. HENDRIX, R. L. BRUCE)	LILA MCCANN (C) (D) ASYLUM 64052 †	9
11	12	14	20	LITTLE GOOD-BYES D. HUFF (K. OSBORN, J. DEERE, K. GREENBERG)	SHEDAISY (C) (D) LYRIC STREET 64025 †	11
12	14	16	18	SINGLE WHITE FEMALE T. BROWN, B. CANNON, N. WILSON (S. SMITH, C. D. JOHNSON)	CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72092 †	12
13	16	18	11	CRAZY LITTLE THING CALLED LOVE P. ANDERSON (F. MERCURY)	DWIGHT YOAKAM (V) REPRISE 16938 †	13
14	10	4	21	TWO TEARDROPS S. WARINER (B. ANDERSON, S. WARINER)	STEVE WARINER (V) CAPITOL 58767 †	2
15	19	22	10	THE SECRET OF LIFE B. GALLIMORE, F. HILL (G. PETERS)	FAITH HILL WARNER BROS. ALBUM CUT †	15
				◀ AIRPOWER ▶		
16	21	24	13	YOU HAD ME FROM HELLO B. CANNON, N. WILSON (K. CHESNEY, S. EWING)	KENNY CHESNEY (V) BNA 65745	16
17	18	17	21	SHE'S ALWAYS RIGHT D. JOHNSON, C. WALKER (P. BARNHART, E. HILL, R. MCDONALD)	CLAY WALKER GIANT ALBUM CUT/REPRISE †	16
				◀ AIRPOWER ▶		
18	20	23	22	WHO NEEDS PICTURES F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	BRAD PAISLEY (C) (D) (V) ARISTA NASHVILLE 13156 †	18
19	26	29	7	LITTLE MAN K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13145 †	19
20	13	8	19	MAN! I FEEL LIKE A WOMAN! R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	4
21	15	12	31	YOU WON'T EVER BE LONELY D. MALLOY, J. G. SMITH (A. GRIGGS, B. JONES)	ANDY GRIGGS (C) (D) RCA 65646 †	2
22	22	20	31	HOW FOREVER FEELS B. CANNON, N. WILSON (W. MOBLEY, T. MULLINS)	KENNY CHESNEY (C) (D) (V) BNA 65666 †	1
23	24	25	18	SLAVE TO THE HABIT D. HUFF (KOSTAS, T. KEITH, C. CANNON)	SHANE MINOR (D) (V) MERCURY 870818 †	23
24	25	21	25	WISH YOU WERE HERE C. CHAMBERLAIN (S. EWING, B. ANDERSON, D. MOORE)	MARK WILLS (V) MERCURY 566764	1
25	23	19	24	ANYONE ELSE P. WORLEY, B. J. WALKER, JR., C. RAYE (R. FOSTER)	COLLIN RAYE EPIC ALBUM CUT †	4
26	28	27	12	THIS HEARTACHE NEVER SLEEPS M. WRIGHT (D. BURGESS, T. JOHNSON)	MARK CHESNUTT (V) MCA NASHVILLE 72090	26
27	29	28	10	I'LL STILL LOVE YOU MORE T. BROWN, T. YEARWOOD (D. WARREN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72089 †	27
28	27	26	13	THE GREATEST B. MAHER (D. SCHLITZ)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	26
29	17	15	16	HELLO I.O.V.E. G. FUNDIS (J. STEELE, D. WELLS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	15
30	30	40	4	YOU'VE GOT A WAY R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	30
31	31	31	14	ALMOST HOME M. C. CARPENTER, B. CHANCEY (M. C. CARPENTER, B. N. CHAPMAN, A. ROBOFF)	MARY CHAPIN CARPENTER (C) (D) COLUMBIA 79148 †	31
32	34	34	7	MY KIND OF WOMAN/MY KIND OF MAN T. BROWN (V. GILL)	VINCE GILL WITH PATTY LOVELESS (V) MCA NASHVILLE/EPIC 72107 †	32
33	35	36	6	(NOW YOU SEE ME) NOW YOU DON'T M. WRIGHT (T. LANE, D. LEE, J. BROWN)	LEE ANN WOMACK (V) MCA NASHVILLE 72111	33
34	36	37	12	MAKE UP IN LOVE W. WILSON, D. STONE (D. ORTON, T. RAMEY)	DOUG STONE ATLANTIC ALBUM CUT	34
35	32	32	15	FOOL, I'M A WOMAN N. WILSON, B. CANNON (S. EVANS, M. BERG)	SARA EVANS (V) RCA 65744 †	32
36	33	33	16	I KNOW HOW THE RIVER FEELS M. D. CLUTE, DIAMOND RIO (S. D. JONES, A. POWERS)	DIAMOND RIO (V) ARISTA NASHVILLE 13153	33
				◀ HOT SHOT DEBUT ▶		
37	—	—	1	READY TO RUN P. WORLEY, B. CHANCEY (M. SEIDEL, M. HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
38	37	39	10	CHOICES K. STEGALL (B. YATES, M. CURTIS)	GEORGE JONES ASYLUM ALBUM CUT	37
39	39	45	6	LONELY AND GONE J. SCAIFE (G. CROWE, D. GIBSON, B. MCCORVEY)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79210 †	39
40	40	41	8	LIGHTNING DOES THE WORK N. WILSON, B. CANNON (C. BROCK, J. HADLEY, K. GARRETT)	CHAD BROCK (C) (D) (V) WARNER BROS. 16984 †	40
41	43	51	4	SHE'S IN LOVE C. CHAMBERLAIN (K. STEGALL, D. HILL)	MARK WILLS (V) MERCURY 566746 †	41
42	41	43	7	SHE WANTS TO ROCK C. FARRIN (B. WARREN, B. WARREN, R. STONEY)	THE WARREN BROTHERS BNA ALBUM CUT †	41
43	44	53	6	HER P. MCMAKIN, A. TIPPIN (J. STEELE, C. WISEMAN)	AARON TIPPIN LYRIC STREET ALBUM CUT	43
44	42	44	8	NEVER BEEN KISSED E. SEAY, W. RAMBEAUX (S. AUSTIN, G. BARNHILL, W. RAMBEAUX)	SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13140 †	42
45	48	52	7	YOU'RE LUCKY I LOVE YOU E. GORDY, JR. (N. THRASHER, M. CANNON-GOODMAN)	SUSAN ASHTON CAPITOL ALBUM CUT †	45
46	38	30	19	STRANGER IN MY MIRROR J. STROUD, B. GALLIMORE, R. TRAVIS (S. EWING, K. WILLIAMS)	RANDY TRAVIS DREAMWORKS ALBUM CUT	16
47	46	49	13	SOMEONE ELSE'S TURN TO CRY J. TAYLOR (C. TENNISON, J. ROBINSON)	CHALEE TENNISON (C) (D) ASYLUM 64044 †	46
48	51	57	5	THE GIRLS OF SUMMER K. LEHNING (B. CARMICHAEL, R. BOUDREAU)	NEAL MCCOY ATLANTIC ALBUM CUT	48
49	47	48	13	THAT'S THE TRUTH C. FARRIN (P. BRANDT, C. FARRIN)	PAUL BRANDT (C) (D) (V) REPRISE 16985 †	47
50	50	55	6	I'M IN LOVE WITH HER M. A. MILLER, M. MCANALLY (C. CANNON, A. SHAMBLIN)	SAWYER BROWN CURB ALBUM CUT	50
51	53	59	5	TROUBLE IS A WOMAN S. HENDRICKS (T. JOHNSON, D. MALLOY, K. WILLIAMS)	JULIE REEVES VIRGIN ALBUM CUT †	51
52	49	47	7	UNsung HERO K. STEGALL (T. ARENA, D. TYSON, D. MCTAGGART)	TERRI CLARK (V) MERCURY 172114	47
53	54	58	5	THIS TIME P. WORLEY (G. KENNEDY, P. MADERIA, W. OWSLEY)	SHANA PETRONE EPIC ALBUM CUT †	53
54	56	56	8	FROM YOUR KNEES B. J. WALKER, JR. (L. SATOHER)	MATT KING ATLANTIC ALBUM CUT	54
55	45	35	20	MAYBE NOT TONIGHT K. STEGALL (K. STEGALL, D. HILL)	SAMMY KERSHAW & LORRIE MORGAN (V) BNA/MERCURY 65729 †	17
56	60	62	4	YOU'RE STILL BEAUTIFUL TO ME B. WHITE, D. GEORGE (R. J. LANGE, B. ADAMS)	BRYAN WHITE ASYLUM ALBUM CUT †	56
57	61	—	2	I'M ALREADY TAKEN S. WARINER (T. RYAN, S. WARINER)	STEVE WARINER CAPITOL ALBUM CUT	57
58	58	68	3	SURE FEELS REAL GOOD R. E. ORRALL, J. LEO (M. PETERSON, G. PISTILLI)	MICHAEL PETERSON REPRISE ALBUM CUT	58
59	62	70	3	LOVE IS FOR GIVING M. SPIRO (R. E. ORRALL, D. TYSON)	JOHN BERRY LYRIC STREET ALBUM CUT	59
60	57	60	5	ONE IN A MILLION B. J. WALKER, JR. (A. ROBOFF, B. N. CHAPMAN)	MINDY MCCREARY BNA ALBUM CUT	57
61	67	69	3	ALBUQUERQUE J. SLATE (C. LINDSEY, S. SEEKEL)	SONS OF THE DESERT (C) (D) EPIC 79199	61
62	73	73	3	ALL THINGS CONSIDERED R. THOMAS, J. LEO, R. E. ORRALL (T. HUNT)	YANKEE GREY MONUMENT ALBUM CUT	62
63	NEW ▶	1	1	YOU GO FIRST (DO YOU WANNA KISS) B. GALLIMORE (K. CHATER, L. G. CHATER, C. RAWSON)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	63
64	NEW ▶	1	1	A MATTER OF TIME W. ALDRIDGE (J. SELLERS, A. ROBOFF, C. WISEMAN)	JASON SELLERS BNA ALBUM CUT	64
65	68	—	3	SOMETHING LIKE THAT B. GALLIMORE, J. STROUD, T. MCGRAW (R. FERRELL, K. FOLLESE)	TIM MCGRAW CURB ALBUM CUT	65
66	55	46	15	ANGELS WORKING OVERTIME D. CARTER, C. FARRIN (M. DULANEY, M. LUNN)	DEANA CARTER (V) CAPITOL 58774 †	35
67	NEW ▶	1	1	THE YODELIN' BLUES T. HASELDEN, R. ZAVITSON (S. EWING)	THE WILKINSONS GIANT ALBUM CUT/REPRISE	67
68	64	61	12	SEVEN BRIDGES ROAD R. CHANCEY (S. YOUNG)	RICOCHE COLUMBIA ALBUM CUT †	48
69	69	64	6	LET 'ER RIP P. WORLEY, B. CHANCEY (B. CRAIN, S. RAMOS)	DIXIE CHICKS MONUMENT ALBUM CUT	64
70	63	65	4	BANG BANG BANG E. GORDY, JR., S. FISHELL, J. LEO (A. ANDERSON, C. WISEMAN)	THE NITTY GRITTY DIRT BAND DREAMWORKS ALBUM CUT †	52
71	52	42	14	GIVE MY HEART TO YOU J. KELTON, K. STEGALL (W. ALDRIDGE, B. DIPIERO)	BILLY RAY CYRUS (V) MERCURY 870796 †	41
72	71	66	9	LIFE IS A HIGHWAY T. BRUCE (T. COCHRANE)	CHRIS LEDOUX (V) CAPITOL 58780 †	64
73	70	63	3	HOME IN MY HEART (NORTH CAROLINA) R. CROWELL (R. CROWELL, C. CHURCH)	CLAUDIA CHURCH (C) (D) (V) REPRISE 16959 †	63
74	NEW ▶	1	1	THE BEST IS YET TO COME R. CROWELL, B. SEALS (B. SEALS, R. CROWELL)	BRADY SEALS WARNER BROS. ALBUM CUT	74
75	66	75	3	ANGELS DON'T FLY K. LEHNING (J. FOUNTAIN, W. WEBB)	JAMES PROSSER (C) (D) (V) WARNER BROS. 16951	66

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 25 are removed from the chart after 20 weeks. † Videoclip availability. Catalog number is for CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1999, Billboard/BPI Communications.

Billboard® Top Country Singles Sales

JULY 10, 1999

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

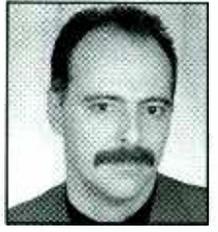


THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				◀ No. 1 ▶	
1	2	2	14	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW
2	1	1	6	THAT DON'T IMPRESS ME MUCH MERCURY 172118	SHANIA TWAIN
3	3	3	7	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU RCA 65759/RLG	ALABAMA FEAT. 'N SYNC
4	4	8	7	NEVER BEEN KISSED ARISTA NASHVILLE 13140	SHERRIE AUSTIN
5	5	4	19	WITH YOU ASYLUM 64052/EEG	LILA MCCANN
6	7	6	12	A NIGHT TO REMEMBER EPIC 79118/SONY	JOE DIFFIE
7	6	5	13	SINGLE WHITE FEMALE MCA NASHVILLE 72092	CHELY WRIGHT
8	8	7	17	HILLBILLY SHOES COLUMBIA 79115/SONY	MONTGOMERY GENTRY
9	10	11	15	WHO NEEDS PICTURES ARISTA NASHVILLE 13156	BRAD PAISLEY
10	11	9	15	LITTLE GOOD-BYES LYRIC STREET 64025/HOLLYWOOD	SHEDAISY
11	9	10	20	I WILL BE THERE FOR YOU DREAMWORKS 59021/INTERSCOPE	JESSICA ANDREWS
12	13	13	11	ALMOST HOME COLUMBIA 79148/SONY	MARY CHAPIN CARPENTER
13	15	16	5	LIGHTNING DOES THE WORK WARNER BROS. 16984	CHAD BROCK

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	12	36	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
15	14	14	108	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
16	21	—	4	EVERYBODY'S FREE (TO GET SUNBURNED) RAZOR & TIE 80754	CLEDUS T. JUDD
17	19	19	30	I DON'T WANT TO MISS A THING DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
18	16	18	25	MEANWHILE/YOU HAVEN'T LEFT ME YET MCA NASHVILLE 72084	GEORGE STRAIT
19	17	15	21	DRIVE ME WILD CURB 73075	SAWYER BROWN
20	20	20	9	BOY OH BOY GIANT 16896/WARNER BROS.	THE WILKINSONS
21	18	17	34	FLY (THE ANGEL SONG) GIANT 17131/WARNER BROS.	THE WILKINSONS
22	22	22	23	ORDINARY LIFE WARNER BROS. 17136	CHAD BROCK
23	25	24	4	SLAVE TO THE HABIT MERCURY 870818	SHANE MINOR
24	NEW ▶	1	1	LONELY AND GONE COLUMBIA 79210/SONY	MONTGOMERY GENTRY
25	RE-ENTRY	64	64	I'M ALRIGHT/BYE BYE ● CURB 73034	JO DEE MESSINA

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

COUNTRY CORNER



by Wade Jessen

ROYAL ENTRANCE: Widely regarded by peers and fans as one of the greatest singers ever, **George Jones** offers a not-so-subtle reminder of his elite status with "Cold Hard Truth," which wallops Top Country Albums at No. 5 with more than 28,000 scans. The set perches on The Billboard 200 at No. 53. It is Jones' hottest first-week sales since the introduction of SoundScan-based charts in '91 and his first top five title since "Wine Colored Roses" peaked at No. 5 in the spring of '87.

"Cold Hard Truth" is Jones' 83rd title to appear on our country album chart since it debuted in the Jan. 11, 1964, Billboard. Prior to the introduction of a specialty album list, country titles could only appear on Billboard's pop album chart. Jones first recorded for the Starday imprint in 1953 and inked his first chart single two years later, but he never appeared on the pop chart before the inception of the country chart, which was first known as Hot Country Albums.

Jones was working on "Cold Hard Truth" when his highly publicized, almost-fatal auto accident occurred (*Billboard Bulletin*, March 8). With only tracking vocals completed, WKDF Nashville began playing an unauthorized version of "Choices," which Asylum then rush-released to country stations. That track gains 175 plays to bullet at No. 38 on Hot Country Singles & Tracks. Airplay is detected at 120 monitored stations, with heavy airplay (more than 35 plays per week) at WIVK Knoxville, Tenn.

HOW SHE MAKES THOSE BOW HAIRS FLY: All things Celtic are in vogue today, even in contemporary country music, as **Dixie Chicks** revisit the ancient connection between Irish fiddling, bluegrass, and country music with "Ready To Run," which hooks Hot Shot Debut honors at No. 37 on Hot Country Singles & Tracks. Spins are detected at 127 stations. The fiddle-drenched first single from the trio's forthcoming "Fly" set, "Ready To Run" is featured in "Runaway Bride," a new film starring **Julia Roberts** and **Richard Gere**.

Dixie Chicks' **Martie Seidel** co-wrote and played the fiddle licks on the song, which logs new airplay at 65 stations, including WYNY New York, WOW Omaha, Neb., and KATM Modesto, Calif.

Meanwhile, **Dixie Chicks** are still dancing on top 10 sawdust, as the barroom beat of "Tonight The Heartache's On Me" continues to snare detections at each of our 154 monitored stations, and the song holds at No. 6 on Hot Country Singles & Tracks.

FAT AND GAINING: The enthusiastic radio response to **Lonestar's** "Amazed" (BNA) continues to push the group's "Lonely Grill" set, which captures our Greatest Gainer cup on Top Country Albums. Despite a 20% overall drop in country sales, Lonestar's set gains more than 5,000 scans to rise 4-3 on the country chart and shoots 35-28 on The Billboard 200. With more than 44 million estimated audience impressions, "Amazed" moves 3-2 on Hot Country Singles & Tracks and may be poised to replace **George Strait's** "Write This Down" (MCA Nashville) at No. 1 next issue.



MCA At The Mansion. MCA executives and artists gathered at a dinner at Belmont Mansion before the MCA Fan Fair show. Shown in the front row, from left, are Universal Music Group (UMG) chairman/CEO Doug Morris, MCA Nashville chairman Bruce Hinton, Trisha Yearwood, Alicia Elliott, MCA Nashville president Tony Brown, Rebecca Lynn Howard, and Universal Studios president/COO Ron Meyer. In the back row, from left, are Universal Music and Video Distribution executive VP/GM Jim Urie, UMG president/COO Zach Horowitz, show host Peyton Manning, and UMG executive VP/GM of special markets Bruce Resnikoff.



Breaking Ground. More than 1,000 people attended the groundbreaking ceremonies June 17 for the new Country Music Hall of Fame in downtown Nashville. Shown taking part in a musical jam on "Will The Circle Be Unbroken," from left, are Dana Reed, Merle Kilgore, Freddie Hart, Eddy Raven, Mandy Barnett, Brad Paisley, Clint Black, Lindsey Scruggs, John McEuen, Marty Stuart, Jason Sellers, Earl Scruggs, Paul Brandt, Randy Scruggs, Tammy Rogers, and Kathy Mattea.



Rockin' Around The Block. The Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS) hosted a block party June 8 with BR5-49, Delbert McClinton, and other performers. Shown, from left, are NARAS president Michael Greene, Brenda Lee, Margaret Becker, NARAS Nashville chapter president Garth Fundis, and Nancy Shapiro, senior executive director of NARAS' Nashville operations.



New Publishing Team. Members of the RCA group Alabama celebrate the group's new publishing deal with executives from Sony/ATV Tree. Shown standing, from left, are Sony/ATV Tree senior VP/chief creative officer Don Cook, Sony/ATV Music Publishing president Richard Rowe, and Alabama's Teddy Gentry. Shown seated, from left, are Sony/ATV Tree president/CEO Donna Hilley and Alabama's Randy Owen and Jeff Cook.

RCA RELAYS MATRACA BERG'S 'STORIES' A SECOND TIME

(Continued from page 27)

retail but that the campaign will be primarily media-driven. "We expect to get a lot of TV because of her talent and how well-known she is," says Waugh.

"Matraca is a great friend of RCA. She wrote a song on the Sarah Evans album and on Martina McBride's album," he says. "We get a lot of great songs from her. We appreciate her talent. We like her as a person. For us to

be able to release this album, we're happy to do it."

Berg is managed by Stan Moress and booked by William Morris. She's worked with publisher Pat Higdon for 12 years, most recently signed to his Patrick Joseph Music. Higdon is now heading Universal Music Publishing, and Berg is currently negotiating a new publishing agreement.

Berg has always wanted to be a

country artist, but she says her hopes of finding an artist deal on Music Row are dimming. "I can't seem to get anybody to believe in me here in Nashville," she says. "But there's some interest in New York. There's some interest in L.A. I haven't really actively gone there and followed through, but I'm going to have to go where I'm wanted. I think I'm more valuable to this town as a songwriter."

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
61 ALBUQUERQUE (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Windswept Pacific, BMI/Berney Building, BMI)	48 THE GIRLS OF SUMMER (Ocean Bound, BMI/Ensign, BMI/Mike Curb, BMI/That's A Smash, BMI) HL/WBM
62 ALL THINGS CONSIDERED (Warner-Tamerlane, BMI/Smith Heaven, BMI) WBM	71 GIVE MY HEART TO YOU (Rick Hall, ASCAP/Watertown, ASCAP/Sony/ATV Tree, BMI) HL/WBM
31 ALMOST HOME (Why Walk, ASCAP/Almo, ASCAP/BNC, ASCAP/Anwa, ASCAP) WBM	7 GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU (Music Corporation Of America, BMI/Bajun Beat, BMI) HL
2 AMAZED (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM	28 THE GREATEST (New Don, ASCAP/New Hayes, ASCAP) WBM
76 ANGELS DON'T FLY (QMP, ASCAP/Earworks, ASCAP)	49 HELLO L.O.V.E. (Windswept Pacific, BMI/My Life's Work, BMI/Irving, BMI) WBM
65 ANGELS WORKING OVERTIME (Michaelhouse, BMI/Ensign, BMI/WB, ASCAP/Lunmusic, ASCAP) HL/WBM	23 HER (Windswept Pacific, BMI/My Life's Work, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
25 ANYONE ELSE (Universal-PolyGram International ASCAP/St. Julien, ASCAP) HL	73 HOME IN MY HEART (NORTH CAROLINA) (Sony/ATV Cross Keys, ASCAP/Small Town Girl, ASCAP/Criterion, ASCAP) HL
70 BANG BANG BANG (AI Andersongs, BMI/Mighty Nice, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM	22 HOW FOREVER FEELS (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
74 THE BEST IS YET TO COME (Gypsy Outfit, ASCAP/Sony/ATV Cross Keys, ASCAP)	36 I KNOW HOW THE RIVER FEELS (Famous, ASCAP/Island Records, BMI/WB, ASCAP) HL
38 CHOICES (Music Corporation Of America, BMI/So Bizzy, BMI/Hillbillion, BMI/Boondocks, ASCAP/Makin' Friends, ASCAP/Mac Wadkins, ASCAP) HL	27 I'LL STILL LOVE YOU MORE (Realsongs, ASCAP) WBM
13 CRAZY LITTLE THING CALLED LOVE (Queen, BMI/Beechwood, BMI) HL	57 I'M ALREADY TAKEN (Fleetside, BMI/CM, BMI/Steve Warner, BMI)
35 FOOL, I'M A WOMAN (Sony/ATV Tree, BMI/Windswept Pacific, BMI/Wedgewood Avenue, BMI/Hillbillion, BMI) HL/WBM	50 I'M IN LOVE WITH HER (Wacissa River, BMI/MRBI, BMI/Built On Rock, ASCAP/CM, ASCAP)
54 FROM YOUR KNEES (EMI April, ASCAP/Sound Island, ASCAP) HL	4 LESSON IN LEAVIN' (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL
	69 LET 'ER RIP (Universal-Songs Of PolyGram International, BMI/Squirrelly Shirley, BMI/Suite Two O Five, BMI/Reysong, BMI/Lawyer's Wife, BMI) HL
	72 LIFE IS A HIGHWAY (BMG-Canada, BMI/Falling Sky, Toys, BMI/Dixie Stars, ASCAP/Zomba, ASCAP/Swear By The Music, ASCAP) HL/WBM
	40 LIGHTNING DOES THE WORK (McSpadden, BMI/Bluesability, BMI/Sony/ATV Tree, BMI/John Hadley, BMI) HL
	11 LITTLE GOOD-BYES (Without Anna, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Colonel Rebel, ASCAP/Kentucky Thunder, ASCAP/CG, ASCAP/Sony/ATV Tree, BMI/Kent Green, BMI) HL
	19 LITTLE MAN (WB, ASCAP/Yee Haw, ASCAP) WBM
	39 LONELY AND GONE (House Of Integrity, BMI/Little Tomatoes, BMI/Nomad-Norman, BMI/Universal-Songs Of PolyGram International, BMI/Warner-Tamerlane, BMI) HL/WBM
	59 LOVE IS FOR GIVING (EMI April, ASCAP/Jkds, ASCAP/Into Wishin', ASCAP) HL
	34 MAKE UP IN LOVE (Universal, ASCAP/D-Jex, BMI) HL
	20 MAN! I FEEL LIKE A WOMAN! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
	64 A MATTER OF TIME (Starstruck Writers Group, ASCAP/Audubon Lee, ASCAP/Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
	55 MAYBE NOT TONIGHT (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/If Dreams Had Wings, BMI) WBM
	32 MY KIND OF WOMAN/MY KIND OF MAN (Vinnie Mae, BMI) WBM
	44 NEVER BEEN KISSED (Reysong, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Wrensong, BMI/Chrysalis, ASCAP/Audacity, ASCAP) HL/WBM
	9 A NIGHT TO REMEMBER (Curb, ASCAP/Kinetic Diamond II, ASCAP/Rob 'N' Riley, ASCAP/Song Of Peer, ASCAP/Gramily, ASCAP) HL/WBM
	33 (NOW YOU SEE ME) NOW YOU DON'T (Famous, ASCAP/Twin Creeks, ASCAP/Jess Brown, BMI/Ken-Ten, BMI) HL/WBM
	8 ONE HONEST HEART (Starstruck Angel, BMI/Malloy's
	60 ONE IN A MILLION (Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
	5 PLEASE REMEMBER ME (Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Irving, BMI) HL/WBM
	37 READY TO RUN (Hood Puddin', BMI/Careers-BMG, BMI/Floyd's Dream, BMI)
	15 THE SECRET OF LIFE (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
	68 SEVEN BRIDGES ROAD (Irving, BMI) WBM
	17 SHE'S ALWAYS RIGHT (Sony/ATV Tree, BMI/Suffer In Silence, BMI/Careers-BMG, BMI/Music Hill, BMI/Hope-N-Cal, BMI/Five Cowboys, BMI/Cal IV, BMI) HL
	41 SHE'S IN LOVE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP) HL
	42 SHE WANTS TO ROCK (Sony/ATV Tree, BMI) HL
	12 SINGLE WHITE FEMALE (Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM
	23 SLAVE TO THE HABIT (Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI/Teakoo lunes, BMI/Wacissa River, BMI/MRBI, BMI) HL
	47 SOMEONE ELSE'S TURN TO CRY (Sony/ATV Tree, BMI/WB, ASCAP/Good Apple, ASCAP) HL/WBM
	65 SOMETHING LIKE THAT (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Follazoo, ASCAP)
	46 STRANGER IN MY MIRROR (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM
	58 SURE FEELS REAL GOOD (Warner-Tamerlane, BMI/Fixed Points, BMI/High Falutin, ASCAP) WBM
	4 THAT'S THE TRUTH (Polywog, SOCAN/Windswept Pacific, ASCAP/In The Fairway, ASCAP) WBM
	26 THIS HEARTACHE NEVER SLEEPS (EMI Blackwood, BMI/Burg-Isle, BMI/Tim Johnson, BMI) HL
	53 THIS TIME (Universal-PolyGram International, ASCAP/Sondancekid, ASCAP/Mail Train, ASCAP/Fun Attic, ASCAP/Owlsley, ASCAP/Kevin Morris, ASCAP) HL
	6 TONIGHT THE HEARTACHE'S ON ME (Music City, ASCAP/EMI April, ASCAP/Southern Days, ASCAP) HL
	51 TROUBLE IS A WOMAN (Warner-Tamerlane, BMI/Big Giant, BMI/Starstruck Angel, BMI/Malloy's Toys, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM
	14 TWO TEARDROPS (Mr. Bubba, BMI/Sony/ATV Tree, BMI/Steve Warner, BMI) HL/WBM
	52 UNSUNG HERO (Positive Dream Pty, BMI/EMI Blackwood, BMI/Down In Front, SOCAN/Dreaming In Public, SOCAN/EMI April, ASCAP/Into Wishin', ASCAP/Nirby, ASCAP) HL
	3 WHATEVER YOU SAY (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM
	18 WHO NEEDS PICTURES (EMI April, ASCAP/Plaid Paisley, ASCAP/Cattle Call, ASCAP/Sea Gayle, ASCAP) HL
	24 WISH YOU WERE HERE (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mr. Bubba, BMI/Belton Uncle, BMI) HL/WBM
	10 WITH YOU (WB, ASCAP/Dreamin' Upstream, ASCAP/Big Red Tractor, ASCAP) WBM
	1 WRITE THIS DOWN (Neon Sky, ASCAP/Irving, BMI/Colter Bay, BMI) HL/WBM
	67 THE YODELIN' BLUES (Acuff-Rose, BMI)
	63 YOU GO FIRST (DO YOU WANNA KISS) (Chater, BMI/Paddy's Head, SOCAN)
	16 YOU HAD ME FROM HELLO (Acuff-Rose, BMI) WBM
	45 YOU'RE LUCKY I LOVE YOU (Rio Bravo, BMI/Major Bob, ASCAP) WBM
	56 YOU'RE STILL BEAUTIFUL TO ME (Zomba, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
	30 YOU'VE GOT A WAY (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
	21 YOU WON'T EVER BE LONELY (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL

Billboard TOP COUNTRY ALBUMS

JULY 10, 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 ◀						
1	1	1	86	SHANIA TWAIN ◆ ¹¹ MERCURY 536003 (10.98/17.98)	COME ON OVER	1
2	2	2	74	DIXIE CHICKS ▲ ⁹ MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	1
▶ GREATEST GAINER ◀						
3	4	4	4	LONESTAR BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
4	3	3	8	TIM MCGRAW ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
▶ HOT SHOT DEBUT ◀						
5	NEW ▶		1	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	5
6	6	5	62	FAITH HILL ▲ ² WARNER BROS. 46790 (10.98/16.98)	FAITH	2
7	9	8	67	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
8	7	7	7	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
9	5	—	2	ALABAMA RCA 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	5
10	10	6	5	MARY CHAPIN CARPENTER COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
11	8	9	17	GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
12	11	11	32	GARTH BROOKS ◆ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
13	15	15	7	SHEDAISY LYRIC STREET 65002/HOLLYWOOD (8.98/12.98) HS	THE WHOLE SHEBANG	13
14	12	10	17	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
15	13	12	96	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
16	14	13	6	DWIGHT YOAKAM REPRISE 47389/WARNER BROS. LAST CHANCE FOR A THOUSAND YEARS: GRESTEST HITS FROM THE 90'S		10
17	17	14	58	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
18	16	16	8	STEVE WARINER CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	6
19	18	17	3	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
20	19	18	60	MARK WILLS ▲ MERCURY 536317 (10.98/16.98) HS	WISH YOU WERE HERE	8
21	20	27	43	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
22	22	19	14	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
23	21	21	93	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
24	23	20	6	CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98) HS	SINGLE WHITE FEMALE	15
25	24	23	12	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
26	26	26	14	PATTY LOVELESS EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS	6
27	25	24	44	ALABAMA ▲ ² RCA 67633/RLG (11.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
28	27	22	11	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
29	28	33	46	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
30	33	30	48	DIAMOND RIO ● ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
31	31	28	5	JOHN MICHAEL MONTGOMERY ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
32	37	25	4	JOE DIFFIE EPIC 69815 (10.98 EQ/16.98)	A NIGHT TO REMEMBER	23
33	42	31	18	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	5
34	43	39	35	SARA EVANS RCA 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	11
35	30	29	11	SAMMY KERSHAW MERCURY 538889 (10.98/17.98)	MAYBE NOT TONIGHT	7
36	41	40	50	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
37	38	35	96	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums

JULY 10, 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	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (10.98/17.98) HS	THE WOMAN IN ME	229
2	2	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	108
3	4	GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	201
4	3	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	192
5	7	HANK WILLIAMS, JR. ▲ ¹ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	264
6	8	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	232
7	11	TIM MCGRAW ▲ ² CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	274
8	10	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	251
9	6	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	640
10	5	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	405
11	13	SHANIA TWAIN ▲ MERCURY 514422 (7.98/11.98)	SHANIA TWAIN	139
12	9	JOHNNY CASH ● COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	108
13	14	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	583

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
38	40	43	46	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	16
39	34	36	56	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
40	36	50	12	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
41	35	34	20	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	4
42	29	32	46	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
43	44	46	36	TOBY KEITH ● MERCURY 558962 (10.98/16.98)	GREATEST HITS VOLUME ONE	5
44	54	47	14	JESSICA ANDREWS DREAMWORKS 50104/INTERSCOPE (8.98/12.98) HS	HEART SHAPED WORLD	31
45	32	45	22	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 5	13
46	45	42	40	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
47	39	44	17	SAWYER BROWN CURB 77902 (10.98/16.98)	DRIVE ME WILD	10
48	47	38	4	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	29
49	48	41	33	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
50	51	48	94	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
51	56	52	55	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
52	49	49	50	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
53	46	51	37	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
54	50	37	11	LORRIE MORGAN BNA 67763/RLG (10.98/16.98)	MY HEART	8
55	52	59	83	GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98)	SEVENS	1
56	64	54	89	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
57	61	60	12	ALAN JACKSON ARISTA NASHVILLE 18886 (4.98/9.98)	SUPER HITS	44
58	59	55	62	STEVE WARINER ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
59	62	57	53	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
60	65	56	58	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
61	RE-ENTRY	16	KELLY WILLIS RYKODISC 10458 (6.98/11.98) HS	WHAT I DESERVE	30	
62	53	65	19	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
63	55	64	87	ROY D. MERCER VIRGIN 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
64	57	58	13	BROOKS & DUNN ARISTA NASHVILLE 18882 (4.98/9.98)	SUPER HITS	43
65	63	63	56	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
66	60	62	62	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
67	67	53	36	DEANA CARTER ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
68	69	66	96	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
69	58	70	62	ROY D. MERCER VIRGIN 94301 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
70	74	—	2	MARTY STUART MCA NASHVILLE 70057 (10.98/16.98)	THE PILGRIM	70
71	70	61	20	MARK CHESNUTT DECCA 70035/MCA NASHVILLE (10.98/16.98)	I DON'T WANT TO MISS A THING	6
72	68	68	60	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
73	73	71	60	GARTH BROOKS CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
74	72	72	18	MERLE HAGGARD LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	69
75	71	67	38	AARON TIPPIN LYRIC STREET 65003/HOLLYWOOD (10.98/16.98)	WHAT THIS COUNTRY NEEDS	23

Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past Heatseeker title. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Songwriters & Publishers

ARTISTS & MUSIC

Veteran Hitmaker Keeps His Hand In

Prolific '60-'70s Producer Mickie Most Focuses On Publishing Co.

BY NIGEL HUNTER

LONDON—Like most of his contemporaries, Mickie Most has scaled down his personal activities somewhat in recent years, but he remains fully aware of the importance and value of an active music-publishing operation.

RAK Publishing, incorporated 35 years ago and managed by Brenda Brooker, who joined it 25 years ago as contracts manager, is a prime example of a medium-sized, tightly run company with a solid bedrock of viable back catalog, synchronization activity, and a constantly questing ear for promising new writing talent and material.

Most was one of the most successful and prolific record producers of the '60s and '70s, working with Jeff Beck, the Animals, Donovan, Suzi Quatro, Hot Chocolate, and Lulu, among others. Several of these acts were released on his own RAK Records label.

He began his music career when he formed the Most Brothers in 1958 and recorded for British Decca before going to South Africa the following year. Working as Mickie Most & the Playboys, he covered such rock'n'roll standards as "Rave On" and "Johnny B. Goode" and began developing his aptitude for record production.

Returning in 1963 to the U.K., Most opted for independent record production and signed the Animals, choosing their material and producing their first seven hits. He also produced Herman's Hermits and their string of American hits, including "Mrs. Brown You've Got A Lovely Daughter" and "I'm Henry VIII, I Am."

The '70s witnessed Most's greatest

commercial success, with 27 hits by Hot Chocolate released on RAK during that decade and the early '80s, including "You Sexy Thing," "So You Win Again," and "No Doubt About It."

The first was written by Errol Brown and Tony Wilson and published by RAK, which still promotes their repertoire. The second title was a No. 1 success written by Russ Ballard and published by Island Music. "No Doubt About It," another RAK



MOST

copyright, was penned by Most's brother Dave with Steven Glen and Michael Burns. Most worked successfully during this period with writers/producers Nicky Chinn and Mike Chapman and Phil Wainman.

Most's first publishing company before the formation of RAK was Enquiry Music, which was administered by the Carlin Music Corp. The RAK enterprise is based near London's Regents Park and comprises recording studios and RAK Publishing. The latter's first copyright was "Temma Harbour," a 1970 hit for Mary Hopkin on Apple. The name

RAK was inspired by rackjobbing, an important part of the music business at the time of its formation; the "c" was considered unnecessary. RAK Records was sold to EMI in 1984.

"A large percentage of the catalog are still money-making songs, and most of them have been recorded," says Most. "The catalog grew out of working with artists and their managers. I've always found it really good working with writers who are also artists.

"These days, U.K. record companies only seem interested in signing acts who write their own material," says Most. "That doesn't happen in the States with stars like Whitney Houston and Mariah Carey. The American companies are much more interested in catalog material too, while the U.K. is generally pop-oriented.

"My milkman knows as much about the chart as I do," he continues. "You can sell 2 million singles of a hit here even though there's only about 20% of the population buying records regularly. The album format is big in the States, with sales of 4 million or 5 million possible, and they're not so interested in cheap, throwaway singles."

Most says RAK Publishing is "looking all the time" for promising new acts and material. Two current examples are Submarine, signed to Warner Bros., and In My Skin, which is in the demo stage.

"Music is very important to young people because it's their language and a good way of communicating," he says. "They don't read newspapers or watch TV unless it's anti-establishment. Eventually, just about everything, including music, will be through the Internet."

NO. 1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100

IF YOU HAD MY LOVE • Rodney Jerkins, LaShawn Daniels, Cory Rooney, Fred Jerkins III • EMI Blackwood/BMI, Rodney Jerkins/BMI, EMI April/ASCAP, LaShawn Daniels/ASCAP, Cori Tiffani/BMI, Sony/ATV Songs/BMI, Fred Jerkins III/BMI, Ensign/BMI

HOT COUNTRY SINGLES & TRACKS

WRITE THIS DOWN • Dana Hunt, Kent M. Robbins • Neon Sky/ASCAP, Irving/BMI, Colter Bay/BMI

HOT R&B SINGLES

BILLS, BILLS, BILLS • Kandi Burgess, Beyonce Knowles, Kelendria Rowland, Le Toya Luckett, Kevin Briggs • Shak'em Down/BMI, Hitco/BMI, Kandacy/ASCAP, Air Control/ASCAP, EMI April/ASCAP, Beyonce/ASCAP, Le Toya/ASCAP, Kelendria/ASCAP

HOT RAP SINGLES

NO PIGEONS • K. Howell, S. Ford, M. Bryan, Kevin Briggs, Kandi Burgess, Tamika Cottle • Sporty/ASCAP, Steal Burg/ASCAP, Commando Brabdo/ASCAP, Safe Cracker/ASCAP, Shak'em Down/BMI, Hitco/BMI, Tam/ASCAP, Air Control/ASCAP

HOT LATIN TRACKS

BAILAMOS • Paul Barry, Mark Taylor • Rive Droite/ASCAP, PRS/ASCAP

Where Do All Those Presidential Campaign Songs Come From?

HAPPY (CAMPAIGN) TRAILS: Every president to date has had a campaign song, we learn from Oscar Brand, the performer, songwriter, and chronicler of America's folk past.

Brand, who's had a folk program on WNYC New York for the past 54 years, sits on the board of the Songwriters' Hall of Fame, where he also serves as its curator. He has brought all those campaign songs back to life in a new Smithsonian/Folkways album, "Presidential Campaign Songs—1789-1996," distributed by Koch.

Many 20th-century campaign songs have been drawn from Tin Pan Alley and Broadway favorites, including "Harding, You're The Man For Us," credited to Al Jolson and used in the 1920 campaign.

Better-known adaptations are "I'm Just Wild About Harry," the song by Noble Sissle

and Eubie Blake used in Harry Truman's 1948 campaign, and Dwight D. Eisenhower's 1952 campaign song, "We Like Ike," which was taken from Irving Berlin's 1950 show "Call Me Madam." The lyric, of course, was shorn of Berlin's still-deft satirical jabs at the Washington political scene.

In 1960, "Buckle Down With Nixon" was an adaptation of Hugh Martin and Ralph Blane's "Buckle Down Winssocki" from "Best Foot Forward."

Also, Jerry Herman's "Hello, Dolly!" had just the right syllabic breakdown so that 1964's "Hello, Lyndon" [Johnson] could use the melody—with, one assumes, Herman's political approval. George Bush's theme was Woody Guthrie's "This Land Is Your Land."

The CD ends with a delightful recapitulation wherein Brand updates a 19th-century ditty, "Song Of The Presidents," which was used in some schools to help children remember the presidents and the order in which they served.

For Brand, too, the CD represents a considerable updating. His 1952 Folkways album "Election Songs Of The United States" got only as far as the 1948 presidential race. President Clinton makes this new edition with the first rock'n'roll presidential campaign song, Fleetwood Mac's "Don't Stop."

SEPTEMBER SONGS: Stanley Mills' New York-based September Music reports several deals. For Tafari Music, he will represent the contemporary dance standard "Electric Boogie" (aka "Electric Slide"). Mills notes that the song, which appears on many compilation albums, will appear for the first time in printed editions, both in sheet music and marching band arrangements. He has also arranged to have the song appear on several other party

albums that will include another favorite dance number, "The Chicken Dance."

Mills has also renewed representation for individual songs, including "What A Diff'rence A Day Makes," "May You Always," and "The Birds And The Bees."

He further reports new activity on one of his standard copyrights, "Cara Mia," which is set to appear in an upcoming film, "Carlo's Wake," and in a film to be shown on the Showtime cable channel this summer. Another Mills song, "Beach Baby," appears in four new compilations, for both direct mail and retail releases.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music Co.:

1. Metallica, "Garage Inc."
2. "The Prince Of Egypt," vocal selections.
3. Lenny Kravitz, "5."
4. Dave Matthews Band, "Before These Crowded Streets."
5. Natalie Merchant, "Ophelia."



by Irv Lichtman

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"DON'T LET ME BE MISUNDERSTOOD"

Written by Bennie Benjamin, Sol Marcus, Gloria Caldwell
Published by Bennie Benjamin Music Inc., Rose Marcus Music (ASCAP)

Artists are almost always motivated to record a cover tune because they love the song and are looking to put their own musical spin on it. But often the desire to spotlight another artist can be the incentive. Such is the case with Laura Burgo's cover of "Don't Let Me Be Misunderstood" on her Wallflower Productions debut disc, "Turned On Too Long." An East St. Louis native now living in Southern California, Burgo has been described as a cross between Elvis Presley and Tracy

Chapman. "Don't Let Me Be Misunderstood" is most readily associated with the Animals, who took it to No. 15 on The Billboard Hot 100 in the spring of 1965 (it also peaked at No. 15 in 1977 for Santa Esmeralda). But it was the original version by jazz artist Nina Simone that inspired Burgo.



"I always thought it was a really good song and the Animals did a great job, but it wasn't until I listened to Nina Simone's version that I realized what a really great song it was," says Laura Burgo.

"Nina is a lost treasure. She never really got much recognition for the song, but she did it before the Animals. She brought [to it] such a passion. She had this crying, pleading voice, and when she sings

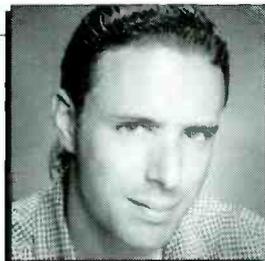
this song, you really hear it."

Burgo worked with her producer, Will Ray, to put her own stamp on the tune. "He is a country picker, and he did the guitar work on it," she says. "He did this little lick, and it was, 'Yeah, this is a cool song. This really works.'"

Burgo says the song speaks to '90s audiences as poignantly as it did listeners in the '60s. "The lyrical content is timeless. It's a solid song I could really sink my teeth into," she says.

"These are strange times. We're approaching the millennium. People's ability to communicate is all wrapped up in a cell phone, a beeper, E-mail—something gets lost in the translation there. I think being heard, being understood is a very basic thing."

Jazz BLUE NOTES™



by Steve Graybow

IN 1961, when Joe Williams left Count Basie's band to pursue a solo career, Basie arranged to have the marquee for his first solo performance read "Count Basie Presents Joe Williams." It was Basie's way of giving Williams his highly regarded stamp of approval.

When Williams died March 29, he was heralding the career of Nicole Yarling, a singer and violinist whom he had been nurturing, much as Basie had done for him so many years ago. The culmination of his efforts is "Joe Williams Presents Nicole Yarling," recorded live in February 1998 at the Manchester Craftsmen's Guild in New Hampshire. In tribute to the late vocal giant, "Presents"—due Tuesday (6) on MCG Jazz—includes the last four songs ever recorded by Williams. All proceeds will go the Guild's jazz education program.

"Jazz has always been an important part of my life," says the Brooklyn, N.Y.-born Yarling, who was exposed to the music at an early age by her father, a jazz pianist. "I remember listening to Billie Holiday, Dexter Gordon, and Miles Davis when I was perhaps 7 years old. To me, jazz was and still is just music, like any other music I was attracted to. I never put titles to a style of music."

In 1980, she moved to Florida. "I was looking to play jazz," she says, "and at the time there was a jazz community in Florida. Eventually, it dwindled away, and I started playing other types of music out of necessity."

Yarling formed a blues band, then toured and recorded with songwriter Jimmy Buffett for three years. "I believe that there is something to learn from every situation," she says. "Each experience gives me more to say within my own music and allows me to develop a sound that I think is unique."

Yarling explains that her own vocal technique was derived from "listening to horn players, as inspiration for both my singing and my violin playing. One of my biggest influences is Miles Davis, because he had a lot to say, but he said it as simply as possible."

The possessor of "a giant collection of violin recordings," she hopes to author a book on jazz violin.

With her rich, expressive voice and lyrical violin playing, Yarling is a musical double threat, equally adept at embellishing songs with ebullient vocal improvisations and elegant violin lines. She's also a songwriter, contributing the original compositions "I Know Why The Caged Bird Sings" and "We'll All Be Free" to her debut.

"The most important thing I learned from Joe is to just be myself," says Yarling, who describes her mentor as being "as warm and caring offstage as he was onstage."

She adds, "There are a lot of good singers out there, but there is no one left of Joe's magnitude. Joe was so humble that he never made a big deal about what he was doing for me. At the service held for him, a writer was discussing how Basie had nurtured Joe's career. Joe never told me this. Only then did I realize that Joe was doing for me what Basie had done for him. Now it's up to me. I'm going to work hard and let the world know I'm here."

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Yarling is a musical double threat, equally adept at embellishing songs with ebullient vocal improvisations and elegant violin lines. She's also a songwriter, contributing the original compositions "I Know Why The Caged Bird Sings" and "We'll All Be Free" to her debut.

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Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			◀ No. 1 ▶	
1	1	4	HARRY CONNICK, JR. COLUMBIA 69618	4 weeks at No. 1 COME BY ME
2	2	3	DIANA KRALL VERVE 304/VG	WHEN I LOOK IN YOUR EYES
3	NEW		VARIOUS ARTISTS NARM 50003	JAZZ - DISCOVER AN AMERICAN ORIGINAL
4	4	96	DIANA KRALL IMPULSE! 233/GRP HS	LOVE SCENES
5	3	14	CASSANDRA WILSON BLUE NOTE 54123/CAPITOL HS	TRAVELING MILES
6	5	6	VARIOUS ARTISTS 32 JAZZ 32130	JAZZ FOR A LAZY DAY
7	12	8	DIANNE REEVES BLUE NOTE 33060/CAPITOL	BRIDGES
8	9	21	VARIOUS ARTISTS 32 JAZZ 32106	JAZZ FOR WHEN YOU'RE ALONE
9	7	9	JIM HALL & PAT METHENY TELARC 83442	JIM HALL & PAT METHENY
10	8	6	WYNTON MARSALIS COLUMBIA 67403	MARSALIS PLAYS MONK - STANDARD TIME VOLUME IV
11	11	43	VARIOUS ARTISTS 32 JAZZ 32097	JAZZ FOR THE QUIET TIMES
12	10	34	VARIOUS ARTISTS 32 JAZZ 32101	JAZZ FOR THE OPEN ROAD
13	6	21	MILES DAVIS LEGACY 65853/COLUMBIA	LOVE SONGS
14	13	54	VARIOUS ARTISTS 32 JAZZ 32061	JAZZ FOR A RAINY AFTERNOON
15	14	15	VARIOUS ARTISTS CONCORD JAZZ 5202/CONCORD	JAZZ AT NIGHT'S END
16	17	2	VARIOUS ARTISTS CONCORD JAZZ 5200/CONCORD	JAZZ MOODS - BRAZILIAN ROMANCE
17	18	8	REGINA CARTER VERVE 547177/VG	RHYTHMS OF THE HEART
18	16	53	DIANA KRALL IMPULSE! 9825/GRP	STEPPIN' OUT - THE EARLY RECORDINGS
19	15	9	DUKE ELLINGTON RCA VICTOR 63459	1927-73 THE BEST OF DUKE ELLINGTON
20	NEW		KENNY GARRETT WARNER BROS. 47343	SIMPLY SAID
21	RE-ENTRY		BRANFORD MARSALIS QUARTET COLUMBIA 69655	REQUIEM
22	NEW		VARIOUS ARTISTS CONCORD JAZZ 4201/CONCORD	JAZZ MOODS - DINNER BY CANDLELIGHT
23	19	56	ELLA FITZGERALD & LOUIS ARMSTRONG VERVE 53790	THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE
24	20	3	CHICK COREA & ORIGIN STRETCH 9023/CONCORD	CHANGE
25	24	3	CHUCHO VALDES BLUE NOTE 98917/CAPITOL	BRIYUMBA PALO CONGO

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			◀ No. 1 ▶	
1	1	18	BONEY JAMES WARNER BROS. 47283	18 weeks at No. 1 BODY LANGUAGE
2	2	10	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 9956/VG	THE SONG LIVES ON
3	3	6	THE RIPPINGTONS FEAT. RUSS FREEMAN PEAK 11438/WINDHAM HILL JAZZ	TOPAZ
4	4	84	KENNY G ▲ ARISTA 18991	KENNY G GREATEST HITS
5	5	4	SPYRO GYRA WINDHAM HILL JAZZ 11439/WINDHAM HILL	GOT THE MAGIC
6	6	4	PAUL HARDCASTLE TRIPPIN' 'N' RHYTHM/HARDCASTLE/PUSH 90506/V2	THE JAZZMASTERS III
7	NEW		BELA FLECK WARNER BROS. 47332	THE BLUEGRASS SESSIONS - TALES FROM THE ACOUSTIC PLANET VOL. 2
8	9	4	DAVID BENOIT GRP 9942/VG	PROFESSIONAL DREAMER
9	7	4	MICHAEL FRANKS WINDHAM HILL JAZZ 11443/WINDHAM HILL	BAREFOOT ON THE BEACH
10	8	35	KIRK WHALUM WARNER BROS. 47124 HS	FOR YOU
11	11	11	ROGER SMITH MIRAMAR 23141	BOTH SIDES
12	10	14	DAVID SANBORN ELEKTRA 62346/EEG	INSIDE
13	NEW		VICTOR WOOTEN COMPASS 4272	YIN-YANG
14	12	21	QUINCY JONES QWEST 46490/WARNER BROS.	FROM Q WITH LOVE
15	13	39	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VG	PLEASURES OF THE NIGHT
16	14	9	GATO BARBIERI COLUMBIA 69690	CHE CORAZON
17	NEW		CHRIS BOTTI GRP 547301/VG	SLOWING DOWN THE WORLD
18	17	18	3RD FORCE HIGHER OCTAVE 47099/VIRGIN	FORCE FIELD
19	16	73	DOWN TO THE BONE NU GROOVE 3004 HS	FROM MANHATTAN TO STATEN
20	18	36	PETER WHITE COLUMBIA 69013	PERFECT MOMENT
21	NEW		VERTU LEGACY 69871/550 MUSIC	VERTU
22	15	14	THE BRAXTON BROTHERS WINDHAM HILL JAZZ 11405/WINDHAM HILL	NOW & FOREVER
23	20	10	TOM SCOTT & THE L.A. EXPRESS WINDHAM HILL JAZZ 11379/WINDHAM HILL	SMOKIN' SECTION
24	19	34	NAJEE VERVE FORECAST 559062/VERVE	MORNING TENDERNESS
25	23	54	GEORGE BENSON GRP 9906/VG	STANDING TOGETHER

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

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ALLEGRO

A 15TH ANNIVERSARY BILLBOARD SALUTE

FROM ITS CLASSICAL-DISTRIBUTION ROOTS, ALLEGRO CORP. HAS EVOLVED INTO A FULL-SERVICE SUPPLIER OF MUSIC AND VIDEO WITH AN UNCANNY KNACK FOR EXPLOITING UNEXPLOITED NICHEs AND NONTRADITIONAL MARKETS.

Exactly 10 years ago, on July 5, 1989, Allegro Distribution was purchased by the Micallef brothers. Since that time, Allegro Corp. has grown to become one of the leading independent music distributors in the North American market, with a catalog containing a broad array of classical, jazz, international and new-age titles. Under its new ownership, the company immediately began to redefine the function and definition of a distribution company in a rapidly changing market. From the strategic alliances the company forged with its distributed labels to the very computer software at the heart of its operations, Allegro became known for its refusal to settle for business-as-usual. Joe Micallef, chairman and CEO of the company, took time to reflect on the milestones of the past decade at Allegro, analyze the reasons for the distributor's escalating success and ponder the future shape of the synergy between distribution and retail.



In the 10 years since you and your brothers bought Allegro, the company's sales have grown 2,000%. To what do you owe this dramatic growth?

Certainly, growth in the overall music market has been a factor, although our growth has occurred faster than that. We have concentrated on expanding and improving distribution capabilities, significantly improving marketing and promotion. Secondly, we've developed a broader array of non-traditional accounts that we sell

Joe Micallef The Billboard Interview

BY RICHARD HENDERSON

to—our special markets—for which we create products to suit their particular needs. We've expanded the number of labels that we distribute, and we work at retaining those labels.

Over the years, you've held a variety of jobs at Allegro, from the head of sales to your present position. What exactly does a chairman/CEO do?

I haven't quite figured that out yet. I'm still learning. My current mandate is to focus on new markets and new products. My job is to find ways to keep us growing. I start a lot of stuff, kill it if it doesn't work and nurture it if it does, until it is big enough to warrant its own manager. It's interesting to be always stretching the envelope; there are failures, but every now and then you hit a home run.

What sort of successes has Allegro had during the past decade?

About a year and a half ago, we launched our budget opera label, Opera d'Oro. We felt that there was an unexploited niche for a budget-priced, good-quality reissue opera label. The label has established itself quickly as the market leader in this category. We've also had success with our video line, repackaging older broadcast material into special-interest boxed sets for sales to non-traditional accounts. Our skill at finding unexploited niches, non-traditional markets and their customers is the sort of thing we're

Continued on page 36

SUPPORT GROUP:

A Who's Who At Allegro Corp.

Key players on the Allegro team discuss the independent's ascent during the past 15 years, with thoughts on why Allegro is the distributor with a difference.

VINCE MICALLEF
President/COO

What are your duties at Allegro?

In my role as chief operating officer, I have ultimate responsibility for the day-to-day operations of the company, supervising finance and administration, sales and marketing, inventory, MIS, distribution and our Canadian subsidiary, Allegro Entertainment Canada Limited. We have what is probably the deepest and widest range of support services available to independent labels from independent distribution today. By way of background, the company was purchased 10 years ago by my two brothers and myself, who each own the company equally. When we bought the business, it was very small, with about \$2 million in sales and nine employees. Today, we have approximately 95 employees and \$40 million in sales. Our commitment, as we've grown over the years, has been to emphasize label services—adding value to our client labels and the retailers that we sell to as part of the distribution and marketing process.

How is your sales and marketing team structured?

Our marketing efforts revolve around three product managers who cover the major genres which we represent. We have Aron Yagel, who is our product manager for pop and world music; John Shaw, who fulfills the same function for



classical music; and we have Forrest Fabian, the product manager for jazz, blues and new age; each one is an expert in the field they represent. Our product managers are a principal point

of contact between our company and the labels that we represent. They work with labels to design catalog-management and marketing programs, new-release and key-title marketing programs.

In addition, we have a retail-promotions department under the leadership of Fernando Machicado, who works with the labels and our product managers and sales reps to design sales and marketing programs, co-op programs with retail. We also have a media department working with our client labels to generate publicity and reviews and radio play.

Describe the unique services that Allegro provides for its labels.

We have three regional sales managers in place: a Canadian sales manager, who reports directly to me, and we have both an Eastern and a Western sales manager here in the States, who report directly to Tiffany [Miller, VP, sales and marketing]. Below our Canadian sales manager, we have six reps across Canada; reporting to both of our

Continued on page 39



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Phil Melita

Sales and marketing manager, **Nimbus Records**
Allegro-distributed labels: Nimbus Classical, Nimbus World Music
Distributed by Allegro since: 1997

"Our greatest success story has to be the Maximum Value Pricing series of boxed sets. Originally the brainchild of our U.K. team, the concept was simple: Nimbus boxed sets—containing award-winning, back-catalog recordings that ranged from four to 12 CDs—each at one low price. Allegro championed this 'quality in quantity' idea and worked with us to make it a hit at retail stores around the continent. Thanks to the consistent support of Allegro, the MVP series has transcended the holiday season and become a year-round phenomenon that now includes material as diverse as Mozart, Grainger, English choral music, Bartok and Irish traditional music."

Angel Romero

CEO, **Alula Records & Lektonic Soundscapes**
Allegro-distributed labels: Alula Records, Lektonic Soundscapes
Distributed by Allegro since: 1997

"Allegro believed in our contemporary world-music label from our very beginning two years ago. While flamenco guitarist Gerardo Núñez, Irish singer-songwriter Susan McKeown and worldbeat composer Jamshied Sharifi have all done very well for us, our recent 'Gypsy Road' compilation [a collection of Gypsy music from various countries] recently spent several weeks as Allegro's best-selling world-music title. Allegro's budget-priced 'Colors Of The World' compilation series has been a great additional marketing tool for us as well."

Achim Newman

President, **1201 Music**
Allegro-distributed label: 1201 Music
Distributed by Allegro since: 1999

"We have probably the most aggressive and coolest contest currently in the pipeline of all the Allegro labels. Check out our 1201music.com Web site for details. This is the most comprehensive campaign that the industry has seen in jazz so far, and the early success proves it. The initial buy-in from only two retailers was 20,000 units!"

Michael Paulo

Owner/Artist, **Noteworthy Records**
Allegro-distributed label: Noteworthy
Distributed by Allegro since: 1995



Keeping The Customers Satisfied

BRANCHING OUT FROM ITS ORIGINS AS A PURELY CLASSICAL DISTRIBUTOR, ALLEGRO'S FAMILY TREE IS NOW HOME TO A WIDE VARIETY OF LABELS AND MUSIC, EACH WITH ITS OWN SUCCESS STORY. WE ASKED SEVERAL LABELS TO COMMENT ON THEIR RELATIONSHIP WITH ALLEGRO CORP.

BY DON WALLER

"Due to Allegro's staff and policy of working closely with their labels to provide a true and effective combined sales force that maximizes product awareness and sell-through, Spotted Peccary has enjoyed sales increases of 300% per year while maintaining a 9% return rate labelwide. All this in the new-age genre, which is considered by many to be a non-growth area of the market."

David Drozen

President, **Uproar Entertainment**
Allegro-distributed label: Uproar Entertainment
Distributed by Allegro since: 1998

"Having started Laff Records with my father, I've been in the record business for more than 30 years—always with independent distribution. I've never before encountered people who truly understand how to market a 'specialty label'—which is what, as a comedy label, we truly are. Thanks to Allegro's creative and responsive sales force, we've experienced an increased presence at retail, a dramatic increase in sales of our entire catalog, and—the real icing on the cake—we get paid!"

Bill Horwedel

CEO/managing director, **Spring Hill Media Group**
Allegro-distributed label: Spring Hill Music
Distributed by Allegro since: 1997

"Our first release through the Allegro system, Don Campbell's 'Music For The Mozart Effect' series, has spent 153 weeks on the Billboard Classical chart.

"As a non-pop/R&B label focused on delivering hit product, most of our priority projects are tie-ins (such as our Books & Music series) that are supported by major media campaigns, aggressive POP, consumer advertising and artist tours. We work closely with the Allegro account managers to

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ENGLAND

TEL: 00 44 1449 770138
FAX: 00 44 1449 770133
peter@angelair.force9.co.uk



ensure that information gets to the accounts and that product coverage and re-stocking keep pace with our activities. Without that kind of coordination, we would not be enjoying the results that we are: In [May's] Billboard Independents round-up, we were the highest-ranked full-price classical indie—testimony to Allegro's ability to compete with the majors."

Steven Halpern

President, Steven Halpern's Inner Peace Music
Allegro-distributed labels: Steven Halpern's Inner Peace Music
Self-Improvement

Distributed by Allegro since: 1996

"We're currently No. 1 on Allegro's top 40. We've consistently had from four to eight titles on their top 40 over the past year. We've already exceeded last year's total sales—we're currently enjoying the fastest-selling new release we've ever had, 'Music For Sound Healing'—and are on course to triple our sales by year-end.

"Working with Allegro's liaison at Borders corporate, we set up a national tour for myself that saw sales rise tenfold at many stores. This tour came out of a dinner discussion with Allegro's Joe Micallef while we were attending MIDEM Latin America. Joe suggested including a booklet inside the package, which he suggested be a Digipack. He also simplified the title by taking my subtitle and making it the title, which I believe contributed significantly to its success. Having this sort of creative input from a distributor feels wonderful."

Marcia Martin

VP/co-general partner, Reference Recordings
Allegro-distributed label: Reference Recordings

Distributed by Allegro since: 1999

"Reference Recordings is 23 years old, and we are extremely happy and excited to be moving to Allegro. We are particularly impressed with their achievements and ability in promoting their labels to radio and print media, with their well-run warehouse and shipping department and their Internet commerce ability. We've had a lot of different distribution arrangements over the years, but this feels like coming home."

Peter Trimarco

President, F2 Entertainment
Allegro-distributed labels: Fahrenheit Records, Finer Arts Records, Finer Arts Classical, Celsius Records.
Distributed by Allegro since: 1997

"Working with Allegro has been rewarding on many levels. Our success stories include Willie Nelson's 'Hill Country Christmas,' which debuted at No. 63 on Billboard's Top 200 in 1997 and has since become a solid seasonal catalog title; Sam Harris' 'Standard Time,' which is one of the biggest releases we've ever had and helped us secure the new Cliff Richard album, 'Real As I Wanna Be,' in the U.S.; and Tim Weisberg's 'Undercover' album, which became a mainstay in the contemporary jazz format."

Duane Martuge

Sales manager, Omega Record Group
Allegro-distributed labels: Omega/Vanguard Classics

Distributed by Allegro since: 1997

"The original Vanguard Classical catalog comprises about 90% of our music, but we have a mix that ranges from classical, folk, jazz, blues and spoken-word to a vast variety of international music, including dance. Since we've signed on with Allegro, our annual sales have tripled. The interest and support of Allegro's sales staff has greatly increased awareness of our product to stores and buyers. We now receive better placement, giving us greater visibility, while special pricing and re-stocking programs have greatly enhanced sales as well."

Brian M. Levine

Executive VP/A&R director/co-founder, The Dorian Group
Allegro-distributed labels: Dorian Recordings, Dorian Discovery

Distributed by Allegro since: 1998 (U.S.), 1995 (Canada)

"Our greatest success with Allegro has been that our sales have grown every single year, regardless of market conditions. As far as a specific success story, Allegro did excellent work promoting 'The Art Of The Bawdy Song' by the Baltimore Consort. As the first classical record to rate a Parental Advisory sticker, we positioned this title for the core classical and early-music markets as well, to take advantage of its crossover and novelty appeal. Allegro gave us great placement and positioning and really squeezed every drop of marketing value out of it. The end result was a title that made it onto the Billboard Classical Crossover charts for six months and eventually became our best-selling record ever. Allegro's success in diversifying into genres outside the classical realm has enabled Dorian to diversify successfully into world music, traditional folk and other types of music as well."

John Yap

President/CEO, JAY Records
Allegro-distributed label: JAY Records

Distributed by Allegro since: 1996

"Functioning in Europe under the TER label for the past 20 years, Jay Records was launched in the U.S. under a distribution agreement with Allegro in 1996. As a major force in the recordings of the musical theater (both Broadway and London), our catalog needed careful handling and placement in a specialist market. In Allegro we found a sympathetic and appreciative collaborator.

"As a full-priced, top-of-the-range label—many of our complete Original Masterworks Edition recordings retail for more than \$30—an understanding of how best to exploit and market these recordings was vital. Thanks to the advice and support of Allegro, we've experienced a year-on-year growth of 40%."

Ben Tavera King

President, Iago Music
Allegro-distributed labels: Iago, Talking Taco

Distributed by Allegro since: 1996

"We've probably seen a 50% increase in Iago sales since we've been with Allegro. Our biggest success has been with 'Guadalupe —Virgen de los Indios,' which features recently discovered sacred music that was written in the late 1500s by composers of Aztec descent to honor the Virgin of Guadalupe, the patroness of Mexico. The artists were the San Antonio Vocal Arts Ensemble, which specializes in the music of Colonial Latin America.

"Allegro's in-house promotions department put together a campaign that started with a grass-roots mailing to Roman Catholic newspapers and magazines. The result was more than 25 articles in Diocese newspapers and several national Catholic magazines. Next came feature stories in the Saturday religion pages of several newspapers in largely Latino areas. These were linked on the feast day of the Virgin of Guadalupe (Dec. 12), which is when NPR did a 12-minute interview segment with SAVA's director. An AP wire story and several more major newspaper stories followed.

"By January, the record made Billboard's World Music chart and stayed on Amazon.com's list of Top 5 Classical Recordings for nearly a month. We've sold more than 18,000 copies to date. Obviously, this wasn't the type of release that fits into an easy category, but the ace in the hole was Allegro's promotions department, which proved that it could take non-mainstream Latino music and make it something of a force to be reckoned with in today's marketplace." ■



Nimbus Records wishes to congratulate Allegro Corporation on their fifteenth anniversary.

For the past two years, they have made an excellent partner, working with us to strengthen our position in the Classical music marketplace. We wish them all the best as they embark on the next fifteen years.

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"It's a rare thing for a record label to salute its distributor by saying it's been a great ten years and we look forward to being together in the year 3000."

Larry and Shelley Kraman
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GREAT JOB!/GREAT STAFF!

ALANNA
 RECORDS

ALLEGRO
 15TH ANNIVERSARY

JOE MICALLEF: THE BILLBOARD INTERVIEW
Continued from page 33

good at. Our video titles are providing the basis for our next product line: a series of special-interest DVDs and interactive DVD ROMs, to be rolled out later this year. We are also planning to launch a budget classical line with incredible sound quality, which should make all other budget labels obsolete.

Initially, prior to your purchase of the company, Allegro could have been characterized as a niche distributor of classical product. This has obviously changed under your ownership, but how and why did that change come about?

It evolved gradually. A lot of the people who we represented on the classical side were also involved in jazz, so that was a natural area to expand to. This comes partly in response to market opportunities, partly in response to what the existing base of labels is doing. Classics and jazz are very similar in the way that marketing and promotion are handled, and by the nature of handling the respective genres' deep-catalog sales. Over the last 10 years, we have evolved from being a specialty distributor of deep-catalog classical product to more of a mainstream distributor of general audio product. Classics is still a significant part of our business, about a third of our turnover, but we do almost as much in jazz now, with the balance spread over a variety of other genres. World music represents about 10% of our turnover.

How have the dramatic changes in the business during the past decade impacted Allegro? Does the current trend to consolidation affect you?

Not really. The biggest downside of those consolidations is that you lose a certain amount of regional buying and perspective. Smaller chains tend to have a better feel for local markets; when you try to translate that into national buying, that isn't always the case. National accounts can't fine-tune regional buying as much as they would like to. We've always been a national distributor, and everything we've handled has been on an exclusive basis. Successful distributors need to be national in scope, and they need to bring a broad array of services to their distributed labels, from sophisticated MIS capabilities and Internet services to radio and media promotion and in-store merchandising.

Allegro maintains design and promotion departments that mirror the infrastructure of a label itself, which are unusual in a distributor. How and why did this side of your operation evolve?

This always was part of our plan. Our focus has always been on identifying where we can add value. The straight "pick-and-pack" distribution function has never in and of itself been particularly interesting to us. We've always seen ourselves as a marketing and promotion company. The difference is that we're doing that for content which we don't have direct ownership interest in. We make our margins by buying product at one price and reselling it at another price, but, fundamentally, what we do is independent of how the product is distributed. If, 10 years from now, everything we do is digital, 90% of our current functions would continue as part of the value-added component. The billing mechanism might be different, but our activities would still be important, if not more so in a new environment with even more content looking for attention than you have today.

In a very basic way, the music market has become more competitive. As markets have become more competitive, the labels' need to become much more sophisticated in their marketing and promotions and their in-store merchandising has increased. The cost of that competitiveness has increased as well, and requires an infrastructure of support that is more than the independent label can afford on a consistent basis. The ability to aggregate those functions and supply those services in the context of a distribution company is an important way to add value to the equation.

The typical Allegro label works very closely with the marketing staff; they don't just show up and say, "Here's the record. Now go and sell it." We're in the mix well in advance of even making the recordings, discussing ideas for A&R and presentation. The labels that have done the

Continued on page 38

ALLEGRO

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George Scarlett
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"[Allegro has] always been helpful and willing to provide
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addressed any systematic concerns we have had. We
look forward to a long partnership with Allegro."

Danny Smith
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Hastings Entertainment, Inc.

"Great service, sales reps and fill... what
more can you ask for from a distributor?"

Terry Currier
Music Millennium

"Thanks for providing us
over the years with the
largest selection of
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National Classical Manager
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"Allegro has done a great
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ALLEGRO

15TH ANNIVERSARY

JOE MICALLEF: THE BILLBOARD INTERVIEW
Continued from page 36

best at Allegro are the ones who have availed themselves of the range of services which we offer. Labels like the fact that the whole distribution function becomes an integral part of their long-range strategic planning.

Allegro is also renowned for its innovative data-retrieval system, whose proprietary design affords your client labels instant access to information on product movement and sales. How did your MIS and EDI systems evolve?

We've always seen MIS as a strategic tool in managing the business, especially when you're dealing with such a broad base of accounts and different distribution channels. We



Clockwise, from left: Rico, Vince and Joe Micallef

always thought that the ability to track product performance—the ability to slice and dice a great deal of information and learn from it—was integral to running the business. Unfortunately, a lot of what we wanted in this respect was not available as off-the-shelf software. The advantage that we had was that my brother Rico happens to be something of a computer wizard, so he has written most of our

software modules over the course of the last 10 years and managed these in conjunction with our MIS department.

How does Allegro's presence on the Internet factor into your current activities and plans for the future?

We are heavily involved in digital distribution and Internet-based selling models. Earlier this year, we launched Cyber Music Surplus, the Net's first virtual music store to specialize in cut-outs and deleted product. We also want to be the first independent distributor to actually distribute and sell the content of entire CDs and DVDs directly to consumers over the Internet. That's a high priority for us, and we are pursuing a number of projects and joint

"I start a lot of stuff, kill it if it doesn't work and nurture it if it does, until it is big enough to warrant its own manager. It's interesting to be always stretching the envelope; there are failures, but every now and then you hit a home run."

ventures in that area. We were involved in the Internet early on, being one of the first distributors to have a site and, moreover, being among the first music-industry entities to have a Web presence. We deal direct with a variety of Internet-based aggregators, such as CD Now, Amazon.com and others. Deep catalog continues to be a strong area and very much in demand.

There's no question that the Internet aggregators have had their most significant success precisely in the area of deep catalog, where conventional retailers lack the room for the stock or cannot justify, based on performance, keeping it in stock. You have to be creative, going back and giving new reasons to customers for why they should continue to seek out that product.

Those aggregators and others like them are going to represent a significant new distribution channel, which will probably represent somewhere between 10 to 25% of overall industry sales during the next three to five years. Though that growth will occur at the expense of some distribution channels, it will represent an expansion of the marketplace, involving technology that we're already comfortable with.

Digital distribution will cause the amount of content in circulation to absolutely mushroom. Currently, labels and distributors act as a screen, filtering out product which isn't



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on their 15th Anniversary.



commercially viable in the American marketplace. Digital distribution will strip away a lot of the barriers keeping product from entering our market. The ability to be able to effectively market what content you have is going to be very important. Not only does the digital domain create another avenue for distributing product, it changes the very nature of that product, owing to the increase in the amount of available content in the marketplace.

What the music industry is on the verge of entering, to a certain extent, is what the video business has already witnessed.



Staff, outside Portland, Ore., headquarters

Films have gone from the single model of theatrical release to rental, sell-through, pay-per-view, with all three models coexisting. My suspicion is that, as broad-band distribution capabilities appear and an entire compact disc can be downloaded in three or four minutes, the emphasis will be on hit releases. But it's early still, and no one can state with certainty how the market will evolve.

It's been an interesting decade. Where does Allegro go from here?

I think that, more or less, we stay the course. There is no question that, on the independent side, the industry needs to consolidate even more. You simply need to be bigger, to marshal more resources and operate on a broader and more sophisticated scale if you are going to stay competitive and grow. At some point over the next year or two, several "net consolidators" need to emerge in the independent distribution sector in order to create the next stage of independent distribution companies. We would like to be one such "net consolidator," although to play that role we would have to go public. This would certainly be our preferred role; then again, if we don't play that role, we would certainly be a very attractive prize—if not an essential component—to whoever does end up in that position. Hunter or hunted; I suspect that's what the future has in store. ■

WHO'S WHO AT ALLEGRO

Continued from page 33

American regional sales managers, we have 18 sales reps. We have an in-house graphics department which focuses on our own sales catalogs and new-release books, but we also have graphic artists on staff who work with our labels for the generation of point-of-purchase materials to help promote products at retail, such as for artist in-stores.

I believe that we are the only distribution company that has a product-management structure in place. We've always pictured ourselves not as a distribution company but as a marketing company. We're a consumer-products marketing company. Much as we all love music, at the end of the day we are promoting a consumer product directly to consumers, and we needed a way of organizing that structure to be the most effective and to provide the best level of service to our client labels. We adopted a product-marketing structure similar to what you would see at a Fortune 500 company.

It's not every distributor that puts as much effort into promoting synergy with its labels.

It's not. Many distributors have the philosophy that, if a retail store orders it, then they'll ship it to them, focusing on the efficiency of the warehousing function, picking titles and tracking them, keeping adequate stock to fulfill retail demand. That was never our sole concern. Our mantra was "How do we add value in the marketplace?" Consider pure distribution, which by its academic definition is about breaking bulk and building bulk, making it viable for stores to order from several indie labels as a group, since they couldn't cope with the labels individually for small orders. There's value in that function, but very little value in that function. I don't think there's a significant competitive advantage to be gained from functioning strictly in that fashion. You add value to the sales and marketing process by helping your client labels design, develop and execute well-tailored programs across a broad array of functions, and to work with retail to help that product move out of the stores.

Retailers today want to know: If they give you shelf space for your product, what are you going to do to help it move out of the store? If any party in the distribution chain, whether it's the label or the distributor or the retailer, thinks that their job is done when they sell or buy the product, that's not a recipe for success, in our opinion.

Continued on page 40

*Best Wishes to
Allegro*

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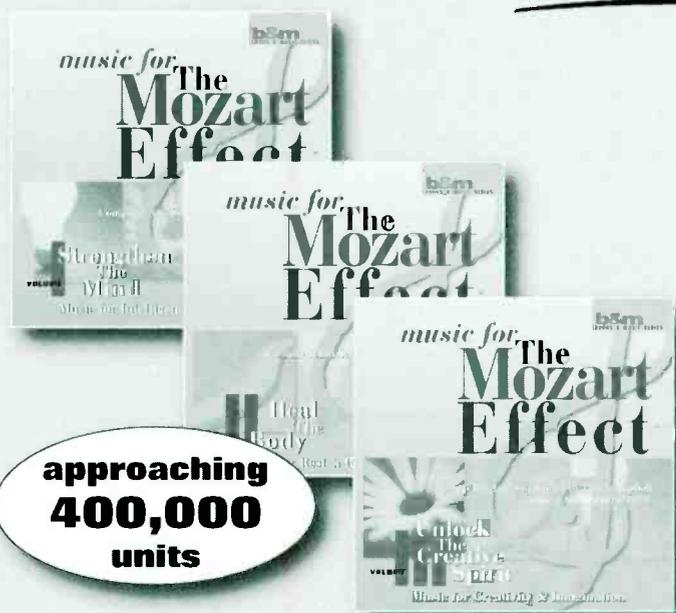


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ALLEGRO

15TH ANNIVERSARY

WHO'S WHO AT ALLEGRO

Continued from page 39

TIFFANY MILLER, VP, sales and marketing

Describe the part of Allegro's operation over which you preside.

We have a unique structure. Obviously, we have a regional sales structure, which is the nuts and bolts of sales, but our marketing department is structured with the product managers being the team leaders and label liaisons. They put together extensive marketing plans with the labels. We have our own advertising director and our own media department. The labels have somewhere to go to discuss things. They may not be experts when it comes to exploiting media; independent labels are often artist-owned, and they're obliged to deal with aspects of promotion and publicity in which they may not have expertise. With all of the people that we've got here working for the labels, we can be a big help to our client labels, promoting and publicizing their releases in a way that they may not have been able to do on their own.

What sort of unique retail strategies do you employ?

We've got marketing programs in place, like our "Colors Of The World" campaign, which has been very successful and has achieved high visibility throughout retail. That was something that came together when I was a product manager; it seemed like a good way to showcase our labels both on the key titles and on the catalog side. Because we have everything—graphics, media relations, etc.—under one roof; being our roof rather than that of the client label, we're assuming a lot of overhead that would ordinarily have to be assumed by the label. It's one-stop shopping, in a way.

Allegro has a reputation as a distributor with an all-embracing passion for music.

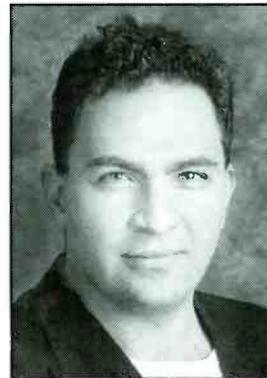
We now distribute so many different genres of music; Allegro had been known for a very long time as a classical distributor. Effective distribution is just that, no matter how you slice it. Whether you're selling a pop record or a world-music title or something classical, if you care about what people are doing and who can maintain the relationships at retail necessary to get the job done, then everybody wins.

As far as musical tastes are concerned, our office is pretty hilarious. At any given moment, you could be hearing an Indian raga blasting from one corner and then hear the Gourds in another, and an aria coming from yet another. It's pretty eclectic around here, and that's what makes Allegro a cool place.

JACK DeSALVO, Eastern regional sales manager

How does Allegro's philosophy differ from that of other indie distributors?

I perceived Allegro's vision as being somewhere between that of a major and what would be expected of an independent distributor, concentrating both on key titles and maintaining a base of catalog sales at the same time. I also saw that, regardless of an employee's official position, there was no barrier to someone's ability to help the organization. Just about anybody could bring in a new label or assist a sales rep in another part of the company; they have a fairly flexible m.o.



Allegro has enlarged its focus considerably, adding to what, in the beginning, was largely a classical repertoire. Could you describe that evolution?

Originally, Allegro was known as a classical-import distributor, then as a classical distributor. Little by little, that's been changing as jazz, world music and even some pop labels have come into the fold. When I began, nearly three years ago, the split was about 50-50 between classical and non-classical product; today, classical probably represents 30% of the overall picture. The classical and jazz labels tend to be very high-end, whether being audiophile labels outright, such as Dorian and Reference, or else having artists of great distinction.

A lot of our sales are to one-stops, which facilitate order

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David & Sheyl Drozen

fulfillment for small retailers. Internet retailers are using one-stops for their fulfillment as well. That has affected the entire face of the business, as so much business has been shifting to one-stops. Allegro's Internet side has two sides to its presentation. Aside from publicizing our client labels' new releases, there's our virtual outlet store, Cyber Music Surplus, selling cut-out titles online.

We're working on becoming a little bit leaner. A couple of years ago, we dealt with about 200 vendors; now there are about 80. We're more interested in quality than quantity at this point. Despite the overall downturn in retail sales, our goal for this year is 30% growth.

RIC CURTICE, Western regional sales manager

What attracted you to Allegro?

The company is in the midst of an exciting growth curve, with an eye toward a substantial projected sales increase, and they've been putting together a team to help facilitate that. Also, their catalog of product and vast label group—representing some 20,000 titles—appealed to me. There's a lot of information to be had [at Allegro]. To give you an example, my accounts can EDI [Electronic Data Information] their orders; maybe other indie distributors have systems in place to do that by now, but Allegro was definitely in front of the pack in that regard. The system is instantaneous; there could be an account base out there that has an order set up in their system, they electronically transfer it, and we're pulling it and shipping it on the same day. Some of the accounts don't realize that we have the ability to do that, so we're training them. We are the No. 1 independent classical distributor. There's also world music, blues and jazz and performers such as Steve Halpern, which are among my personal favorites. Many of the companies which we distribute have been formed by executives who spent years at the majors and then formed their own labels and pursued their own A&R agenda. There's much to learn from working with these people.



—R.H.

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and everyone at Allegro
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Classical KEEPING SCORE



by Bradley Bamberger

BRAZIL, BLOOD, AND GLASS: It must have been a bit like this for Vivaldi: the whirlwind activity and prodigious output, the grand ambition and popular appeal, the forward motion despite the fickle to-and-fro of critical response. **Philip Glass** is a very busy man, writing reams of music for the concert hall and theatrical stage with near-mechanistic constancy. And rare among modern composers, the 62-year-old Glass is also a performer, accompanying his ensembles on keyboards and touring solo. While Vivaldi had the resident girls' orchestra of the *Pietà* at his disposal, Glass has the 21st-century support of his own recording studio and technical crew. But whereas the Italian left Venice to die on an unsuccessful foray to Vienna, the art of Glass is a healthy global enterprise.



GLASS

A pair of upcoming Glass recordings underline not only his productivity but his ability to travel artfully between the Old World and New, between the past and present tense. Due Aug. 3 from Point Music is "Aguas Da Amazonia," an alluring album of Glass works for the Brazilian group **Uakti**, a percussion-based outfit with three previous discs on Point, the composer's joint venture with Philips. And on Aug. 31, Nonesuch issues the **Kronos Quartet's** album of Glass' crimson-hued score to **Bela Lugosi's** "Dracula" (the original 1931 film of the tale), which coincides with a Universal Studios home video release of the newly scored chiller.

"Aguas Da Amazonia" comprises nine pieces drawn from a ballet Glass wrote for Uakti and the Brazilian dance ensemble **Grupo Corpo**, along with a transcription of his hypnotic solo piano piece "Metamorphosis." In an inventive, tintinnabulous arrangement by group director **Marco Antônio Guimarães**, Uakti's strings, woodwinds, and exotic percussion (along with occasional keyboards from Glass production partner **Michael Reisman**) present themselves as ideal vehicles for the composer's distinctive sounds. Some may find the disc mellifluous to a fault, but "Aguas Da Amazonia" can be uniquely compelling if you surrender to the rain forest-at-dawn vibe. Crossover in the best sense of the word, the album further illustrates Glass' great affinity for certain non-Western traditions, as it follows his album "Passages" with **Ravi Shankar** (Private Music, 1990) and "The Screens," a wonderful collaboration with West African griot/*kora* master **Foday Musa Suso** (Point, '92).

Glass met Uakti through **Paul Simon**, while the pop artisan was making his Brazil-inflected "Rhythm Of The Saints" album on the cusp of the '90s. Glass immediately took to the group's novel approach, which "isn't typically Brazilian," he says. "It has a 'world music' sound, but it isn't samba or bossa nova, nor is it in the great Brazilian singer/songwriter tradition. It isn't in the complex vein of a **Villa-Lobos**, either. Uakti are classically trained musicians trying to create an alternative expression to Brazilian popular music. That takes a lot of imagination and persistence, because Brazilian popular culture is so pervasive and so powerful."

Having traveled extensively in Brazil over the years, Glass has long been drawn to its music. (He even took a "busman's holiday" in New York a few weeks ago by playing keyboards onstage behind Brazilian singer/songwriter **Tico de Costa**: "I was just one of the guys in the band—and happy to be there.") Uakti appeals to Glass because the group "sounds like Brazil to me," he says. "We live in a world where the bogus and phony are

presented right along with the genuine. You have to be able to discern the difference. And Uakti's music creates the *place*. When music creates a sense of place, that is when it is authentically compelling."

Uakti wind player **Artur Andrés Ribeiro** returns the compliment, saying that from the moment he first heard Glass' "Koyaanisqatsi" at a party, he has felt a poetic "connection" with the composer. "My mother is a painter who has lived in India for many years, and her art has a strong Oriental influence," Ribeiro says. "She says that art is a spiritual means for human evolution, and some artists are like antennas that capture information that correspond to future human necessities. I've always felt that Philip is one of those artists."

Uakti—with Ribeiro and percussionists **Décio de Souza Ramos Filho** and **Paulo Sérgio dos Santos** joined by guest keyboardist **Regina Stela Amaral**—begins playing "Aguas Da Amazonia" live in Brazil this fall, with U.S. concerts to follow early next year (booked by New York's Washington Square Arts).

Glass is himself touring this fall with **Kronos** on behalf of "Dracula," having rewritten his score as the long-promised piano quintet that he could play with the group. They accompany the film Oct. 23-24 at London's Royal Festival Hall; Oct. 26-27 at New York's Brooklyn Academy of Music, as part of its Next Wave Festival; Oct. 29 at Oakland's Paramount Theater; as part of the San Francisco Jazz Festival; and Oct. 30-31 at Royce Hall at the University of California-Los Angeles.

Although it is an intense prospect for Glass and **Kronos** to play almost continuously along with the 75-minute film, the original quartet version of the score is even more fiendishly difficult. In fact, the eternal arpeggios and inhuman switches from arco to pizzicato and back again are impossible for a quartet to render live. Typical of many Glass productions, the "Dracula" album is strictly a studio creation, with a combination of pop over-

dubbing and more classical documentary techniques used for maximum effect. As with his previous quartets for **Kronos**, Glass is at his best with "Dracula," having created a piece of music that serves as both rich celluloid soundscape and atmospheric concert attraction.

The original "Dracula" didn't have music, only **Lugosi's** creepy voice and a few sound effects; so rather than replace an existing score, as he did with his opera of the film "La Belle Et La Bête," Glass invented an aural dimension—one that throws new shadows off familiar images. He didn't write "scary" music but rather dark, neo-romantic music that is possessed of more dramatic gesture than is often the composer's wont. When approaching the composition, Glass looked to old Mitteleuropa. "The film is a classic," he says, "so I wanted to write a piece of 'classic' music, with some air of the 19th century. And the 'classic' classical ensemble is the string quartet. Also, the piece goes along with how **Kronos** is always trying to inject as much theatricality into the concert hall as possible. 'Dracula' is certainly theatrical."

Something else to make the blood rush appears later this year: Universal's DVD version of the "Dracula" film will feature Glass' score in Surround Sound. Recent audio-only Glass includes the Nonesuch recording of Act V, the "Rome Section," of "the CIVIL warS," his operatic contribution to the early mid-'80s *Gesamtkunstwerk* by **Robert Wilson**. Out Aug. 24 is another example of Glass in neo-romantic mode: a new recording of his underrated Violin Concerto by the excellent **Robert McDuffie** with the **Houston Symphony** under **Christoph Eschenbach**. (The Telarc disc features a killer pairing in **John Adams' Violin Concerto**.)

Currently on a short solo tour of Europe, Glass is working on a cycle of 16 piano études that should be complete soon. His choral Symphony No. 5 premieres Aug. 28 in Salzburg with the **Radio Symphony Orchestra Of Vienna** led by **Dennis Russell Davies**; the symphony's American bow comes next year in New York. And rescuing beautiful music from a disappointing film, Glass has written a new piece for Point cellist **Giovanni Sollima** based on themes from his score to "The Secret Agent."



UAKTI

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST (IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT))	TITLE
1	1	64	ANDREA BOCELLI ● PHILIPS 46203 (10.98 EQ/17.98) 56 weeks at No. 1	ARIA — THE OPERA ALBUM
2	2	84	ANDREA BOCELLI ● PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO
3	3	12	VARIOUS ARTISTS ● EMI/VIRGIN 44890 (9.98/16.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
4	5	20	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
5	4	45	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
6	6	21	ANDRE RIEU PHILIPS 4557914 (10.98 EQ/17.98)	ROMANTIC MOMENTS
7	7	76	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
8	9	33	WYNTON MARSALIS SONY CLASSICAL 60804 (10.98 EQ/16.98)	CLASSIC WYNTON
9	8	16	CECILIA BARTOLI/BRYN TERFEL DECCA 458928 (10.98 EQ/16.98)	CECILIA & BRYN: DUETS
10	10	26	DON CAMPBELL ● CHILDREN'S GROUP 84306 (8.98/15.98)	THE MOZART EFFECT: PLAYTIME TO SLEEPYTIME
11	12	74	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
12	13	33	DON CAMPBELL CHILDREN'S GROUP 84292 (8.98/15.98)	THE MOZART EFFECT-VOLUME 2
13	14	16	VANESSA-MAE ANGEL 8082 (9.98/16.98)	THE ORIGINAL FOUR SEASONS
14	11	49	DON CAMPBELL SPRING HILL 6501 (10.98/15.98)	THE MOZART EFFECT: STRENGTHEN THE MIND
15	RE-ENTRY		EVGENY KISSIN RCA VICTOR 63259 (17.98 CD)	CHOPIN: THE FOUR BALLADES

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST (IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT))	TITLE
1	1	8	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (10.98 EQ/16.98)	STAR WARS EPISODE I: THE PHANTOM MENACE 8 weeks at No. 1
2	2	15	CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL
3	3	10	SARAH BRIGHTMAN NEMO STUDIO/ANGEL 56769 (9.98/16.98)	EDEN
4	4	3	SARAH BRIGHTMAN ● REALLY USEFUL/DECCA 539330 (10.98/16.98)	THE ANDREW LLOYD WEBBER COLLECTION
5	5	92	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA ● NEMO STUDIO/ANGEL 56511 (9.98/16.98)	TIME TO SAY GOODBYE
6	6	26	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (10.9 EQ/16.98)	STEPMOM
7	9	6	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (10.98 EQ/16.98)	THE RED VIOLIN
8	8	44	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (10.98 EQ/16.98)	BACK TO TITANIC
9	7	10	SOUNDTRACK DECCA 466098 (10.98 EQ/16.98)	A MIDSUMMER NIGHT'S DREAM
10	11	14	VARIOUS ARTISTS SONY CLASSICAL 60569 (10.98 EQ/16.98)	JONATHAN ELIAS-THE PRAYER CYCLE
11	10	46	HELMUT LOTTI RCA VICTOR 63300 (10.98/17.98)	GOES CLASSIC
12	13	88	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
13	12	14	POPE JOHN PAUL II SONY CLASSICAL 61705 (10.98 EQ/16.98)	ABBA PATER
14	15	49	VANESSA-MAE VIRGIN 45443 (9.98/16.98)	STORM
15	14	36	VARIOUS ARTISTS LONDON 460600 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR THE CHILDREN OF LIBERIA

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available. †Indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1999 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE

1	VARIOUS BUILD YOUR BABY'S BRAIN 2
2	VARIOUS BUILD YOUR BABY'S BRAIN
3	VARIOUS MOZART FOR YOUR MIND PHILIPS
4	VARIOUS MOZART FOR YOUR MORNING
5	VARIOUS SOUSA FAVORITES ST. CLAIR
6	VARIOUS VIVALDI: ADAGIOS DECCA
7	VARIOUS MOZART FOR MOTHERS-TO-BE
8	VARIOUS PACHELBEL CANON RCA VICTOR
9	BOSTON POPS (FIEDLER) STARS & STRIPES
10	VARIOUS CLASSICAL WEDDING CHASE MUSIC
11	VARIOUS ROMANTIC NIGHTS RCA VICTOR
12	VARIOUS MOZART FOR MEDITATION PHILIPS
13	VARIOUS BRIDE'S GUIDE TO WEDDING
14	VARIOUS ONLY CLASSICAL CD YOU NEED
15	VARIOUS BABY NEEDS MOZART DELOS

TOP CLASSICAL BUDGET

1	VARIOUS CLASSICAL MIX POINT CLASSICS
2	VARIOUS CLASSICAL GREATNESS IN THE MAKING NARM
3	VARIOUS LISTEN, LEARN & GROW NAXOS
4	VARIOUS PACHELBEL: OCEAN SOUNDS-
5	JOHN BAYLESS BEATLES GREATEST HITS
6	VARIOUS BEETHOVEN CLASSICS DIRECT
7	VARIOUS MOZART CLASSICS DIRECT SOURCE
8	VARIOUS 20 CLASSICAL FAVORITES MADACY
9	VARIOUS MUSIC FROM THE AGES DIRECT
10	VARIOUS BACH: OCEAN SOUNDS-RELAX-
11	VARIOUS GUITAR SIX-STRING SERENADE
12	VARIOUS TCHAIKOVSKY CLASSICS DIRECT
13	VARIOUS MOZART: OCEAN SOUNDS-RELAX-
14	VARIOUS PIANO SERENADE DIRECT SOURCE
15	VARIOUS PIANO MUSICAL MASTERPIECES

Pro Audio

ARTISTS & MUSIC

AES To Showcase Local Colors At Fall NYC Convention

IT'S THAT TIME of year again: If it's early summer, it must mean the Audio Engineering Society (AES) has just unveiled plans for its fall convention, traditionally the biggest event in its calendar and the focal point of the global pro audio industry.

This year's show—the society's 107th—is scheduled to take place Sept. 24-27 at the Jacob Javits Convention Center in New York, according to convention co-chairs **Kathleen Mackay** and **Doug Cook**. Its theme is "Advancing The Art Of Sound: Leading The World Of Audio Into The 21st Century."

On tap is a diverse package of workshops, including sessions on microphone technology, multi-channel sound for broadcast and video post-production, Ethernet audio systems, and delivery via the Internet, according to workshop chair **Michael Solomon**.

On the papers front, topics include room simulation for multichannel film and music, optical microphones, the convergence of the PC and audio production facility, and multimedia communications, according to papers chair **James Johnston**.

In an apparent answer to the rhetorical question of "What's the

point of having a convention in New York if you're not going to take advantage of the local color?," the AES is injecting a generous amount of New York intrigue into its technical tours menu.

Chaired by industry veteran **Lou Manno**—an audio engineer who is an expert in classical music and acoustics and who serves on the AES' Digital Audio Standards technical committee—the tour schedule includes visits to the Metropolitan Museum of Art's musical-instruments collection, which showcases pieces dating from the 14th century to the present day; the Steinway piano factory, the source of some of the greatest keyboard instruments ever built; and Riverside Church, which features the world's largest carillon.

(For those of you who, like me, didn't know what a carillon was, the "Random House Encyclopedic Dictionary Of Classical Music" defines it thus: "A set of bells hung in a church steeple or



by Paul Verna

specifically built tower, controlled by a keyboard below and played like an organ on manuals and pedals.")

Among New York's myriad world-class recording studios,

the Hit Factory, Sony Music Studios, and Sear Sound will open their doors to AES tours. In addition, attendees will have an opportunity to tour the Columbia/Princeton Music Center, home of one of the world's first elec-

tronic synthesizers. It still works, according to an AES statement.

Other tours include Lincoln Center's Avery Fisher Hall and Carnegie Hall. Attendees will be glad to note that the AES is waving the "practice, practice, practice" requirement for entry into Carnegie Hall.

Radio and TV buffs are invited to tour the Edwin H. Armstrong Facility in Alpine, N.J., where FM broadcasting was developed; the transmission centers of the Empire State Building and the World Trade Center; and the broadcast control centers of the NBC and CBS TV studios.

(Continued on next page)

Discovision And Disctronics Settle Long, Far-Flung Lawsuit

BY PAUL VERNA

NEW YORK—Optical disc patent holder Discovision Associates and CD/DVD manufacturer Disctronics have settled a protracted legal dispute that spanned four years, three continents, and four legal jurisdictions, according to a statement from Irvine, Calif.-based Discovision. Terms of the agreement were not disclosed.

The dispute began May 1, 1995, when Disctronics filed a suit in Fort Worth, Texas, against Sony, Philips, Discovision, and Pioneer alleging a conspiracy by those companies to monopolize CD production and manufacturing technology (Billboard, May 20, 1995). Discovision was released from that suit on the basis of lack of jurisdiction, according to Discovision president Dennis Fischel. (Disctronics later settled with the other defendants, and the suit was dropped.)

Discovision then sued Disctronics in Delaware, the U.K., and Australia, alleging patent infringement and breach of contract violations by Disctronics in those territories, according to Fischel.

The resolution of the Discovision/Disctronics dispute follows the December 1998 settlement of a lawsuit Discovision had brought against Disc Manufacturing Inc. (DMI), an independent CD replicator that was acquired by Cinram in early 1997.

With those cases settled, Discovision—which holds approximately 1,300 patents pertaining to such optical disc technologies as CD, CD-ROM, and DVD—currently has no outstanding litigation against any CD or DVD manufacturers, according to Fischel.

Although it is a subsidiary of Pioneer Electronics Corp., Discovision is not a party to the DVD royalty pool established by Sony, Philips, and Pioneer in December 1998, according to Fischel. Instead, Discovision is acting as its own licensing agent for its optical disc patents that apply to DVD.

Representatives from Disctronics—which is headquartered in the U.K., with additional manufacturing facilities in the U.S., France, and Italy—were not available to comment at press time.

In related news, French electronics giant Thomson S.A. lost a U.S. Supreme Court appeal that sought to restore four invalidated optical disc patents that relate to CD.

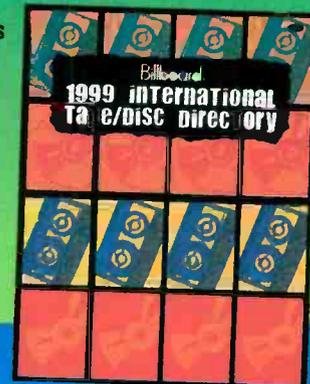
The patents had been ruled invalid by a jury in Delaware in August 1996, following a 1994 patent infringement suit by Thomson against manufacturer DMI and music companies Bertelsmann, Thorn EMI, Time Warner, and Nippon Columbia. While the music companies settled out of court with Thomson, DMI persevered, leading to the 1996 jury decision.



Mary And The Jets. Producer Kevin Deane, engineer/producer/artist Prince Charles Alexander, and some of their closest friends showed up at Quad Recording in New York to mix the Mary J. Blige track "Deep Inside" on the studio's new Solid State Logic Axiom-MT digital console. Elton John, whose hit "Bennie And The Jets" features prominently in "Deep Inside," was on hand, as was Blige. Shown, from left, are producer Deane, Alexander, Blige, John, and Quad assistant engineer Ann Mincieli.

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STUDIO MONITOR

(Continued from preceding page)

Special events chair **Lisa Roy** will introduce the AES Platinum Artists Series, a forum for high-profile producers, engineers, and artists to discuss the challenges and opportunities of working in today's technology-intensive studio environment. Technical council chair

Wieslaw Woszczyk is planning a demonstration of a high-speed, high-capacity multichannel sound/picture transmission between McGill University—where he serves as a professor—and New York University. Finally, social events chair **Ken McGorry** is planning an AES party.

Details of the party—plus news about the keynote speaker and special guests—will follow in upcoming editions of Studio Monitor.

BGM ADDS HDCD: **Bernie Grundman's** eponymous mastering facility has installed Pacific Microsonics' Model One HDCD Processors in all of its stereo mastering studios in Los Angeles and Tokyo, according to a June 11 statement from Pacific Microsonics.

Since the HDCD installation, Bernie Grundman Mastering (BGM) has worked on more than 100 projects using the processors, according to the statement.

"Pacific Microsonics is very pleased that Bernie Grundman Mastering's talented engineers are now using the Model One," says **Michael Ritter**, VP of professional audio for Union City, Calif.-based Pacific Microsonics. "Bernie has also provided us with valuable insights and ideas that helped to define new features for the Model One and our upcoming Model Two HDCD Processor."

BGM has ordered Model Two processors for new DVD Audio and surround-sound mastering rooms in both its existing locations, as well as for new studios under development in Europe, according to the statement.

Besides owner and chief engineer Grundman, the staff at BGM's flagship facility in L.A. includes **Chris**

Bellman and **Brian Gardner**. BGM's Tokyo facility, which opened in 1997, is run by engineer **Yasuji Maoda**.

Grundman started his engineering career in 1966 with the jazz label Contemporary Records. Two years later, he joined A&M Recording Studios to open the mastering division. He left A&M in 1984 to form Bernie Grundman Mastering, universally recognized as one of the top-ranking facilities in the world, with credits that include **Michael Jackson, Alanis Morissette, Master P, Janet Jackson, Quincy Jones, Ricky Martin, and Brandy**.

UNDER A NEW arrangement between workstation giant Sonic Solutions and video card developer Sigma Designs, Sonic will bundle its DVDi! authoring software with Sigma's REALmagic DVR DVD/MPEG-2 encoding card. The announcement was made by Sonic in a June 23 statement released at the PC Expo in New York.

The combination of the REALmagic card and the Sonic software will give users a complete video production and DVD authoring system in a Windows 98/NT-based computer. In order to create a DVD title, video is captured using REALmagic DVR and then encoded using MPEG-2 compression. Users then drag and

drop compressed video and audio-clips, graphics, backgrounds, and buttons into DVDi! to build interactive DVDs. Content can be recorded to DVD-R, DVD-RAM, Video CD, or other recordable media, according to the statement.

William Wong, VP of marketing for Milpitas, Calif.-based Sigma Designs, says in the statement, "By adding DVD authoring to our REALmagic DVR, professional and casual users have a complete system to economically and quickly produce DVD projects from start to finish."

Sonic Solutions director of product marketing **Mark Ely** adds, "Sigma Designs is well-known as an industry leader in designing innovative video solutions, and we believe Sonic DVDi! will be the perfect complement to REALmagic DVR."

Separately, the REALmagic DVR codec and the Sonic Solutions DVDi! software sell for suggested list prices of \$999 and \$499, respectively. However, through the bundle offer, users can purchase both products for \$999, according to a representative from Novato, Calif.-based Sonic Solutions.

The REALmagic DVR package consists of MPEG-2 encoder and decoder chips that let users import DVD-quality video from any video source into a PC, where the content can be edited, authored, and stored in archive quality.



It Takes A Village. The Red Hot Chili Peppers locked out the Village Recorder in Los Angeles for four weeks while working on their latest Warner Bros. album, "Californication." Shown at the sessions, standing from left, are Peppers drummer Chad Smith, lead singer Anthony Kiedis, and guitarist John Frusciante; and assistant Luis Matthews. Seated is recording and mixing engineer Jim Scott. Not pictured is producer Rick Rubin.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JULY 3 1999)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	RAP
TITLE Artist/ Producer (Label)	IF YOU HAD MY LOVE Jennifer Lopez/ Rodney Jerkins (WORK)	FORTUNATE Maxwell/ R. Kelly (Rockland/Interscope)	WRITE THIS DOWN George Strait/ T. Brown, G. Strait (MCA Nashville)	LIVIN LA VIDA LOCA Ricky Martin/ Desmond Child (C2)	NO PIGEONS Sporty Thiezz Feat. Mr. Woods/ Sporty Thiezz (Roc-A-Blok/Columbia)
RECORDING STUDIO(S) Engineer(s)	SONY MUSIC (New York) Franklyn Grant Robb Williams	CHICAGO TRAX (Chicago) Joey Donatello Stan Wood Anthony Kilhoffer	OCEANWAY (Nashville) Chuck Ainlay	THE GENTLEMEN'S CLUB (Miami Beach) Charles Dye, Nathan Malki Craig Lozowick, Jules Gondar	D&D (New York) Dejuana Richardson
RECORDING CONSOLE(S)	SSL 9000	SSL E series w/G computer	Neve 8078	Pro Tools 24	MCI
RECORDER(S)	Sony 3348	Studer A800	Sony 3348 HR	Pro Tools 24	Sony API 24
MASTER TAPE	Quantegy 467	Quantegy 499	Quantegy 467	Pro Tools 24	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Tony Maserati	HIT FACTORY (New York) Tony Maserati	OCEANWAY (Nashville) Steve Marcantonio	THE GENTLEMEN'S CLUB (Miami Beach) Charles Dye	D&D (New York) Dejuana Richardson
CONSOLE(S)	SSL 9000J	SSL 9080J	Neve 8078	Pro Tools 24	MCI
RECORDER(S)	Sony 3348 HR	Sony 3348 HR	Ampex ATR 102	Pro Tools 24	Sony API 24
MASTER TAPE	BASF 900	Quantegy 467	BASF 900	Pro Tools 24	Ampex 456
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN MASTERS Denny Purcell	STERLING SOUND Ted Jensen	SONY MUSIC Will Quinell
CD/CASSETTE MANUFACTURER	Sony	UNI	UNI	Sony	Sony

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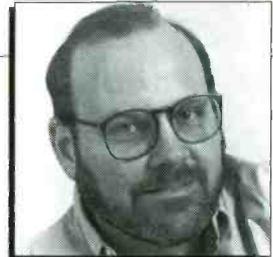
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
▶ No. 1/GREATEST GAINER ◀					
1	2	2	4	ENRIQUE IGLESIAS OVERBROOK/INTERSCOPE/UNIVERSAL LATINO †	BAILAMOS THE GROOVE BROTHERS (BARRY M. TAYLOR)
2	1	1	9	JENNIFER LOPEZ WITH MARC ANTHONY SONY/SONY DISCOS †	NO ME AMES D. SHEA, J.V. ZAMBRANO (G. BIGAZZI, A. CIVAI, BALDI, M. FLAGIANI)
3	5	5	11	JUAN LUIS GUERRA 440 KAREN/CAIMAN †	EL NIAGARA EN BICICLETA J.L. GUERRA (J.L. GUERRA)
4	7	6	10	ALEJANDRO FERNANDEZ SONY DISCOS †	LOCO PRAMIREZ (MASSIAS)
5	3	4	7	CHRISTIAN CASTRO ARIOLA/BMG LATIN †	MI VIDA SIN TU AMOR K. SANTANDER (K. SANTANDER)
6	6	7	11	ELVIS CRESPO SONY DISCOS	PINTAME R. CORA, E. CRESPO (E. CRESPO)
7	4	3	13	RICKY MARTIN C2/SONY DISCOS †	LIVIN' LA VIDA LOCA R. ROSA, D. CHILD (R. ROSA, D. CHILD)
8	8	8	21	PEPE AGUILAR MUSART/BALBOA †	ME ESTOY ACOSTUMBRANDO A TI PAGUIAR (R. CERATTO)
9	11	13	4	MANA WEA LATINA †	SE ME OLVIDO OTRA VEZ FHER & ALEX (J. GABRIEL)
10	12	21	6	MARCO ANTONIO SOLIS FONOVI SA	EL PEOR DE MIS FRACASOS B. SILVETTI (M.A. SOLIS)
11	10	9	25	CONJUNTO PRIMAVERA FONOVI SA	NECESITO DECIRTE J. GUILLÉN (R. GONZÁLEZ MORA)
12	13	12	4	LOS TIGRES DEL NORTE FONOVI SA †	LAGRIMAS LOS TIGRES DEL NORTE (R. RUBIO)
13	22	22	5	EDNITA NAZARIO EMI LATIN †	TU SABES BIEN D. DEL INFANTE, E. NAZARIO (L.A. MARQUEZ)
14	19	17	6	LOS TUCANES DE TIJUANA EMI LATIN	ME HACES MUCHA FALTA G. FELIX (M. QUINTERO LARA)
15	20	14	7	MDO SONY DISCOS †	DAME UN POCO MAS A. JAEN (A. TALAMANTEZ, A. GRULLON, I. TORRES)
16	14	18	50	VICENTE FERNANDEZ SONY DISCOS †	ME VOY A QUITAR DE EN MEDIO PRAMIREZ (M. MONTERROSAS)
17	21	24	5	MILLIE EMI LATIN	DE HOY EN ADELANTE R. PEREZ (R. PEREZ)
18	16	19	12	VICENTE FERNANDEZ SONY DISCOS	SUBLIME MUJER PRAMIREZ (M.E. TOSCANO)
19	9	11	9	LUIS FONSI UNIVERSAL LATINO †	SI TU QUISIERAS A. ZEPEDA (A. MATHEUS)
20	NEW ▶		1	RICKY MARTIN C2/SONY DISCOS	BELLA NOT LISTED (J. SECADA)
21	15	15	19	NOELIA FONOVI SA †	TU M. AZEVEDO (ESTEFANO)
22	18	10	9	DLG SONY DISCOS †	VOLVERE S. GEORGE (P. CECERO, J. ROMAN)
23	17	16	9	YOLANDITA MONGE ARIOLA/BMG LATIN	DIME R. EDDY MARTINEZ (G. GARCIA, L. REYES)
24	23	20	7	CHAYANNE SONY DISCOS †	SALOME ESTEFANO (ESTEFANO)
25	36	—	2	AMANDA MIGUEL KAREN/CAIMAN	5 DIAS NOT LISTED (NOT LISTED)
26	34	23	6	RAYITO COLOMBIANO DISA/EMI LATIN	QUE CANTE EL AMOR NOT LISTED (NOT LISTED)
27	31	30	5	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN	EL DISGUSTO M. A. SANCHEZ (C. REYNA)
28	26	27	24	MARCO ANTONIO SOLIS FONOVI SA †	SI TE PUDIERA MENTIR B. SILVETTI (M.A. SOLIS)
29	28	31	5	LOS TEMERARIOS FONOVI SA	ESTABA SOLO A. A. ALBA (A. A. ALBA)
30	30	34	6	ANA GABRIEL SONY DISCOS	SI ME FALTARAS A. GABRIEL (K. SANTANDER)
31	32	32	4	JARABE DE PALO EMI LATIN	PURA SANGRE J. DWORNIK (JARABE DE PALO)
32	27	—	2	JUAN GABRIEL ARIOLA/BMG LATIN	INFIDELIDAD J. GABRIEL (J. GABRIEL)
33	NEW ▶		1	BANDA ARKANGEL R-15 LUNA/SONY DISCOS	AMOR DEL BUENO NOT LISTED (NOT LISTED)
34	33	35	5	OLGA TANON WEA LATINA	HIELO Y FUEGO R. PEREZ (K. SANTANDER)
35	24	38	8	LIMITE RODVEN/UNIVERSAL LATINO	PASION J. CARRILLO (A. VILLAREAL)
36	25	25	19	TIRANOS DEL NORTE SONY DISCOS †	ENTREGA TOTAL J. MARTINEZ (A. PULIDO)
37	NEW ▶		1	GILBERTO SANTA ROSA SONY DISCOS	DEJATE QUERER NOT LISTED (NOT LISTED)
38	35	26	13	TITO ROJAS M.P./SONY DISCOS	POR MUJERES COMO TU J. GUNDA MERCED (FATO)
39	RE-ENTRY		2	BANDA EL LIMON FONOVI SA	MI SUERTE NOT LISTED (N. HERNANDEZ)
40	NEW ▶		1	MANNY MANUEL RMM	EN LAS NUBES NOT LISTED (NOT LISTED)

Latin Notas™



by John Lannert

MIDANI THE MAN: Bathed in warm vibes and witty repartee, the dinner staged by MIDEAM in honor of **André Midani**, president of Warner Music Latin America, was the crown jewel of activities that took place last month during the MIDEAM Americas trade fair in Miami Beach.

During the dinner, MIDEAM bestowed the Nesuhi Ertegun Person of the Year Award to Midani, the second person ever to receive the international accolade.

The trophy was created in 1989 by **Xavier Roy**, chief executive of the Reed Midem Organisation, to recognize outstanding music figures and honor their lifetime of achievement.

Topping off the proceedings, which featured a splendid video retrospective produced by Brazilian advertising czar **Wilson Olivetto**, was a brief but spirited set performed by Warner's Brazilian icon **Gilberto Gil**. Joining Gil for a rousing rendition of "No Woman, No Cry" was Gil's Argentinian labelmate **Fito Páez**.

Plenty of big-time industry figures were on hand, including **Frances Preston**, **Seymour Stein**, **Les Bider**, **Ron Solleveld**, and **David Renzer**.

Also in attendance were several star Warner acts, such as **Olga Tañón**, **Café Tacuba**, and **Maná**. The best comedic performance of the evening was delivered by

Maná band member **Alex González**, who spiked his congratulatory speech to Midani with devastating impersonations of the chuckling "l'homme Mi-da-NEE" and of **Maribel Schumacher**, VP of marketing and artist development at Warner Music Latin America.

RIAA CERTS FOR RICKY, SANZ: The Recording Industry Assn. of America (RIAA) has certified **Ricky Martin's** English-language, eponymous disc on C2/Columbia as a 4-million-unit seller. The only other two discs by artists of Latino parentage to reach the 4 million mark also were released by Columbia: **Santana's** 1970 classic "Abraxas" and **Julio Iglesias' 1984** smash "1100 Bel Air Place."

Also, the RIAA has certified **Alejandro Sanz's** "Más" (WEA Latina) as a gold disc. It is the Spanish star's first gold certification.

GETTING CAUGHT UP: **Café Tacuba**, the Mexican rock quartet, is booked to perform several dates during the upcoming Watcha tour, a Latino rock revue slated to kick off Aug. 1 in Orlando, Fla. Also slated to play various shows is a lineup of *rock en español* notables, including **Molotov**, **Illya Kuryaki**, **Control Machete**, the **Chris Perez Band**, **Los Mocosos**, **Todos Tus Muertos**, **Bersuit**, and **Enanos Verdes**.

EMI Latin has signed prizefighter and welterweight champ **Oscar de la Hoya** and Puerto Rican rock act **Fiel A La Vega**.

De La Hoya, whose deal includes English- and Spanish-language albums, has a fight scheduled against **Félix Trinidad** Sept. 18 at the Mandalay Bay Hotel in Las Vegas. Fiel A La Vega performed a showcase set last year at Billboard's ninth annual International Latin (Continued on page 48)

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	2 JENNIFER LOPEZ WITH MARC ANTHONY (SONY/SONY DISCOS) NO ME AMES		2 ELVIS CRESPO (SONY DISCOS) PINTAME		2 CONJUNTO PRIMAVERA (FONOVI SA) NECESITO DECIRTE
	3 CHRISTIAN CASTRO (ARIOLA/BMG LATIN) MI VIDA SIN...		3 JUAN LUIS GUERRA 440 (KAREN/CAIMAN) EL NIAGARA...		3 LOS TUCANES DE TIJUANA (EMI LATIN) ME HACES...
	4 EDNITA NAZARIO (EMI LATIN) TU SABES BIEN		4 ENRIQUE IGLESIAS (OVERBROOK/INTERSCOPE/UNIVERSAL LATINO) BAILAMOS		4 MARCO ANTONIO SOLIS (FONOVI SA) EL PEOR DE MIS...
	5 MANA (WEA LATINA) SE ME OLVIDO OTRA VEZ		5 DLG (SONY DISCOS) VOLVERE		5 ALEJANDRO FERNANDEZ (SONY DISCOS) LOCO
	6 MDO (SONY DISCOS) DAME UN POCO MAS		6 MANA (WEA LATINA) SE ME OLVIDO OTRA VEZ		6 VICENTE FERNANDEZ (SONY DISCOS) SUBLIME MUJER
	7 JUAN LUIS GUERRA 440 (KAREN/CAIMAN) EL NIAGARA...		7 EDNITA NAZARIO (EMI LATIN) TU SABES BIEN		7 RAYITO COLOMBIANO (DISA/EMI LATIN) QUE CANTE...
	8 RICKY MARTIN (C2/SONY DISCOS) LIVIN' LA VIDA LOCA		8 RICKY MARTIN (C2/SONY DISCOS) LIVIN' LA VIDA LOCA		8 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO (RCA/BMG LATIN) EL DISGUSTO
	9 LUIS FONSI (UNIVERSAL LATINO) SI TU QUISIERAS		9 GILBERTO SANTA ROSA (SONY DISCOS) DEJATE QUERER		9 LOS TEMERARIOS (FONOVI SA) ESTABA SOLO
	10 RICKY MARTIN (C2/SONY DISCOS) BELLA		10 TITO ROJAS (M.P./SONY DISCOS) POR MUJERES COMO TU		10 JUAN GABRIEL (ARIOLA/BMG LATIN) INFIDELIDAD
	11 YOLANDITA MONGE (ARIOLA/BMG LATIN) DIME		11 JARABE DE PALO (EMI LATIN) PURA SANGRE		11 BANDA ARKANGEL R-15 (LUNA/SONY DISCOS) AMOR...
	12 ALEJANDRO FERNANDEZ (SONY DISCOS) LOCO		12 MANNY MANUEL (RMM) EN LAS NUBES		12 LIMITE (RODVEN/UNIVERSAL LATINO) PASION
	13 PEPE AGUILAR (MUSART/BALBOA) ME ESTOY...		13 CHRISTIAN CASTRO (ARIOLA/BMG LATIN) MI VIDA SIN...		13 PEPE AGUILAR (MUSART/BALBOA) ME ESTOY...
	14 AMANDA MIGUEL (KAREN/CAIMAN) 5 DIAS		14 LUIS FONSI (UNIVERSAL LATINO) SI TU QUISIERAS		14 BANDA EL LIMON (FONOVI SA) MI SUERTE
	15 JARABE DE PALO (EMI LATIN) PURA SANGRE		15 GEORGE LAMOND (PRESTIGIO/SONY DISCOS) QUE TE VAS		15 A.B. QUINTANILLA Y LOS KUMBIA KINGS (EMI LATIN) FUISTE MALA

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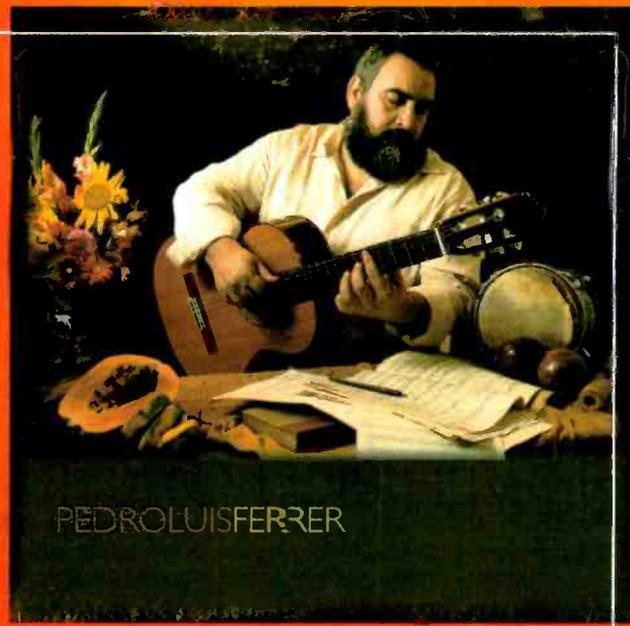
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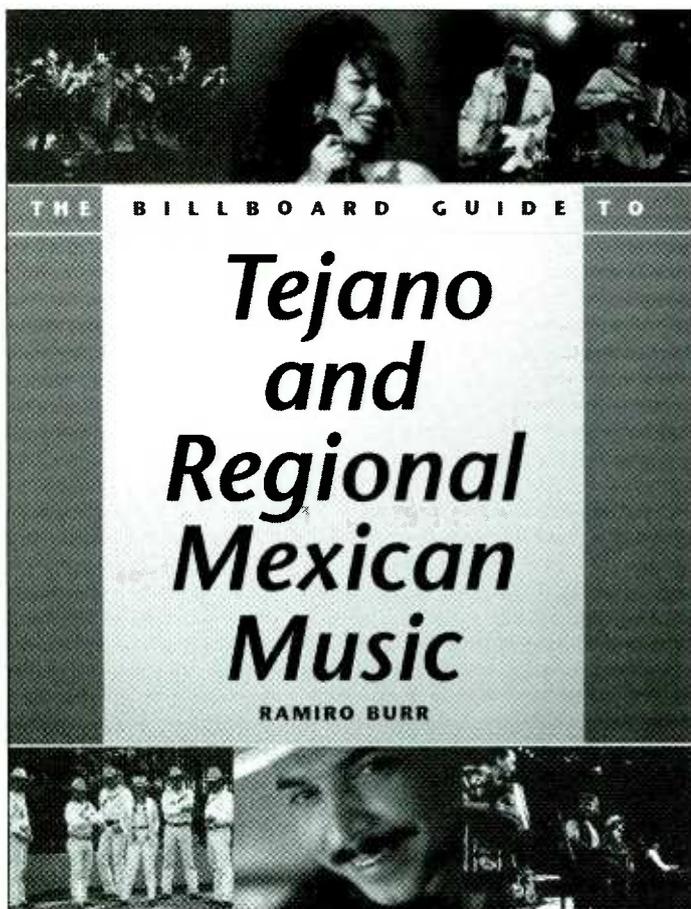
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NOTAS

(Continued from page 46)

Music Conference.

New York-based digital music provider Music Choice is adding five Latin-oriented channels to its four existing Hispanic channels. Three Spanish and two Brazilian channels make up the five new offerings.

Ariola/BMG Latin is set to drop in July "Las Reinas Del Swing" by **Las Chicas Del Clan**. The latest reincarnation of the all-girl merengue group founded 14 years ago features band-leader **Marilyn Alicea**, aka "La Rubia" and a veteran of two previous albums. Her credits include winner of the Miss Super Tanga (G-string) contest.

RMM merengue act **Grupo Heavy**, now without police officer-turned-model **Peter Hance**, is launching its second set, "Ganas De Ti." Replacing Hance is a Mr. Puerto Rico Hot Body contest winner, **John Luis Camerón**.

The Dominican Republic's "first lady of merengue," **Milly Quezada**, laments that Dominican merengue acts are struggling to crack the U.S. market. She suggests it may be because there are no labels in the Dominican Republic with marketing power comparable to Puerto Rico-based labels, or because of a dearth of creditworthy promoters. She did not seem to buy into the theory that Puerto Rican radio stations boycott Dominican performers in favor of local acts.

LATIN TRACKS A-Z

- TITLE (Publisher—Licensing Org.) Sheet Music Dist.
 5 DIAS (Not Listed)
 33 AMOR DEL BUENO (Not Listed)
 1 BAILAMOS (Rive Droite, ASCAP/PRS, ASCAP)
 20 BELLA (F.I.P.P., BMI)
 15 DAME UN POCO MAS (Ventura, ASCAP)
 17 DE HOY EN ADELANTE (Rubet, ASCAP/Universal, ASCAP)
 37 DEJATE QUERER (Not Listed)
 23 DIME (Milenio, ASCAP)
 27 EL DISGUSTO (Reyna Musical)
 3 EL NIAGARA EN BICICLETA (Redomi, BMI)
 10 EL PEOR DE MIS FRACASOS (Crisma, SESAC)
 40 EN LAS NUBES (Not Listed)
 36 ENTREGA TOTAL (EMI Blackwood, BMI)
 29 ESTABA SOLO (ADG, SESAC)
 34 HIELO Y FUEGO (F.I.P.P., BMI)
 32 INFIDELIDAD (BMG, ASCAP)
 12 LAGRIMAS (TN Ediciones, BMI/Fonomusic, BMI)
 7 LIVIN' LA VIDA LOCA (A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/PolyGram, ASCAP)
 4 LOCO (Not Listed)
 8 ME ESTOY ACOSTUMBRANDO A TI (Rightsong, BMI)
 14 ME HAGES MUCHA FALTA (Flamingo, BMI)
 16 ME VOY A QUITAR DE EN MEDIO (Warner-Tamerlane, BMI)
 39 MI SUERTE (Not Listed)
 5 MI VIDA SIN TU AMOR (F.I.P.P., BMI)
 11 NECESITO DECIRTE (Seg Son, BMI)
 2 NO ME AMES (BMG Songs, ASCAP/Warner-Tamerlane, BMI)
 35 PASION (Alvi Systems)
 6 PINTAME (Sony/ATV Latin, BMI/Elvis, BMI)
 38 POR MUJERES COMO TU (Vander, ASCAP)
 31 PURA SANGRE (Canciones Del Mundo, BMI/Warner/Chappell, BMI)
 26 QUE CANTE EL AMOR (Not Listed)
 24 SALOME (World Deep Music, BMI)
 9 SE ME OLVIDO OTRA VEZ (BMG, ASCAP)
 30 SI ME FALTARAS (F.I.P.P., BMI)
 28 SI TE PUDIERA MENTIR (Crisma, SESAC)
 19 SI TU QUISIERAS (Warner/Chappell, ASCAP)
 18 SUBLIME MUJER (PeerMusic, BMI/Promociones Musicales HR, S.A., BMI)
 21 TU (World Deep Music, BMI)
 13 TU SABES BIEN (Don Cat, ASCAP)
 22 VOLVERE (SGAE)

MEXICO NOTAS: Despite losing its popular lead singer **Rayito Colombiano**, Disa's *cumbia* titans **Los Angeles Azules** are soldiering on, with upcoming dates slated for Costa Rica, Honduras, Guatemala, and Argentina. "Since we started to travel to other countries," says band member **Elías Macías**, "we have been very proud to take our music where people appreciate it. In Mexico, we play for our fans, because the media—press, radio, and TV—don't care too much about our work, although we sell many copies. It's incredible."

Warner Mexico rock act **La Ley** is busy recording its next set, produced by **Humberto Gatica**. Doritos will promote the band's new disc by having La Ley's image stamped on certain bags of its tortilla chips.

After scoring a gold disc (100,000 units sold in Mexico), Warner's **Edith Márquez** will spend the next two months in Los Angeles cutting her follow-up with producer **Jorge Avendaño**.

SONOLUX IN FLUX: Busy Colombian indie Sonolux has signed a licensing deal with U.S. punk/rock imprint Epitaph Records for Colombia. Also licensed is "Herido" by salsa singer **José Alberto "El Canario."**

The label's *vallenato* star **Adriana Lucía** is booked to embark on a tour of Germany from July 27 to Aug. 2.

Artists set to release product on Sonolux in the second half of 1999 in Colombia are **Carlos Vives** and **Charlie Zaa**.

Finally, Sonolux's new address in Santa Fé De Bogotá is Calle 9, No. 65-40. The label's phone number is 571-414-0072; fax numbers are 571-414-0092 and 571-414-1194.

CHILE NOTAS: Four members from prominent pop/rock acts popular in the mid-'80s in Chile have formed **La Super Banda De Los '80**. The bandmates, who cut a live disc to be released in September on an indie label, are **Germán Céspedes (Aterrizaje Forzoso)**, **Alejandro Capeletti (Valija Diplomática)**, and **Juan and Ricardo Weiler (Aparato Raro)**. The band, whose live set contains hits from the members' former groups, has been playing gigs around Santiago to favorable critical reviews.

EMI Chile has taken a plunge into *bailanta*—a keyboard-driven update of traditional *cumbia*—by signing **D'Latin Sound**. The five-year deal calls for five albums from the band, established by six former members of big-selling *bailanta* group **Amerika 'N Sound** and one former member of *bailanta* act **Eclipse Musical**. "Ritmo Loco," one track from the forthcoming label premiere due in August, is already being played on tropical radio stations.

CHART NOTES, RADIO: On the heels of securing a mighty fat contract with Interscope (see story, page 4), **Enrique Iglesias** dances up to No. 1 on Hot Latin Tracks for the 10th time with "Bailamos" (Overbrook/Interscope/Universal Latino). Iglesias' chugging dance hit rang up a second-

best all-time audience impression tally of 23 million. "Bailamos" earns Overbrook/Interscope/Universal Latino its first chart-topper on Hot Latin Tracks.

"Bailamos" retains top ranking on the pop genre chart with 15.2 million audience impressions. "No Me Ames" by **Jennifer Lopez** and **Marc Anthony** remains atop the tropical/salsa genre chart for the third week running, as their Work/Sony Discos hit rings up 12.7 million audience impressions.

With 9.2 million audience impressions, **Los Tigres Del Norte's** "Lágrimas" (Fonovisa) regains No. 1 on the regional Mexican genre chart.

CHART NOTES, RETAIL: **Maná's** acoustic rock set "MTV Unplugged" (WEA Latina) debuts at No. 1 on The Billboard Latin 50, the first time a *rock en español* act has bowed at the apex of the chart, which is unpublished this issue.

"Unplugged" displaces **Santana's** "Supernatural" (Arista), which upon further review was removed from The Billboard Latin 50 because it failed to satisfy a linguistic requirement that calls for an album to contain at least 50% of its tracks in Spanish in order to be eligible to enter The Billboard Latin 50.

"MTV Unplugged" also is in first place on the pop genre chart and debuted at No. 83 on The Billboard 200. Curiously, "MTV Unplugged" debuted at a lower position on The Billboard 200 than the band's 1997 predecessor, "Sueños Líquidos," which bowed at No. 67, even though the former outsold the latter 19,500 units to 17,500 units. A record eight Spanish-language titles found their way onto The Billboard 200 this issue.

"MTV Unplugged" edges out **Los Tigres Del Norte's** magnificent opus "Herencia De Familia" (Fonovisa) on The Billboard Latin 50, which debuted at No. 2 with 18,000 pieces—a lofty sum for a double-album. "Herencia De Familia" assumes the throne on the regional Mexican genre chart as well.

Ibrahim Ferrer's "Buena Vista Social Club Presents" (World Circuit/Nonesuch/AG) moves into No. 1 on the tropical/salsa genre chart, with 12,000 units.

SALES STATFILE: The Billboard Latin 50: this issue: 195,500 units; last issue: 278,500 units; similar issue last year: 103,500 units.

Pop genre chart: this issue: 74,500 units; last issue: 141,000 units; similar issue last year: 42,500 units.

Tropical/salsa genre chart: this issue: 62,000 units; last issue: 68,000 units; similar issue last year: 33,000 units.

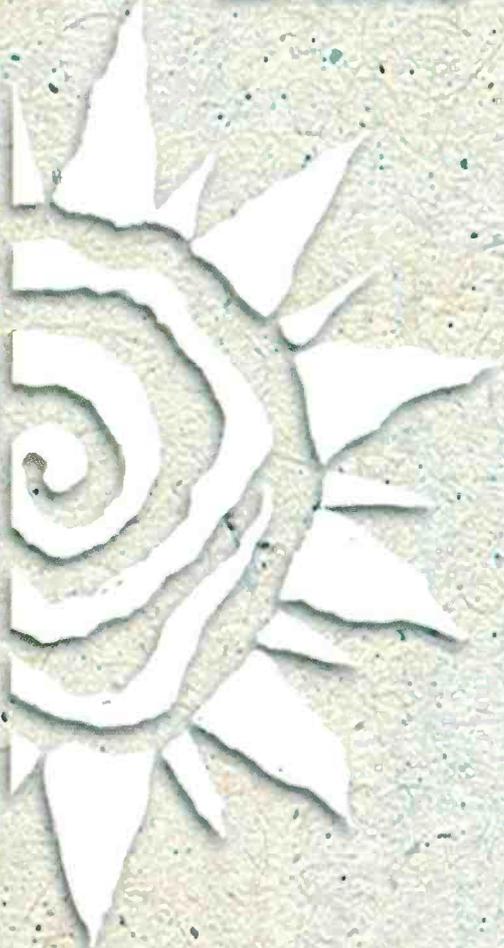
Regional Mexican genre chart: this issue: 51,500 units; last issue: 46,000 units; similar issue last year: 23,500 units.

Assistance in preparing this column provided by **Teresa Aguilera** in Mexico City, **Sergio Fortuño** in Santiago, Chile, and **Karl Ross** in San Juan, Puerto Rico.

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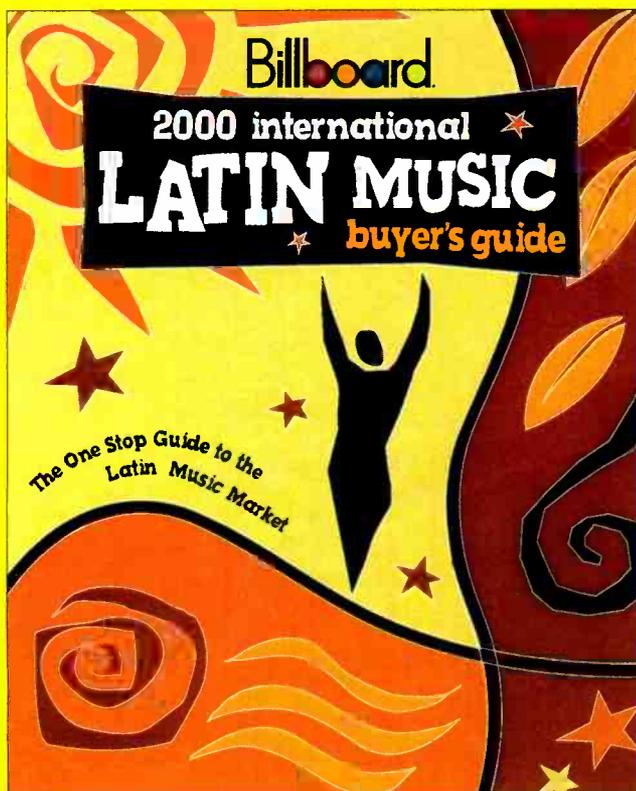
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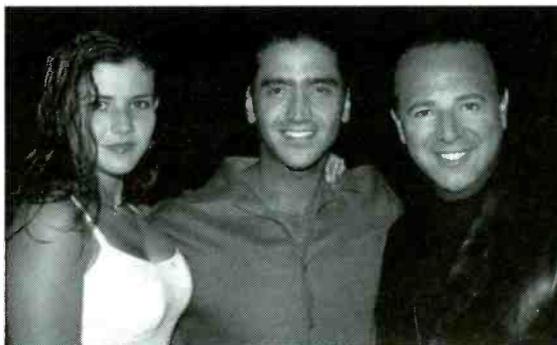
Artists & Music



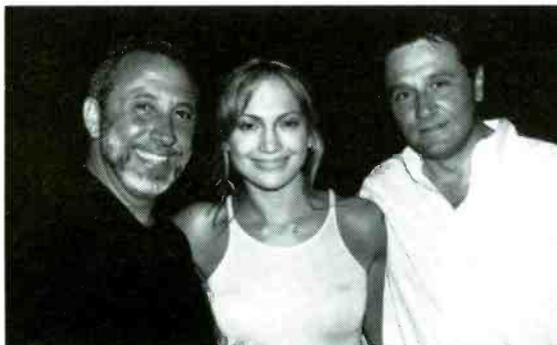
Celebrating the success of the confab, from left, are Will Botwin, executive VP of Columbia Records Group; Jerry Blair, senior VP of Columbia Records Group; Don Ienner, chairman of Columbia Records Group; Frank Welzer, president, Latin America, Sony Music International; Elvis Crespo; Thomas D. Mottola, chairman/CEO, Sony Music Entertainment; David R. Glew, chairman, Epic Records Group; Oscar Llord, president, Sony Discos; and Rafael Cuevas, VP/GM, Sony Tropical, Sony Discos.



Sony Music International artists and executives mingle during the conference. Shown, from left, are David R. Glew, chairman of the Epic Records Group; Sony Music Brazil artist Bino, from the group Cidade Negra; Michele Anthony, executive VP of Sony Music Entertainment; Cidade Negra's Lazao and Toni Garrido; Thomas D. Mottola, chairman/CEO of Sony Music Entertainment; Roberto Augusto, president of Sony Music Brazil; Frank Welzer, president, Latin America, Sony Music International; and Cidade Negra's Da Gama.



Sony Music Mexico artist Ximena pauses to pose with producer Alejandro Fernandez and Sony Music Entertainment chairman/CEO Thomas D. Mottola.



Work Group artist Jennifer Lopez poses with producer Emilio Estefan Jr., left, and Raul Lopez, label director, Columbia, Sony Music Spain.

Artists And Sony Execs Gather At Latin Conference

Sony Music International's Latin American Regional Conference featured performances from B*Witched, Elvis Crespo, Jennifer Lopez, Marc Anthony, Jaci Velasquez, and others. The event, held in Key West, Fla., was also attended by such Sony Music artists and producers as Ricardo Arjona, Alejandro Fernandez, José Luis Rodríguez, Gizelle D'Cole, Emilio Estefan Jr., and Ric Wake.



Shown, from left, are Columbia artist Marc Anthony and Frank Welzer, president of Latin America, Sony Music International.



Jennifer Lopez performed a duet with Marc Anthony at the convention. The song, "No Me Ames," is from Lopez's Work Group album "On The 6." Shown, from left, are Benny Medina, artist manager; Michele Anthony, executive VP of Sony Music Entertainment; Lopez; Thomas D. Mottola, chairman/CEO of Sony Music Entertainment; and David R. Glew, chairman of Epic Records Group.



Columbia recording artist Marc Anthony and Sony Discos artist Jaci Velasquez pose with Sony label executives after their performances. Shown, from left, are Anthony; Velasquez; Thomas D. Mottola, chairman/CEO of Sony Music Entertainment; and Oscar Llord, president of Sony Discos.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Singles Down, Albums Up In Japan Recession, Decline In TV Tie-Ins Seen As Key To Shift

BY STEVE MCCLURE

TOKYO—Singles no longer rule the roost in Japan. In what looks like a major shift in Japanese music-buying habits, sales of CD singles are plummeting while album sales are on the rise.

Although exact retail data is unavailable, production of CD singles in the first five months of 1999 totaled 51.9 million units, down 34% from the corresponding period in 1998, according to the Recording Industry Assn. of Japan (RIAJ). The wholesale value was 32.5 billion yen (\$268.1 million), down 33%.

In May alone, CD singles production was down 50% in quantity terms and 49% in value. Albums have picked up some of the slack. Production of CD albums rose 23% in unit terms to 96.8 million in the first five months of the year, for a value of 150.6 billion yen (\$1.2 billion), a 10% rise.

Industry observers say a key reason for the huge falloff in singles sales is the recession. A growing number of cash-strapped music fans are willing to wait for artists' upcoming albums instead of rushing out to buy their latest singles. Many also choose to rent and record new singles releases instead of buying them.

Notes Tower Records Far East managing director Keith Cahoon, "The price of a single in Japan is

high compared to most other territories."

Another reason singles sales are down is the decline of TV tie-ins, in which songs are used as themes for TV commercials or dramas. This is partly due to reduced spending on advertising, but it's also because there's a growing awareness that some singles can be just as or more effectively promoted through print or radio.

'The price of a single in Japan is high compared to most other territories'

— KEITH CAHOON —

For example, female vocalist Hikaru Utada's debut single, "Automatic" (released by Toshiba-EMI Dec. 9, 1998), sold more than 2.2 million copies without having a tie-in. The increased use of foreign catalog material in TV commercials has also led to reduced demand for domestic songs from advertisers and agencies, says HMV Japan president Paul Dezelsky.

The 8-centimeter CD single for-

mat came into its own in the early '90s with the rise of tie-ins, which throughout the decade have been the most important promotional medium for Japanese record labels. The format's popularity was also boosted by the boom in karaoke boxes, small karaoke-equipped rooms that can be rented by the hour.

Some industry insiders claim there haven't been that many good singles released in the last few months. The last single to really make a splash in Japan was the novelty tune "Dango san-Kyodai" (released by Pony Canyon March 3), which the label says has sold close to 4 million copies.

In fact, Japan has had some very strong singles hits in recent months, but many of them, such as Dragon Ash's "I Love Hip Hop" (Victor Entertainment), have been released as maxi-singles (12-centimeter CDs containing four or five tracks, some of which are remixes of the title track). The RIAJ groups maxi-singles together with full-length albums, since both use the 12-centimeter CD format.

A CD single in Japan typically contains three or four tracks: the title track, a "coupling-with" B-side, and one or two "karaoke" vocal-less versions of the main tracks. Singles retail for between 800 and 1,000 yen (\$6.60-\$8.25), with domestic product accounting for the vast majority of CD singles sold in Japan.

As singles sales flounder, the consensus here is that Japanese albums are simply getting better. "I think there are more 'album' artists around now," says Cahoon, "and there's a lot more of a rock audience for bands like Thee Michelle Gun Elephant."

Many industry observers see this as a sign of Japanese pop music's growing sophistication and a gradual move away from a hit-driven, teen-oriented market.

Japanese labels usually release three singles by an act in the build-up to its next album, but that's starting to change. One industry source says labels are gradually moving toward an album-first, singles-later pattern as a way of cutting back on promotional costs.

Meanwhile, rock band Glay has taken the singles concept a step further by releasing a video-only single. Titled "Survival," it features the band performing live and a specially commissioned animation sequence directed by Koji Morimoto that uses "Survival" as a backing track.



Hill's Tops. Sony Music U.K. chairman/CEO Paul Burger presents Lauryn Hill with a double-platinum award to mark 600,000-unit sales of "The Miseducation Of Lauryn Hill" in the territory. Pictured, from left, are Columbia U.K. head of black music Matt Ross; Hill's manager, Jayson Jackson; Burger; Hill; Columbia U.K. press manager Jodie Delmunda; Columbia U.K. GM Graham Ball; and Ruffhouse Records CEO Chris Schwartz.

HMV Raises Parallels Issue In Singapore

BY PHILIP CHEAH

SINGAPORE—If you can't beat 'em, join 'em: That's the logic behind the decision by HMV's Singapore outlet to stock lower-priced parallel imports.

"We could not afford to compete with local retailers at their prices," says Stuart Fraser, HMV's regional operations development manager. "They were taking advantage of the lower foreign currencies by parallel-importing. So we are not the first to do it."

HMV's was a one-off move that coincided with the annual Great Singapore Sale, which sees the nation's retailers go all out to lure customers into their stores. The sale ended June 27. While HMV had alerted the major labels before making the move, it still caused consternation, particularly among other local music retailers.

International catalog titles account for most of the product being imported into Singapore. HMV—with an 18% market share in Singapore, according to HMV Asia-Pacific regional president Chris Walker—is understood to have parallel-imported from Indonesia and Malaysia some 200 titles for a total of 4,000 units. Included were front-line titles by such acts as Robbie Williams, the Lighthouse Family,

and Ricky Martin. HMV is selling those albums for \$15.99 Singapore (\$9.40).

Locally sourced front-line product is usually priced between \$17.99 Singapore (\$10.60) and \$19.99 Singapore (\$11.75).

"We wanted to make a point: Local retailers were not supporting the local market by parallel-importing and not competing at a fair price," Fraser says. "We hope that the majors will do their part for the business by coming up with creative ideas and offers to encourage consumers to buy local."

Notes Terence Phung, managing director of Sony Music Singapore, "Parallel-importing is legal in Singapore, so we try to encourage dealers to buy locally. We provide premiums, vouchers, advertising support, a wide range of titles, and so on."

A spokesman for Universal Music Group's Singapore office says, "The bottom line is price. It's not about parallel imports. There is intense competition about price because dealers are unwilling to cooperate on recommended retail prices. We can stress the recommended price point of \$17.99 [Singapore], but many dealers end up selling below that."

"We have already been supporting with marketing campaigns, in-store (Continued on page 63)

Dutch Biz Plans Anti-Copy Blitz

Survey Finds 30% Of Teens Using CD Recorders

BY ROBERT TILLI and TOM FERGUSON

AMSTERDAM—Dutch labels' body NVPI plans to launch an "awareness campaign" to educate young consumers about the debilitating effect on the music industry of copying CDs at home, following a survey that indicates that some 30% of teenagers here are actively trading in homemade digital copies (*Billboard Bulletin*, June 29).

Paul Solleveld, NVPI managing

director, says the campaign will attempt to draw as much media attention as possible to the issue.

"Through articles in the print media, radio, and TV news items, teenagers should be made aware how big the copying problem is," he says. "If it doesn't reach them, it might at least wake up their parents. Also, media campaigns might further raise the subject on the political agenda."

NVPI, the local affiliate of the International Federation of the Phonographic Industry (IFPI), says its survey is the first on the use and acceptance among teenagers of CD recorders, CD burners, and Mini-Discs. According to the survey—conducted at four schools in the Netherlands among almost 450 children between 12 and 18 years old—30% make digital copies, at an average of 4.4 copies each month. Most of these copies are made to sell, swap, or give away.

A further 45% only make analog copies, and the remaining 25% make no copies at all. In the Netherlands, unlike some other European countries, making a copy of a recording for one's own use or for study isn't illegal, yet selling or giving away copies is.

The survey also asked questions concerning the teenagers' knowledge (Continued on page 63)



Authors' Right Societies Confront Net Challenges

This story was prepared by Emmanuel Legrand, editor in chief of Music & Media.

MIAMI BEACH—Rights societies worldwide are searching for a business model to facilitate the licensing of their works to Internet services but are discovering that the relevant issues are not necessarily linked to the World Wide Web—for example, the limitations to their collective explorations of the digital domain.

Some of the most important authors' rights groups, represented at their highest level, gathered June 22-25 here during the MIDEM Americas Convention to discuss the solutions they can offer to Internet users. They met June 21 under the aegis of the International Confederation of Societies of Authors and Composers (CISAC).

While all the societies' managements understand that the Internet has transformed the traditional geographical domain each national organization controls, their first hurdle is to identify how much global cooperation they can undertake. U.S. societies in particular are concerned that discussions with international societies could face Department of Justice scrutiny.

"Our difficulty," says BMI senior VP of international Ekke Schnabel, "is that for antitrust reasons, we cannot get into a room with foreign societies and agree on a formula which will include licenses, distribution, and rates. It's almost paranoia, but this antitrust issue is a very ticklish situation."

"It was interesting," said one executive at the June 21 gathering, who declined to be identified. "Lawyers were everywhere, and there were more concerns about what we couldn't talk about than what we actually could."

The participants included the chief executives of BMI, ASCAP, and the Harry Fox Agency, plus Germany's GEMA, France's SACEM, Britain's Mechanical Copyright Protection Society/Performing Right Society, and the Netherlands' BUMA/STEMRA—respectively, Frances Preston, John Lofrumento, Edward Murphy, Reinhold Kreile, Jean-Loup Tournier, John Hutchinson, and Cees Veervoord.

Schnabel says that the core of the meeting was for each group "to understand the thinking of the other." CISAC general secretary Eric Baptiste adds, "The Internet is creating a brand-new environment. For the first time, you cannot limit the geographical exploitation of a work. Even with satellite delivery, for example, you could limit the rights to the footprint of the satellite. This is no longer possible for the Internet. Therefore, we have to find new models to license and collect rights."

Baptiste says that "most [online] operators are not willing to pirate [musical] works, and they want to operate in a fully legitimate environment. However, the situation is quite confusing for the moment."

Schnabel concurs. "The Internet is eliminating traditional boundaries, and we have to rethink our representation. This is a totally new territory,

and nobody knows what to do, how much to license."

He adds, "Even if it is technically feasible to still separate Internet activities by country, it is not very practical to do so. We cannot expect Web site operators to conclude 80 separate agreements with each national society. On the other hand, we cannot enter into anything that resembles a kind of global negotiation on this issue."

Rights societies want to simplify the licensing of their works for use online but are concerned about the complexity of the issues. "I think all the societies are now fully conscious of the importance of the Internet," says Baptiste, "and they have the will to come up rapidly with a model that will make life easier for them and for users."

According to one of the meeting's participants, two scenarios were debated: one, that licensing and collections should be done in the country of origin of the content provider; and two, that they should be done in the country where the server is based. For



BAPTISTE

their part, European rights societies fear that the second option would give an advantage to the U.S., and as rates in English-speaking countries are lower, this could represent a loss of potential revenues.

"Europe knows the U.S. is ahead in E-commerce," says Schnabel, "and is concerned that most Web sites will be situated in America due to the flourishing of the E-commerce industry there."

However, he says there is consensus that "the server theory would be totally impossible and suicidal." This would prompt Internet operators to choose servers in countries where copyright laws are as permissive as possible and with the lowest rates.

"We came to the conclusion that we could go for a solution where what counts is where the content provider has his main economic residence," says Schnabel.

In practicable terms, it was also decided that each individual society should negotiate agreements with sister societies on a one-to-one basis, in the absence of a legal international framework that would make a global agreement possible.

"The main problem is actually

faced by governments around the world," says Baptiste. "States are losing billions in uncollected taxes related to products bought through the Internet. At some point, an international framework will be drafted and will be imposed to all Internet models. Rights societies will simply have to jump on the bandwagon."

In the meantime, societies will look to extend their cooperation and search for a new model. Baptiste says a solution might be found before the end of this year.

This year's MIDEM Americas, the third, was held at the Miami Beach Convention Center and attracted close to 3,000 participants from 63 countries, according to organizer the Reed Midem Organisation (RMO).

RMO chief executive Xavier Roy says this year's event had roughly the same number of participants as last year's but admits that the number of companies attending fell to 434 from 514 in 1998. The drop was particularly significant for participating companies from Latin America.

"The strong economic crisis in Latin America has affected several companies from the region who haven't sent participants this year," says Roy.

CD Pirates Face Sentencing In Hong Kong

BY OWEN HUGHES

HONG KONG—The damage being done to Hong Kong's trading reputation by CD piracy may yet lead to jail sentences for the first people in the territory convicted of illegally manufacturing CDs here.

Two factory workers, Wu Ho-keung, 31, and Wong Wang-mai, 33, were convicted June 22 of manufac-

turing CDs without a license and of possessing more than 12,000 pirated music CDs seized in what the prosecution called an "elaborate" factory in Fo Tan, Fanling, in Hong Kong's New Territories.

District Court Judge Wayne Wilson told the men their crimes were much more serious than those of salesmen in shops selling pirated

discs. He warned that they could face prison terms when they return to the court Friday (9) for sentencing.

"[Illegal] compact disc trading is an enormous problem. This could adversely affect Hong Kong's trading position with the rest of the world," Wilson added.

Ricky Fung, CEO of the International Federation of the Phonographic Industry's (IFPI) Hong Kong group, says he welcomes the judgment. "We will continue to support any actions by the courts in stamping out piracy, whether it is the manufacturers', importers', or retailers'."

Fung adds that the federation endorses the judge's comments that Hong Kong's reputation is suffering from the effects of piracy. "We are in the top 10 of nations that are the leading piracy markets in the world," he says.

Wong was also convicted of possessing 14 CD stampers, as well as possession of production and printing facilities. He had denied the charges. Wu pleaded guilty to manufacturing and possessing the pirated CDs.

The court heard that the man described as the mastermind in the plot, Tsang Shun-hoi, is still at large on the Chinese mainland. The defendants admitted operating the production line for the manufacture and packaging of the pirated products.

Earlier this year, singers and movie stars marched through Hong Kong to protest rampant piracy. The IFPI estimates that the value of pirated music sold in Hong Kong last year was \$103 million. There are an estimated 600 shops selling pirated discs, and six out of 10 CDs sold in the territory are believed to be pirated, says Fung.

Canadian Indies Under Pressure Costs, Competition From Multinationals Cited

BY LARRY LeBLANC

TORONTO—Executives at independent labels here are adamant that escalating promotional and marketing costs, plus intense A&R competition from multinationals, are crippling their chances to be competitive.

Indie label executives add that Canadian fringe acts that release, promote, and market their own records are also being practically shut out of the mainstream retail marketplace here due to such factors.

This is in sharp contrast to 1988-1996, when Canada's major retail chains provided springboards for many indie-distributed acts, including Loreena McKennitt, Barenaked Ladies,

Roch Voisine, Sarah McLachlan, the Rankin Family, and Great Big Sea.

In the past four years, only a handful of acts—the Matthew Good Band, Bran Van 3000, Lhasa de Sela, Bif Naked, and Len—have broken out beyond the indie sector in Canada.

"Retail is our biggest hurdle to increased sales, more so now than ever," says Graeme Boyce, president of the punk-styled Raw Energy label in Toronto. "Radio is radio and still won't play our music."

Without mainstream retail and radio airplay support, Raw Energy has increased its emphasis on other types of marketing strategies and

'Indies can survive in niche genres, but in the worldwide markets they're up against the majors'

— BRIAN CHATER —

(Continued on page 56)

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newsline...

THE BRITISH SOUL OUTFIT M People was honored with the Silver Clef Award at an awards lunch June 25 in London. The annual event, now in its 24th year, raises funds for the Nordoff-Robbins Music Therapy charity. Vocalist Heather Small, accepting the award for the BMG U.K. act, praised the work of the charity, which uses music to help children overcome language difficulties. "We're all about making music," Small told guests. "That music is our reward." Other honorees were reunited veteran ska/pop band Madness, presented with the Silver Accolade Award; 143 Records act the Corrs, which won the International Award; RCA U.K. R&B crossover act Another Level, winners of the Original Talent Award; and Peter King (who runs the Ronnie Scott's jazz clubs in London and Birmingham), who won the Ray Coleman Special Achievement Award. A charity auction at the event raised 85,000 pounds (\$136,000) for Nordoff-Robbins.



SMALL

DOMINIC PRIDE

SOME 15,000 PEOPLE MARCHED THROUGH central Madrid June 20 in a carnival-style "mobilization for culture" organized by the Spanish authors' and publishers' society SGAE to mark its 100th anniversary. Several SGAE executives and celebrities, including ex-culture minister Carmen Alborch, carried the leading placard bearing the message "The Power Of Culture." SGAE executive president Teddy Bautista said, "Apart from celebrating our centenary in a festive way, we want to raise public awareness of the importance of culture and its authors to society." The two-hour procession included clowns, acrobats, bagpipe players, dance music, and the Catalan theater group La Fura Dels Baus.

HOWELL LLEWELLYN

GERMAN INDIE LABEL GROUP EDEL has appointed Jonas Thulin as GM of its Swedish affiliate, based in Stockholm. Thulin has been sales manager for edel in Sweden since February 1997; in his new role, he will report to Helge Trilck, the Stockholm/Hilversum, Netherlands-based VP of Northern Europe. Stefan Weikert, who has been GM/marketing director for two years, is to return to edel's headquarters in Hamburg in a new, as-yet-undefined role.

KAI R. LOFTHUS

THE INTERNATIONAL FEDERATION OF THE PHONOGRAPHIC INDUSTRY (IFPI) is denying a claim by the MP3 search engine Fast Search & Transfer (FAST) that it has reached an agreement with IFPI and the Recording Industry Assn. of America (RIAA) over removing illegitimate MP3 files from its business. The claim from Oslo-based FAST follows legal action taken by the labels body IFPI Norway (*Billboard* **Bulletin**, March 25). FAST has claimed that an agreement between the RIAA, the international IFPI organization, FAST, and the U.S.-based Web search engine Lycos was signed June 12. (FAST is linked to Lycos' MP3 database.) However, IFPI Norway secretary general Sêmund Fiskvik insists there is as yet no reason to drop the legal action. "Absolutely no agreement has been signed," says Fiskvik, who adds that he will soon be discussing the FAST case with RIAA representatives.

KAI R. LOFTHUS

ALASDAIR GEORGE, VP of legal affairs at Sony Music Entertainment (U.K.), has been appointed the new head of the rights committee at the labels body British Phonographic Industry. George takes over from Fran Nevrla, director of commercial and business affairs at Warner Music (U.K.), who is stepping down July 1 after serving a second two-year term in the post.

TOM FERGUSON

BMG NEW ZEALAND ended its 3-year-old distribution deal with the Wildside Records indie label, effective June 30. The association produced "respectable" sales of 32,000 albums over the three years, according to label head Murray Cammick, who says the decision not to renew was made by Stuart Rubin, who became BMG New Zealand's managing director July 1. "He wants to put BMG's resources primarily behind their own labels—not a large independent with copyrights BMG didn't own," says Cammick. Wildside's highest-profile acts are Shihad, HLAH, and Baiterspace; Cammick says finding a new distributor for those should be "relatively easy" but adds that he may look at handling distribution himself for the label's lesser-known acts.

DAVID McNICKEL

UNIVERSAL MUSIC SPAIN has appointed Manuel Peña Chueca director of the Universal label there, effective July 1. He reports to Carlos Ituño, managing director of Universal Music Spain, and replaces former label head Jose Luis Rodriguez, now director of EMI Spain's Hispavox unit. No details of Rodriguez's plans were available at press time. Peña joined Universal Spain from hypermarket chain Continente in 1997 and since January this year has been the company's director of strategic marketing. That post is expected to be filled by current Mercury marketing director Jose Luis Garcia Ramos.



PEÑA CHUECA

HOWELL LLEWELLYN

UMG Names 3 Japan Execs To Victor Board

BY STEVE McCLURE

TOKYO—Universal Music Group (UMG) has moved a step closer to integrating its Japanese operations with the appointment of three UMG executives to the board of Tokyo-based Universal Victor, formerly MCA Victor.

They are Universal Music Asia Pacific chairman Norman Cheng, UMG vice chairman Bruce Hack, and UMG senior VP Jay Durgan. "I'm very happy to be on the board, and I'll try to contribute to the company," says Cheng. "As for future plans [for UMG's Japan operations], it's a little bit too early to say."

Universal Victor is a 50/50 joint venture with the JVC Group; 25.5% of the latter's half-share is held by

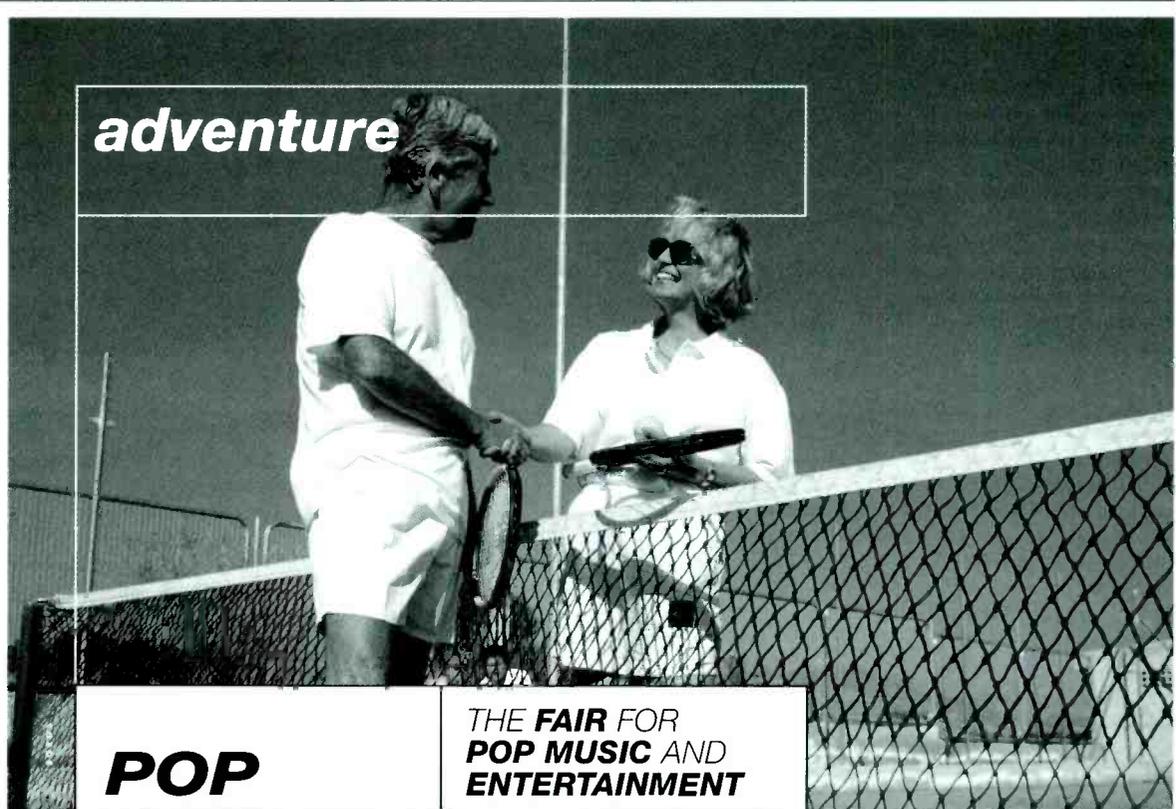
Victor Co. of Japan and 24.5% by Victor Entertainment. News of the appointments coincided with the release of Universal Victor's sales results for the year that ended March 31. The label's sales rose 34% over the previous year to 17.4 billion yen (\$146.1 million), mainly due to strong showings by domestic acts (the former X Japan guitarist who died in May 1998) and Luna Sea, one of Japan's leading *visual-kei* ("visual style") rock bands. Sales of domestic product were up 87% to 10.6 billion yen (\$89 million).

Japan, the largest market in Cheng's region, has so far been largely unaffected by last year's Universal-PolyGram merger. That's

because the Universal Victor joint venture isn't due to expire until the end of 2000 at the earliest (Universal Victor won't reveal the exact date). Nevertheless, the two companies have been looking into possible areas of cooperation, and so far this has led to their collaboration on some catalog compilation albums, according to Universal Victor managing director Osamu Tanabe. Universal Victor product continues to be distributed by Victor Entertainment.

Industry sources believe that JVC will sell its Universal Victor stake when the deal expires; over the last several years, JVC has gradually divested itself of equity

(Continued on page 56)



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THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	URA BTTB RYUICHI SAKAMOTO WARNER	1	1	MAMBO NO. 5 LOU BEGA ARIOLA	1	NEW	9 P.M. (TILL I COME) ATB SOUND OF MINISTRY	1	1	AU NOM DE LA ROSE MOOS MERCURY/UNIVERSAL
2	NEW	FLY SMAP VICTOR	2	2	O LA PALOMA O LA PALOMA BOYS EDEL	2	NEW	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA	2	3	TU NE M'AS PAS LAISSE LE TEMPS DAVID HALLYDAY MERCURY/UNIVERSAL
3	NEW	KAGEROH T.M. R-E ANTINOS	3	NEW	WILD WILD WEST WILL SMITH COLUMBIA	3	1	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA	3	2	VIVRE POUR LE MEILLEUR JOHNNY HALLYDAY MERCURY/UNIVERSAL
4	1	GIRI GIRI CHOP B'Z ROOMS	4	5	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARIOLA	4	NEW	BRING IT ALL BACK S CLUB 7 POLYDOR	4	8	ZEBDA TOMBER LA CHEMISE BARCLAY/UNIVERSAL
5	4	FLOWER KINKI KIDS JOHNNY'S ENTERTAINMENT	5	3	ALL OUT OF LOVE ANDRU DONALDS VIRGIN	5	2	BE THE FIRST TO BELIEVE A1 COLUMBIA	5	4	BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN
6	NEW	GOTTA MAKE IT LOVE TAIYO TO CISCO MOON ZETI-MA	6	9	SOMETIMES BRITNEY SPEARS JIVE/ROUGH TRADE	6	NEW	SOMETIMES BRITNEY SPEARS JIVE	6	5	I NEVER KNEW LOVE LIKE THIS ORGANIZ JAM/SONY
7	NEW	SAIGO NO KISS KIRORO VICTOR	7	4	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ROUGH TRADE	7	3	BEAUTIFUL STRANGER MADONNA MAVERICK/WEA	7	6	TU M'OUBLIERAS LARUSSO ODEON/EMI
8	9	BYE-BYE BLACK BISCUITS BMG	8	12	ALONG COMES MARY BLOODHOUND GANG MOTOR/UNIVERSAL	8	5	I BREATHE AGAIN ADAM RICKITT POLYDOR	8	10	JAMAI LOIN DE TOI LAAM ODEON/EMI
9	8	GRATEFUL DAYS DRAGON ASH VICTOR	9	NEW	I FEEL LONELY SASHA WEA	9	8	SWEET LIKE CHOCOLATE SHANKS & BIGFOOT PEPPER/ZOMBA	9	14	TURN AROUND PHATS & SMALL SCORPIO/UNIVERSAL
10	3	SEKAI WA KITTO MIRAINO NAKA ZARD B-GRAM	10	6	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA	10	NEW	EVERYBODY'S FREE (TO WEAR SUNSCREEN) BAZ LUHRMANN/EMI	10	9	PIERPOLJAK PIERPOLJAK BARCLAY/UNIVERSAL
11	10	HUNGRY SPIDER NORIYUKI MAKIHARA SONY	11	NEW	KING OF MY CASTLE WAMDUE PROJECT AIRPLANE/UNIVERSAL	11	7	SHE'S IN FASHION SUEDE NUDE	11	7	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA
12	5	SHIAWASE DE ARE MASATOSHI HAMADA EASTWEST	12	8	NO SCRUBS TLC ARIOLA	12	13	TEARIN' UP MY HEART 'N SYNC NORTHWESTSIDE	12	13	2 TIMES ANN LEE PANIC/UNIVERSAL
13	12	LOVE-DESTINY AYUMI HAMASAKI AVEV TRAX	13	7	SIE SIEHT MICH NICHT XAVIER NAIDOO EPIC	13	9	LOUIE LOUIE THREE AMIGOS INFERNO	13	12	NO SCRUBS TLC ARIOLA
14	7	PIECES L'ARC-EN-CIEL KI/DOON	14	11	THE LAST UNICORN IN-MOOD FEATURING JULI-ETTE EPIC	14	NEW	HEY BOY HEY GIRL THE CHEMICAL BROTHERS VIRGIN	14	NEW	ON NE S'AIMERA PLUS JAMAI LARUSSO ODEON/EMI
15	11	CRAZY BEAT GOES ON! DA PUMP AVEV TRAX	15	10	BYE BYE BABY TQ EPIC	15	11	DOODAH! CARTOONS/EMI	15	15	T'ES ZINZIN DJ XAM LA TRIBUSONY
16	6	TANPOPO TANPOPO ZETIMA	16	NEW	HATE ME NOW NAS FEATURING PUFF DADDY COLUMBIA	16	14	KISS ME SIXPENCE NONE THE RICHER SQUINT/ELEK-TRA/EASTWEST	16	17	LA VIE NE M'APPREND RIEN LIANE FOLY VIRGIN
17	13	ANO KAMHIKOUKI KUMORIZORA WATTE 19 VIC-TOR	17	19	ELECTRIC CITY MUSIC INSTRUCTOR EASTWEST	17	12	I WANT IT THAT WAY BACKSTREET BOYS JIVE	17	NEW	WILD WILD WEST WILL SMITH COLUMBIA
18	NEW	FRIENDS REBECCA SONY	18	13	BEAUTIFUL STRANGER MADONNA WEA	18	NEW	TAKE ME TO YOUR HEAVEN CHARLOTTE NILSSON ARISTA	18	16	THE HEART OF THE OCEAN MYTHOS & DJ COSMO EDEL/SONY
19	NEW	BE PROUD RINA CHINEN SONY	19	18	TURN AROUND PHATS & SMALL EDEL	19	12	ALBUMS	19	16	BOOM, BOOM, BOOM! VENGABOYS SCORPIO/UNIVERSAL
20	20	SHOOTING STAR AMIKA HATTAN PONY CANYON	20	17	I WILL SURVIVE HERMES HOUSE BAND POLYDOR/UNIVERSAL	20	1	THE CHEMICAL BROTHERS SURRENDER VIRGIN	20	18	TOUS LES CRIS LES SOS LENA KANN AVANT GARDE/SONY
1	NEW	ALBUMS	1	1	ALBUMS	1	NEW	BOYZONE BY REQUEST POLYDOR/UNIVERSAL	1	1	ALBUMS
2	NEW	TOMOYASU HOTELI GREATEST HITS 1990-1999 TOSHIBA-EMI	2	1	JAMIROQUAI SYNCHRONIZED EPIC	2	2	JAMIROQUAI SYNCHRONIZED SONY S2	2	3	JEAN JACQUES GOLDMAN TOURNEE 98 EN PAS-SANT COLUMBIA
3	NEW	YUZU KAJIKI-SAKURASAKU HEN SENHA & CO.	3	2	BACKSTREET BOYS MILLENNIUM JIVE/ROUGH TRADE	3	1	SHANIA TWAIN COME ON OVER MERCURY	3	2	JAMIROQUAI SYNCHRONIZED SMALL/SONY
4	2	PUFFY FEVER FEVER EPIC	4	3	RED HOT CHILI PEPPERS CALIFORNICATION WEA	4	4	ABBA GOLD-GREATEST HITS POLYDOR	4	10	FRANCIS CABREL HORS SAISON COLUMBIA
5	1	HIKARU UTADA FIRST LOVE TOSHIBA-EMI	5	12	IBRAHIM FERRER IBRAHIM FERRER WORLD CIRCUIT/EASTWEST	5	3	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA	5	6	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
6	3	ZARD ZARD BEST-THE SINGLE COLLECTION: KISEKI B-GRAM	6	8	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST	6	7	DEAN MARTIN THE VERY BEST OF-CAPITOL/REPRISE YEARS/EMI	6	14	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
7	NEW	JAMIROQUAI SYNCHRONIZED EPIC	7	NEW	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA	7	5	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE	7	5	ZEBDA ESSENCE ORDINAIRE BARCLAY/UNIVERSAL
8	10	SILVA HONEYFLASH BOOGALOO	8	5	THE CHEMICAL BROTHERS SURRENDER VIRGIN	8	14	STEREOPHONICS PERFORMANCE AND COCKTAILS V2	8	NEW	PATRICIA KAAS LE MOT DE PASSE COLUMBIA
9	4	VARIOUS ARTISTS PUNCH THE MONKEY! 2 COLUMBIA	9	NEW	BOYZONE BY REQUEST POLYDOR/UNIVERSAL	9	7	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS./WEA	9	9	THE CHEMICAL BROTHERS SURRENDER VIRGIN
10	14	DOUBLE CRYSTAL FOR LIFE	10	6	SOUNDTRACK THE MATRIX WEA	10	6	TEXAS THE HUSH MERCURY	10	8	DAVID HALLYDAY UN PARADIS UN ENFER MER-CURY/UNIVERSAL
11	NEW	RICKY MARTIN RICKY MARTIN EPIC	11	9	RICKY MARTIN RICKY MARTIN COLUMBIA	11	12	VENGABOYS THE PARTY ALBUM! POSITIVA	11	12	TEXAS THE HUSH MERCURY/UNIVERSAL
12	6	LISA ONO DREAM TOSHIBA-EMI	12	13	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	12	13	BACKSTREET BOYS MILLENNIUM JIVE	12	7	MANAU PANIQUE CELTICUE POLYDOR/UNIVERSAL
13	9	NANASE AIKAWA ID CUTTING EDGE	13	13	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ROUGH TRADE	13	12	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST	13	11	RED HOT CHILI PEPPERS CALIFORNICATION WEA
14	5	REBECCA REBECCA SONY	14	15	DIE SCHLUMPFER SUPER SOMMER VOL. 9 EMI	14	16	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT	14	4	MYLENE FARMER INNAMORAMENTO POLYDOR/UNIVERSAL
15	NEW	TUBE BLUE REEF SONY	15	10	THE OFFSPRING AMERICANA COLUMBIA	15	18	STEPS STEP ONE EBUJIVE	15	15	SOUNDTRACK BRETAGNES A BERCY SAINT GERMAIN/SONY
16	NEW	TOSHIKI KADOMATU VOICES UNDER THE WATER/IN THE HALL BMG	16	9	DIE FANTASTISCHEN 4 4:99 COLUMBIA	16	18	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA	16	16	MANU CHAO CLANDESTINO VIRGIN
17	NEW	KEIZO NAKANISI SELECTION BLOOD TYPE (AB) PIONEER LDC	17	NEW	SPIKE THE ALBUM POLYDOR/UNIVERSAL	17	RE	THE BETA BAND THE BETA BAND REGAL RECORDINGS	17	NEW	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
18	NEW	ANRI EVER BLUE FOR LIFE	18	16	SANTANA SUPERNATURAL ARIOLA	18	NEW	TRAVIS THE MAN WHO INDEPENDIENTE	18	RE	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SMALL/SONY
19	19	BACKSTREET BOYS MILLENNIUM JIVE/AVEV TRAX	19	NEW	SANDRA MY FAVORITES VIRGIN	19	19	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU	19	18	CHER BELIEVE WEA
20	8	FAVORITE BLUE SOLITUDE AVEV TRAX	20	19	KASTELRUTHER SPATZEN DIE LEGENDE VON CRODERES KOCH	20	17	CHRYSALIS/EMI	20	RE	STEPHAN EICHER LOUANGES VIRGIN
20	8	RUMANIA MONTEVIDEO RUMANIAMANIA GIZA STUDIO	20	19	SASHA DEDICATED TO ... WEA				20	RE	LAAM PERSEVERANCE ODEON/EMI

Hits Of The World is compiled at Billboard/London by Linda Nash and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316. NEW = New Entry RE = Re-Entry

HITS OF THE WORLD

C O N T I N U E D

EUROCHART 07/10/99			MUSIC & MEDIA			SPAIN (AFYVE/ALEF MB) 06/19/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA	1	NEW	DJ/ME AND MY MULON/SILVER RAY DOVER CHRYSALIS/EMI	1	1	BACKSTREET BOYS MILLENNIUM JIVE/VIRGIN
2	1	I WANT IT THAT WAY BACKSTREET BOYS JIVE	2	1	BAILAMOS ENRIQUE IGLESIAS POLYDOR/UNIVERSAL	2	4	VONDA SHEPARD ALLY MCBEAL (TV SOUNDTRACK) EPIC
3	6	MAMBO NO. 5 LOU BEGA LAUTSTARK/BMG	3	2	BLUE EIFFEL 65 BLANCO Y NEGRO	3	2	CHAYANNE ATADO A TU AMOR COLUMBIA
4	3	SOMETIMES BRITNEY SPEARS JIVE	4	NEW	LIVIN' IN JAM BLUE 4 U VALE	4	3	RICKY MARTIN RICKY MARTIN COLUMBIA
5	2	BEAUTIFUL STRANGER MADONNA MAVERICK/WARNER	5	NEW	MAMBO NO. 5 LOU BEGA ARIOLA	5	5	ABBA GOLD—GREATEST HITS UNIVERSAL
6	NEW	WILD WILD WEST WILL SMITH COLUMBIA	6	8	WOULD YOU...? TOUCH & GO VIRGIN	6	10	BRITNEY SPEARS BRITNEY SPEARS JIVE/VIRGIN
7	4	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA	7	6	SALOME CHAYANNE COLUMBIA	7	NEW	JAMIROQUAI SYNKRONIZED EPIC
8	5	BOOM, BOOM, BOOM, BOOM! VENGABOYS VIOLENT/JIVE	8	4	BEAUTIFUL STRANGER MADONNA MAVERICK/WEA	8	6	MIKE OLDFIELD GUITARS WEA
9	9	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY	9	7	FLAT BEAT MR. OIZO VALE	9	8	MANA TODO MANA—GRANDES EXITOS WEA
10	10	AU NOM DE LA ROSE MOOS MERCURY	10	NEW	KOSOVO LLUIS LLACH PICAP	10	9	HEVIA TIERRA DE NADIE HISPAVOX
ALBUMS			ALBUMS			ALBUMS		
1	1	JAMIROQUAI SYNKRONIZED SONY S2	1	1	BACKSTREET BOYS MILLENNIUM JIVE/VIRGIN	1	1	LEON LAI LEON NOW SONY
2	2	BACKSTREET BOYS MILLENNIUM JIVE	2	4	VONDA SHEPARD ALLY MCBEAL (TV SOUNDTRACK) EPIC	2	2	ANDY HUI BEST OF THE CENTURY—ANDY HUI GO EAST
3	3	RED HOT CHILI PEPPERS CALIFORNICATION WEA	3	2	CHAYANNE ATADO A TU AMOR COLUMBIA	3	3	GIGI LEUNG TODAY GIGI EEI
4	NEW	THE CHEMICAL BROTHERS SURRENDER VIRGIN	4	3	RICKY MARTIN RICKY MARTIN COLUMBIA	4	10	ANDY LAU HUMAN LOVE MUSIC IMPACT
5	4	BOYZONE BY REQUEST POLYDOR	5	5	ABBA GOLD—GREATEST HITS UNIVERSAL	5	4	EASON CHAN GOD SAVE MY LOVE CAPITAL ARTISTS
6	5	RICKY MARTIN RICKY MARTIN COLUMBIA	6	10	BRITNEY SPEARS BRITNEY SPEARS JIVE/VIRGIN	6	6	LEON LAI LEON LAI COMPLETE COLLECTION UNIVERSAL
7	7	BRITNEY SPEARS... BABY ONE MORE TIME JIVE	7	NEW	JAMIROQUAI SYNKRONIZED EPIC	7	NEW	RICHIE JEN RICHIE BEST COLLECTION ROCK
8	6	ABBA GOLD—GREATEST HITS POLAR	8	6	MIKE OLDFIELD GUITARS WEA	8	NEW	ANTHONY WONG UNTIL NEXT CENTURY GO EAST
9	8	SHANIA TWAIN COME ON OVER MERCURY	9	8	MANA TODO MANA—GRANDES EXITOS WEA	9	5	A-MEI CHANG A-MEI CHANG EEI/FORWARD MUSIC
10	RE	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA	10	9	HEVIA TIERRA DE NADIE HISPAVOX	10	7	FAYE WONG FOREVER FAYE WONG CINEPOLY

MALAYSIA (RIM) 06/08/99			HONG KONG (IFPI Hong Kong Group) 06/27/99		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	BACKSTREET BOYS MILLENNIUM JIVE/FORM	1	1	LEON LAI LEON NOW SONY
2	2	VARIOUS ARTISTS NOW 5 EMI	2	2	ANDY HUI BEST OF THE CENTURY—ANDY HUI GO EAST
3	4	DR. BOMBAY RICE & CURRY WARNER	3	3	GIGI LEUNG TODAY GIGI EEI
4	NEW	RAIHAN SENYUM WARNER	4	10	ANDY LAU HUMAN LOVE MUSIC IMPACT
5	3	VARIOUS ARTISTS ALL TIME LOVE BMG	5	4	EASON CHAN GOD SAVE MY LOVE CAPITAL ARTISTS
6	8	AWIE BEST OF AWIE BMG	6	6	LEON LAI LEON LAI COMPLETE COLLECTION UNIVERSAL
7	6	MARIAH CAREY #1'S SONY	7	NEW	RICHIE JEN RICHIE BEST COLLECTION ROCK
8	5	VENGABOYS THE PARTY ALBUM! MUSIC STREET	8	NEW	ANTHONY WONG UNTIL NEXT CENTURY GO EAST
9	NEW	LEO KU JU JI LIKE (XIN XUAN) FORWARD	9	5	A-MEI CHANG A-MEI CHANG EEI/FORWARD MUSIC
10	NEW	VARIOUS ARTISTS WITH LOVE SHAH RUKH EMI	10	7	FAYE WONG FOREVER FAYE WONG CINEPOLY

IRELAND (IRMA/Chart-Track) 06/24/99			BELGIUM (Promuvi) 07/02/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	9	9 P.M. (TILL I COME) ATB MINISTRY OF SOUND	1	1	AU NOM DE LA ROSE MOOS MERCURY/UNIVERSAL
2	1	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY	2	2	SOMETIMES BRITNEY SPEARS JIVE/ZOMBA
3	10	BRING IT ALL BACK S CLUB 7 POLYDOR	3	3	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL
4	3	BEAUTIFUL STRANGER MADONNA MAVERICK/WEA	4	5	TURN AROUND PHATS & SMALL BYTE/ZOMBA
5	8	SOMETIMES BRITNEY SPEARS JIVE	5	4	NO SCRUBS TLC LA FACE/BMG
6	NEW	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA	6	NEW	WILD WILD WEST WILL SMITH SONY
7	2	EVERYBODY'S FREE (TO WEAR SUNSCREEN) BAZ LUHRMANN EMI	7	8	LIVIN' LA VIDA LOCA RICKY MARTIN SONY
8	5	I WANT IT THAT WAY BACKSTREET BOYS JIVE	8	7	HEYAH MAMA K3 WIVANI/BMG
9	NEW	BOOM, BOOM, BOOM, BOOM! VENGABOYS POSITIVA	9	6	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ZOMBA
10	7	KISS ME SIXPENCE NONE THE RICHER ELEKTRA/EASTWEST	10	9	IF YOU BELIEVE SASHA WARNER
ALBUMS			ALBUMS		
1	4	SOUNDTRACK SONGS FROM DAWSON'S CREEK COLUMBIA	1	1	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA
2	1	BOYZONE BY REQUEST POLYDOR	2	2	BOYZONE BY REQUEST POLYDOR/UNIVERSAL
3	6	DEAN MARTIN THE VERY BEST OF—CAPITOL/REPRISE YEARS EMI	3	3	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/ZOMBA
4	2	ABBA GOLD—GREATEST HITS POLYDOR	4	NEW	SAMSON & GERT SAMSON 9 STUDIO 100/UNIVERSAL
5	NEW	THE CHEMICAL BROTHERS SURRENDER VIRGIN	5	6	JAMIROQUAI SYNKRONIZED SONY S2
6	NEW	VARIOUS ARTISTS FRESH HITS 99 GLOBAL/SONY/WARNER	6	5	FRANCIS CABREL HORS SAISON SONY
7	5	SHANIA TWAIN COME ON OVER MERCURY	7	7	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
8	7	VENGABOYS THE PARTY ALBUM! POSITIVA	8	4	LISA DEL BO BEST OF THE SIXTIES PIET ROELEN/UNIVERSAL
9	9	SOUNDTRACK NOTTING HILL ISLAND	9	8	PATRICIA KAAS LE MOT DE PASSE SONY
10	10	BACKSTREET BOYS MILLENNIUM JIVE	10	NEW	FRANS BAUER & CORRY KONINGS FRANS BAUER & CORRY KONINGS KOCH/RELI

AUSTRIA (Austrian IFPI/Austria Top 40) 06/24/99			SWITZERLAND (Media Control Switzerland) 07/04/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MAMBO NO. 5 LOU BEGA BMG	1	1	MAMBO NO. 5 LOU BEGA BMG
2	2	UIII, IS DES BLE! A KLANA INDIANA EMI	2	NEW	WILD WILD WEST WILL SMITH SONY
3	3	INDIAN SONG TWO IN ONE EMI	3	2	I WANT IT THAT WAY BACKSTREET BOYS JIVE/MUSIKVERTRIEB
4	4	ALL OUT OF LOVE ANDRU DONALDS VIRGIN	4	3	ALL OUT OF LOVE ANDRU DONALDS EMI
5	5	LOVE SONG X-TREME EMI	5	5	NO SCRUBS TLC BMG
6	6	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ROUGH TRADE	6	4	LIVIN' LA VIDA LOCA RICKY MARTIN SONY
7	7	LIVIN' LA VIDA LOCA RICKY MARTIN SONY	7	9	MY LOVE IS YOUR LOVE WHITNEY HOUSTON BMG
8	NEW	BLA BLA BLA GIGI D'AGOSTINO ECHO/ZYX	8	8	SOMETIMES BRITNEY SPEARS JIVE/MUSIKVERTRIEB
9	NEW	MY LOVE IS YOUR LOVE WHITNEY HOUSTON BMG	9	6	BEAUTIFUL STRANGER MADONNA WARNER
10	NEW	SOMETIMES BRITNEY SPEARS JIVE/ROUGH TRADE	10	NEW	IF YOU HAD MY LOVE JENNIFER LOPEZ SONY
ALBUMS			ALBUMS		
1	1	AL BANO CARRISI VOLARE WARNER	1	1	GOLA WILDI ROSS SOUNDSERVICE/PHONAG
2	NEW	DIE LEGENDE VON CRODERES KASTELRUTHER SPATZEN KOCH	2	2	JAMIROQUAI SYNKRONIZED SONY
3	5	RICKY MARTIN RICKY MARTIN SONY	3	4	BACKSTREET BOYS MILLENNIUM JIVE/MUSIKVERTRIEB
4	NEW	JAMIROQUAI SYNKRONIZED SONY	4	3	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
5	2	DIE SCHLUMPFER SUPER SOMMER VOL. 9 EMI	5	5	RICKY MARTIN RICKY MARTIN SONY
6	7	RED HOT CHILI PEPPERS CALIFORNICATION WEA	6	7	BOYZONE BY REQUEST UNIVERSAL
7	3	BACKSTREET BOYS MILLENNIUM JIVE/ROUGH TRADE	7	8	GOLA UT U DERVO SOUNDSERVICE/PHONAG
8	8	THE OFFSPRING AMERICANA SONY	8	10	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/MUSIKVERTRIEB
9	4	BOYZONE BY REQUEST UNIVERSAL	9	6	STEPHAN EICHER LOUANGES EMI
10	9	DIE FANTASTISCHEN 4 4:99 SONY	10	9	DJ ENERGY ASTEROID WARNER

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

ENTERING THE Australian Record Industry Assn. chart at No. 33 is Aussie trio **Primary** with its Warner Music album "This Is The Sound." It took Warner executives by surprise, as airplay for the act's two singles "Vicious Precious" and "Young" have been confined to the Triple J network. Most impressive about "This Is The Sound" is its confident mix of electronica and pop. "It took a year for us to get it right," says keyboard player **James Fonti**, who admits to existing on four hours of sleep a night. "We did much of it in our home. By the time we went into the studio with [producer] **Nick Launay**, we knew exactly what we wanted." Midway through the sessions, the act decided to pull out synth sounds and replace them with natural ones. The strings are played by singer **Connie Mitchell**, a talent that comes as a surprise to Primary's following.

CHRISTIE ELIEZER

ITALY'S LATEST reggae band, **Reggae National Tickets**, is embarking on a summer beach tour to promote its new album, "La Isla" (RCA/BMG Ricordi), and to widen the following for Italy's brand of sweet reggae, jokingly referred to as "pastafari" and popularized by such established acts as **Africa Unite** (Blackout/Universal) and **Pitura Freska** (Psycho). The single "Suono" has been remixed and is gaining airplay on the tastemaking national top 40 radio network Radio DeeJay. To get an authentic positive vibe, the album was recorded in Gee Jam Studios, Port Antonio, Jamaica. The core members of Reggae National Tickets, **Stena** (vocals) and **Fabietto** (guitar), are joined on "La Isla's" title track by **Aston Barret**, who often played bass with **Bob Marley**. Canadian rapper **Quizz** participates on the track "Cose Che Succedono" (Things That Happen).

MARK DEZZANI

ONE OF JAPAN'S most charismatic musicians, **Takashi Hirayasu**, is set to perform at two well-known Canadian folk music festivals in July. Hirayasu, an exponent of traditional Okinawan music who alternates between guitar and the three-stringed *sanshin* lute, will appear at the Winnipeg Folk Festival July 9-10 and at the Quebec City Summer Festival July 12-16. Possessed of a deep, powerful voice, Hirayasu will perform solo as well as with American slide guitar whiz **Bob Brozman**. The two musicians recently recorded a superlative album, "Warabi Uta" (Children's Folk Songs), which is set for overseas release on the World Music Network label this fall. Hirayasu, formerly a member of Okinawa's **Shoukichi Kina** and **Champoose**, went solo in 1995 and in July 1998 released his first solo album, "Kariyushi No Tsuki"



HIRAYASU

(Bright Full Moon). Hirayasu's Canadian dates are his first overseas shows since his **Champoose** days.

STEVE MCCLURE

TWO SUMMER releases point to U.K. labels' renewed desire to work with overseas acts. On June 28, Virgin U.K. released "Miriam," the solo album from South African singer **Miriam Stockley**. The artist is stepping into the limelight after working with such acts as **Adiemus** and **Praise** and serving as backing vocalist for the likes of **Elton John**, **Tina Turner**, and **George Michael**. Meanwhile Epic U.K. is to release on Aug. 2 "Wonderful Life," a cover by veteran singer **Matilde Santing** of the '80s hit by singer/songwriter **Black**. Santing already has a strong following in the Netherlands (Global Music Pulse, Billboard, May 1).

SANTING

DOMINIC PRIDE

ZOE TAY, star of the Television Corporation of Singapore (TCS) series "Lost Soul," is set for a singing career. The actress has recorded two new songs for a compilation-album spinoff from the series. "It was a challenge to me, but I managed to finish recording it in six hours," says Tay. Last year, she released her first EP, also from TCS, called "Simply Zoe" to commemorate her 10 years in show business. Despite the consensus that Tay and other artists from TCS have far-from-admirable vocals, previous albums have had astounding sales here. Tay's 1996 release, "The Unbeatables," sold more than 30,000 copies, making it one of the fastest-selling albums for a home-grown act. By comparison, best-selling artists from Hong Kong, like **Jacky Cheung** and **Faye Wong**, sell up to 250,000 units in Singapore alone. The winning formula for the TCS actress's album included the publicity generated by ongoing drama serials.

NAZIR HUSAIN

BIRMINGHAM, U.K.-BASED Indian artist **Bally Sagoo** is launching his own label, **Ishq**, with the goal of developing a new generation of multicultural acts. Sagoo, who saw fame with his dub and Indian music album "Bollywood Flashback" on Columbia U.K. in 1994, says his label will not be limited to acts of Indian origin and will explore other regions of the world. "I am in for a crossover audience and a world audience," he explains. "I'll be looking for music from dance to all sorts of styles and in any language." Sagoo is lining up U.K. and international distributors. The first release on his label will be his new studio album, "Dub Of Asia," which is due in July or August in the U.K. Sagoo was signed to Columbia in 1994, and he says he is now "free of contract." "I think I have an Island label in the making," he adds.

EMMANUEL LEGRAND

CALENDAR

JULY

July 6, **Songwriters In The Round With Raul Malo Of The Mavericks And More**, El Habito, Miami. 305-899-7346.

July 7-11, **Hip-Hop For Jesus National Christian Rap Conference**, Radisson Star Plaza Hotel, Merrillville, Ind. 219-885-3787.

July 8-10, **18th Annual Home Entertainment Conference**, sponsored by the Video Software Dealers Assn., Convention Center, Los Angeles. 818-385-1500.

July 10-16, **1999 Management Development Seminar For Television Executives**, Northwestern University, Evanston, Ill. 202-429-5347.

July 11, **12th Annual Magic Johnson Sports Star Dinner And Auction For Muscular Dystrophy Assn.**, honoring DreamWorks Records head of urban music Jheryl Busby, Beverly Hilton Hotel, Beverly Hills, Calif. 310-450-9032.

July 12, **Children's Hospital Of Los Angeles Celebrity Golf Classic**, North Ranch Country Club, Westlake Village, Calif. 323-669-5972.

July 12, **1999 American Civil Liberties Union Torch Of Liberty Awards**, honoring Martin Scorsese and Lava Records president Jason Flom, Beverly Hilton Hotel, Beverly Hills, Calif. 213-977-5252.

July 14-16, **Billboard Dance Music Summit**, Sheraton Colony Square, Atlanta. 212-536-5002.

July 15, **Gospel 2000 . . . Where Is The Industry Heading**, panel sponsored by ASCAP and Eternal Light Entertainment, ASCAP Building, New York. 212-621-6243.

July 17-18, **Playboy Expo**, Pacific Design Center, Los Angeles. 310-550-7776.

July 19, **Yahoo! Internet Life Magazine Online Music Awards**, Studio 54, New York. 212-255-8455. www.yilmusicawards.com.

July 19-20, **Fourth Annual Plug In '99 Forum**, Marriott Marquis, New York. 800-611-2350. www.jup.com/events/forums/plugin.

July 24, **Summer National Assn. Of Music Merchants 1999 VH1 Save The Music Concert**, Tennessee Performing Arts Center, Nashville. 714-522-9011.

July 31-Aug. 1, **1999 PBS/TCA Summer Press Tour**, Ritz-Carlton Huntington Hotel, Pasadena, Calif. 703-739-5074.

AUGUST

Aug. 6-7, **Fourth National Entertainment Industry Conference On The Technology, Art, And Business Of Music**, produced by IMMEDIA!, ABC Radio Centre, Sydney. 61-2-9557-7766, www.immedia.com.au/tab.

Aug. 7, **Tiger Jam II**, to benefit the Tiger Woods Foundation, Rio Hotel & Casino, Las Vegas. 310-274-7800.

Aug. 9, **Ninth Annual T.J. Martell Team Cup Challenge Golf Tournament**, Ridgewood Country Club, Paramus, N.J. 212-980-6600.

Aug. 13-15, **Rhino RetroFest**, sponsored by

Rhino Records, Santa Monica Civic Auditorium, Santa Monica, Calif. 310-474-4778.

Aug. 18, **The Source Hip-Hop Music Awards**, Pantages Theatre, Los Angeles. 310-248-6140.

Aug. 19-22, **Popkomm**, Cologne, Germany. 49-221-91655-0. www.popkomm@musikkomm.de.

Aug. 25-29, **Seventh Annual Cutting Edge Music Business Conference And Roots Music Gathering**, Contemporary Arts Center, New Orleans. 504-945-1800.

Aug. 29, **Watts Renaissance**, a fund-raiser to launch the Wattstar Theatre and Educational Complex, Paramount Pictures Lot, Los Angeles. 323-566-7934.

Aug. 31-Sept. 3, **1999 National Assn. Of Broadcasters Convention**, Orange County Convention Center, Orlando, Fla. 202-775-3511.

SEPTEMBER

Sept. 2-5, **Audio Engineering Society International Conference**, Villa Castelletti, Signa, Italy. 49-9131-776-303.

Sept. 9, **1999 MTV Video Music Awards**, Metropolitan Opera House, New York. 212-258-8000.

Sept. 9-13, **Mixshow Power Summit '99**, South Beach, Fla. 212-340-4738.

Sept. 15-17, **National Assn. of Recording Merchandisers Fall Conference 1999**, Coronado Island Marriott Resort, Coronado, Calif. 609-596-2221. www.narm.com.

Sept. 16-17, **EntertainNet Marketing Convention**, Empire Hotel, New York. 888-670-8200. www.iir-ny.com.

Sept. 24-26, **Focus On Video '99**, International Centre, Toronto. 416-531-2121, promex@sympatico.ca.

Sept. 24-27, **Audio Engineering Society Convention**, Jacob Javits Center, New York. 212-661-8528.

Sept. 25, **Society Of Professional Audio Recording Services 20th Anniversary Gala**, Statue of Liberty, New York. 800-771-7727. spars@spars.com.

CANADIAN INDIES UNDER PRESSURE

(Continued from page 52)

on its Web site. "The Internet is a powerful tool, and the industry hasn't caught on to that as quickly as it could have," says Boyce. "We now do a weekly radio show over the Internet and get 3,500 hits a week worldwide."

The escalating production costs of making records and videos, plus the marketing costs associated with co-op retail advertising and in-store positioning, place enormous financial stress on many Canadian indies.

"The key issue is money, money, money," says Brian Chater, president of the Canadian Independent Distribution Assn. "Two decades ago, a Canadian-based indie could do a couple of singles, record an album, and get a foreign distribution deal. Now they have to record an album, do videos, and put together a marketing campaign while facing enormous competition from the major labels. Indies can survive in niche genres, but in the worldwide markets they're up against the majors."

Netwerk Productions, which started up in 1984, is often cited as the last Canadian independent of any consequence to emerge in the past 20 years. However, despite early successes with Skinny Puppy, Grapes Of Wrath, and McLachlan, president Ric Arboit is frank about the label's stature. "To be honest," he asks, "where would we be without Sarah McLachlan? We would be still considered a niche-market indie."

Intense A&R competition from multinationals throughout the '90s has contributed to the indies' problems. Noticing that Canada's independent sector had become a potent A&R source, multinationals upped their ties with fringe-type labels via pressing and distribution agreements, co-ventures, and licensing deals and began to sign indie-style acts.

"After Nirvana kicked open the door in 1991, the majors here turned their attention to what we had been doing," says Arboit. "Until then, we could pick and choose the acts we

wanted to work with. Between 1991 and 1996, we began to compete dollarwise on A&R with the majors, and we couldn't. There's been less competition in the past two years, but it's still tough."

Ironically, the distribution of independent labels in Canada is primarily handled by the five multinationals and by such large distributors as Koch International, Outside Music, and Festival Distribution.

"Indies need [distribution] clout to play the game on some kind of level playing field," says distributor Bill Ott, president of Oasis Entertainment Inc. "They have to use a distributor capable of selling their music. If the indie doesn't have those types of resources, they are relegated to the back row."

'An independent is still not in a position where it has the tools to fight major labels'

- MARIO LEFEBVRE -

Tim Baker, buyer with the 33-store, Ontario-based Sunrise Record chain, agrees. "To compete, an indie has to be distributed by a major [label] or a major distributor. Even then, there's only so much shelf space. If it comes down to racking a major Warner title or major independent title, I'm going with Warner's because of the promotional and marketing benefits we get from them."

Mario Lefebvre, director of national distribution at Select Distribution in Montreal, says that even with distribution clout, "it's difficult being an independent label; the investment required is astronomical. No matter how much money or interest and energy you put into any project, an independent is still not in a position where it has the tools to fight major labels."

Fringe-styled artists with their own CDs utilize second-tier distributors such as Page Music, Indie Pool Canada, Spinner Music Group, and Spirit River Distribution, or they try coaxing retailers to take their goods on a consignment basis.

However, "it's an exception today for us to deal directly with artists with consignment product," says Lane Orr, head buyer with the 14-store A&B Sound chain in Vancouver. "There's more of these acts today, and it became too labor-intensive dealing with them."

In contrast to other parts of Canada, the Quebec music industry—in a province with a primarily French-speaking population of 7 million—is dominated by some 75 independent production firms that record 90% of the province's domestic artists.

"Quebec is still a fairly controlled and affordable market," says Lefebvre. "Our star system allows many independent labels to be successful. Return on an investment is likely, because the marketplace reacts to good promotion and marketing strategies."

LIFELINES

BIRTHS

Girl, Truly Mae, to Wendy Griffiths and Rex Tennyson, June 9 in Los Angeles. Mother is the VP of video promotion for Reprise Records.

DEATHS

Lee Trimble, 64, of cancer, May 25 in Nashville. Trimble started his music business career with a stint in a retail music shop while attending the University of Houston. He worked for Capitol Records as a regional sales and promotion manager and later transferred to a similar position at Tower Records, Capitol's budget label. He was briefly a manager and part owner of Westex Record Service, a one-stop in Dallas. During the early '70s, he was national sales manager for Mega Records. Later, he was national sales manager for Starday-King and Stop Records. He was involved in the formation of Gusto Records in Nashville, along with Moe Lytle and Tommy Hill. He worked in sales for Gusto before going independent. Trimble is survived by his wife, Mary, five children, and three grandchildren.

FOR THE RECORD

The headline mechanical royalty rate in Hong Kong has been increased to 7% of published price to dealer (PPD) from 6.75%, not as stated in Billboard's June 26 issue. It will be discounted to 6.75%. The rates in other Asian territories are as follows: Indonesia, 3% PPD; Thailand, 3% PPD; and the Philippines, 4.5% PPD. The rates in these territories will revert to the Asian headline rate of 6% PPD if sales return to the level recorded at the end of 1996, plus 10%. In Brunei, Cambodia, Macau, Myanmar, Vietnam, and Laos, the rate will be 3% PPD until the Memorandum of Understanding expires Dec. 31, 2003.

GOOD WORKS

LAVA LEADERSHIP: Lava Records president/Atlantic senior VP Jason Flom—along with director Martin Scorsese—will be awarded the American Civil Liberties Union's 1999 Torch of Liberty Award. The benefit will be held July 12 at the Beverly Hilton Hotel in Beverly Hills. Flom is on the board of directors of Families Against Mandatory Minimums (FAMM) and has helped free three prisoners already. Contact: Megan Lee at 877-ACLU-4-US.

CARING CONTRIBUTIONS: Edison International donated \$260,000 to Los Angeles County to help renovate the historic entryway of the John Anson Ford Theatre. Contact: Mark Stambler at 323-913-1667.

The Recording Industry Assn. of America (RIAA) donated \$5,000 to the Louisiana Music Commission's Musicians' Clinic, which provides inexpensive health care to artists in the New Orleans area. In return, the RIAA will receive a bulk supply of the clinic compilation "Get You A Healin'." Contact: Nanette Struck at 504-942-8154.

Harvey Sheldon, a veteran radio and TV personality and the co-creator of the bunny hop dance, donat-

ed his rock'n'roll video collection (appraised at \$2.5 million) to the University of Southern California. The college will use the donation to start the Harvey Sheldon Rock'N'Roll Video Research Library on its campus. Contact: Harvey Sheldon at 714-281-5929.

BLUES DUES: Blues Revue Magazine paid for a headstone and ceremony on June 6 in Alsip, Ill., for Otis Spann, who died in 1970 but had never been given a fitting memorial. Spann defined the Chicago blues piano scene during his 1953-1969 tenure with the Muddy Waters Band. Contact: Maureen DelGrosso at 310-471-7355.

CLASS ACTS: Hip-hop station KKBT (the Beat) Los Angeles is sponsoring its second Summer Arts Series, which consists of free Saturday workshops for kids aged 8-18. The workshops, which include lunch, cover topics like sports, songwriting, dance, and culture. The classes are taught by local sports stars and on-air personalities. The series kicks off Saturday (10) in Pasadena, Santa Monica, and Watts, Calif. Contact: Eileen Woodbury at 323-634-1800.

Merchants & Marketing

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Razor & Tie Has TV, Retail Covered For 2nd 'Monster' Set

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—Remember the big hooks



CHENFELD

and the big hair that spoke volumes about the music scene in the late '80s? Razor & Tie Direct is doing its part to ensure that both the bands and their legacy will live on forever.

The direct-marketing sister of label Razor & Tie Entertainment has blown open the concept of selling rock records on TV with its two compilations of "aerosol-enhanced" '80s tunes.

"Monsters Of Rock," released last year, features such head-banging selections as Twisted Sister's



"We're Not Gonna Take It," Alice Cooper's "Poison," and Winger's "Seventeen." The new follow-up, "Monster Ballads," features the bad boys' softer side, including Warrant's "Heaven," Poison's "Something To Believe In," the Scorpions' "Wind Of Change," and Extreme's "More Than Words."

The nostalgia factor is clearly striking a chord. "Rock" has sold up to 150,000 units on TV and is already a gold record at retail. Advertised with an appropriately

over-the-top, tongue-in-cheek commercial that features a free-wheeling skydiver, "Ballads" is already a gold record on TV, according to Cliff Chenfeld, Razor & Tie co-owner.

Although the company has sold other albums on TV in the past, Chenfeld says, it broke the mold with the "Mon-



BALSAM

ster" duo in terms of its relationship with traditional retail.

"Until this campaign, we had records we sold in stores, and never would the two meet," he says.

The "Monster" release plan plays out as follows: Razor & Tie Direct sells a 35-track, two-CD package on TV via a two-minute spot, then licenses the material to Razor & Tie Entertainment. Six months later, the label brings the "highlights" of the double-set to retail in a single album with identical artwork.

"Monsters Of Rock" debuted on TV in December 1997 and hit retail in June 1998; "Monster Ballads" debuted in December 1998 and arrived in stores June 29. The double-albums sell for \$26.99 (CD) and \$21.99 (cassette); the single albums carry list prices of \$17.99 and \$11.99, respectively.

Chenfeld says TV advertising for "Ballads" will continue after the album hits stores. Expectations are greater for the new project than for its predecessor because it is a broader-appeal record.

"It has, hands down, been the most successful TV record—much more successful than 'Rock,'" he says. "It is a broader package. This one gets a female demographic and a lot of other people who like these songs. For 'Rock' you really have to buy into the whole L.A., mid- to late-'80s bad-boy culture."

The decision to not offer the complete set at retail was twofold.

"The TV consumer is more willing to spend for a double-CD than the retail consumer," he notes. "In addition, if you are going to spend the money to go on TV, it is better to have a higher-price product."

Razor & Tie co-founder Craig
(Continued on page 62)

BMG, Showtime Hope Music And Boxing Pack A Promo Punch

BY JIM BESSMAN

NEW YORK—BMG Entertainment and Showtime Networks have undertaken a joint promotion integrating music acts on BMG labels with boxing events on the Showtime premium cable channel and its sister operation SET (Showtime Event Television) Pay Per View.

The yearlong promotion is consumer-driven and geared to R&B retail. It was inaugurated with a contest awarding consumers and retailers a trip to the pay-per-view WBA bantamweight title fight between champion Johnny Tapia and challenger Paulie Ayala, which Ayala won in an upset June 26 in Las Vegas.

Jive recording artist Marc Dorsey sang the national anthem at that fight, which was promoted at 350 indie R&B retail outlets via a retailer display contest. The promotion included banners and other point-of-purchase materials supporting Tyrese, Naughty By Nature, Reel Tight, and Mase. A Showtime display announced the fight, its pay-per-view availability, and the consumer contest drawing, under the slogan "Look For Music That Packs A Punch."

The campaign, which will continue on a quarterly basis, came out of a "Music That Packs A Punch" event

held at the Impact R&B music trade convention in May in Miami, where Showtime staged three boxing exhibition matches between performances by new and developing BMG label artists, including Dorsey. Two of the bouts featured professionals, but the main event pitted BMG Distribution marketing VP Michael Terry against Chicago retailer George Daniels of George's Music Room.

"I hadn't been in a fight since eighth grade, but it was fun," says Terry, who fought three one-minute rounds with 16-ounce gloves and padded headgear. "I lost by audience vote, but there were 300 to 400 retailers in the room—more of them than BMG people."

Terry says he had approached Scott Richman, senior director of marketing for BMG Entertainment, in search of a unique promotional concept for the convention.

"Some promotion guys at Arista and Jive had the uncanny idea to tie in a boxing event to our music presentation," says Richman. "Michael knew I

was a fight fan, but a boxing event was too daunting in terms of expenses. So I suggested we go to a cable network, since we speak to the same audience."

Richman adds that since "fight marketers" also speak to the same demo as BMG's hip-hop/R&B target, Showtime, by way of its SET pay-per-view arm and its Showtime Championship Boxing programming on the regular Showtime cable pay channel, was a logical partnership choice.

"So we came up with the 'Music That Packs A Punch' concept at Impact, to use it as a launching pad for a retail promotion building on the theme of music and boxing," adds Richman.

Besides the contest, the BMG/Showtime tie-in involves giveaways of Showtime boxing-related merchandise at music retailers supplied by BMG, as well as BMG-supplied music for promotional use by Showtime at radio and for its cable operators.

"We're both delivering meaningful value to our consumers and accounts,"

says Richman, who had long sought such a promotional connection with Showtime, which had successfully produced a pay-per-view concert event with Naughty By Nature.

"Urban music and rap appeals to a segment of the boxing public which we've had a bit of difficulty reaching," says Showtime sports and event programming VP Joek McLean. "We saw a great opportunity by marrying hip-hop/rap music with our boxing promotions and combining our marketing forces with BMG's at independent inner-city record stores with customer contests."

Showtime is now looking at the Aug. 7 Shannon Briggs/Francois Botha fight in Atlantic City, N.J., as perhaps the next BMG tie-in. Terry says that upcoming Mike Tyson fights might also be jointly promoted.

"We think that having artists featured in the promotion singing the national anthem is a natural extension of what we're doing," says McLean, "and we're looking for more opportunities, not only in the boxing arena but in the acquisition and distribution of music on a pay-per-view basis."

Showtime is also seeking to utilize BMG artists and music in Showtime original movies, says McLean.

'We saw a great opportunity by marrying hip-hop/rap music with our boxing promotions'

— JOCK MCLEAN —



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NATIONAL RECORD MART (NRM) reports a net loss of \$1.7 million for the fiscal year that ended March 27 because of operating and financing costs for 33 new stores and 14 relocated or remodeled stores and lower-than-expected gross profit margins and same-store sales. The year before, NRM posted net income of \$892,648. Total sales rose 15.5% to \$129.9 million from \$112.5 million because of the larger number of stores. Sales from stores open at least a year were up 4.2% for the year. Profit margins declined, the company states, because of "shifts in consumer preference from cassettes to CDs and aggressive pricing."

In the fourth quarter, the net loss widened to \$1.83 million from \$292,660 in the same period a year earlier, as sales increased 20.3% to \$31.4 million from \$26.1 million. Same-store sales in the quarter were up 2.7%.

METRO-GOLDWYN-MAYER says it is taking a \$225 million charge in the second quarter for a corporate reorganization and a decision to drop a number of film projects. MGM will cut about 5% of its staff and expects to report a loss of \$250 million in the quarter.

HASTINGS ENTERTAINMENT announces that it is offering custom CD compilations and digital music downloads at its Web site, gohastings.com. Visitors to the site will have access to amplified.com's catalog of 8,000 songs for purchase. In addition to its site, Hastings operates 132 superstores.

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS reports that the gross volume of all music products for its member retailers and rackjobbers rose 10% last year to \$9.69 billion. CD albums represented 83.3% of total sales, while cassette albums' share fell to 10.7% from 13.6% the year before.

K-TEL INTERNATIONAL has acquired licensing rights to more than 30,000 music titles controlled by Marathon Music International. K-tel says the deal will provide a larger number of titles for custom CD compilations. The company's library previously contained 5,400 titles. The Marathon library contained 5,400 titles. The Marathon library contained 5,400 titles.



tains songs by acts such as the Supremes, Willie Nelson, the Bay City Rollers, and Sister Sledge.

PROPER SALES & DISTRIBUTION will distribute the new blues label Acid Blues Records, formed by Tom Rothrock, founder of Bong Load Records. The first release will be Jon Brown's debut album, "70 Years Coming," due Sept. 21. Proper also distributes Bong Load.

MUSICLAND STORES says that it is awarding prizes each day for 30 days to celebrate the launch June 23 of its Web sites, SamGoody.com, Suncoast.com, MediaPlay.com, and OnCue.com. The grand prizes include a Sony home entertainment system and a trip for two to the Worldwide Wrestling Federation Summer Slam Aug. 22 in Minneapolis.

ALLEGRO, the independent distributor of music, is releasing in August a companion CD to the best-selling mother/daughter book "Divine Secrets Of The Ya-Ya Sisterhood." The CD, called "Gaga For Ya-Ya: Zydeco Madness," features such zydeco musicians as Boozoo Chavis, Terrance Simien, Li'l Brian, and Buckwheat Zydeco.

CHRISTIE'S, the international auction house, auctioned off 100 of Eric Clapton's guitars last month, including a 1956 Fender Stratocaster for \$497,500 to an anonymous bidder. The money benefits Crossroads Centre at Antigua, which was founded by Clapton for the treatment of alcohol and drug dependency. The sunburst Strat, nicknamed "Brownie," is the guitar Clapton used when he composed

CHRISTIE'S

"Layla" for Derek & the Dominos. A total of \$5.07 million was raised in the auction. Among the buyers of Clapton's guitars were the actor Michael J. Fox and AEI Music president Michael Malone.

DISC JOCKEY, the Internet music network, has signed a deal to place its radio programming on the streaming Web site broadcast.com. The partnership begins July 1 with 30 of DiscJockey's formats offered at broadcast.com.

THE INTERNATIONAL RECORDING MEDIA ASSN. (IRMA) says that senior Hollywood executives will be participating in IRMA's two-day conference "DVD '99, Producing And Publishing Entertainment Media," Aug. 4-5 at the Universal City Hilton Hotel in Universal City, Calif.

I COMMERCE GROUP, an Internet marketing firm, has launched a retail site, MusicInStock.com, which will be fulfilled by Alliance Entertainment and carry more than 250,000 titles. It will be linked to iCommerce's Internet mall at www.247mall.com.

Esperanto Music's Got The Latin Beat

Miami Beach Store Offers A Range Of Multicultural Styles

BY PATRICIA BATES

MIAMI BEACH—In multicultural South Beach, the rhythms of Central and South America and the Caribbean emanate from nightclubs like the Starfish and Shadow Lounge near Ocean Drive.

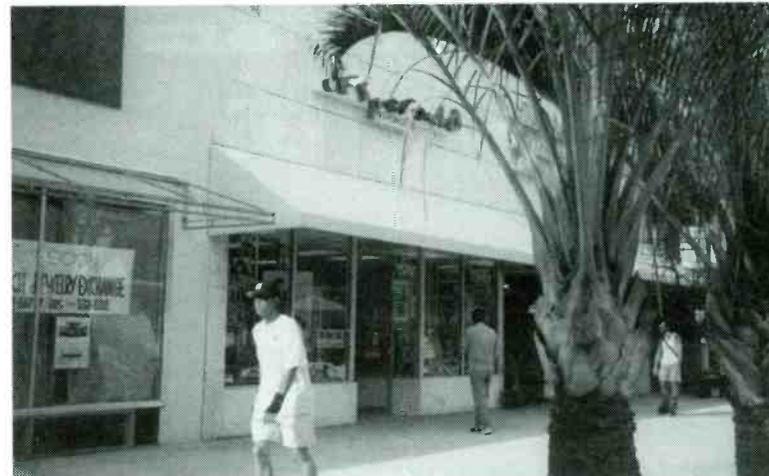
And the music heard in those clubs can be found for sale at Esperanto Music, which opened last January in the restaurant-and-bar district of Lincoln Mall and has since been voted the best Latin music store in Miami by The Miami New Times.

After the Times' readers' poll in April, says manager Carlos Suarez, "we had our greatest revenue in May, with an increase of 8%. We've sold about 300 copies of the Ricky Martin album since May 11 street date [through June 4]. And, we aren't even in our winter tourist season of October through January."

The word "esperanto" describes the ethnic beat of Miami perfectly. "It means 'universal language,' and that's what music is to us," says Suarez. Esperanto was invented in 1887 by a physician, Dr. L.L. Zamenhof, as a proposed language for Europe. Although it never caught on, the concept made its way to the West Indies.

Esperanto Music has about 50% Cuban, Brazilian, and Latin titles among its 8,000 new and 2,000 used CDs.

The store is owned by Venezuelan Carlos Souki. He bought the former Extremes Music, which had been primarily a dance music store for five years. This is the second Esperanto Music; he opened his first in Caracas, Venezuela, about three



Esperanto Music is located in the Lincoln Mall district of South Beach in Miami Beach.

years ago.

Anything goes at Esperanto Music, which is on the promenade known as Lincoln Mall in South Beach. Tanned girls in bikinis skate through the aisles in headphones



looking for Martin's "Livin' La Vida Loca." A Hare Krishna vocal ensemble brings in its latest cassette. Gay men browse in tank tops and trunks for a Brazilian *Carnivale* release for a party. Seniors walking their dogs come in for Cuban music albums by José Feliciano. And adolescents ride by on bikes asking about Jennifer Lopez's "On The 6."

Esperanto Music has a window on South Beach, and it rents that frontage to major labels like Sony Discos and independents such as Havana Caliente, which is distributed by Atlantic. In June, pinup posters of C2/Columbia's Martin and Sony Discos' Elvis Crespo were on the right, and Havana Caliente's displays of Barbarito Torres, Adalberto Alvarez, and Pedro Luis Ferrer were on the left.

"We're the top retailer in the nation for Barbarito Torres, according to Havana Caliente," says Suarez. "The band did an in-store signing for us, and they drew about 100 fans on a Sunday in May at 4 p.m. before their concert that evening at the Starfish."

Esperanto Music has a light and airy tropical décor in its 4,000 square feet of space, which includes upstairs offices and warehousing. The crowds for artists like Torres form lines outside on the plaza. The interior is mostly white, with brown Mexican tile on the floor. A neon green-and-blue sign is at the entrance.

The store is not yet on SoundScan and may not get on line until the turn of the millennium. "When the [Y2K] bug passes, then we'll get a computerized register," says Suarez. "We

won't get one until we find a system that we really like."

The employees give handwritten receipts and then match the amount to inventory in an Excel program on the PC. "We know exactly what's selling every week," says Suarez. "Our usual markup is about 30%."

The immigration of Argentines, Colombians, Nicaraguans, Puerto Ricans, Haitians, Spaniards, and Portuguese has made Miami a melting pot of Latin music for many years. Suarez sells a variety of Latin and Caribbean styles, including salsa, *soca*, calypso, reggae, rumba, bolero, flamenco, samba, merengue, and *rock en español*.

Esperanto Music has to keep current with popular acts in Latin and pop music. In June, the store's top 10 acts included Torres, Buena Vista Social Club, Crespo, the Afro-Cuban Allstars, Lauryn Hill, Cher, Marc Anthony, and Rubén Gonzalez, as well as Martin.

"We have about 10 distributors, but we order from Musicrama, New York, for our imports, and H&L Dis-

(Continued on next page)



Esperanto Music rents space in its windows to labels to promote their artists. Here is a recent display for Havana Caliente.

EXECUTIVE TURNTABLE

HOME VIDEO. Fritz Friedman is promoted to senior VP of worldwide publicity for Columbia TriStar Home



FRIEDMAN



SCOGGINS

Video in Culver City, Calif. He was VP of worldwide publicity.

DISTRIBUTORS. Ketrena Scoggins is named director of sales, urban music, for Sony Music Distribution in New York. She was national director of sales, urban music, for Mercury Records.

MERCHANDISING. Mark Matheny is promoted to executive VP of international licensing and studio stores franchise operations for Warner Bros. Consumer Products in Burbank, Calif. He was senior VP of international licensing.

ESPERANTO MUSIC'S GOT THE LATIN BEAT

(Continued from preceding page)

tributors, Miami, for everything else," says Suarez, who was an H&L Distributors salesman last year.

Esperanto Music also gives a 10% industry discount on CDs, the average price of which ranges from \$13.99 to \$16.99, because the store is just a half-block from Sony Discos and a short stroll from MTV Latin America and Universal Music Latin America. The offer also goes for DJs at the local dance clubs.

South Beach has been called "America's Riviera," where the rich and famous frolic on the 10 miles of white sand off Ocean Drive. This year, comedian Chris Rock came by the store. Because of Esperanto Music's proximity to the Cardozo Hotel, owned by Glo-

ria and Emilio Estefan Jr., and at least six hotels on Miami Beach belonging to Island Records founder Chris Blackwell, concierges refer guests to the store.

"The record executives come here during their two-hour lunches and drink breaks," says Suarez. "We see them in between annual meetings during [MIDEM Americas] and the Caribbean Music Market convention and the Billboard Latin Music Conference."

Esperanto Music also scouts talent. "We do have consignment CDs, but only if we like the music," says Suarez. "The labels can be deaf sometimes, but we

have to like what we've heard before we take it."

He likes the traditional yet modern Cuban band Le Zumba, which is unsigned. It performed at the Firehouse Four club during the closing night of the Miami Film Festival in January.

Suarez doesn't dwell on what Miami Beach superstore Spec's Music is doing, or on independent store Uncle Sam's, which is a taxi ride away. "We don't think of them as competition," he says, "because we have about 2,000 Cuban titles, which is more than anyone we know of in America."

Tickets are also sold by Esperanto Music for Cuban concerts in Miami. The store

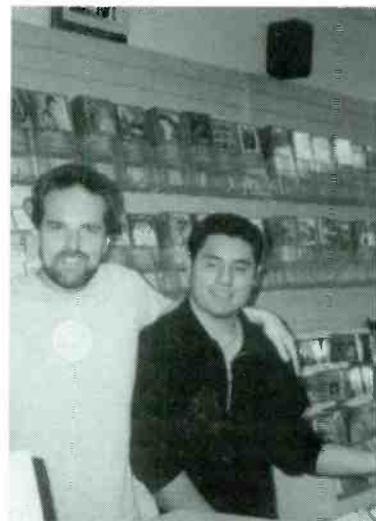
advertises over independent Latin station WDNA during the year. "We mainly use fliers and do some advertising," he says. "We think it's working, because we were No. 1 in the Times."

Esperanto Music hires "salespersons, not clerks" to keep hours from 11 a.m. to 10 p.m. from Sundays through Thursdays, and 11 a.m. to midnight on Fridays and Saturdays. Suarez expects them to research the product and know their audience.

"It's like the major leagues—you either got it, or you don't. Our customers have to trust you as their friend," says Suarez. "We want them to feel as if we are sharing the music with them."

'Our customers have to trust you as their friend'

— CARLOS SUAREZ —



Carlos Suarez, left, is manager of Esperanto Music. At right is dance music buyer Irving Vargas.

Survey: Net Will Take 16% Of Music Sales By 2003

A NEW SURVEY of music and the Internet estimates that consumers will spend \$2.53 billion on music online by the year 2003, or about 16% of total music sales.

If there's any doubt left that the predictions on music selling over the Internet are bullish, the estimate above compares with about \$143 million in music sales in 1998.

The latest survey—called "Music And The Internet: The Digital Revolution"—comes from New York-based Xceed Intelligence (Xi).

The study makes the point that the Internet is the fastest-growing mass medium ever. According to figures supplied by Morgan Stanley, it took radio 38 years to reach an audience of 50 million users, television 13 years, and cable TV 10 years. The Internet? A mere five years.

The study also draws the demographic profile of the Internet user, comparing that person to the average American. Some of the results follow.

While only 48% of Americans are male, 59% of Internet users are. Twenty-four percent of Americans are college graduates, but 50% of Internet users have a degree. The average U.S. household income is about \$34,000; for the Internet household it's \$61,500. The average American is 35 years old, but the typical Internet user is

between 21 and 30. And although America is 72.1% white, 88.3% of Internet users are white.

As for buying habits, the researchers say that price is not the determining factor in consumers' purchase of music over the Internet.

"The most popular CD store sites do not have the lowest prices," according to the report. "Xi believes aggressive marketing, good site design, strong customer service, and user customization will earn E-tail customer loyalty."

BUYING TRENDS



by Don Jeffrey

IN OTHER online news, Media Metrix, which measures Web site audiences, reports that the number of monthly visitors to the Internet increased nearly 15% to 61.9 million in May from the same month a year ago.

Media Metrix also found that the average number of Web pages viewed per visitor increased 23.8% during the year to 37.4 from 30.2. On average, Internet users spent more than 40% more time online than they did the year before.

In May, the top music-related Web site, according to Media Metrix, was Amazon.com, which ranked No. 14 with 9.9 million visitors. The most-visited site overall was Yahoo.com, which drew 31.1 million persons.

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Hastings Believes In Stores While Moving Into Cyberspace

MODERN AGE: BUYPoint/Genesis Securities put on a music industry seminar, "Music Retail And Distribution In A Digital Age," for Wall Street institutional investors June 21 at the Harvard Club in New York, and Retail Track was fortunate to attend the event. During the day, John Marmaduke, chairman/president/CEO of Hastings Entertainment, made a presentation.

Marmaduke reported that the company has 131 stores, which did \$399 million in revenue, with \$60 million in earnings before interest, taxes, depreciation, and amortization and \$11 million in net income, before reserves and reversals.

"We are doing category-killer stores in small-town America," Marmaduke said. "We have always been small town before it was cool to be there. We are bringing small-town America into the '90s, giving them big-city entertainment."

The average Hastings store takes in about 25,000 square feet, carrying music, video sales and rental, books, computer software, video games, and magazines. The company invented the multimedia store in 1972.

"We have been consistently profitable for 30 years. It shows that we can adapt to the [retail environment]," Marmaduke said, adding that he foresees about 500 markets

in the U.S. that are under-served in home entertainment software.

This year, the chain will open 20 stores, and next year 30 outlets are planned. Moreover, he said, Hastings has been rolling out its "concept 2000 stores," the chain's latest prototype, which are now 60% of the chain.

One of the advantages of operating in towns where the population is about 50,000 is that they are generally resistant to recession and under-

served by retail, said Marmaduke. "Within three miles, we get half the population," he added. "We will expand our reach by the Internet and drop boxes."

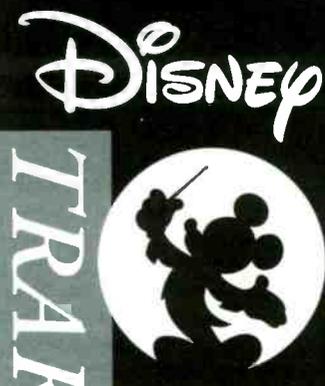
While Hastings plans to exploit the Internet, Marmaduke reminded the Wall Street players not to underestimate the power of traditional brick-and-mortar stores.

"On a Friday night, we have 100 to 300 customers in our stores," he said. "It's a fun experience, allowing for social interaction. Our stores are in markets that are different than New York. They only have to drive three or four minutes to get to our store. And we have great prices."

Furthermore, he pointed out that while Wall Street employees may be used to salaries in the six figures, only 4% of Americans have this type of salary.

(Continued on page 63)

RETAIL TRACK
by Ed Christman

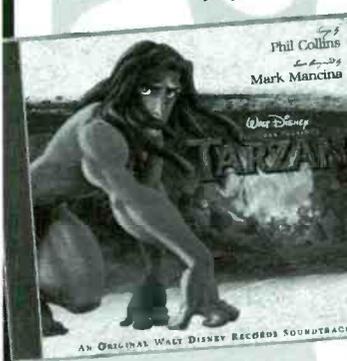



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DNA's Annual Confab Finds Distributor On The Upswing

ON THE MOVE AT DNA: The celebratory mood at the 1999 Distribution North America (DNA) Convention, held June 22-26 in Woodland and Sacramento, Calif., can be summed up by an apparition that met our eyes on the last night of the confab. As Burnside Records' 44 Long blasted through a set at the Radisson Sacramento's outdoor club the Grove, one customarily buttoned-down distribution executive danced in front of the stage, fingering chords on an air guitar, with his necktie knotted around his head.

The Woodland-based DNA had much to cheer about. **Jim Colson**, newly promoted to VP of independent distribution from GM, noted during



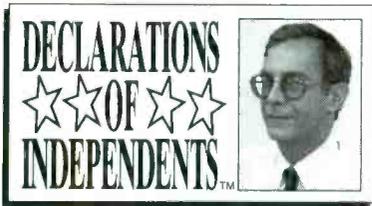
the convention that DNA's sales had increased 20% over the last year, despite the loss of volume from Rounder Records, which is now funneling most of its top titles through Universal.

The firm, which is operated by Valley Media, home of the country's largest one-stop, has made staff changes to deal with its accelerating pace. It has created a central sales region, with former regional sales rep **Bill Brownlee** promoted to central regional sales manager. **Deanna Varagona** (Chicago/Midwest), **Harris Rea** and **Michael Ringled** (New Orleans), and **Glynn Wilson** (newly relocated from Cleveland to Farmington Hills, Mich., and servicing the Ohio Valley) now report to Brownlee. Another sales rep will be hired to take some of Brownlee's accounts; Brownlee will continue to service Hastings Entertainment and Anderson Merchandisers.

DNA has also established a Christian enclave, DNA Christian (DNAC), with Overland Park, Kan.-based **Warren Morrison** in place as manager of sales and marketing and reporting to VP of sales **Pip Smith**. DNA has established a separate publication to market its Christian titles—such as a forthcoming gospel title by **Ricky Skaggs** on Skaggs Family Records—to members of the Christian Booksellers Assn. Colson said the establishment of DNAC was predicated by the arrival of more labels like Skaggs Family at DNA and increased square footage dedicated to Christian music at accounts like Wal-Mart and Best Buy.

On the label front, Valley Media chairman **Barney Cohen** announced that he has personally purchased the majority of Valley Entertainment, the Santa Fe, N.M.-based, DNA-distributed Valley label.

"It's going to be a label, as opposed to an arm of some distribution company and one-stop," Cohen told *Declarations of Independents*. He plans to open a New York office within 60 days, staffed by three people; the rest of the staff of 14 will be based in Santa Fe and Woodland. Cohen said that Valley Entertainment will con-



by Chris Morris

tinue to concentrate on such genres as Celtic and blues and will focus on licensing arrangements rather than roster signings.

Cohen also acknowledged that the label is angling to acquire some of the assets of Watermelon Records, the Austin, Texas-based roots label. Watermelon filed for Chapter 11 bankruptcy protection in December 1998. According to a story in the June 18-24 issue of *The Austin Chronicle*, Valley Entertainment has filed a plan in bankruptcy court to reorganize fiscally troubled Watermelon. It's unclear how the deal would affect the Texas label's current distribution pact with Sire Music Group.

CONTRASTS were apparent everywhere at the DNA confab this year. Last year's conference featured virtually wall-to-wall live music, with acts from distributed labels on view daily. This year, the sole music event took place on the last evening, when there were performances by 44 Long, **Steve Wilson** (of the Snapper Music group **Porcupine Tree**), and **Sex 66**, a terrific rock'n'roll band whose music is jointly released by Fire-Ram Records in Grass Valley, Calif., and I Course Records, an imprint operated by DNA creative director **Jacob Meggers**. The first two days of the '99 meeting were taken up by highly productive marketing meetings, computer training, a panel by Valley execs, and a values workshop at the Woodland facility.

Two days of product presentations at the Radisson summoned up divergent responses and encapsulated the changes in DNA's label mix over the last 12 months. **Gerard Cosloy** and **Chris Lombardi**, co-owners of DNA's newest label, indie-rock power Matador Records, were welcomed enthusiastically. **Pavement's** "Terror Twilight," the first Matador album to be handled by DNA, had entered *The Billboard* 200 at No. 95 the previous week. In a droll video, the label previewed summer and fall releases by **Belle & Sebastian**, the **Jon Spencer Blues Explosion**, hip-hop act the **Arsonists**, and **Solex**. The label also unveiled plans for its two-CD 10th-anniversary package "Everything Is Nice," due Sept. 14; the set will coincide with three days of anniversary concerts in New York and London that month.

However, Rounder's return to the convention after an absence last year could only be termed conciliatory. Acknowledging applause from the reps, label VP of sales and marketing **Paul Foley** said, without irony, "I also appreciate we didn't get any boos." Some DNA staffers had complained

privately that the Rounder Select product they were being given to sell was not top-flight material, but they appeared somewhat cheered when Foley announced that Bullseye Blues titles by **Jimmy Nelson** ("Rockin' And Shoutin' The Blues," Aug. 10), the **Johnny Nocturne Band** ("Million Dollar Secret," Oct. 5), and **Johnny Sansone** ("Watermelon Patch," Oct. 5) would go to DNA. (All recent Bullseye releases have been handled by Universal, and, according to sources, have not met notable success.)

HOT PRODUCT SHOTS: DNA reps were most excited by the new **John Prine** album on Oh Boy!, "In Spite Of Ourselves," set for Aug. 14.

The collection—Prine's first since successful cancer surgery—features covers of classic country duets by Prine and such guests as **Iris DeMent**, **Lucinda Williams**, **Melba Montgomery**, **Trisha Yearwood**, **Patty Loveless**, and **Emmylou Harris**... Alligator Records drops "Live In Chicago," a two-CD album by the late guitar star **Luther Allison**, Aug. 24... U.K.-based Snapper Music—whose staff, including label head **Dougie Dudgeon**, appeared at its session in superhero costumes, wielding squirt guns—will issue "Destiny Road" by the W.C. Handy Award-winning **Peter Green Splinter Group** July 27 on its Artisan imprint... Welk Music Group's Vanguard has two big reissues coming

up: "Chicago/The Blues/Today!," a two-CD set of classic Windy City performances, set for July 27, and "From Spirituals To Swing," an expanded three-CD version of great 1938-39 Carnegie Hall concert recordings, set for Aug. 24... Putumayo World Music will release "Tuku Music" by Zimbabwe singer **Oliver Mtukudzi** on July 13, just before the vocalist begins the Africa Fete '99 tour... On Sept. 14, the same day that Matador releases its **Jon Spencer Blues Explosion** remixes/outtakes/B-sides album "Xtra Acme USA," K Records will unleash "Sideways Soul," a collaboration between the Blues Explosion and **Dub Narcotic Sound System** (aka K owner **Calvin Johnson**).

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RAZOR & TIE HAS TV, RETAIL COVERED FOR 2ND 'MONSTER' SET

(Continued from page 57)

Balsam says that so far with "Rock," there has been no problem with customers looking for the double-CD in stores, although he hints that second volumes from both albums may head to retail down the line.

"Clearly there is this thought inside the industry about the possibility of confusion, but it

retail with P-O-P and price and position.

"TV is a broadcast medium and is not all that different from radio in terms of its ability to make impressions," he adds. "There are many more people who are not inclined to buy through the TV than are, and when they go into the store, the album has been set up beautifully."

The rackjobbers account for 50%-60% of SoundScan sales of "Rock," Balsam notes. "But everyone is coming to the party very strongly now. When we first put out 'Rock,' we had to convince the retailers of what it was all about. Now they know this is a strong-selling record and brand."

In fact, he says, "Monsters Of Rock" overall has been a positive experience for brick-and-mortar retailers, who tradi-

Aside from its TV campaign, Razor & Tie Direct has been selling the "Ballads" double-album on its Web site and made it available to other online music merchants. The company's Web address is shown onscreen in the TV spot every time the 800 number appears, and Chenfeld says each month the number of online buyers grows.

'Until this campaign, we had records we sold on TV and records we sold in stores, and never would the two meet'

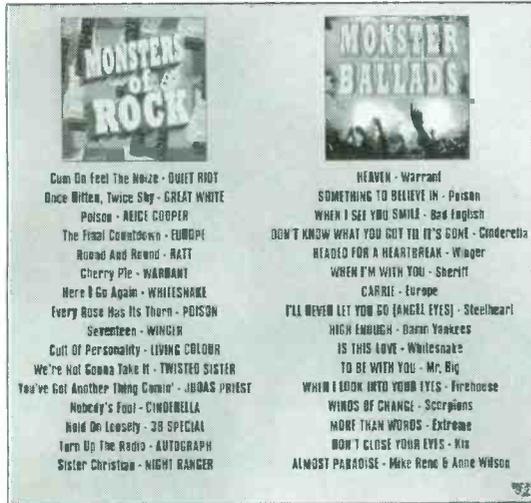
- CLIFF CHENFELD -

"When all is said and done, over 10% of the orders from the 'Monster Ballads' TV campaign could be online orders," he says.

In another sign of the strength of heavy metal, "Ballads" was also the No. 3 best-selling record at CDnow/Music Boulevard the first week the companies published a merged chart, he says. Although the "Monster" records are far and away Razor & Tie's most successful direct-sales albums to date, the label has released several other compilations on TV, including the cool jazz collection "Smooth Sounds" and the three-CD "Rolling Stone's Women In Rock."

Chenfeld says the company has another 10 TV compilations on the books, including "Pop Life," a country collection, and a contemporary R&B album. And the public has not heard its last deafening guitar riff.

"We've got a bunch of 'Monster' sequels in production," he says. "The logical extensions of 'Rock' and 'Ballads' will be coming out, and we'll probably release two a year going forward."



doesn't happen," he says. "The returns on these products are not high, and sales are extremely strong."

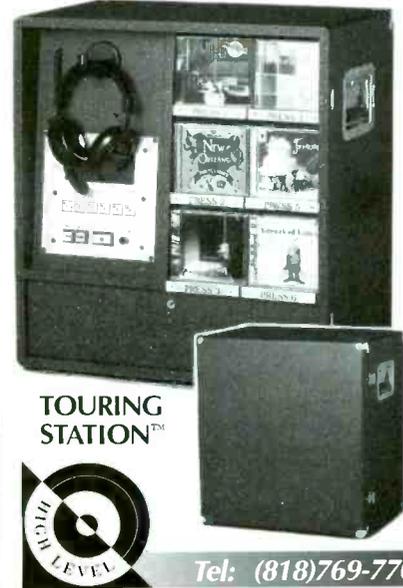
Balsam says the Razor & Tie sales team has been showing retailers the TV spot and is using the skydiver image in all of its point-of-purchase material.

"I think retailers get this," he says. They realize the compilation market is growing, and this makes things easy. Since this is not a new-artist package, we are not putting a lot of money into radio. But we are willing to be very aggressive at

tionally bristle at the prospect of merchandise going through the direct-sales pipe.

"The ironic thing is retailers have generally not viewed TV promotions as helpful to them," Chenfeld says. "But, in fact, they are incredibly helpful to them because they create a market for them. You can sell many more records in stores than on TV. We spent millions and millions of dollars on TV advertising, made money on TV, developed a database, and now have millions of people who will go into stores and already know all about the product."

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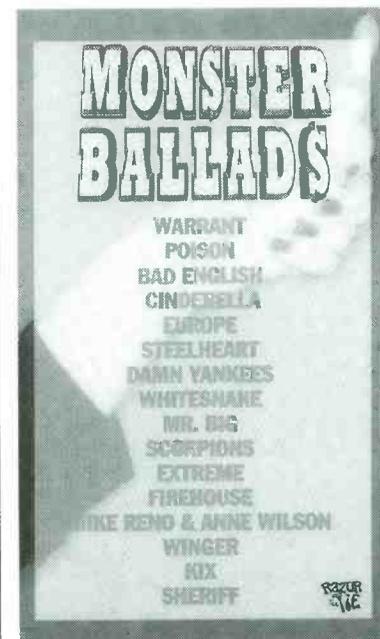
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Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	2	MATCHBOX 20 ▲ ⁸ LAVA/ATLANTIC 92721* (10.98/17.98) HS	NO. 1 YOURSELF OR SOMEONE LIKE YOU 1 week at No. 1	121
2	3	METALLICA ▲ ¹⁴ ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	411
3	1	JIMMY BUFFETT ▲ ⁵ MCA 5633* (6.98/11.98)	SONGS YOU KNOW BY HEART	436
4	4	BOB MARLEY AND THE WAILERS ▲ ¹⁰ TUFF GONG 846210/DJMG (10.98/17.98)	LEGEND	523
5	6	DEF LEPPARD ▲ MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	140
6	7	GUNS N' ROSES ▲ ¹⁵ Geffen 24148/INTERSCOPE (6.98/11.98)	APPETITE FOR DESTRUCTION	421
7	8	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	165
8	5	SHANIA TWAIN ▲ ¹¹ MERCURY (NASHVILLE) 522886 (10.98/17.98)	THE WOMAN IN ME	226
9	10	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	244
10	9	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	108
11	11	TOM PETTY AND THE HEARTBREAKERS ▲ ⁸ MCA 10813 (10.98/17.98)	GREATEST HITS	274
12	13	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	150
13	12	PINK FLOYD ▲ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1162
14	15	SOUNDTRACK HOLLYWOOD 62112 (10.98/16.98)	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	8
15	21	DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (10.98/16.98)	UNDER THE TABLE AND DREAMING	192
16	20	BEASTIE BOYS ▲ ⁸ DEF JAM 527351/DJMG (10.98/16.98)	LICENSED TO ILL	404
17	16	BARRY WHITE ● MERCURY 522459/DJMG (10.98/17.98)	ALL TIME GREATEST HITS	11
18	18	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	317
19	14	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	306
20	17	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	452
21	23	METALLICA ▲ ⁶ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	481
22	40	THE BEACH BOYS ▲ ⁷ CAPITOL 29418 (10.98/15.98)	20 GOOD VIBRATIONS — THE GREATEST HITS	12
23	22	THE OFFSPRING ▲ ⁵ EPITAPH 86432* (10.98/14.98) HS	SMASH	133
24	24	THIRD EYE BLIND ▲ ⁴ ELEKTRA 62012*/EEG (11.98/17.98) HS	THIRD EYE BLIND	116
25	27	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	120
26	19	PINK FLOYD ▲ ²³ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	533
27	25	AC/DC ▲ ¹⁰ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	267
28	26	VAN MORRISON ▲ ³ POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	433
29	34	KORN ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	83
30	30	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	55
31	33	SAVAGE GARDEN ▲ ⁵ COLUMBIA 67954 (11.98 EQ/17.98)	SAVAGE GARDEN	115
32	35	GARTH BROOKS ▲ ¹⁰ CAPITOL (NASHVILLE) 29689 (10.98/15.98)	THE HITS	190
33	31	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	355
34	29	CELINE DION ▲ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	172
35	41	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	139
36	36	ERIC CLAPTON ▲ POLYDOR 527116/UNIVERSAL (10.98/17.98)	THE CREAM OF ERIC CLAPTON	79
37	—	VARIOUS ARTISTS BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES	16
38	—	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	272
39	46	METALLICA ▲ ⁵ ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	446
40	28	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	184
41	39	JOURNEY ▲ ¹⁰ COLUMBIA 44493 (10.98 EQ/17.98)	JOURNEY'S GREATEST HITS	473
42	47	AC/DC ▲ ² EASTWEST 92215/EEG (11.98/17.98)	LIVE	83
43	45	RAGE AGAINST THE MACHINE ▲ ² EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	191
44	38	MILES DAVIS ▲ COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	39
45	—	POISON ● CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	15
46	37	EAGLES ▲ ⁷ Geffen 24725/INTERSCOPE (12.98/17.98)	HELL FREEZES OVER	226
47	32	BARRY WHITE ▲ CASABLANCA 822782/DJMG (5.98/11.98)	GREATEST HITS VOLUME 1	19
48	43	AEROSMITH ▲ ⁴ Geffen 24716/INTERSCOPE (12.98/17.98)	BIG ONES	143
49	42	MARVIN GAYE ▲ MOTOWN 636058/UNIVERSAL (7.98/11.98)	EVERY GREAT MOTOWN HIT	77
50	—	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (11.98/17.98)	RIDE THE LIGHTNING	421

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatsseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

RETAIL TRACK

(Continued from page 60)

Meanwhile, small-town America is price-conscious, which is why Hastings offers 49-cent rentals, free coffee, comfortable chairs, and free local telephone calls. "The reason why the coffee is free is because small-town America won't pay \$2 for a cup of coffee," he said.

In addition to used CDs (see story, page 1, Hastings is now selling used video games, which has been very successful.

While continuing to push its stores, Hastings launched its online site last year, relaunching it in May. It now offers about 10 million items for sale. Also, Marmaduke said he plans to make the company's Internet site accessible in the stores.

Hastings typically signs short-term leases, which some might see as insurance against the day that the Internet begins to cannibalize retail sales. But Marmaduke said, "Our average lease is seven years," with rents averaging \$4 a square foot, since the chain regularly takes real estate sites that are not easy to lease. But he added that the chain could get even lower rents if it took a 15-year lease.

"We feel no retail concept has a

15-year life, so we have short-term leases so we can change," Marmaduke said. "We constantly shift the configuration of our store. Right now, we are doubling the space devoted to computer games. Last year, we doubled the size of video."

Marmaduke says that the Internet and the chain's systems will help the company maximize direct marketing in the future. He pointed out that about 90% of book titles sell less than 1,000 pieces a year. On the music side, 20 years ago, the industry released 3,000 titles a year; today it's 30,000 a year. "How many great records do we miss because of a lack of direct marketing?" he asked.

But the online site and the company's frequent-buyer program will open up great opportunities for retail. "Our product categories will grow as we find ways to economically market to our customers," he said.

In addition, he expects to get further growth due to the evolution of the company's systems. "From 1993 to 1997, we invested \$13 million for systems," Marmaduke said. "Today 80% of product goes straight to the

store" instead of to the company's warehouse.

He says the chain's management believes that "systems evolution will open up smaller markets for us. Soon we will be looking at the 15,000- to 25,000-population towns. While On Cue [the Musicland Group's small-town store] is under our radar now, it soon won't be."

ALERT: With all the majors either rolling out source-tagging or preparing to have it ready by the fourth quarter, look next for the retailers to turn their attention to the independent labels and distributors.

However, an informal survey of the indie sector finds that most of the players are way behind the curve

on this one. In some cases, it's because they haven't thought about it. In other instances, it's because labels and distributors say the CD manufacturers are not yet equipped to automate the placement of tags inside the jewel boxes. And in yet other situations, some distributors complain that they can't get their labels to move on the issue.

GOOD WORKS: Lynyrd Skynyrd will perform a benefit concert Aug. 10 at the Fillmore Auditorium in Denver, with proceeds going to the Never Forgotten Fund, which was created in the wake of the Columbine High School tragedy. In addition, one hour of the performance will be broadcast live to the digital-music departments of 2,100

Wal-Mart stores across the U.S. The in-store broadcast coincides with the release of a new album by the band.

THE HOOPLA caused by Kevin Clarke over curse words and concepts on a Godsmack album has resulted in Universal putting a parental guidance sticker on the album.

You might remember that Clarke was upset when his son brought home the album and it didn't contain a sticker. Clarke found the content objectionable and felt the album should not be sold to children without a sticker. He campaigned to have Wal-Mart, Kmart, Best Buy, and others put the sticker on (Retail Track, Billboard, June 12).

DUTCH BIZ PLANS ANTI-COPY BLITZ

(Continued from page 51)

of rights and their attitudes toward artists and the music industry.

"The results show that many of them know that it is illegal to sell copies," reports the NVPI. "However, they are not aware that it is also against the law to give them away. [They] can see that if they copy a lot, the record industry will lose money. They do not see that this also affects artists nor that at the end of the day

it will influence all of us, as less albums are released."

The retailers' organization CPG is coordinating the awareness campaign along with NVPI and several leading Dutch music industry figures, including Warner Benelux managing director Albert Slendebroek, Epic GM Gerard Rutte, and Free Record Shop GM Juan da Silva. According to Da Silva, "The campaign will start in September, when the school term starts again."

According to IFPI figures, the Dutch music market was worth 505.1 million euros (\$561 million) in 1998, representing some 34.2 million CD albums and 6.6 million singles; the market was down 8% from 1997.

So far this year, NVPI says, the market is down by some 20% from 1998, despite the current buoyant state of the Dutch economy. Digital copying is thought to be a major factor in this drop; some 30 million blank digital sound carriers have already been sold in 1999, according to the NVPI.

However, NVPI's Solleveld doesn't attribute the entire 20% sales drop to home copying. "The balance between majors and indies has changed drastically recently," he points out, "and some of the latter, such as Zomba/Rough Trade and edel, have generated the biggest hits in the first half of this year, but they don't report [sales figures] to us." This means that sales of hit acts such as Jive/Zomba's Britney Spears and the Backstreet Boys aren't included in NVPI statistics. In the Dutch Mega Top 100 singles sales chart dated July 3, six of the top 10 singles are on independent labels, as are five of the top 10 albums.

PARALLEL IMPORTS

(Continued from page 51)

displays, and so on," he says. "We can discuss more about marketing, but we can't sell at rock-bottom prices."

Following protests from the label, HMV took parallel-imported Universal product off its shelves in mid-June. "The question is whether the Indonesian rupiah will stay down. And if not, is it worth it for the dealer to jeopardize his relationship with the majors?" asks one major-label source.

Notes Michael Smellie, BMG Entertainment International's Asia-Pacific senior VP, "The fact that other people are doing it, to me, is not much of a reason."

HMV's Walker says the retailer is now discussing the issue with the labels.

"They're quite supportive [in trying] to try to find ways to help us with the problem," Walker says. "The key is, How can we retail product to consumers at a cheaper price, taking advantage of that kind of market, and at the same time support the local record companies, if possible?"

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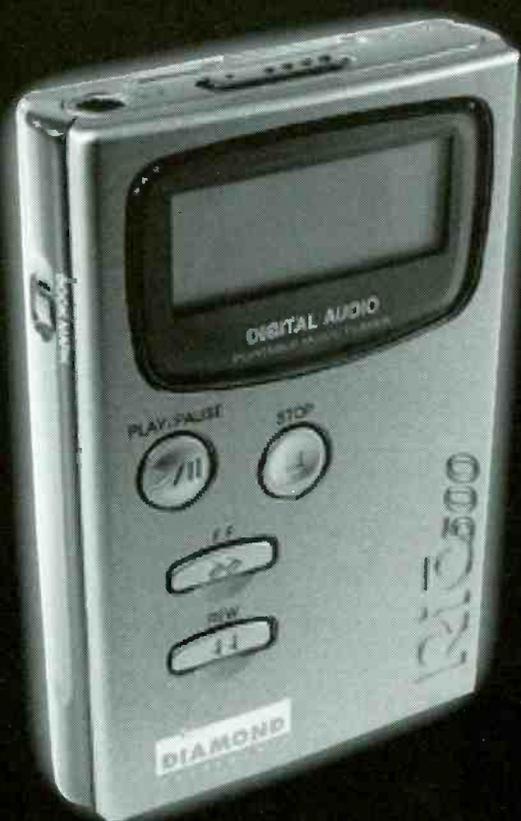
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New Media

MERCHANTS & MARKETING

Music Products Predominate At PC Expo

Several Manufacturers Voice Their Support For Legally Licensed Usage

This week's column was written by guest columnist Steve Traiman.

MUSIC, MUSIC EVERYWHERE ... or it certainly seemed that way at this year's PC Expo, which filled most of Manhattan's Javits Convention Center June 8-10. Although the event preceded the announcement of a Secure Digital Music Initiative (SDMI) agreement on portable music devices, the number of companies presenting low-priced devices and software for downloading music from the Web has grown exponentially since last year's event.

Several of these manufacturers stressed their desire to offer products for use with legally licensed material, and all noted that they were supportive of the licensing agreement between ASCAP and MP3.com, a leading music Web portal (Billboard, June 26), and plan to support the SDMI standard.

The ASCAP agreement calls for royalty payments to any ASCAP-member songwriter whose work is streamed on MP3.com. The royalties will be based on how often each ASCAP songwriter's music is downloaded or purchased as a CD.

Meanwhile, Roger Conlon, VP of marketing and business development at BMI, says the organization has



"been in conversations with MP3.com since early this year about entering into a relationship. When MP4, the new layer of the MP3 file format, is introduced later this year, it will have added copyright information embedded in the files that will make it easier for rights holders to manage their copyright data input automatically."

Bruce Frymire, a spokesman for the Milpitas, Calif.-based Adaptec, which was one of the first to offer Easy CD Creator music software for CD-recordable computer drives two years ago, says, "Our stand is consistent on this and other CD-R and Internet developments. Our products are designed for use with legally licensed material, period, and are not intended to be used for illegal copying. We have always believed in the protection of intellectual property rights, and we will continue to do so in the future."

A disclaimer on its software at retail states, "This product or software may be designed to assist you in reproducing materials in which you own the copyright or have obtained permission to copy from the copyright owner. Unless you own the copyright or have permission to copy from the copyright owner, you may be violating copyright law and be subject to payment of damages and other remedies. If you are uncertain about your rights you should contact your legal adviser."

Mark Fiala, account manager with NewTech Infosystems of Irvine, Calif., says the company has a similar position on copying. "Our software is meant to be used for legal purposes, and we do not condone illegal duplication," says Fiala. "When a user clicks on the 'CD Copy' icon, an

immediate message pops up to say, 'You may not use NTI CD-Maker software to violate the copyright rights of others.'"

However, the NTI CD-Maker Pro, which will offer MP3 download capability, is compatible with at least 60 major CD-R and CD+RW original equipment manufacturers (OEM) and after-market suppliers, which means the field of use for the technology is wide open.

AT PC EXPO, Adaptec demonstrated version 4.0 of its Easy CD Creator. Available to its 100-plus OEMs and in stores this September at \$99 estimated street price (ESP), the software will convert songs from a variety of formats, including MP3. It will also allow users to access, purchase, and download music from popular music Web sites.

NewTech Infosystems was showing version 4.0 of its NTI CD-Maker, which will be available this fall at \$79 ESP with MP3 compatibility. Mark Fiala says, "With a new user interface it will record live from any input source, decode files, and 'write' on the fly using an audio noise filter to 'clean up' the copy."

OneStep LLC in Loveland, Colo., previewed its Jukebox Xtreme software, which is in beta testing; the standard version is available for download from its Web site this month. A professional version will be available at retail or for download in early September at \$39.95 ESP.

"It takes just one step for consumers to organize and enjoy their complete collection anytime, anywhere, on any PC, stereo system, or portable player, including Diamond Multimedia's Rio or Creative Labs' Nomad," says Jeff Emmel, marketing and sales director.

DIAMOND IN THE ROUGH: While Diamond Multimedia was not
(Continued on page 74)

TRAFFIC TICKER Top Music Info Sites

Unique Visitors (in 000s)

TOTAL VISITORS

1. mtv.com	2,240
2. rollingstone.com	1,608
3. mp3.com	1,358
4. Launch	1,153
5. ubl.com	1,092
6. country.com	622
7. SonicNet Music Services	506
8. pollstar.com	497
9. peeps.com	488
10. imusic.com	456

AT-HOME VISITORS

1. mtv.com	1,905
2. rollingstone.com	1,265
3. mp3.com	1,062
4. ubl.com	825
5. Launch	823
6. country.com	522
7. SonicNet Music Services	416
8. peeps.com	405
9. nsync.com	399
10. imusic.com	352

AT-WORK VISITORS

1. mtv.com	408
2. mp3.com	375
3. Launch	348
4. rollingstone.com	343
5. ubl.com	284
6. pollstar.com	227
7. country.com	118
8. tunes.com	113
9. imusic.com	104
10. peeps.com	94

Source: Media Metrix, May 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix



Billboard

JULY 10, 1999

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	MIRRORBALL ARISTA 19049	SARAH MCLACHLAN
			◀ NO. 1 ▶	
		2 weeks at No. 1		
2	2	7	RICKY MARTIN ▲ C2 69891*/COLUMBIA	RICKY MARTIN
3	3	3	CALIFORNICATION WARNER BROS. 47386*	RED HOT CHILI PEPPERS
4	4	6	MILLENNIUM JIVE 41672	BACKSTREET BOYS
5	NEW		SIGNIFICANT OTHER FLIP 90335*/INTERSCOPE	LIMP BIZKIT
6	5	2	AUSTIN POWERS: THE SPY WHO SHAGGED ME MAVERICK 47348/WARNER BROS.	SOUNDTRACK
7	10	2	SUPERNATURAL ARISTA 19080	SANTANA
8	RE-ENTRY		...BABY ONE MORE TIME ▲ JIVE 41651	BRITNEY SPEARS
9	7	2	ASTRO LOUNGE INTERSCOPE 90316	SMASH MOUTH
10	6	3	EUPHORIA MERCURY 546212/DJMG	DEF LEPPARD

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. ■■ Indicates past and present Heatseekers titles © 1999, Billboard/BPI Communications and SoundScan, Inc.

VSDA '99

THE BILLBOARD SUPERSECTION

BOTTOM-LINE BUSINESS • THE DVD MARKET

VSDA PRESIDENT BO ANDERSEN INTERVIEWED

ONLINE RETAIL • VIAAC 10TH ANNIVERSARY

WEEKLY VIDEO COLUMNS AND CHARTS

BY DON JEFFREY

At midyear, there were some signs that the home-video industry was enjoying a resurgence. Same-store sales for the biggest chains were up sharply, the stock price of one of the major companies had rebounded, and the industry's behemoth, Blockbuster, was set to go public again.

Moreover, analysts were saying that DVD was becoming a successful format and that consolidation was removing the weaker players and stores from the marketplace.

But there were also signs that it would not be such a banner year at all.

LOWERING THE VOLUME

Except for the two top chains—6,500-store Blockbuster and 1,260-unit Hollywood Entertainment—video retailers were not showing strong results. According to Alexander & Associates, a research and consulting firm for the video industry, video-rental volume was down 8% through May compared to the same period the year before. Sell-through volume was down about 5%, according to Alexander.

The overall video market has grown from \$9 billion in revenue in 1990 to \$16.8 billion last year, according to Paul Kagan Associates, and is projected to reach \$20.8 billion in 2002. But some observers say that growth will not necessarily benefit many of the current players.

Although Blockbuster has reported double-digit same-store rental-volume increases for four straight quarters (three of those gains were over 20%) and Hollywood said same-store revenue was up 8%, other chains

VID BIZ: Home Video Stays On Track As The Big Get Bigger and The Small Hang On

disclosed more modest increases or actual declines in sales.

Movie Gallery, with 922 stores, said same-store sales were up 3.9% last year, but overall sales were up only 2.8% because it had fewer stores open. West Coast Entertainment reported a 2.8% decline in sales last year, to \$120.2 million. Video Update's sales for the nine months ending Jan. 31 were up 84%, but that was due to the acquisition of Moovies. Same-store sales for Video Update were down because of tough competition and the below-par performance of some of the Moovies stores.

In sell-through, as well as in rental, one of the big problems is that the titles this year just have not been as strong as in the previous year. It's going to be incredibly difficult for any video retailer to match the numbers on "Titanic." Moreover, the video retailers that sell a lot of video have seen their margins continue to erode because of tough price competition from the mass merchants and other lowball pricers.

RENTAL REVENUE

For rental, the reasons are more complex.

Revenue sharing is mentioned by analysts and observers as both boon and bane for retailers. For the top chains, which have been able to cut the best deals with the studios and other video suppliers, revenue sharing has boosted volume by making a larger number of hit titles available in stores. No longer are disgruntled customers

petitors more efficient, it has robbed them of sales.

The other big factor roiling the video business is alternative methods of video distribution. True video-on-demand, which was the dreaded vision of video's future several years ago, still awaits more sophisticated cable-delivery systems. Tom Wolzien, ana-

The overall video market has grown from \$9 billion in revenue in 1990 to \$16.8 billion last year, according to Paul Kagan Associates, and is projected to reach \$20.8 billion in 2002. But some observers say that growth will not necessarily benefit many of the current players.

walking out of Blockbusters and Hollywoods without the video they came for. The copy-depth programs have also lowered retailers' costs, since they pay \$10 or less for each title rather than the \$60-to-\$65 wholesale cost paid under traditional distribution.

However, for the smaller chains, which haven't been able to get those sweetheart deals from the studios, revenue sharing has added to their woes. By making their biggest com-

petitors more efficient, it has robbed them of sales. The other big factor roiling the video business is alternative methods of video distribution. True video-on-demand, which was the dreaded vision of video's future several years ago, still awaits more sophisticated cable-delivery systems. Tom Wolzien, ana-

lyst with Sanford Bernstein & Co., says, "For video-on-demand, you need to get a high level of set-top boxes. That's a four-to-eight-year issue, not a one-to-three-year issue."

SMALLER PLAYERS STRUGGLE

With their volume siphoned off by the satellite- and cable-TV companies

and the big video chains, the smaller players have seen their profit margins shrink.

Last year, all the publicly held video retailers reported big losses, but those were due mainly to accounting changes. The chains were forced to change the rates at which they amortize videocassettes, which resulted in big one-time charges against profits. Blockbuster posted a net loss last year of \$336.6 million, which was the result of a \$424.3 million charge for amortization. Hollywood lost \$50.4 million on \$763.9 million in sales. West Coast Entertainment lost \$27.2 million, Movie Gallery lost \$23 million, and Video Update lost \$21.2 million in nine months.

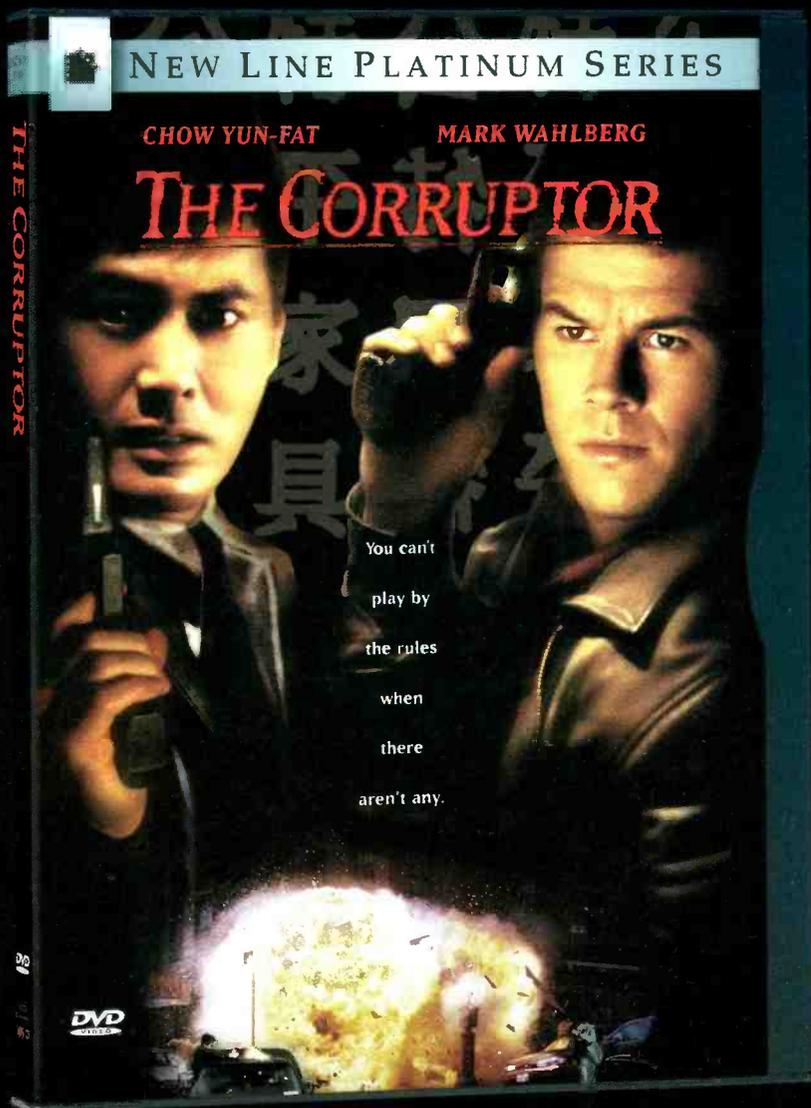
The new amortization schedules (required because copy-depth programs have, in effect, given hit titles a shorter shelf life by satisfying consumer demand more quickly) could mean that the companies will be deducting larger amounts from profits every quarter, which could result in lower net profits.

Consequently, the stock prices of the video chains have suffered. Movie Gallery's shares were trading at less than \$6 each at press time. Worse than that, Video Update, which has 727 stores, was selling at 81.25 cents a share, while 421-store West Coast Entertainment was languishing at 43 cents. West Coast, whose stock had plunged as low as 15 cents, said that it has hired investment bankers to seek alternative financing, which could mean the eventual sale of the company. Video Update also said it was looking for new financing.

Hollywood Entertainment's stock, (Continued on page 67)

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 - Original Screenplay**
 - Up to the minute full cast and crew bios
(with web links)**



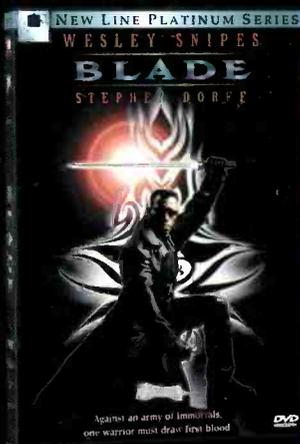
ORDER DUE DATE: 7/20/99 STREET DATE: 8/10/99



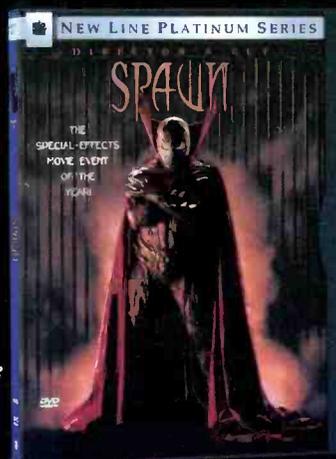
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VID BIZ ON TRACK

(Continued from page 65)

meanwhile, had risen to \$26, from a low of about \$8, because of sales increases. And some analysts said that Blockbuster's proposed initial public offering could be a hit with investors because the company, under the direction of John Antioco, has turned around.

Meanwhile, Moody's, the debt-rating agency, downgraded its rating on Hollywood Entertainment's revolving credit facility because of revenue sharing, which has "eliminated a key point of differentiation [that] provided Hollywood with a competitive advantage in its early growth period." Moody's said the chain needs to find "alternative forms of capital to finance its growth plans and its ongoing investment in reel.com."

But Blockbuster's profits have been squeezed, too, by big marketing expenses linked to its copy-depth programs. Wolzien says, "They're buying top line and consolidating the industry. If they stop their heavy advertis-

ing, they'll increase profitability. They have been spending a lot on advertising to go along with revenue sharing."

At press time, observers said that Blockbuster's parent, Viacom, was likely to sell about 20% of the retailer in an offering—if not in July, then in the fall—that could raise \$100 million. In its filing with the Securities And Exchange Commission, Blockbuster said its goal was to increase its U.S. market share, now at 27%, to more than 40% in the next three years.

What is that kind of goal going to do to the other players: the non-publicly held video chains and the thousands of mom-and-pop retailers, who still make up an estimated 49% of the 25,000 to 30,000 video specialty stores nationwide?

Leslie McClure, president of video marketing and consulting firm 411 Video Information, says, "The thing that scares me is: Are there going to be any independent video stores?" She says that, with the chains grabbing

most of the business renting and selling the hits, the independents might have to focus on non-hit programming.

Many are saying that DVD will be a big boost to the market. At present, it's pretty much a sell-through product, which doesn't help most of the video chains, but observers see a healthy rental market developing, possibly by the fourth quarter.

"More and more people are buying players, and price points are coming down," says Barbara McNamara, director of home video for Alexander & Associates. "That will re-energize the business."

Continued consolidation will help some currently struggling but basically sound retailers by removing competitors from their markets, in addition to forcing the chains to cut their losses and put their resources into stores that are profitable.

And the Internet is viewed as a way to level the playing field for some contestants in the market-share race.

CEO Exits From USA Home Entertainment, BMG Video Point To Hard Times For Biz

DEPARTURES: Those seeking further indications of the state of home video need look no further than the state of two New York-based companies, USA Home Entertainment (formerly PolyGram Video) and BMG Video. Each has lost a CEO: With the unit gone, **Al Reuben** left BMG at the end of June, after **Bill Sondheim's** departure from USA, owned but not necessarily loved by electronic media god **Barry Diller**.

Marketplace consolidation is the villain here, affecting the big and the small. Sales have flattened for every-

one. Disney, sharply curtailing its participation in the Video Software Dealers Assn. show July 8-10 in Los Angeles, has shuffled executives as part of a \$30 million cost-cutting scheme. Motion Pictures Group president **Richard Cook** now oversees worldwide home video operations, replacing Buena Vista Home Entertainment (BVHE) president **Michael Johnson**, who was moved to an overseas slot.

Video responsibilities are split between **Mark Zoradi**, president of Buena Vista International, and BVHE domestic senior VP/GM **Mitch Koch**. Both report to Cook. The upshot: After years of a strong, separate existence, a struggling BVHE is being folded into Disney's movie operations, says *The Wall Street Journal*.

At least on paper, Disney has the manpower to negotiate changes without losing speed in the handoffs from **Bill Mechanic** to **Ann Daly** to Johnson. It's not as easy at USA, about one-tenth the size. Ten-year PolyGram veteran Sondheim, who previously took over the top spot from **Gene Silverman**, shepherded his flock through a singularly difficult period while Seagram decided whether to absorb the venture or sell it.

USA Networks finally bought PolyGram Video as part of a package deal that included October Films. Sondheim and staff became employees of USA honcho Diller, who even in the best of times has not been a fan of prerecorded cassettes. Several years ago, as a panelist at a home entertainment forum, Diller was asked to comment about high-flying home video. His answer: The conversation would be very brief.

These are not the best of times, although PolyGram's

pro sports tapes have racked up impressive numbers, accounting for the bulk of \$250 million in 1998 sales. Sondheim may well have seen a dead end developing.

Hard times also helped seal BMG Video's fate. It's no longer an independent entity, and many of its properties are being shopped to potential buyers. Among them is record distributor Koch International, reportedly in the midst of creating a special-interest video line. (**Rick Margolis**, formerly of Cabin Fever Entertainment, may head the venture.) Whatever BMG retains will be the responsibility of distribu-



by Seth Goldstein

tion VP **Gene Fink**, who takes over Reuben's responsibilities. One of his jobs is the care and feeding of "The Firm," BMG's best-selling exercise line.

The relationship with "Firm" producer BBH Media in Columbia, S.C., belies the series' success. BBH sued BMG last year on a variety of

counts valued at \$200 million. The biggest complaint is tortious interference. BBH and its New York-based agent, Callwood-Tahir & Associates, allege that BMG has illegally prevented the plaintiffs from striking deals with other distributors for non-"Firm" releases (Billboard, April 17).

BMG, which says it has lived up to the letter of the BBH contract, denies it got in the way. In the latest round of legal papers, Callwood-Tahir's **Ahmed Tahir** claims otherwise. He quotes BMG Entertainment president/CEO **Strauss Zelnick** as stating in a February 1997 meeting "that you can sue us, but we will put you out of business." The plaintiffs could be in court against "a \$22 billion company, and it would not hurt us at all to litigate," Zelnick is alleged to have said.

First, though, BMG would make sure BBH could go nowhere else. BMG's "mean-spirited" threats to queer any other agreements meant the plaintiffs "were virtually blackballed in the video industry"—that is, the half-dozen vendors shipping exercise tapes, Tahir continued. "A threat to one . . . constitutes a threat to all."

A few years ago, when the fitness genre was more thickly populated, BMG might have had a harder time corralling the competition. The business, however, has dictated otherwise.

DVD: The Never-Ending Success Story

The Format Is Energizing The Industry As Its Market Share Keeps Growing And Growing...

BY SETH GOLDSTEIN

Neither rain, nor sleet, nor a normally slow first half can hamper the sale of DVD players and software. Both are running at three times the pace of 1998 and nine times the sales level of 1997, when DVD first reached stores. Finally accepting a format whose acceptance they once questioned, the soothsayers differ only about the extent of the sales explosion, not whether the increases will materialize in the fourth quarter to make 1999 a record year. Hardware sales records were smashed in the first quarter. Data collected by the Consumer Electronics Manufacturers Assn. (CEMA) suggests retail deliveries of more than 400,000 machines during the first 15 weeks of 1999, a whopping 299% increase over the same period last year.

"It's pretty incredible," says Steve Nickerson, marketing VP of Toshiba America. Nickerson, who has been a vocal supporter of DVD from the beginning, is among those who have happily seen their projections knocked into a cocked hat. It is not cause for concern. Quite the contrary: Nickerson had promised to tone down his predictions, but the CEMA statistics were too good to let pass unremarked.

As the centerpiece of a news conference held earlier this spring, Nickerson handed out a set of CEMA-

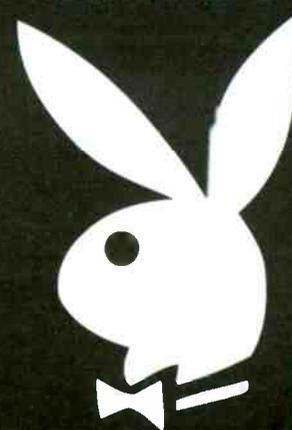


"You've Got Mail"

based graphs, including one that compared year-to-year sales to dealers. The 1999 results tracked the weekly ups and downs of 1998, DVD's first full year—but at much higher levels than Nickerson and other executives had anticipated. For example, about 50,000 units went to stores in week 13, more than triple the 15,000 for the same period last year. Nickerson, looking ahead, sees the trend undiminished. Since players are selling almost as fast as they're being delivered, the installed base could grow by 3.3 million players, to 4 million, he predicts.

(Continued on page 71)

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Bo Knows Video

Taking The Helm At A Pivotal Time, New VSDA President Crossan "Bo" Andersen Discusses The Association's Evolving Role

BY CATHERINE APPLEFELD OLSON

As it gears up to host its 1999 national convention, the Video Software Dealers Assn. stands at a crossroads of sorts, working to strike a balance between the ever-widening needs of major chains and independent stores.

Given the handful of hot-button issues, such as revenue-sharing programs, this year's show has a definite back-to-business theme. Back in Los Angeles, where VSDA saw its best-ever attendance in 1996, the VSDA Annual Convention Show is part of what the association is calling "National Video Week," which also comprises the West Coast Video Show and the AVN Adult

Entertainment Expo.

VSDA president Crossan "Bo" Andersen, who joined the association in 1995 to head up legislative affairs and, in January, stepped in as acting president to fill the slot vacated by Jeffrey Eves, recently spoke with Billboard about the state of the association today and its most critical challenges.

What's different about VSDA today than when you came to the association four years ago?

We have strengthened the staff at VSDA, and we have a stronger research component. We've done major research projects and are continuing to add to the VidTrac and VidTips element that

provides real promotion and analysis of the industry.

I'm also personally proud of the legislative work we've done in the past four years and the partnerships we have with the studios through the MPA and other groups we work with, including the recording industry and book sellers, on larger legislative projects in Congress.

Another element that is highlighted for me as I look back over the four years is where we have come in terms of PPV windows. There was a real shrinkage in 1997 and a solid effort by the Association to advocate for the entire industry, and now we are pretty much back where we started.

What's different about the industry today is the new DVD element. DVD is an exciting and extraordinarily consumer-friendly product that has had the fastest rollout of any new format in history. We are pleased with our solid involvement in helping to launch DVD on every level, even packaging.

What is VSDA's relationship with the DVD Video Group, and is there a possibility the two organizations will merge?

We have a strong partnership. The Group—a coalition of hardware and

instances, is bringing remarkably better premiums to retailers with anywhere from one to five stores in a chain.

Beyond that, we are focusing on cross-promotional opportunities that fit well with independent stores. The two in-store American Film Institute programs—last year and this year—and the Oscar Night, Come Home program have been solid, free programs that have real value in each store. They give independents the opportunity to have access to cross-promotions they couldn't design on their own.

Of course, the convention is always a pinnacle of advertising for the Association. Yet there seemed to be a cloud hanging over the months leading up to this year's event, with some studios fence-sitting until the 11th hour about whether or not they would even take space on the convention floor.

I don't expect any of the major studios to be absent from the show. It might be unrealistic to think we could top the attendance of our last show in L.A., the '96 show, but there's every reason to think we will have a very strong attendance in L.A. in '99. We are making the show more financially reachable for more attendees and plan to do a lot of development with retailers who live within 300 to 400 miles of L.A. and have the opportunity to drive to the show.

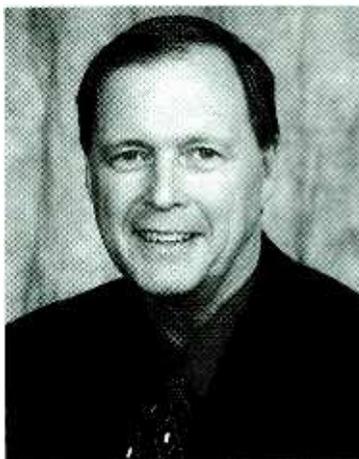
There seem to be fewer grandiose events and extracurricular parties on this year's agenda. Are those days gone forever?

There is an immediacy of the need to have a real business focus at the convention and at the regional shows. The parties and the huge booths were a wonderful feature, but what's really neat are business opportunities and product presentations and educational opportunities that add business value, not just entertain. There will be entertainment elements at the show, but they will not dominate as they have in the past.

There has been some talk that the existence of regional shows, particularly the independents' show staged so close to the national convention, may be cannibalizing the main event.

There are regional shows and a pre-eminent event—which will always be the VSDA convention—and those elements work well together. We have found the regional shows actually tend to promote attendance at the national show rather than cannibalize it. The real importance of the regional show is to bring a wider opportunity to retailers who might not have the time or be prepared to make the travel investment in getting to Los Angeles for the national show. Moreover, regional shows add new opportunities for us to bring educational elements to the show.

We hope to have additional regional
(Continued on page 70)



VSDA president Crossan "Bo" Andersen

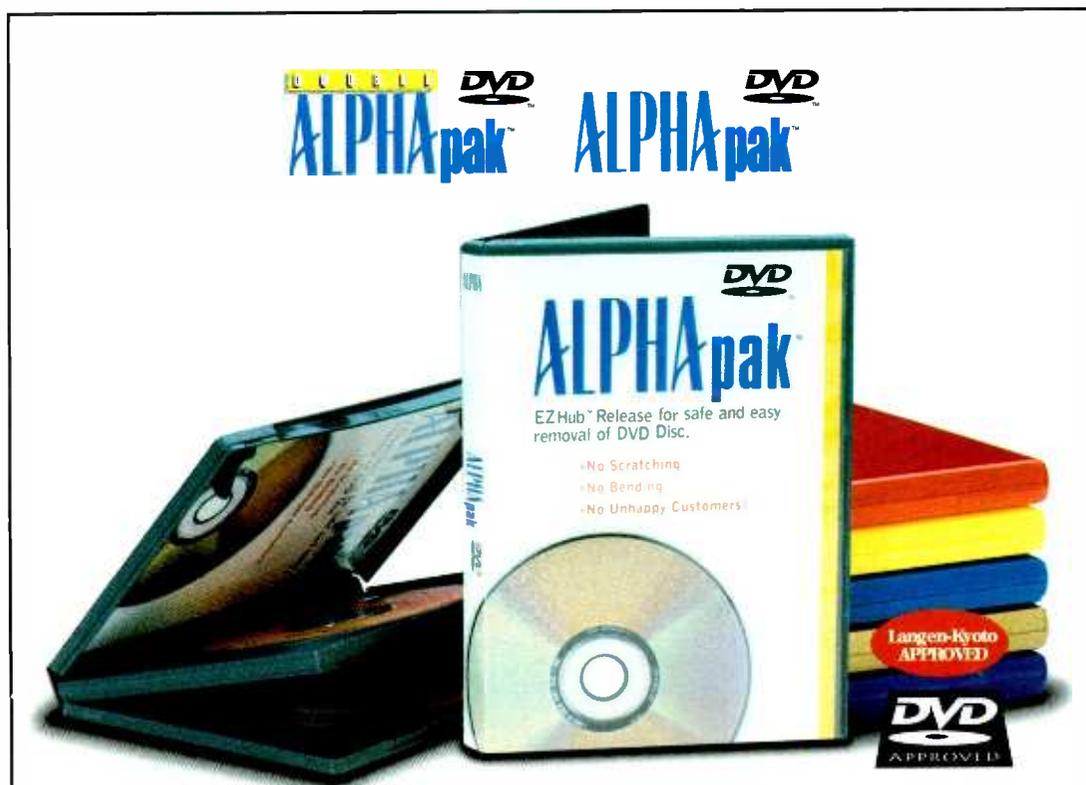
software suppliers—was formed to promote consumer acceptance of DVD. Our partnership has allowed us to focus on bringing the good news of DVD to retailers and encourage growth and consumer boosts in retail. I do not see a reason for a merger. We've got a good partnership going, and each group is well-situated.

As you look at your agenda, I imagine membership must be pretty high on the list of priorities.

We are in the midst of a membership drive. We are down more than 10% from where we were last year at this time. A core management issue for any trade association is bringing membership back up. It is critically important to me to have our membership be as broadly based and as deep into each membership segment as we can be. We hope to keep the high retention rate (close to 85%) that we've had for the past four years, but there has been some shrinkage among independent members—some because of attrition, by way of acquisition or going out of business.

What specific initiatives is VSDA undertaking to bring back or attract new independent retailers?

We've done a great deal of focusing on bringing value to independent members over the last couple of years. Where there has been a focus on membership benefits, those have been on benefits that are most appropriate for independent retailers, most easily valued by indies. We've revamped our health insurance but also offered some recent improvements to our business-insurance program, which, in a lot of



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BO KNOWS VIDEO

(Continued from page 68)

shows in the future. We are planning a show in the Midwest for 2000, although it has not been placed on the calendar yet.

VSDA recently revamped and expanded its Web site. How important a tool is the Internet, in terms of connecting with your membership?

Getting members on the Internet is extremely important; that's the reason we substantially upgraded the Web site and will continue to do so. We provide access to all key member benefits online, and all retailing handbooks, research and marketing resources are all downloadable online. The Picture Windows section is updated two to three times per week and keeps track of PPV.

The Internet is such an immediate and inexpensive opportunity for retailers to communicate among themselves and with us, and for us to get news out and inquiries back from our membership. We collect e-mail addresses, and the current number is well over 50% of membership. The amount of participation with the discussion boards is pretty dramatic, and what we can't forget is that there are many more people who visit the Web site and the discussion board and don't participate.

Surveying some of VSDA's past accomplishments, the December 1998 ruling that the film "The Tin Drum" does not violate child-pornography laws must resonate particularly close to home.

The "Tin Drum" victory was a victory for both suppliers and retailers alike, and that's really important for us. This might have been an unpopular case to take on as an individual company, but the trade association was able to step in and bring this action, fight it in what the defendants chose to be a very expensive approach to litigation and win every round of the combat, recovering all we asked for in relief, as well as all of our costs. It's the kind of thing that a trade association can do if it is strong. This was an expensive effort and a long-term effort.

How does VSDA decide when to get involved in litigation?

We make that decision based on how broadly the interests of the industry are involved in the lawsuit and a legal judgment of just how strong the action is. I don't see VSDA filing a lawsuit every month or every couple of months, but when the most egregious cases come along—particularly as in cases like this one, where video consumers are at risk—VSDA will not shy away from them.

What are your personal goals for the organization as you begin your presidency?

If I have a personal focus, it is to lead this association with unquestioned integrity. By way of a business focus, I want VSDA to focus on every opportunity for industry growth that the Association can contribute to and focus on growth in every segment of the industry.

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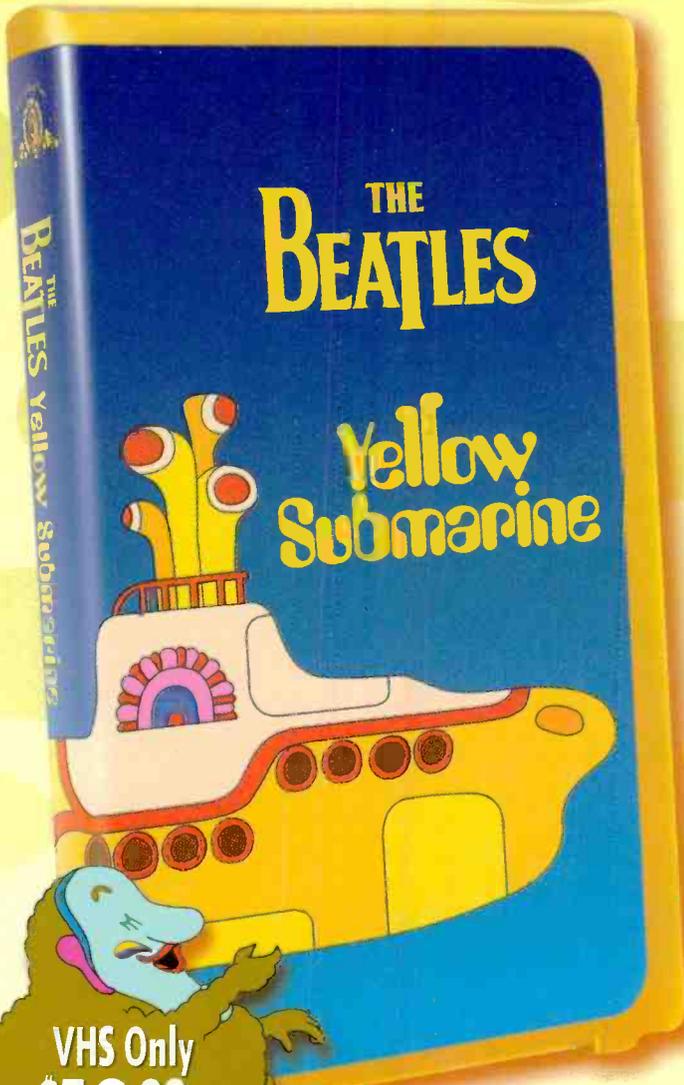
DVD SUCCESS STORY

(Continued from page 67)

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"We're not going out on as much as a limb as it sounds," says Nickerson. As of January, consumers were thought to have purchased about 1.3 million machines—300,000 in the last 10 months of 1997 and 1 million in all of 1998. When last year ended and hardware executives were handing out high-fives at the December meeting of the DVD Video Group in New York, the consensus was that the player population would double to 3 million. The additional million—raising the installed base to 4 million—is icing on the cake.

One key retail chain, a fixture in VHS sell-through, expects the DVD component to double to 20% of home-video sales this year. "It has been a little stronger than we thought," acknowledges a top executive of one chain, referring to disc sales. His concern: Suppliers should source-tag DVDs as soon as possible to reduce shoplifting, currently running three to four times the rate of VHS theft.

Driving demand—and shrinkage—are more hardware/software promotions this spring and in the fourth quarter, such as the current campaign involving four studios and four hardware suppliers; hot titles like "Titanic," due in September; and, not least, disc rentals. "Every mom-and-pop store," not to mention chains like Hollywood Video, seems to be adding the format, Nickerson says. "They're getting it in front of people." Blockbuster, which has DVD in 750 to 800 stores, will bring it in front of even more when every location is stocked.

Many of those are consumers who, later this year, could be seeing player price tags as low as \$199. Nickerson anticipates their midsummer arrival from new, unheralded suppliers in Southeast Asia seeking to buy North American market share. Toshiba, Pioneer, Philips, Panasonic and Sony currently have close to a 90% share of sales. That dominance won't change any time soon, but branded prices are bound to reflect the increased competition. Leader models now retailing for \$300 could dip to \$250 later this year. DVD volume ran at about three times the pace of last year, as did hardware. Disc sales averaged roughly 300,000 units a week, compared to 100,000 during the same period in 1998, says VideoScan, which monitors point-of-sale activity. Its total through May 9 topped 5.27 million units, more than 50% of the 9.27 million registered for all of last year. In 10 months of 1997, the count was 1.53 million.

A few points are worth making to further reinforce the soaring growth curve. First, VideoScan tracks 70% of retail activity, omitting mass merchants like Wal-Mart and Kmart, which are still new to DVD, and all of e-commerce, a quick study in DVD sales getting smarter every month. Second, VideoScan's 1998 figure includes sales for the week ending Jan. 3, robbing 1999 of some of its early sales luster. Finally, fourth-quarter 1999 results will obliterate

(Continued on page 72)

DVD SUCCESS STORY

(Continued from page 71)

concern over No. 2. Last year's sales in weeks 51 and 52 topped 500,000 and 700,000 discs, respectively—numbers that could easily top 2 million in the holiday season ahead.

FOR THE TITLES

The expanding market is reflected in the titles climbing the sales charts. Family, romance and comedy are jostling action/adventure, the genre that dominated DVD from the start, "and that's a really good sign," says VideoScan's Tonya Bates. "There's a ton of family stuff landing on the charts. It's what we need."

Her top-10 list for the week ending May 5 includes "You've Got Mail," "A Bug's Life," "Stepmom," "Babe: Pig In The City," "At First Sight" and "Meet Joe Black."

Lyrick Studios is raising the family flag higher with its first Barney extravaganza, "Let's Play School!" The \$24.99 disc, due July 27, is designed for multi-task kids who can



handle the 50-minute video, a 32-page electronic book, a seven-song audio and five DVD-ROM games.

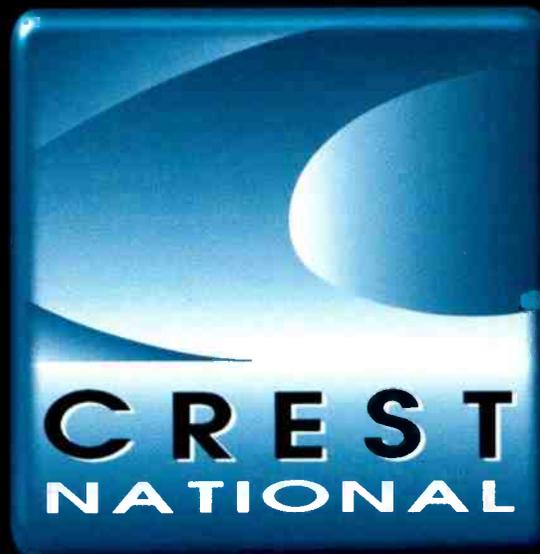
"We have no interest in straight, linear programming," says Lyrick CEO Tim Clott. "We wanted something to knock 'em dead. I'm trying to put our stake in the ground as an innovator." He views the disc as "lap-ware," for toddlers learning the DVD-ROM ropes while sitting on a parent's lap. Clott wanted to price "School" at \$19.95 but was talked into going higher by wholesalers and key accounts seeking better margins. "I'd be very, very happy" shipping 20,000 to 25,000 units in the first six months, he adds. Lyrick has two more Barney DVDs set for 1999.

There's yet another sign of diversifying DVD: Simitar Entertainment in Minneapolis reportedly has signed a long-term deal with Major League Soccer to release games on disc, day and date with VHS.

Simitar has been an aggressive player at the low-end of the price scale, fighting for label awareness (and market share) before the studios complete the squeeze on shelf space. Right now, its fears are unwarranted. Relatively unappreciated a year ago, this boom market has room for everyone.



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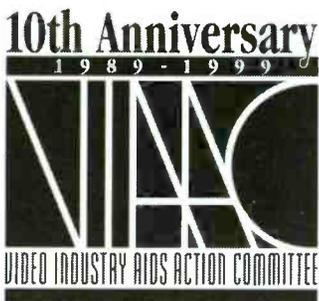
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VIAAC Action

The Industry's Fund-raising Organization Marks A Decade Of Reaching Out To AIDS Charities

BY TRUDI MILLER ROSENBLUM

The Video Industry AIDS Action Committee (VIAAC) marks its 10th anniversary this year, and there is much to celebrate. Over the past decade, the volunteer fundraising organization has distributed \$2 million to more than 100 worthy AIDS service organizations nationwide.



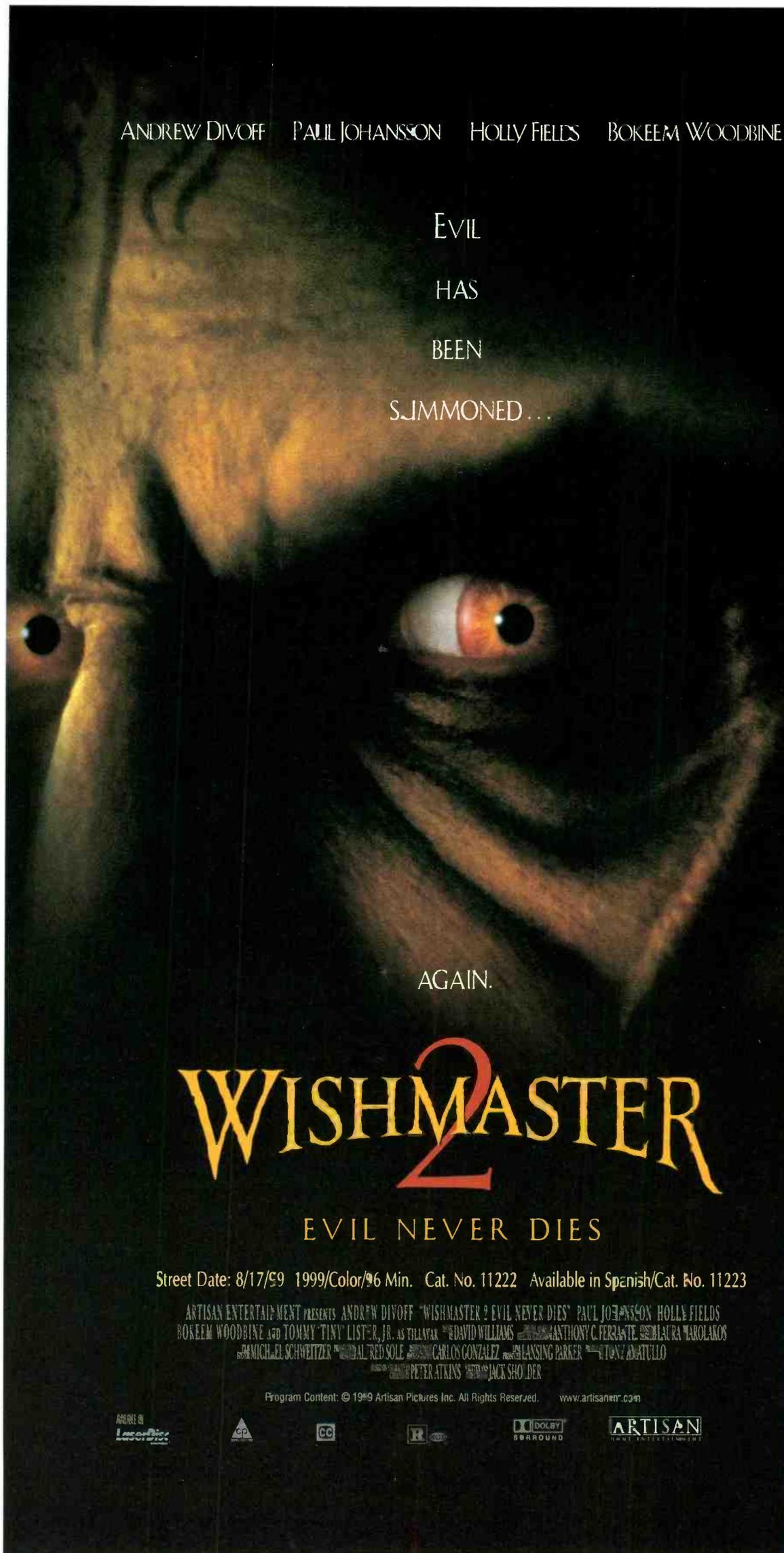
The group started in 1989, when the late Marc Berman asked his friends in the video industry to help raise money for a hospice that was about to go out of business. "We got together and planned an activity to support that hospice," says Jeff Jenest, VIAAC treasurer and founding board member. "The response was overwhelming. We decided 'we've got an important thing going here, and we should continue it.'" VIAAC has a 12-member board of directors, with a steering committee of approximately 30.

VIAAC's three standing beneficiaries are AIDS Project Los Angeles, Homestead Hospice and the AIDS Action Committee, though the organization also helps numerous other groups each year. "Over the last 10 years, we've developed a pretty good network of AIDS service organizations that qualify for grants," says Jenest. "The beneficiary committee researches new organizations, and, once a year, we go back and requalify the ones from the past. We ask for a mission statement from the group, we ask for audited financials, and we ask for evidence of nonprofit federal-tax status."

Over the years, VIAAC's criteria has changed slightly, Jenest says: "Ten years ago, it was all about giving comfort to people as they die. Now, with the new treatment modalities, it's more about support groups, working with the government to make sure that everybody who needs medicine can get it, medical research and getting people back to work. It's not so much Meals On Wheels anymore; it's more about treatment information."

Many of the organizations are small ones, "so when they get a \$5,000 check, it's very meaningful," Jenest says. "When we raise \$30,000, it

(Continued on page 75)



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Price Wars In Cyberspace

Retailers Attract Customers With Upgraded Web Sites And Tempting Offers

BY EILEEN FITZPATRICK

When Reel.com offered "Titanic" for \$9.99 last year, the company not only made video a hot online property but started a price war that is still raging on the Internet.

Since "Titanic" introduced a lowball pricing strategy, other online retailers have jumped on the bandwagon—offering VHS tapes as low as \$5 and DVDs at 50% off suggested list price.

"We have to lower prices in order to survive," says DVD Empire founder and president Jeff Rix. "It's great for the consumer, but I don't think the prices can go any lower."

DVD Empire offers a standard 30% discount off its titles, but others, such as DVD Express, are offering a 40% discount when consumers pre-order new titles.

"The price war is happening because companies are trying to get a toehold on the market," says Amazon.com group product manager for video Jason Kilar. "Consumers are getting product at attractive prices because online companies can't afford not to be competitive." Amazon offers a standard 30%, but is also following DVD Express' lead with a 40% discount on pre-orders. In

addition, some Amazon titles are also available for 50% off list.

On top-tiered titles, which are priced at or about \$35, the cut-throat pricing strategies can lower the price to between \$20 and \$25. Most DVDs, though, are priced in the \$25 range, which means consumers are paying between \$10 and \$15 for titles. Another \$3 to \$5 is tacked on for shipping, but, in most cases, the total is still less than at the local video store. In addition, online retailers offer a better selection of DVD and VHS titles and, in most cases, stock nearly four times the amount of virtual inventory than a brick-and-mortar retailer.

STRENGTH OF CONTENT

With bargain pricing and massive selection commonplace on the Internet, online retailers attempt to set themselves apart with better content.

"We want to continue to be defined as a movie site," says Reel.com president Jeff Jordan, "and there's an increasing focus on value-added content to make ourselves different."

Part of that content includes daily trivia contests and movie-related news, such as extended coverage of the 1999 Cannes Film Festival. Other elements



DVD Empire's Jeff Rix

include boutique areas, such as a "Star Wars" shop offering related merchandise. Reel.com also scoured the market for copies of "The Star Wars Trilogy," which has been on moratorium for about a year. "We've really cornered the market on the 'Trilogy' set," says Jordan. "People love entertainment-related items, and you have to have a selection to drive sales."

INCREASED AWARENESS

Making a profit on those sales, however, isn't necessary to have a successful site. To Wall Street investors, it's more important to have market share and brand awareness.

In order to improve its brand awareness, Reel.com was acquired by publicly traded Hollywood Entertainment, the No. 2 video retailer in the U.S. The company recently formed a separate division called Internet Hollywood to expand its e-commerce businesses. DVD Express and Valley Media, Inc., which fulfills product to several online retailers, went public this year, and rumors abound that bargain-basement retailer Buy.com will also go public by the end of the year.

"People who pooh-pooh the e-commerce business are holding the Internet to a higher standard than traditional businesses," says Jae Kim, an analyst for research firm Paul Kagan, Inc. "Any other business usually experiences five years of losses."

Kim points out that the two-and-a-half-year-old e-commerce business pulled in \$300 million to \$400 million in gross sales in 1998 and is likely to hit \$1 billion in gross sales by 2001. The figure includes pre-packaged movie and music, but excludes books. "There are losses, but, as long as investors are willing to back them, the industry will grow," says Kim. "In the past four to five months, there's been an unprecedented investment in online businesses. People just have to get past the fact that profits aren't there yet. Success is measured in mouse clicks."

Since Amazon added video about six months ago, its customer base has risen to 8.4 million customers and video is the fastest-growing category for the company—especially for DVD titles. "We continue to see our video revenues grow, and we're maniacal about keeping costs down while, at the same time, being the most convenient place to shop," says Kilar.

Like Reel.com, Amazon has expanded the shopping experience

with boutique sections, offering movie-related merchandise. For example, the company had special sections for Academy Award-nominated films. "We offered an item for every single film that was nominated," says Kilar. "Anything we can think of to make the store better, we'll offer." Other examples include a Shakespeare shop, to ride the enormous success of Best Picture winner "Shakespeare In Love," and a Valentine's Day promotion.

STUDIOS SET SITES

While studios have yet to rush into the e-commerce area, they are using their own sites to promote titles and offer special events.

Earlier this year, MGM Home Entertainment spent more than \$100,000 to promote its online-chat event with "Ronin" director John Frankenheimer. The title was released in the hybrid DVD-ROM format, which allows consumers to connect to the Internet as well as other added values. MGM used the online chat session, which occurred close to the title's street date, as a way to drive initial sales. When consumers purchased the

disc at street date, they were alerted to the chat.

"We spend a ton of money on the PC side to target film fans and high-tech enthusiasts," says MGM marketing manager Dave Miller, "to communicate the release date and the added-value chat session."

In addition to purchasing ads in PC trade magazines, the company purchased banner ads on such sites as the Hollywood Stock Exchange, E! Online, the Internet Movie Database and Yahoo!.

The efforts paid off, Miller says, and "Ronin" is now MGM's second-best-selling title, at more than 300,000 units, second only to "Tomorrow Never Dies," which is part of the James Bond franchise.

At New Line Home Video, Internet marketing is part of a new corporate initiative. "We see the Internet as a place with huge potential, and we want to embrace it," says director of DVD and sell-through sales and marketing Donald Evans. "We're starting to take out banner advertising on gaming and content sites. It's small, but we have to start somewhere."

Billboard

JULY 10, 1999

Top DVD Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
1	1	2	ENEMY OF THE STATE (R) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 0316	Will Smith Gene Hackman
2	NEW		PATCH ADAMS: COLLECTOR'S EDITION (PG-13) (34.98)	Universal Studios Home Video 20546	Robin Williams
3	NEW		A SIMPLE PLAN (R) (29.99)	Paramount Home Video 33376	Bill Paxton Billy Bob Thornton
4	3	25	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley
5	NEW		JUST CAUSE (R) (14.98)	Warner Home Video 13623	Sean Connery Laurence Fishburne
6	NEW		PATCH ADAMS (PG-13) (29.98)	Universal Studios Home Video 20629	Robin Williams
7	4	7	STAR TREK: INSURRECTION (PG) (29.99)	Paramount Home Video 335887	Patrick Stewart Jonathan Frakes
8	2	2	THE FACULTY (R) (29.99)	Dimension Home Video/Buena Vista Home Entertainment 0022	Josh Hartnett Elijah Wood
9	7	5	TRUE LIES (R) (29.98)	FoxVideo 21105	Arnold Schwarzenegger Jamie Lee Curtis
10	5	5	WHAT DREAMS MAY COME (R) (34.95)	PolyGram Video 440058275	Robin Williams Cuba Gooding, Jr.
11	8	8	YOU'VE GOT MAIL (PG) (24.98)	Warner Home Video 16954	Tom Hanks Meg Ryan
12	11	10	A BUG'S LIFE (G) (34.99)	Walt Disney Home Video/Buena Vista Home Entertainment 10018	Dave Foley Kevin Spacey
13	6	17	RUSH HOUR (PG-13) (24.98)	New Line Home Video/Warner Home Video N4717	Jackie Chan Chris Rock
14	12	5	ELIZABETH (R) (34.95)	PolyGram Video 440058273	Cate Blanchett Geoffrey Rush
15	9	2	TAXI DRIVER (R) (24.95)	Columbia TriStar Home Video 0348	Robert De Niro
16	10	4	ALIEN COLLECTOR'S FOUR-PACK (R) (109.98)	FoxVideo 4110439	Sigourney Weaver
17	17	10	THE SIEGE (R) (34.98)	FoxVideo 4111053	Denzel Washington Annette Bening
18	16	27	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
19	13	15	THE WATERBOY (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10016	Adam Sandler
20	NEW		SUICIDE KINGS (R) (29.98)	Artisan Entertainment 36047	Christopher Walken Denis Leary

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Billboard

JULY 10, 1999

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
1	1	4	SAVING PRIVATE RYAN (R)	DreamWorks Home Entertainment 83735	Tom Hanks Matt Damon
2	2	7	YOU'VE GOT MAIL (PG)	Warner Home Video 16954	Tom Hanks Meg Ryan
3	6	9	THE SIEGE (R)	FoxVideo 0173	Denzel Washington Annette Bening
4	4	8	ELIZABETH (R)	PolyGram Video 440058273	Cate Blanchett Geoffrey Rush
5	3	2	GODS AND MONSTERS (NR)	Universal Studios Home Video 84142	Ian McKellen Brendan Fraser
6	5	11	AMERICAN HISTORY X (R)	New Line Home Video Warner Home Video N4739	Edward Norton Edward Furlong
7	NEW		ENEMY OF THE STATE (R)	Touchstone Home Video Buena Vista Home Entertainment 1596903	Will Smith Gene Hackman
8	8	3	WAKING NED DIVINE (PG)	FoxVideo 0389	Ian Bannen David Kelley
9	7	2	PSYCHO (R)	Universal Studios Home Video 83935	Anne Heche Vince Vaughn
10	9	11	MEET JOE BLACK (PG-13)	Universal Studios Home Video 83377	Brad Pitt Anthony Hopkins
11	11	8	STEPMOM (PG-13)	Columbia TriStar Home Video 02700	Julia Roberts Susan Sarandon
12	NEW		THE FACULTY (R)	Dimension Home Video Buena Vista Home Entertainment 1597203	Josh Hartnett Elijah Wood
13	13	5	VERY BAD THINGS (R)	PolyGram Video 440058277	Christian Slater Cameron Diaz
14	14	14	BULWORTH (R)	FoxVideo 0511	Warren Beatty Halle Berry
15	10	13	PLEASANTVILLE (PG-13)	New Line Home Video Warner Home Video N4728	Tobey Maguire Reese Witherspoon
16	12	6	STAR TREK: INSURRECTION (PG)	Paramount Home Video 35883	Patrick Stewart Jonathan Frakes
17	15	5	HOLY MAN (PG)	Touchstone Home Video Buena Vista Home Entertainment 1356803	Eddie Murphy Jeff Goldblum
18	RE-ENTRY		THERE'S SOMETHING ABOUT MARY (R)	FoxVideo 0178	Ben Stiller Cameron Diaz
19	17	8	HAPPINESS (NR)	Trimark Home Video 6999	Jane Adams Philip Seymour Hoffman
20	16	13	WATERBOY (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 159703	Adam Sandler

◆ 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.

VIAAC ACTION

(Continued from page 75)

held in October. The studios donate overstock tapes, which are sold only within the video industry, not to consumers.

In 1998, VIAAC also inaugurated the Visionary Honors, to pay tribute to individuals and companies that have been longtime supporters of the charity. It took place at the Playboy Mansion last November, and honorees were Steve Ades of Fast Forward Marketing, Louis Feola of Universal Family And Home Entertainment Production, Bernie Gainey of fulfillment company PDS, founding VIAAC member Vallery Kountze of The Art Of Giving, past VIAAC president and board member Len Levy, Tania Moloney of DreamWorks SKG and Bill O'Brien of Cahners Travel and former publisher of *Video Business* magazine. In a separate ceremony, these honorees presented Jenest with a plaque recognizing his 10 years of service with VIAAC.

This year, the Visionary Honors will recognize another distinguished group, including *Video Business* editor-in-chief and associate publisher Bruce Apar, Buena Vista Home Entertainment general manager Mitch Koch, 20th Century Fox Films president Bill Mechanic, WEA Distributing president Dave Mount, Tylie Jones & Associates founder Tylie Jones and former VIAAC board member Janice Whiffen. A gala fundraiser will be held Sept. 29 at the Four Seasons Hotel in Beverly Hills.

PERSONAL TOUCH

In addition to helping organizations, VIAAC helps individuals via its Marc Berman Financial Assistance Program. The program is managed by Aid For AIDS in conjunction with VIAAC's beneficiary committee and offers two types of grants: a one-time grant for non-recurring needs, such as moving, emergency bills or health-insurance premiums, and a repeat grant for such regular needs as rent, utilities and medication.

Last year, VIAAC established the Tribute Fund. Individuals or companies can commemorate special occasions with a donation to this fund. Each quarter, the list of donors and the events they are commemorating appears in trade magazines and distributor mailers. People who would like to contribute should send donations to the Tribute Fund, c/o VIAAC, 7985 Santa Monica Blvd., #109-491, Los Angeles, CA 90046.

Ten years after its launch, VIAAC's work remains important. "The AIDS epidemic certainly isn't over," says Jenest. "I've had HIV for 20 years and was sick with AIDS five years ago. Without medications, I wouldn't be alive today. A lot of people still need help. As long as people are still infected, and especially as AIDS moves into the poorer communities, our work isn't over. It's just beginning."

For more information, contact VIAAC at 800-847-3669 or 323-874-6497.

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Sony Wonder Sets Its Sights On A Golden Holiday Season

IT'S BEGINNING TO LOOK a lot like Christmas at the headquarters of Sony Wonder and distributed label Golden Books Family Entertainment

Home Video & Audio.

A multi-title holiday package jingles into stores Aug. 31. It's keyed to the introduction of "Rudolph The

Red-Nosed Reindeer" on DVD and features national cross-promotions with M&M/Mars and Commodore Cruise Line.

"This year is the 35th anniversary of the first TV broadcast of 'Rudolph,'" notes John Phillips, VP of marketing for Sony Wonder. "And it's the 50th anniversary of the song's composition [by Johnny Marks]." The DVD will contain the program, as well as a trivia game based on the song "We're A Couple Of Misfits."

"Rudolph" is Sony Wonder's sixth DVD, following three "Sesame Street" and two "Doors Of Wonder" titles. "By the end of the year, we'll have nine," says Phillips, "including two new Sesame Street DVDs—'Do the Alphabet' and '123 Count With



by Moira McCormick

Me.' All discs are \$19.98 list.

"DVD is still in its infancy," Phillips observes, "but we're expecting '99 will be a year of major growth among family consumers, and our objective is to stay in the forefront. As the user base has increased, DVD players are landing in the homes of more and

more families. It's the new technological stocking stuffer."

Phillips says the other major component of Sony Wonder's holiday release are repriced holiday classics. Previously \$12.98, they're now \$9.98, including "Rudolph," "Frosty The Snowman," "Santa Claus Is Comin' to Town," "The Little Drummer Boy," "Frosty Returns," and "Cricket On The Hearth."

Other Christmas-themed titles are also available, among them "Madeline's Christmas," "Madeline And The Toy Factory," "Madeline's Winter Vacation," and two "Precious Moments" titles, "Timmy's Gift" and

(Continued on next page)

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Billboard

JULY 10, 1999

Top Kid Video

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
◀ No. 1 ▶					
1	6	5	TELETUBBIES FAVORITE THINGS PBS Home Video/Warner Home Video B3884	1999	14.95
2	9	3	BATMAN BEYOND Warner Family Entertainment/Warner Home Video 17252	1999	14.95
3	1	13	THE RUGRATS MOVIE Nickelodeon Video/Paramount Home Video 33399	1998	26.95
4	2	21	MULAN Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99
5	5	33	LION KING II: SIMBA'S PRIDE Walt Disney Home Video/Buena Vista Home Entertainment 8804	1998	26.99
6	RE-ENTRY		CATDOG VS. THE GREASERS Paramount Home Video 83581	1998	12.95
7	22	23	BLUE'S CLUES: ABC'S AND 123'S Nickelodeon Video/Paramount Home Video 835743	1998	9.95
8	3	155	101 DALMATIANS Walt Disney Home Video/Buena Vista Home Entertainment 15797	1961	26.99
9	13	19	TELETUBBIES: NURSERY RHYMES PBS Home Video/Warner Home Video B3750	1999	14.95
10	14	9	THE BEST OF THE SIMPSONS: VOL. 4 FoxVideo 0296	1999	24.98
11	RE-ENTRY		BLUE'S CLUES: RHYTHM AND BLUE Nickelodeon Video/Paramount Home Video 835753	1998	9.95
12	12	7	CATDOG: TOGETHER FOREVER Paramount Home Video 83580	1998	12.95
13	7	13	POKEMON: THE MYSTERY OF MOUNT MOON Viz Video/Pioneer Entertainment 0002D	1999	14.98
14	24	55	THE RESCUERS Walt Disney Home Video/Buena Vista Home Entertainment 9459	1977	26.99
15	RE-ENTRY		BLUE'S CLUES: STORY TIME Nickelodeon Video/Paramount Home Video 838883	1998	9.95
16	25	15	BARNEY: WHAT A WORLD WE SHARE Barney Home Video/The Lyons Group	1999	14.95
17	8	17	MARY-KATE & ASHLEY: YOU'RE INVITED TO A COSTUME PARTY Dualstar Video/WarnerVision Entertainment 454305	1999	12.95
18	4	186	LADY AND THE TRAMP Walt Disney Home Video/Buena Vista Home Entertainment 582	1955	26.99
19	RE-ENTRY		HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99
20	18	3	THE BRAVE LITTLE TOASTER TO THE RESCUE Walt Disney Home Video/Buena Vista Home Entertainment 5962	1999	22.99
21	RE-ENTRY		KIKI'S DELIVERY SERVICE Buena Vista Home Entertainment	1998	19.99
22	19	191	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99
23	11	33	MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video/Warner Home Video 36519	1998	19.96
24	NEW ▶		THE ADVENTURES OF ICHABOD AND MR. TOAD Walt Disney Home Video/Buena Vista Home Entertainment 15659	1949	22.99
25	10	29	POKEMON: I CHOOSE YOU, PICKACHU Viz Video/Pioneer Entertainment 0001D	1998	14.98

◆ 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.

CHILD'S PLAY*(Continued from preceding page)*

"Timmy's Special Delivery," all \$9.98.

The M&M/Mars tie-in is similar to last year's holiday promotion with the candymaker, says Phillips. Consumers who purchase one Golden Book holiday video and one participating M&M/Mars product or three candy items will receive in the mail a free Rudolph bean-bag toy. The offer is being promoted in a free-standing insert and on 40 million M&M/Mars Miniatures packages.

Phillips says re-promotions of Sony Wonder's holiday "Sesame Street" titles, led by "Elmo Saves Christmas," will be pushed via consumer advertising, "which is new for us this year with this line."

TV and print ads will alert consumers to the availability of "Elmo," as well as "Elmopalooza," "Sesame Street's 25th Anniversary," and "Christmas Eve On Sesame Street." All but the last are also on DVD.

"This year, we're offering a specially priced, shrink-wrapped two-pack," says Phillips. "Elmo Saves Christmas" will be packaged with 'Fiesta!' and also with 'Sesame Street Celebrates Around The World.' 'Christmas Eve On Sesame Street' will be packaged with 'We All Sing Together.'

Phillips says Sony Wonder is cross-promoting the titles with toy manufacturer Fisher-Price, whose leading preschool toy this coming holiday season is Rock'n'roll Elmo. "Several million \$1-off coupons, good toward purchase of any Sesame Street video or audio product, will be in-packed with Rock'n'roll Elmo and Ernie too," he adds. "Plus, 1 million coupons will go out in Arby's kids' meals during the fourth quarter, and 1 million will be in-packed with Drypers Sesame Street diapers."

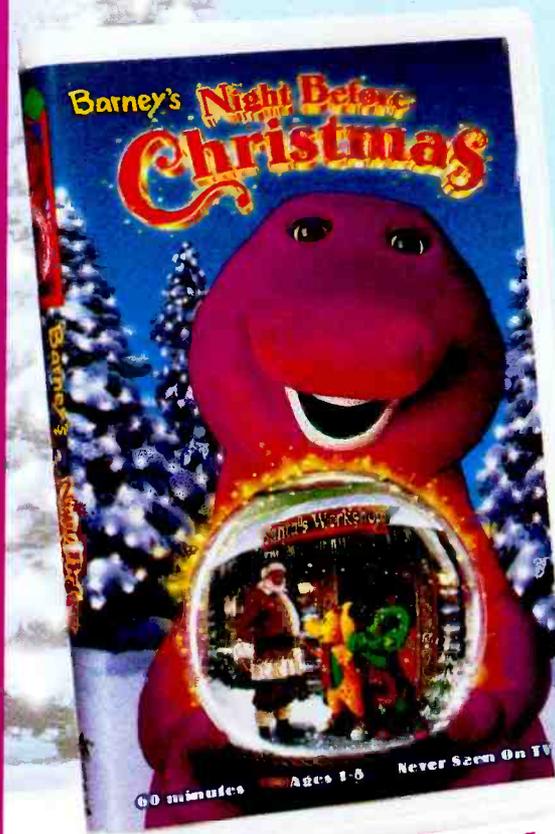
The Commodore tie-in is being conducted entirely online at Sony's Web site, as is a Sony Wonder/Sears Portrait Studios effort, which will give away videos throughout November and December at www.searsportrait.com.

BUGGIN' OUT: The craze for all things insectoid continues. Two new titles from "Scholastic's The Magic School Bus"—"In A Beehive" and "Spins A Web"—arrive in stores July 27 from Warner Home Video and Scholastic Entertainment.

Consumers can receive a \$3 rebate when they purchase any three "Magic School Bus" videos. Details of the rebate are included inside "Web" and "Beehive."

MONKEY BUSINESS: B-Factor Video in Los Angeles has bowed the first home video release of animated WB/UPN cartoon series "Monkey Magic." The show, which combines traditional cel animation with computer graphics, is from a novel called "Journey To The West," based on a 5,000-year-old Chinese legend. An accompanying CD, on B-Factor Records, contains performances by rocker **Richie Sambora** and rappers **Kurupt** and **Kitaro**. There's a "Monkey Magic" PlayStation video game as well.

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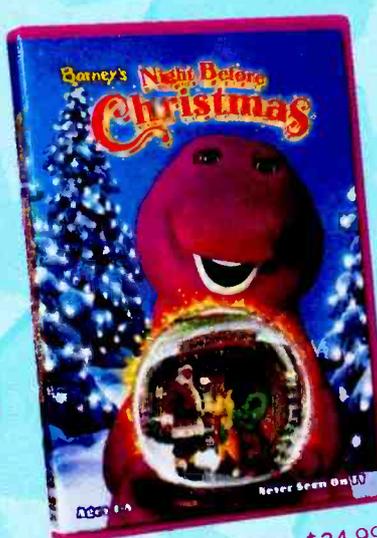


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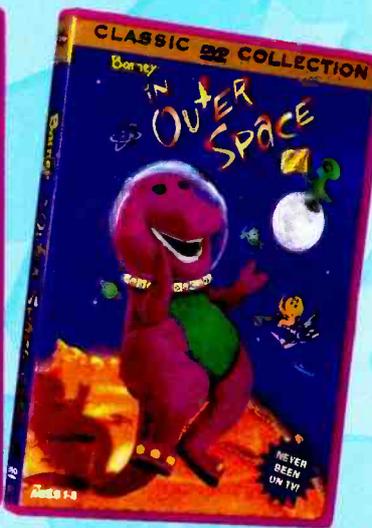
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Brit Vid

Retail Giants Like Kingfisher Reel In A Growing Number Of Stores As Mom-And-Pops Count On Steady Sales

BY SAM ANDREWS

LONDON—Reinvigorated by hit titles in the past two years, the U.K. video industry is now gripped by change on all fronts—in retail, distribution and technology.

The shift away from VHS-based linear storytelling to the random-access entertainment offered by DVD is symbolic of the new opportunities infusing the British home-video sector. The move to digital has spearheaded a wider change, most obviously in the country's retail sector.

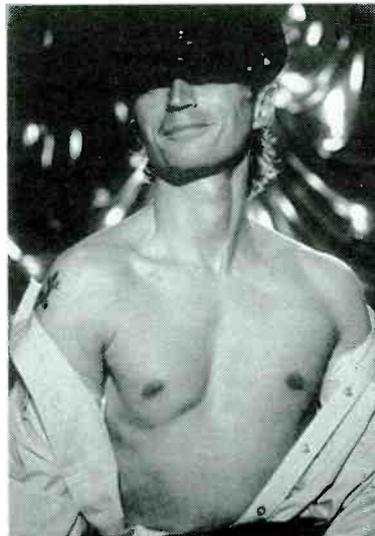
At the forefront of change is British retail giant Kingfisher, which is increasingly dominating the entertainment landscape. Its subsidiaries—the 786-outlet Woolworth's and music-and-video specialist MVC—already have a commanding 25% of the retail video market. Reinforcing this position are its powerful wholesaler EUK, its own video and music publisher VCI and hardware chain Comet. Kingfisher's flagship chain, Woolworth's, is noted for its value offerings and sought to reinforce this image by opening Wal-Mart-style Big W stores.

Kingfisher also recently put in a bid to buy U.K. supermarket chain Asda, which has a 25% share of the U.K. music market and 5% of the sell-through video market. But it was outbid last month by a 6.7 million pound (\$10.8 billion) offer from Wal-Mart, which began opening "hypermarkets" or superstores in Germany in 1997.

While the consolidation of the video sales and distribution seems slowed by Wal-Mart outbidding Kingfisher for the Asda chain, the production of films also is seeing a similar trend.

CATALOG CONSOLIDATION

Another giant is emerging with the transformation of PolyGram Filmed Entertainment (PFE) into Universal Pictures International. In Britain, the company is known as Universal Pictures U.K. or UPUK and its video arm by the unlovely sobriquet Universal Pictures Video UK or UPVUK. The removal of the Universal slate from CIC, its former distribution venture with Paramount, has more than replaced the void left at PFE when it sold its catalog to MGM and its ITC library to



"The Full Monty"

Carlton.

UPUK's new chairman, David Kosse, recently announced the company's new structure, revealing a larger and more consolidated catalog-marketing division, emphasizing the increasing importance of this sector to successful video companies.

It is something that is also central to MGM's international operation.

With few major theatrical titles each year, the studio is heavily dependent on catalog. MGM is now free of its distribution deal with Warner Home Video and has agreed to a three-year international deal with Fox Filmed Entertainment that covers video, DVD and theatrical product.

A STRUGGLE FOR INDEPENDENTS

On the rental front, possibly the most alarming news is that the big are getting bigger while the smaller independent dealers are continuing to close at a rapid rate.

Figures released by the distributor body, the British Video Association, suggest that another 200 stores closed last year, leaving just 2,400 independent chains (10 stores or less) in the U.K. The split between

decline of the mom-and-pop stores that Blockbuster is now testing video-rental vending machines at mainline railway stations. It is an imaginative step. Britain does not support the kind of car parking that American video stores have, so Blockbuster is trying to put the product where people walk every day.

However, while change has been rapid and dramatic, the actual business of selling units so far this year has been steady rather than spectacular. Retailers have said that, in many ways, they prefer it to the frenzied goings-on of last year. While films such as "Titanic" and "The Full Monty" created huge consumer interest, they actually did little for retailers' cash registers. Price-cutting became so intense that many retailers were selling at around cost—good for revenue but bad for profit.

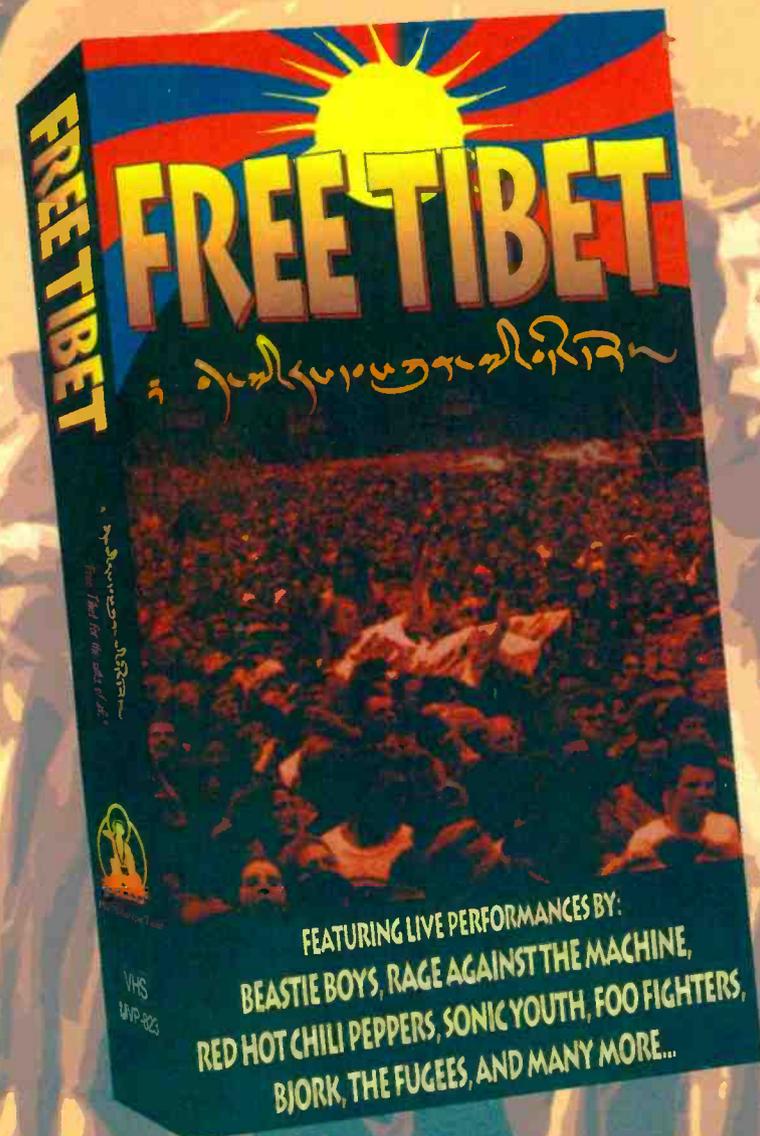
It is an issue causing concern on all sides of the industry. Eddie Cunningham, MD of UPVUK, has called for a halt. "I feel that we are all heading down a slippery slope of devaluing the product through too many bargain-basement deals," he says. "I think we need to be very careful that we don't kill off the market by getting into a downward spiralling cycle of price-cutting and crazy deals."

KINGFISHER

multiples and indies now stands at around 60/40, compared to 55/45 the year before.

Blockbuster is still the biggest single retailer, with 25% of the rental market. However, the bigger chains, such as Global (9%), Choices (5%) and Apollo (5%), are continuing to open sites.

It is perhaps an indicator of the



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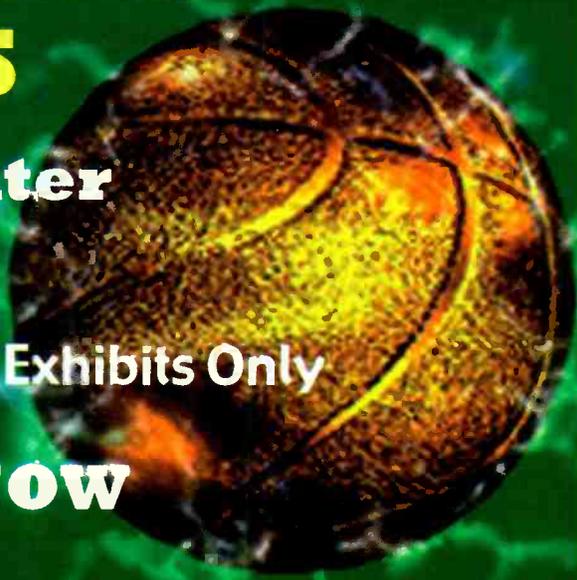
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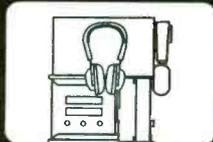
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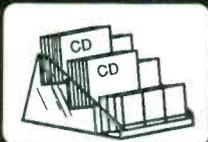
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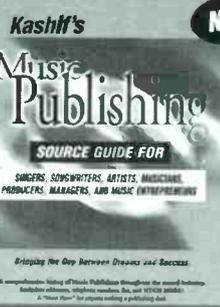
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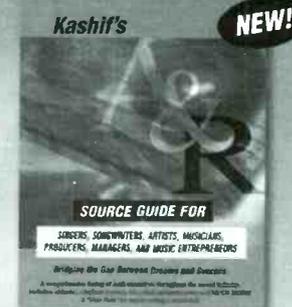
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HELP WANTED



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Edel America Records seeks Marketing
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Please FAX resume to: 212-664-8391

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Zomba/Jive Records seeks experienced
new media marketing professional to join
our team. Individual will be responsible for
the development and implementation of
an on-line marketing plan consistent with
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proven track record in online and new
media marketing. Knowledge of music
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EMUSIC BUYS BLUES/R&B MASTERS

(Continued from page 6)

owner Eli Toscano in the late '60s
and also bought the rights to the
catalogs of J.O.B., Chief, and
Artistic. The Cobra holdings are
especially noteworthy since they
include the first work by the stars
of Chicago's so-called "West Side
school" of blues guitarists—Buddy
Guy, Otis Rush, and Magic Sam.

In recent years, Lewis has
mainly concentrated on Southern
soul performers like Carl Sims and
Vickie Baker. Capricorn Records

shoved it off my shoulder—if it
happens, it happens; if it doesn't,
it doesn't."

Lewis adds that MCA, EMI,
Castle Communications, and Jerry
Moss of Almo Sounds all ex-
pressed interest in buying his
masters.

The ups and downs of the indie-
label business in recent years led
him to forge his pact with EMusic,
he says. "It's tough out there, try-
ing to compete with the majors."

Lewis will continue to control
his music publishing companies
and will still operate the Suzie-Q
and Gospel Jubilee labels, whose
rosters include such artists as
Doug Kershaw and Ace Cannon.

EMusic moved quickly to exploit
its new catalog holdings: On June
30, the company's Web site offered
selections by more than 50 Jewel-
Paula-Ronn artists for MP3 down-
loading. The company charges
\$8.99 per complete album and 99
cents for individual tracks.

Kohn says he foresees untapped
synergies between the Web and
brick-and-mortar segments of
Emusic's business. "Cross-promo-
tional activities arise when you
have both sides of the coin."

He adds that new global oppor-
tunities exist for the catalog as
well. "It's available worldwide [on
the Web], and I understand that
many of these recordings have not
had strong marketing outside the
U.S. for many years.

"This catalog is among the best
in its class," he continues. "Having
a catalog like this also attracts
other catalogs."

issued a historical boxed set devo-
ted to Jewel and Paula in 1993.

Lewis says of the sale of his cat-
alog, "It's a very joyous moment in
my life, but it's a very sad situa-
tion, too . . . I'm relieved, I'm
happy, and I'm sad. [Running a
label is] just like nursing a baby,
raising a kid."

He says that he has been repeat-
edly solicited to sell his holdings.
"At every [industry] convention, I'd
have four or five people come up to
me—'Are you for sale? Are you for
sale?' There were so many people
who were interested, but I just

MARK DORSEY 'GRAVES' ROMANCE

(Continued from page 19)

"Because hip-hop is so large
right now, even R&B artists are
beginning to get away from the
romance," he adds. "Those of us
who do focus on it tend to get over-
shadowed at radio. With radio's
support, I'll be fine. I have a story
to tell, and no one can tell my story
like I can."

Larry Khan, Jive senior VP of
R&B and urban promotion, expects
Dorsey's talent to attract that de-
sired radio support. "Marc has a
world-class voice. The fact that this
is true R&B and not just a lot of
flash without the chops to back it
up makes him stand out from his
contemporaries."

Ken Johnson, VP of program-
ming for the Cumulus radio stations
in Atlanta, agrees. "The first single
was good for us. If the rest of the
album has the same tempo, Dorsey
has the potential to break out from
the pack."

Cheryl Brown-Marks, Jive's
director of marketing, says the
label is targeting women of all ages.
"We can't be too age-specific,
because with good music, the age
can skew higher or lower than you
might think. This album could defi-
nitely take the edge off the current
battle of the sexes in R&B music.
It's the perfect time for this kind of
album, because some people are
looking for love."

Beginning last December, Jive
enclosed CD samplers with holiday

cards sent to various tastemakers.
Cassette samplers were also used
as prizes for online contests. And at
certain retailers, consumers who
purchased labelmate R. Kelly's "R"
received a Dorsey sampler as well.
According to Bob Anderson, VP of
national sales at Jive, at least 50,000
samplers were distributed through
the Kelly promotion.

"We launched Marc at the Janu-
ary BMG Convention in San Diego,
introducing him to key retailers
and distributors," adds Anderson.
"And at the [National Assn. of
Recording Merchandisers Con-
vention], the recognition factor [from
1994's "Crooklyn"] was there. So
we just have to make the connec-
tion."

It's been five years since
Dorsey's voice has been heard over
the airwaves. And ensuing obsta-
cles have slowed his solo album
debut, including a short MCA stint
during which he didn't release an
album. But Dorsey saw every set-
back as inspiration.

"Every time something hindered
me from putting out my album, I
just tried to look at it as a positive
learning experience," he says. "Now
I'm a little more focused about the
promotional and marketing side of
my career. And I'm ready to tell my
story through my music."

Dorsey is not yet signed to a
management company or booking
agency.

Programming

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Entercom Wants Its PDs To Pull Songs Promoting Violence

This story was prepared by Airplay Monitor reporter Frank Saxe and Marc Schiffman, managing editor of Rock Airplay Monitor.

NEW YORK—In the wake of recent congressional efforts to ban violent lyrics, radio group owner Entercom Communications has adopted a new policy to reject any songs or ads that “advocate or condone criminal violence or which contain ultra-violent content in the context of a socially irresponsible message.”

Entercom, which owns 42 stations, is leaving the decision to local PDs, although it says it will hold staffers responsible for the records they spin.

“It is one of our values not to play a song even if research says your listeners want to hear it,” says executive VP Jack Donlevie. But, he adds, “we’re not setting up the Entercom standards board.”

Donlevie says some songs, which he won’t name, have already been pulled. But most Entercom PDs contacted about the new policy say there was nothing already on the air that would

have to come off as a result of this newly stated policy. Album rock KRXQ Sacramento, Calif., station manager Curtiss Johnson says Entercom checked with PDs before releasing the policy, which he sees as a formal statement of what has always been his programming reality.

GOOD NEIGHBOR

“A lot of these things are issues that I’ve always incorporated,” says Johnson, who recalls not playing Toad The Wet Sprocket’s anti-date-rape song “Hold Her Down” at a previous station because its title could be misinterpreted. “I’ve always liked to be a good part of the community. We do a lot of public-service things,” and looking at the music is another way to “make sure we’re a good neighbor.”

The only example of a song that might come off an Entercom station as a result of the new policy is Everlast’s seemingly well-intentioned “What It’s Like,” which adult top 40 KLYK Longview, Wash., PD David Martin cites as a song that he’s currently playing but may drop more

quickly because of its content.

The Entercom doctrine drew a surprisingly positive response from PDs and labels, although many wondered how lines would be drawn.

Album WLZR Milwaukee PD Keith Hastings admitted having “mixed feel-

‘Leaving the decision of what constitutes violent content in music to one person’s judgment gives that person an awful lot of power’

— GREG GILLISPIE —

ings on the necessity of companywide policies such as this, [but] I am elated to see someone take a stand. It’s important for us all to accept the fact that democratic societal freedoms must be underscored with common sense and responsibility.”

Consultant Jeff Pollack says while most programmers regulate themselves on content, “Entercom’s announcement gives some food for

thought. From time to time, it is good for us to contemplate if we are doing our best to carefully consider the impact on our audience.

“The problem comes [with] what constitutes a ‘socially irresponsible message,’” Pollack says. “Is it songs about drinking and partying, doing drugs? It’s going to be a difficult situation for programmers to make a choice where something is a lifestyle/recreational thing and where something is encouraging irresponsible and criminal behavior.

“Whatever we can do to discourage and reshape our audience’s thinking is a worthwhile effort, but it’s very important that the entertainment industry does not get defensive and does not allow the Congress and the government to single us out as the problem,” Pollack adds. “The real problem is guns and gun control.”

Capricorn senior VP of promotion Jeff Cook dislikes “the oversimplified and absurd view that the problems of the world are created by the music, books, or movies. People have been killing and hurting each other since time began, [before] radio, records, or film. While I applaud Entercom’s stance in making a tough, socially responsible decision on this issue in this whatever-it-takes-to-make-a-buck world, I don’t feel that it gets to the heart of the problem.”

V2 head of promotion Matt Pollack believes such a policy is ultimately unenforceable without more specific guidelines. “You can go through a station’s playlist and rip apart a third of their gold base,” he says. “You’d have to set a blueprint as a comparative.”

McVay Media consultant Greg Gillispie says, “Leaving the decision of what constitutes violent content in music to one person’s judgment gives that person an awful lot of power. There is nothing wrong with trying to stop violence, but a more clear-cut definition or committee decision may be a better approach.”

GRAY AREA

Album WWDC-FM (DC-101) Washington, D.C., PD Bob Neumann likes the Entercom policy. “The gray area is in the interpretation of what’s excessively violent content. You’d be hard pressed to find advertising that condones criminal violence or ultra-violent content, as that would open both the advertiser and the station to litigation should anyone act on the suggested content. This is really a lyric-content issue. It all comes down to being responsible broadcasters.”

Former PD and current Hollywood Records promotion executive Joey Scoleri says, “I have always thought gratuitous violence of any sort has no
(Continued on next page)

newsline...

WEBRADIO.COM HONCHOS EXIT. WebRadio.com founder and VP/GM Michael Weiss exits along with Webmaster Steve La Joya, VP of sales Laura Tyler, and four others, citing philosophical differences with parent Geointeractive Media Group. WebRadio.com launched April 19; it streams radio stations and markets E-mail advertising and promotional campaigns using audio and video streaming. WebRadio.com currently has more than 75 affiliate stations, including the LBJ broadcast group.

CUMULUS AND EMMIS ADD TO HOLDINGS. Cumulus Media has gone on a \$51 million buying spree, setting up shop in three new markets, with five R&B outlets in Mobile, Ala.; WWRO/WCOA Pensacola, Fla., bought from Coast Radio for \$9 million; and KBFM/KTEX McAllen, Texas, bought for \$17 million from Calendar Broadcasting. Emmis Communications, meanwhile, has acquired Sinclair’s radio and TV holdings in St. Louis. Emmis already owns KSHE/WKKX/WXTM in the market, so it will need to sell off at least two stations. The agreement is with former Sinclair CEO Barry Baker, whose exit package included the right to buy Sinclair’s stations in either St. Louis or Greenville, S.C. Baker will now purchase the stations from Sinclair, then resell them.

NESS STAYS PUT AT FCC. The Federal Communications Commission’s Susan Ness saw her five-year term end June 30, and commission sources say President Clinton is preparing to renominate her to another term. A separate source says a deal has been made under which Ness’ name will be sent to the Senate, although it has agreed not to act on the nomination. That would enable Ness to serve until a new commissioner is nominated, presumably after the 2000 election.

Z-100’S ELLIOT SEGAL TO DC-101 WASHINGTON. Top 40 WHTZ (Z100) New York morning co-host Elliot Segal heads to the morning post at co-owned Chancellor Media album rock outlet WWDC-FM (DC101) Washington, D.C., leaving Elvis Duran in sole possession of the morning reins. But expect to hear more from other members of the team, now known as Elvis Duran and the Z Morning Zoo.

Garth Drops In To Honor Jocks In DJ Hall

Garth Brooks made an unannounced appearance June 24 at the Country Music DJ Hall of Fame banquet in Nashville to help induct WRKZ (Cat Country) Harrisburg, Pa., music director/overnight personality Gwyneth “Dandalion” Seese into the Hall of Fame.

Dandalion, who brought 70 friends and family members to Nashville for the ceremony, was one of six new inductees. The evening’s other honorees were Rosalie Allen, the late Joe Rumore, “Pappy” Dave Stone, “Cousin Ray” Woolfenden, and WDAF Kansas City, Mo., PD Ted Cramer. Allen and Dandalion are the first women to join the Hall of Fame.

Eddy Arnold received the career achievement award from an emotional Bob Kingsley, host of the syndicated “American Country Countdown” and a 1998 Hall of Fame inductee. Arnold, who is 81, joked, “I have a feeling this honor is about to come to me tonight because you couldn’t find somebody any older.”

Former Great Empire Broadcasting chief Mike Oatman, who was inducted into the Hall of Fame in 1992, was surprised with the President’s Award this year and declared himself

“totally humbled” by the honor.

Brooks recalled that in 1996 he went through “one of the biggest crises of my life when people at my own label told me my career was over.” He said, “I asked Dandalion what I should do, and she said, ‘Honey, tell them to kiss your ass.’”

‘It’s called the DJ Hall of Fame, but the [people] they’re putting in tonight are air personalities’

— “COUSIN RAY” WOOLFENDEN —

Brooks also told the audience, “I’d like to see a little less power to the powers that be and a little more power to the people that are answering those [request-line] phones, and those are the DJs.”

Dandalion thanked the audience for “giving me the greatest honor of my career. I wish I could share the love I have for this music. It never

wavers. It never ends.”

Cramer called his induction “absolutely the highlight of my radio career.” He estimated that in his 45 years in radio, he’s worked at 12 stations, had 23 GMs, played 343,200 records, and moved with his wife 15 times, adding, “My wife, Linda, didn’t have to join the Navy to see the world.” But, Cramer added, “it’s been an absolute joy to be able to say I worked in radio.”

Woolfenden, who has spent 53 years in radio, encouraged the audience to “go back to country music. It’s not country music any more.” Stations today “play five or six in a row. Country is when you say who the artists are and make them welcome.”

He also said that despite the name DJ Hall of Fame, “you have to be an air personality, not a DJ. It’s called the DJ Hall of Fame, but the [people] they’re putting in tonight are air personalities.”

In her acceptance speech, Allen recalled working at WOV New York, where, she says, “I had a listening audience I would never give up for \$1 million.” Then she added, “By today’s standards, I’d have to say \$1 billion.”

PHYLLIS STARK

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	12	YOU'LL BE IN MY HEART WALT DISNEY 60025/HOLLYWOOD †	PHIL COLLINS 7 weeks at No. 1
2	3	3	9	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
3	2	2	16	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
4	5	7	10	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
5	4	4	28	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA 65685* †	'N SYNC
6	7	5	20	BELIEVE WARNER BROS. 17119 †	CHER
7	9	9	10	THE HARDEST THING UNIVERSAL 56246 †	98 DEGREES
8	6	6	34	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
9	8	8	44	FROM THIS MOMENT ON MERCURY 466450/IDJMG †	SHANIA TWAIN
10	10	11	13	THAT DON'T IMPRESS ME MUCH MERCURY 172118/IDJMG †	SHANIA TWAIN
11	12	12	78	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
12	11	10	24	ANGEL OF MINE ARISTA 13590 †	MONICA
13	13	13	15	LET ME LET GO WARNER BROS. ALBUM CUT †	FAITH HILL
14	14	14	74	YOU'RE STILL THE ONE MERCURY 568452/IDJMG †	SHANIA TWAIN
15	15	15	42	I'LL BE ATLANTIC 84191 †	EDWIN MCCAIN
16	18	17	38	I'M YOUR ANGEL JIVE 42557 †	R. KELLY & CELINE DION
17	22	27	3	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
18	20	20	5	LIVIN' LA VIDA LOCA C2 79124 †	RICKY MARTIN
19	16	18	22	ALL I HAVE TO GIVE JIVE 42562 †	BACKSTREET BOYS
20	19	19	5	A STEP TOO FAR ROCKET ALBUM CUT/IDJMG	ELTON JOHN, HEATHER HEADLEY & SHERIE SCOTT
21	17	16	26	WRITTEN IN THE STARS CURB/ROCKET 566918/IDJMG †	ELTON JOHN & LEANN RIMES
22	23	24	7	DESTINY WINDHAM HILL ALBUM CUT	JIM BRICKMAN
23	24	23	8	BABY, DON'T YOU BREAK MY HEART SLOW JACKET ALBUM CUT †	VONDA SHEPARD WITH EMILY SALIERS
24	25	22	26	LOVE OF MY LIFE WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. MICHAEL W. SMITH
HOT SHOT DEBUT					
25	NEW ▶	1	1	SOMETIMES JIVE ALBUM CUT †	BRITNEY SPEARS

Adult Top 40

No. 1					
1	1	1	12	LIVIN' LA VIDA LOCA C2 79124 †	RICKY MARTIN 4 weeks at No. 1
2	2	3	36	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
3	5	6	9	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
4	6	8	8	ALL STAR INTERSCOPE ALBUM CUT †	SMASH MOUTH
5	3	2	29	EVERY MORNING LAVA 84462/ATLANTIC †	SUGAR RAY
6	4	4	41	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
7	8	7	15	THAT DON'T IMPRESS ME MUCH MERCURY 172118/IDJMG †	SHANIA TWAIN
8	7	5	39	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC †	MATCHBOX 20
9	11	15	10	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN
10	13	17	5	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
11	9	9	21	WHAT IT'S LIKE TOMMY BOY ALBUM CUT †	EVERLAST
12	10	10	50	SAVE TONIGHT WORK ALBUM CUT/VERG †	EAGLE-EYE CHERRY
13	14	19	13	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
14	18	24	5	BEAUTIFUL STRANGER MAVERICK SOUNDTRACK CUT/WARNER BROS. †	MADONNA
15	17	20	10	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS. 16965 †	CITIZEN KING
16	12	13	14	LIFE IS SWEET ELEKTRA ALBUM CUT/VEG †	NATALIE MERCHANT
17	20	22	8	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
18	15	12	32	FLY AWAY VIRGIN ALBUM CUT †	LENNY KRAVITZ
19	19	14	24	BELIEVE WARNER BROS. 17119 †	CHER
20	16	11	20	ANYTHING BUT DOWN A&M ALBUM CUT/INTERSCOPE †	SHERYL CROW
21	23	28	9	CALL AND ANSWER REPRISE ALBUM CUT †	BARENAKED LADIES
22	22	21	23	RUN HOLLYWOOD SOUNDTRACK CUT/ATLANTIC †	COLLECTIVE SOUL
23	27	36	3	BLACK BALLOON WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
24	26	30	7	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH ALBUM CUT/V2 †	BLESSID UNION OF SOULS
25	21	23	15	PRAISE YOU SKINT/ASTRALWERKS 66254*/VIRGIN †	FATBOY SLIM

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 71 adult contemporary stations and 73 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 1999, Billboard/BPI Communications.

Radio

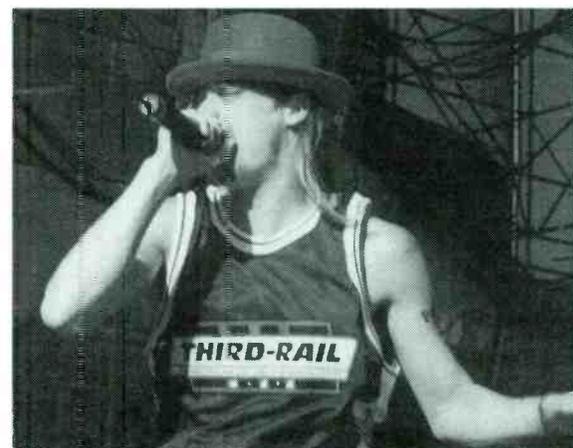
PROGRAMMING

WXRK Family Picnic Is Strictly Dysfunctional

WXRK (K-Rock) New York recently hosted its annual Dysfunctional Family Picnic, featuring name-brand acts and a special appearance from Howard Stern, who dressed as and joined Rob Zombie onstage.



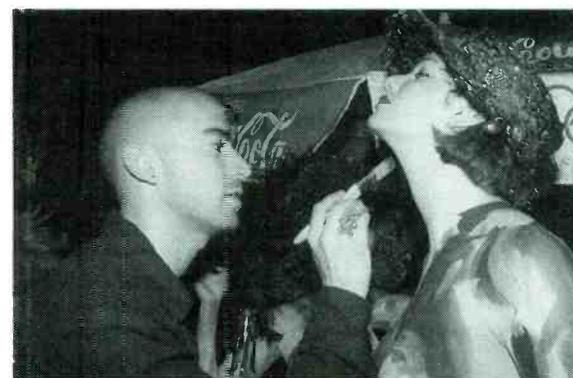
Limp Bizkit lead singer Fred Durst puts an affectionate choke hold on Kid Rock's Joe C backstage at K-Rock's Dysfunctional Family Picnic.



Kid Rock, complete with a red felt hat, was among the performers at K-Rock's recent Dysfunctional Family Picnic.



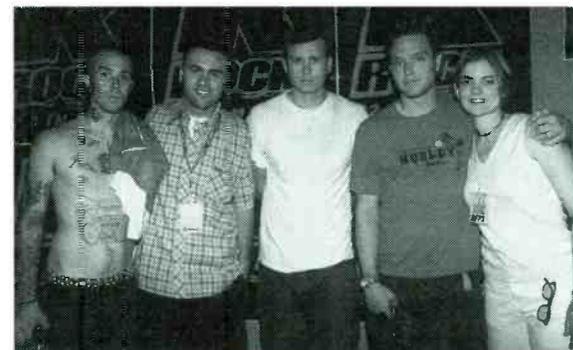
Rage Against The Machine tears up the stage at K-Rock's Dysfunctional Family Picnic.



Live lead singer Ed Kowalczyk carefully paints a dancer backstage before the band's set at the WXRK (K-Rock) New York concert.



Howard Stern, left, whose morning show originates from WXRK (K-Rock) New York, takes the stage with Rob Zombie, who can be seen behind his arm.



Blink 182 hangs out backstage during K-Rock's Dysfunctional Family Picnic. Shown, from left, are the band's Travis Landon, K-Rock's Booker, Blink's Tom Delonge and Mark Hoppus, and K-Rock's Julie Slater.

ENTERCOM WANTS ITS PDS TO PULL SONGS PROMOTING VIOLENCE

(Continued from preceding page)

positive effect other than to line the pockets of those delivering the message. To hide behind the guise of artistic expression is gutless. Censorship should exist when it protects lives." But album WIOT Toledo, Ohio, operations manager/PD Darrin Arriens says, "This situation falls under the category of self-censorship. We can only hope that it's for the right reasons [and] not because they feel media and music are responsible for what is happening in today's ever-increasingly violent society."

FROM THE FRONT LINES

Mike O'Connor, programmer of classic rock KRFX/modern KTCL Denver, says that being at the epicenter of the recent Columbine High School shootings, "we used common

sense in dealing with the Columbine shootings. [Album rock sister] KBPI canceled its planned Birthday Bash with Marilyn Manson, not because of corporate pressure but rather because it was not appropriate to throw a party so soon after the Columbine tragedy.

"KTCL recently staged a benefit with 20 national alternative bands—some of whose song lyrics were questionable—and raised tens of thousands of dollars for Columbine victims," O'Connor says. "We made decisions that were right for our local situation. [Jacor CEO] Randy Michaels didn't have to pick up the phone once.

"That's the way it should be," O'Connor adds. "A broad corporate policy of censorship is a bad idea. Encouragement that programmers in

the field 'use their best judgment' when making music decisions is a good idea."

As a parent, CMC International VP of promotion Ray Koob says he's always been concerned about this issue. "While the music business needs to be responsible and take content into consideration, at the end of the day, it's up to the parents to guide their kids. Entercom's policy says, 'Hey, we're concerned,' as they should be, but still allows the programmers room to decide their own parameters.

"I actually fear a world without extreme music more," adds Koob, "since kids would not be able to go to a show, look the way they want to look, thrust their hands in the air, let out a collective primal scream, and be done with it."

When the touring schedule gets tough, the Lo Fidelity Allstars go shopping. "We finally got a day off yesterday. Things have been going so well on the road and at radio that it always seems we have things that need doing even on days we don't have shows," says DJ Phil Ward—also known as the Albino Priest. "We still like to do tourist things, like check out the Andy Warhol Museum. We also found a great record shop. We spent \$200 on vinyl. You never know what you're going to want to listen to or use on the next record."

It's this all-around love for music that landed these boys in the music business and often gets them in trouble. Ward cites the time they sampled "Cannonball" by the Breeders without permission

and says lead singer Kim Deal's lawyers came down hard. "We didn't mean harm. We never expected Kim to even hear it," Ward says. "But now we're a lot more educated. We clear things



"If a sample perfects a track, we'll use it even if we have to pay out lots of money"

—Phil Ward, Lo Fidelity Allstars

months in advance. But it hasn't changed the way we write music. If a sample perfects a track, we'll use it even if we have to pay out lots of money."

Not that they had that problem with "Battle

Flag," a remix project the band was asked to do for Seattle band Pigeonhed that is this issue's No. 6 on Modern Rock Tracks. "They let us choose any track we wanted. It was the first time we'd heard the band, but they are very good. They remind me of early Prince," he says. "We liked the lyrics, but dropped the music. It's their original, but it became a Lo Fi track. We were made for each other."

Although the British act is gaining U.S. momentum, Ward is aware that a lot of rock fans still aren't won over by the band's big beat. "There is a school of thought that says you can't make anything real or soulful with a computer. Rubbish. The computer is a means to an end. Ideas still come first."

IGLESIAS

(Continued from page 4)

points out that Universal and Interscope are "getting an artist of the future whose past track record shows him to be a solid, consistent seller."

Martínez says BMG and Warner also ardently courted Iglesias but that Martínez chose Interscope/Universal because the label had successfully distributed most of Iglesias' four previously released Spanish-language albums in countries outside the U.S. In the U.S. and Mexico, Iglesias was signed to Fonovisa, a Los Angeles indie praised by Martínez for having helped Iglesias sell 13 million albums worldwide.

Also, Martínez says, he was won over to the Universal/Interscope accord by Iovine, whom he lauds as "independent and creative."

Martínez adds, "We had the confidence in Jimmy in that he wants to get involved in what is Latino, musically, and make it universal."

Iovine attended an Iglesias concert in March, along with Doug Morris, chairman/CEO of Universal Music Group, and Zach Horowitz, president of Universal Music Group. Soon after, recalls Martínez, Interscope and Universal came calling.

"That night was very exciting," Iovine recalls. "As deep as we are into technology, with TV and the Internet, to actually go and see a live show with that level of enthusiasm and excitement was a very moving experience. The reaction from that audience was genuine and just astounding."

For the moment, "Bailamos" is being promoted as if it were the leadoff single to an already-shipped debut disc, Martínez says. In the coming weeks, Iglesias will do media promotion for "Bailamos" in the U.S., the U.K., France, and Germany before embarking on the production of his label debut for Interscope.

Two videos have been made for "Bailamos": One is connected to "Wild Wild West," and the other highlights Iglesias' smoldering good looks and raspy baritone.

Martínez is hoping that Iglesias' disc will be dropped in time for the upcoming holiday season. He says the album will sport a blend of ballads (for which he gained fame in the Latino market) and uptempo material that will approximate a pop sound inspired by guitar-driven music from Spain.

"The flamenco-influenced musics from the Mediterranean regions of Spain are very popular in the U.S., where they have assimilated very easily, unlike other Latin musics like salsa," Martínez notes. "Mediterranean is romantic, sexy, and rhythmic, and Americans are going to get into it."

If Iglesias does take off on a global basis, he may follow in the footsteps of his father, Julio, whose international pop balladry has made him one of the most popular male solo artists in the world over the past 15 years.

Assistance in preparing this story was provided by Chuck Taylor in New York.

Billboard®

JULY 10, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
			No. 1	
1	1	6	PROMISES EUPHORIA	DEF LEPPARD MERCURY/IDJMG †
2	3	4	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
3	4	3	AMERICAN WOMAN 5	LENNY KRAVITZ MAVERICK/VIRGIN †
4	2	2	LIT UP BUCKCHERRY	BUCKCHERRY DREAMWORKS †
5	7	9	GET BORN AGAIN NOTHING SAFE - THE BEST OF THE BOX	ALICE IN CHAINS COLUMBIA
6	5	7	LAST KISS NO BOUNDARIES	PEARL JAM EPIC
7	6	5	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
8	9	8	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
9	8	6	ONE MY OWN PRISON	CREED WIND-UP
10	10	10	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
11	11	11	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
12	13	15	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
13	12	12	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
14	15	14	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
15	16	18	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
16	14	13	WHISKEY IN THE JAR GARAGE INC.	METALLICA ELEKTRA/VEEG †
17	17	16	CARS OBSOLETE	FEAR FACTORY ROADRUNNER
			AIRPOWER	
18	32	—	YOU WANTED MORE "AMERICAN PIE" SOUNDTRACK	TONIC UNIVERSAL †
19	18	19	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
20	19	27	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA †
21	20	24	NO MORE, NO LESS DOSAGE	COLLECTIVE SOUL ATLANTIC
22	22	30	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA
23	21	23	MEET VIRGINIA TRAIN	TRAIN AWARE/COLUMBIA †
24	23	32	SHAG RED VOODOO	SAMMY HAGAR MCA
25	24	26	GO FASTER BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA
26	25	25	HAMMER OF LOVE THE ORIGINAL BAD COMPANY ANTHOLOGY	BAD COMPANY ELEKTRA/VEEG
27	29	31	DIE, DIE MY DARLING GARAGE INC.	METALLICA ELEKTRA/VEEG
28	33	21	MAS TEQUILA RED VOODOO	SAMMY HAGAR MCA †
29	NEW ▶	1	CRUSH 'EM RISK	MEGADETH TRAUMA/CAPITOL
30	28	22	ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
31	NEW ▶	1	ROLLIN' STONED CAN'T GET THERE FROM HERE	GREAT WHITE PORTRAIT/COLUMBIA
32	30	29	JESUS OR A GUN SUNBURN	FUEL 550 MUSIC/ERG †
33	NEW ▶	1	MYSTERIOUS EYE II EYE	SCORPIONS KOCH
34	26	17	FLY LOUDMOUTH	LOUDMOUTH HOLLYWOOD
35	34	33	VALENTINE EYEWITNESS	SHADES APART UNIVERSAL
36	27	28	ROOM AT THE TOP ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. †
37	NEW ▶	1	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
38	NEW ▶	1	SMOOTH SUPERNATURAL	SANTANA FEATURING ROB THOMAS ARISTA
39	37	38	BLEED FOR DAYS WISCONSIN DEATH TRIP	STATIC-X WARNER BROS.
40	NEW ▶	1	SLIDER JUMP START	SIMON SAYS HOLLYWOOD †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 mainstream rock stations and 68 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 1999, Billboard/BI Communications.

Billboard®

JULY 10, 1999

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
			No. 1	
1	1	6	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
2	3	4	ALL STAR ASTRALOUNGE	SMASH MOUTH INTERSCOPE †
3	4	3	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
4	2	2	LAST KISS NO BOUNDARIES	PEARL JAM EPIC
5	5	5	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA †
6	7	9	BATTLE FLAG HOW TO OPERATE WITH A BLOWN MIND	LO FIDELITY ALLSTARS FEATURING PIGEONHED SKINT/SUB POP/COLUMBIA †
7	8	16	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
8	6	6	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
9	10	11	AMERICAN WOMAN 5	LENNY KRAVITZ MAVERICK/VIRGIN †
10	14	15	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
11	16	17	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA
12	13	12	GET BORN AGAIN NOTHING SAFE - THE BEST OF THE BOX	ALICE IN CHAINS COLUMBIA
13	12	10	BETTER DAYS (AND THE BOTTOM DROPS OUT) MOBILE ESTATES	CITIZEN KING WARNER BROS. †
14	9	7	ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
15	15	14	ONE MY OWN PRISON	CREED WIND-UP
16	18	27	SOMEDAY 14:59	SUGAR RAY LAVA/ATLANTIC †
17	11	8	PRaise YOU YOU'VE COME A LONG WAY, BABY	FATBOY SLIM SKINT/ASTRALWERKS/VIRGIN †
			AIRPOWER	
18	21	31	BLACK BALLOON DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
			AIRPOWER	
19	23	29	STEAL MY SUNSHINE YOU CAN'T STOP THE BUM RUSH	LEN WORWERG †
20	17	13	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
21	19	20	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
22	22	25	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
23	34	—	ANA'S SONG (OPEN FIRE) NEON BALLROOM	SILVERCHAIR EPIC †
24	29	—	YOU WANTED MORE "AMERICAN PIE" SOUNDTRACK	TONIC UNIVERSAL †
25	33	35	MEET VIRGINIA TRAIN	TRAIN AWARE/COLUMBIA †
26	24	24	WHEN I GROW UP VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE †
27	39	—	STITCHES CANDYASS	ORGY ELEMENTREE/REPRISE †
28	30	33	ALL THAT YOU ARE (X3) THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS †
29	35	36	LADYFINGERS ELECTRIC HONEY	LUSCIOUS JACKSON GRAND ROYAL/CAPITOL †
30	26	23	NEW "GO" SOUNDTRACK	NO DOUBT WORK/ERG †
31	NEW ▶	1	HERO THE VERVE PIPE	THE VERVE PIPE RCA
32	25	18	AWFUL CELEBRITY SKIN	HOLE DGC/INTERSCOPE †
33	31	28	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA †
34	27	30	JESUS OR A GUN SUNBURN	FUEL 550 MUSIC/ERG †
35	40	37	YEAH, WHATEVER HALFWAY DOWN THE SKY	SPLENDER C2
36	28	21	FALLS APART 14:59	SUGAR RAY LAVA/ATLANTIC
37	NEW ▶	1	WE ARE EVERYTHING YOU WANT	VERTICAL HORIZON RCA
38	NEW ▶	1	NO MORE, NO LESS DOSAGE	COLLECTIVE SOUL ATLANTIC
39	38	34	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
40	RE-ENTRY	5	CARS OBSOLETE	FEAR FACTORY ROADRUNNER

Iglesias' Dance Card Fills As 'Bailamos' Hits U.S. Airwaves

DANCE AND SING: If Ricky Martin opened the door for Latin music on the U.S. pop charts, then Enrique Iglesias built the frame.

With 13 million albums sold worldwide and 11 No. 1 singles in 19 countries, Iglesias has dominated the glob-

al Latin music scene since the first of his three albums was issued in 1995. In that time, he's garnered 116 platinum records and 26 international awards, graced 250 magazine covers, and has made 190 TV appearances in 23 countries.

His first English-language single, "Bailamos" (We Dance), is from the Overbrook/Interscope soundtrack to Will Smith's blockbuster film "Wild Wild West"; the album is No. 4 on The Billboard 200. With this exposure, the 24-year-old sensation is poised for the biggest breakthrough of his career—as a mass-appeal U.S. pop artist.

The feat is vividly illustrated by Iglesias' worldwide signing June 27 with Universal Records; the six-album deal is reportedly worth more than \$44 million (see story, page 4.) Iglesias was previously on the Fono-visa label in the U.S. and Mexico, where his three-album contract recently expired.

"Enrique has the power and charisma that makes every artist that has the power to move people extraordinary," says Jimmy Iovine, co-owner of Interscope. "Every now and then, you find someone who is just very natural, who comes off like he owns it. It has nothing to do with the fact that he's a Latin artist. He's just a great artist."

"This does feel like something new—like an introduction again. I can't deny that," says Iglesias from his home in Miami, where he's lived since age 7. "But at the same time, it doesn't feel strange to me. I still go to L.A. and Europe to do promotion and the same kind of interviews. It's just that now they're in English instead of Spanish."

"Bailamos" appears to have such potential that top-rated Spanish-language music outlet KLVE Los Angeles jumped the June 28 track release date and began airing a bootleg mix without label approval. Within a week, the sensual, flamenco-saturated anthem was the second-most-requested song on the station.

"We got a call from a contact in Europe who asked, 'Hey, do you guys want the new Enrique?'" says KLVE PD Pio Ferro. "We added the song immediately and put stress rotation on it and made a big stink about the fact that we had it."

"The decision was based on the fact that it's Enrique, it's part of a big movie, and because it's his first English record," he says.

Top 40 KPRR El Paso, Texas—in another heavily populated Latin region—also pre-empted the official release date for "Bailamos"; the song now ranks in the top five with the station's core of women 25-34.

"The main comment we get from the phones is that it's about time that we played Enrique Iglesias," says KPRR PD John Candeleria. "We've been waiting years for him to do something like this, but he'd never recorded in English before. People here have been purchasing his albums for years, and he sells out every time he comes to town. They love Enrique."

Overall, the song is breaking at both mainstream and rhythmic top 40, primarily in the South Central and Western U.S. markets, including Miami, Dallas, Houston, San Francisco, and Orlando, Fla. Meanwhile, it hits No. 1 on Billboard's Hot Latin Tracks this issue.



by Chuck Taylor

While Iglesias is a certifiable star in much of the metropolitan U.S.—with a Grammy for best Latin performer and an American Music Award, not to mention a designation in 1998 from People en Español as the most beautiful man in the world—many middle Americans probably aren't familiar with the singer/songwriter just yet.

But they've certainly become acquainted with his brand of music,



IGLESIAS

via the current Latin explosion led by Martin's "Livin' La Vida Loca" and Jennifer Lopez's "If You Had My Love," recent back-to-back No. 1 singles on The Billboard Hot 100.

"I think they're both great," Iglesias says, "but I don't know how many more Latino artists are actually going to make it with an American audience. I do think we'll continue to see an increasing Latin influence, but rather than more Latin artists crossing over, I believe we'll more likely see

'The main comment we get from the phones is that it's about time that we played Enrique Iglesias'

- JOHN CANDELERIA -

a few popular American artists taking on the Latino sound, whether it's with more rhythm or a little more Spanish guitar."

Many radio programmers hesitate to link Iglesias with Martin and Lopez and the Latin-flavored music trend, saying instead that the artist is his own phenomenon.

"Ricky may have opened people's eyes, and perhaps they're more apt to listen to certain kinds of music, but first and foremost, 'Bailamos' is just a

fantastic pop record," says Mark Adams, PD of top 40 KZQZ San Francisco. "The fact that it comes from a Latin artist is of added value because of the ethnicity of our marketplace, but that's just a happy bonus. It certainly wasn't our primary reason for playing it."

"I think that the world is just catching up," adds Kid Curry, PD of top 40 WPOW Miami. "The world is a melting pot, and people are finally realizing that the Latin community is part of our lives now. This is just the beginning. There are many artists with really strong talent that the American audience hasn't been exposed to yet. It's going to be a great thing for the music industry."

Acknowledges Iovine, "Timing in the entertainment business is always wonderful when it's flowing with you. Enrique is really talented and gifted and someone that we want to be in business with."

"But it's not because he's a Latin artist; we'd have signed him if he were Italian as well," he adds with a laugh.

The journey of "Bailamos" to the airwaves is one of those tales that's so guided by fate that you can't question its destiny. Iglesias recorded the song five months ago after an associate at Universal Records played the track—written by Paul Barry and Mark Taylor, the same team behind Cher's "Believe"—over the phone for the artist.

"I don't usually hear other people's songs, but as soon as I heard it, I said, 'Oh my God, I love it,'" Iglesias says. "It was sent over to my house, and in a minute I said, 'Let's go into the studio and do it.' I didn't even have an English-language label, but I had to record it."

Fast-forward a few months, to when Iglesias received a phone call from Smith, who had been impressed by a live performance in Los Angeles. Smith asked for a contribution to the upcoming "Wild Wild West" soundtrack.

"I sent over the song, and Interscope picked it up," Iglesias says. "I never even thought it would be released in the U.S., and I certainly didn't think it would become a single. When stuff happens like that, it's definitely for a reason."

With a promising English-language career now on the horizon, the artist is directing his attention at the first, all-important step of nurturing "Bailamos" into the hearts of his new audience.

"You know, I usually get sick of hearing my music on the radio, but this song is so simple and so catchy, I like it the more I listen to it," he says. "It's my goal to make it a hit, to make it as big as possible. I don't want to let this chance get away from me. It's great the way the whole thing started, and I might as well go all the way with it."

As for the future, Iglesias shrugs. "I'm actually planning to retire," he says, followed by a pause, then, "I'm kidding. Actually, in five years' time, whether it's an arena or a bar, I know I'll still be behind the mike."

Billboard®

JULY 10, 1999

Top 40 Tracks™

T. WK	L. WK	2 WKS	WKS ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	14	LIVIN' LA VIDA LOCA C2 9 weeks at No. 1	RICKY MARTIN
2	2	2	12	I WANT IT THAT WAY JIVE	BACKSTREET BOYS
3	5	7	8	IF YOU HAD MY LOVE WORK/ERG	JENNIFER LOPEZ
4	6	10	7	ALL STAR INTERSCOPE	SMASH MOUTH
5	8	8	8	WILD WILD WEST COLUMBIA	WILL SMITH FEAT. DRU HILL & KOOL MO DEE
6	3	3	20	NO SCRUBS LAFACE/ARISTA	TLC
7	4	4	20	KISS ME SQUINT/COLUMBIA	SIXPENCE NONE THE RICHER
8	7	5	13	THAT DON'T IMPRESS ME MUCH MERCURY/IDJMG	SHANIA TWAIN
9	12	16	5	BEAUTIFUL STRANGER MAVERICK/WARNER BROS	MADONNA
10	13	15	7	I WILL REMEMBER YOU (LIVE) ARISTA	SARAH MCLACHLAN
11	10	11	9	SOMETIMES JIVE	BRITNEY SPEARS
12	9	6	25	EVERY MORNING LAVA/ATLANTIC	SUGAR RAY
13	11	9	33	SLIDE WARNER BROS	GOO GOO DOLLS
14	25	36	3	GENIE IN A BOTTLE RCA	CHRISTINA AGUILERA
15	15	12	17	WHAT IT'S LIKE TOMMY BOY	EVERLAST
16	14	14	10	ALMOST DOESN'T COUNT ATLANTIC	BRANDY
17	20	25	4	THE CUP OF LIFE COLUMBIA	RICKY MARTIN
18	19	24	7	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH/V2	BLESSID UNION OF SOULS
19	18	18	7	IT'S NOT RIGHT BUT IT'S OKAY ARISTA	WHITNEY HOUSTON
20	16	13	16	THE HARDEST THING UNIVERSAL	98 DEGREES
21	24	31	5	SHE'S SO HIGH COLUMBIA	TAL BACHMAN
22	21	23	5	TELL ME IT'S REAL MCA	K-CI & JOJO
23	26	28	6	WHERE MY GIRLS AT? MOTOWN	702
24	27	32	4	I COULD NOT ASK FOR MORE LAVA/ATLANTIC	EDWIN MCCAIN
25	35	—	2	BAILAMOS OVERBROOK/INTERSCOPE	ENRIQUE IGLESIAS
26	31	34	5	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS	CITIZEN KING
27	32	38	5	OUT OF MY HEAD HOLLYWOOD	FASTBALL
28	30	26	10	ANYWHERE BAD BOY/ARISTA	112 FEATURING LIL'Z
29	29	33	3	UNPRETTY LAFACE/ARISTA	TLC
30	28	22	18	HEARTBREAK HOTEL ARISTA	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
31	22	20	22	FLY AWAY VIRGIN	LENNY KRAVITZ
32	38	—	2	SOMEDAY LAVA/ATLANTIC	SUGAR RAY
33	36	29	14	SWEET LADY RCA	TYRESE
34	39	—	2	808 TRACK MASTERS/COLUMBIA	BLAQUE
35	NEW	1	1	BLACK BALLOON WARNER BROS	GOO GOO DOLLS
36	33	27	9	GIVE IT TO YOU INTERSCOPE	JORDAN KNIGHT
37	NEW	1	1	LAST KISS EPIC	PEARL JAM
38	37	37	6	STRONG ENOUGH WARNER BROS	CHER
39	RE-ENTRY	12	12	I DRIVE MYSELF CRAZY RCA	'N SYNC
40	40	39	10	PRAISE YOU SKINT/ASTRALWERKS/VIRGIN	FATBOY SLIM

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 218 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Records below the top 20 are removed from the chart after 26 weeks. © 1999, Billboard/BPI Communications.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
 1899 9th Street NE,
 Washington, D.C. 20018

- Case, Happily Ever After
- Eve & Nokie, What Ya Want
- Ja Rule, Holla Holla
- Sporty Thiezz Feat. Mr. Woods, No Pigeons
- Maxwell, Fortunate
- Destiny's Child, Bills, Bills, Bills
- Whitney Houston, It's Not Right But It's Okay
- Naughty By Nature, Jamboree
- Jennifer Lopez, If You Had My Love
- Tyrese, Lately
- Olu, Baby Can't Leave It Alone
- R. Kelly, Did Me Ever Think
- Blaque, 808
- 14 702, Where My Girls At?
- Eric Benet, Spend My Life With You
- Eightball & Mij, We Started This
- Eminem, Guilty Conscience
- Tracie Spencer, It's All About You...
- 19 Mag 7, Sumthin Terrible
- Chante Moore, Chante's Got A Man
- 21 Inspectah Deck, Word On The Street
- 22 Sway & King Tech, The Anthem
- 23 Will Smith, Wild Wild West
- 24 GZA/Genius, Breaker, Breaker
- 25 Monica, Street Symphony
- 26 Ginuwine, So Anxious
- 27 Roots, The Next Movement
- 28 Mobb Deep, Quiet Storm
- 29 Cam'ron, Let Me Know
- 30 Tru, Hoody Hoo

NEW ONS

Blackstreet, Think About You
 Juvenile, Back That Thang Up
 K-Ci & JoJo, Tell Me It's Real
 Slick Rick, Street Talkin'



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- Tim McGraw, Please Remember Me
- Chely Wright, Single White Female *
- Steve Wariner, Two Teardrops
- Lonestar, Amazed
- Joe Diffie, A Night To Remember
- The Wilkinsons, Boy Oh Boy
- Martina McBride, Whatever You Say
- George Strait, Write This Down
- Shedaisy, Little Good-Byes
- John Michael Montgomery, Hello L.O.V.E.
- 11 Trio, After The Gold Rush
- Clay Walker, She's Always Right
- Sammy Kershaw & Lorie Morgan, Maybe Not Tonight
- Bryan White, You're Still Beautiful To Me
- Montgomery Gentry, Lonely & Gone
- Alabama, God Must Have Spent A Little More...
- Dwight Yoakam, Crazy Little Thing Called Love *
- Jessica Andrews, You Go First
- Mary Chapin Carpenter, Almost Home *
- Claudia Church, Home In My Heart *
- Alan Jackson, Little Man *
- Rebecca Lynn Howard, When My Dreams Come True *
- Brad Paisley, Who Needs Pictures *
- Kenny Rogers, The Greatest *
- Shania Twain, You've Got A Way *
- Sara Evans, Fool, I'm A Woman *
- Vince Gill & Patty Loveless, My Kind Of...
- Chad Brock, Lightning Does The Work
- Faith Hill, The Secret Of Life
- Kelly Willis, Not Forgotten You
- Chris LeDoux, Life Is A Highway
- Lila McCann, With You
- Shane Minor, Slave To The Habit
- Sherrie Austin, Never Been Kissed
- Shana Petrone, This Time
- Shania Twain, Man! I Feel Like A Woman!
- Mark Willis, She's In Love
- Trisha Yearwood, I'll Still Love You More
- Deana Carter, Angels Working Overtime
- Warren Brothers, She Wants To Rock
- South Sixty Five, No Easy Goodbye
- Chalee Tension, Someone Else's Turn To
- David Ball, Watching My Baby Not Coming
- Ricochet, Seven Bridges Road
- Paul Brandt, That's The Truth
- Stacy Dean Campbell, Makin' Good Time
- Monte Warden, It's Only Love
- Billy Ray Cyrus, Give My Heart To You
- Brooks & Dunn, South Of Santa Fe

* Indicates Hot Shots

NEW ONS

No New Ons This Week



Continuous programming
 1515 Broadway, NY, NY 10036

- Will Smith, Wild Wild West
- Britney Spears, Sometimes
- Backstreet Boys, I Want It That Way
- Jennifer Lopez, If You Had My Love
- Orgy, Stitches
- Limp Bizkit, Nookie
- Joey McIntyre, I Love You Came Too Late
- Kid Rock, Bawitdaba
- Ricky Martin, Livin' La Vida Loca
- Red Hot Chili Peppers, Scar Tissue
- Shedaisy, Little Good-Byes
- Madonna, Beautiful Stranger
- 11 Trio, After The Gold Rush
- Eminem, Guilty Conscience
- Blink 182, What's My Age Again?
- TLC, No Scrubs
- 16 702, Where My Girls At
- Chemical Brothers, Let Forever Be
- Len, Steal My Sunshine
- Lit, My Own Worst Enemy
- 20 Sugar Ray, Someday
- 21 112, Anywhere
- 22 'N Sync, I Drive Myself Crazy
- 23 Tyrese, Lately
- 24 Freestylers, Here We Go
- 25 Garbage, When I Grow Up
- 26 Enrique Iglesias, Bailamos
- 27 Whitney Houston, It's Not Right But It's Okay
- 28 Ja Rule, Holla Holla
- 29 Lenny Kravitz, American Woman
- 30 Blackstreet, Think About You
- 31 Mystikal & Outkast, Neck Uv Da Woods
- 32 Tonic, You Wanted More
- 33 Goo Goo Dolls, Black Balloon
- 34 Monica, Street Symphony
- 35 Lo Fidelity Allstars, Battleflag
- 36 Buckcherry, Lit Up
- 37 Godsmack, Whatever
- 38 Case, Happily Ever After
- 39 Sheryl Crow, Sweet Child O' Mine
- 40 Dru Hill, You Are Everything
- 41 Jamiroquai, Canned Heat
- 42 Hole, Awful
- 43 Silverchair, Ana's Song
- 44 Destiny's Child, Bills, Bills, Bills
- 45 Robbie Williams, Millennium
- 46 Jordan Knight, Give It To You
- 47 Jay-Z, Jigga What
- 48 Sporty Thiezz Feat. Mr. Woods, No Pigeons
- 49 Def Leppard, Promises
- 50 Vitamin C, Smile

** Indicates MTV Exclusive

NEW ONS

Laurn Hill, Everything Is Everything
 Sarah McLachlan, I Will Remember You (Live)
 K-Ci & JoJo, Tell Me It's Real
 Godsmack, Keep Away
 Juvenile, Back That Thang Up
 Lil' Cease, Play Around
 Tru, Hoody Hoo



Continuous programming
 1515 Broadway, NY, NY 10036

- Madonna, Beautiful Stranger
- Shania Twain, That Don't Impress Me Much
- Ricky Martin, Livin' La Vida Loca
- Sugar Ray, Every Morning
- Lenny Kravitz, Fly Away
- Jennifer Lopez, If You Had My Love
- Smash Mouth, All Star
- TLC, No Scrubs
- Red Hot Chili Peppers, Scar Tissue
- Sheryl Crow, Sweet Child O' Mine
- Goo Goo Dolls, Black Balloon
- Lenny Kravitz, American Woman
- Sarah McLachlan, I Will Remember You
- Sixpence None The Richer, Kiss Me
- Backstreet Boys, I Want It That Way
- Will Smith, Wild Wild West
- Whitney Houston, It's Not Right But It's Okay
- Cher, Strong Enough
- Everlast, What It's Like
- Dave Matthews & Tim Reynolds, Crush
- Natalie Merchant, Life Is Sweet
- Donna Summer, On The Radio
- John Mellencamp, I'm Not Running Anymore
- 24 Sugar Ray, Someday
- 25 Robbie Williams, Millennium
- 26 Phil Collins, You'll Be In My Heart
- 27 Geri Halliwell, Look At Me
- 28 Shania Twain, You've Got A Way
- 29 Tal Bachman, She's So High
- 30 Tom Petty & The Heartbreakers, Room At The Top
- 31 Alanis Morissette, Uninvited
- 32 Brandy, Almost Doesn't Count
- 33 Jamiroquai, Canned Heat
- 34 Ricky Martin, The Cup Of Life
- 35 Blessed Union Of Souls, Hey Leonardo
- 36 Edwin McCain, I Could Not Ask For More
- 37 Smash Mouth, Walkin' On The Sun
- 38 Eagle-Eye Cherry, Save Tonight
- 39 Eric Clapton, Bad Love
- 40 Eric Clapton, Wonderful Tonight
- 41 Eric Clapton, Tears In Heaven
- 42 Tom Petty & The Heartbreakers, Free Fallin'
- 43 Sugar Ray, Fly
- 45 Garbage, When I Grow Up
- 46 Barenaked Ladies, One Week
- 47 Goo Goo Dolls, Slide
- 48 Jewel, Down So Long
- 49 Madonna, Take A Bow
- 50 Madonna, Ray Of Light

NEW ONS

Alanis Morissette, Unsent
 Hootie & The Blowfish, Wishing
 K-Ci & JoJo, Tell Me It's Real
 Case, Happily Ever After

Music Video PROGRAMMING

MTV Video Music Awards Drops And Adds Categories

MTV CHANGES VIDEO MUSIC AWARDS: When the nominations for the 1999 MTV Video Music Awards are announced this month, expect to see some noticeable changes in the awards-show categories.

For starters, MTV has dropped two categories and added two others. The awards for best alternative video and breakthrough video were eliminated, while awards for best hip-hop video and best pop video have been added.

So why the changes? An MTV spokesman says, "Every year, we look at the musical landscape, and that determines what categories will have the most importance. It became clear to us that the best alternative and breakthrough video categories would be well-represented in other categories. Even though we suspended those categories this year, that doesn't mean they won't ever come back. Pop music has experienced a tremendous resurgence over the last year, so that's why the best pop video award was added."

Since MTV already has a best rap video category, why add a category for best hip-hop video? And what about

(given to music industry figures who were honored for their contributions to the industry). In 1989, MTV discontinued the award for best concept video while adding the categories of best rap video and best dance video. In 1990, the best stage performance video category was dropped, and the best R&B video category was added in 1993.

Other categories have morphed. There used to be an award for best hard rock/heavy metal video, which debuted in 1989 and was dropped in 1997. Now the rock category is just called best rock video. In 1988, the category for most experimental video evolved into the breakthrough video category.

There was also a short-lived category for best post-modern video (1989-90), which was renamed best alternative video.

The shortest-lived category was best longform music video, which bowed in 1991, and hasn't been seen since. (For trivia enthusiasts, Madonna won the award that year for "The Immaculate Collection.")

Here's a rundown of all the categories for this year's awards show: best video of the year, best male video, best female



by Carla Hay

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 10, 1999.



Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

BOX TOPS

Destiny's Child, Bills, Bills, Bills
 Backstreet Boys, I Want It That Way
 Will Smith, Wild Wild West
 Monica, Street Symphony
 Whitney Houston, It's Not Right But It's Okay
 Eminem, Guilty Conscience
 Sporty Thiezz, No Pigeons
 Limp Bizkit, Nookie
 Britney Spears, Sometimes
 TLC, No Scrubs
 112 Feat. Lil'Z, Anywhere
 'N Sync, I Drive Myself Crazy
 Dru Hill, You Are My Everything
 Sarah McLachlan, I Will Remember You (Live)
 Insane Clown Posse, Another Love Song
 Jennifer Lopez, If You Had My Love
 Ginuwine, So Anxious
 Tear Da Club Up Thug, Why Ya Hatin'

NEW

Alanis Morissette, So Pure
 Atari Teenage Riot, Revolution Action
 Beatnuts, Watch Out Now
 B.G., Bling Bling
 Black Rob, You Don't Know Me
 Blur, Coffee & TV
 dc Talk, Consume Me
 Godsmack, Keep Away
 High & Mighty, B Boy Document
 K-Ci & JoJo, Tell Me It's Real
 Les Nubians, Tabou
 Mac Mall, Wide Open
 Manic Street Preachers, If You Tolerate This...
 Maxi Priest F/Beenie Man, Mary's Got A Baby
 Mr. Vegas, Heads High
 Public Enemy, Do You Wanna Go Our Way
 Powerman 5000, When Worlds Collide
 Toy Box, Tarzan 7 Jane
 Weird Al Yankovic, The Saga Begins
 Young Bloods, U-Way



Continuous programming
 1515 Broadway
 New York, NY 10036

NEW

Eve 6, Open Road Song
 Cars, Fear Factory
 Macy Gray, Do Something
 Laurn Hill, Everything Is Everything
 The London Suede, Electricity
 Alanis Morissette, So Pure
 Pavement, Sput On A Stranger
 Refused, New Noise



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

K-Ci & JoJo, Tell Me It's Real (new)
 Vengaboys, Boom Boom Boom Boom (new)
 Destiny's Child, Bills, Bills, Bills (new)
 Weird Al Yankovic, The Saga Begins (new)
 I Mother Earth, Summertime In The Void
 Britney Spears, Sometimes
 Will Smith, Wild Wild West
 Madonna, Beautiful Stranger
 Jennifer Lopez, If You Had My Love
 Backstreet Boys, I Want It That Way
 Len, If You Steal My Sunshine
 Sky, Push
 Ricky Martin, Livin' La Vida Loca
 The Tea Party, Heaven Coming Down
 Tal Bachman, She's So High
 Smash Mouth, All Star
 Moist, Breathe
 Lenny Kravitz, American Woman
 Red Hot Chili Peppers, Scar Tissue
 Edwin, Trippin'



Continuous programming
 Hawley Crescent
 London NW18TT

Madonna, Beautiful Stranger
 Britney Spears, Sometimes
 TLC, No Scrubs
 Whitney Houston, My Love Is Your Love
 Sixpence None The Richer, Kiss Me
 Backstreet Boys, I Want It That Way
 Will Smith, Wild Wild West
 Shania Twain, That Don't Impress Me Much
 The Offspring, Why Don't You Get A Job
 Jamiroquai, Canned Heat
 New Radicals, Get What You Give
 Phats & Smalls, Turn Around
 Ricky Martin, Livin' La Vida Loca
 Stereophonics, Pick A Part That's New
 Baz Luhrman, Everybody's Free (To Wear Sunscreen)
 ATB, Don't Stop
 Bachelor Girl, Buses And Trains
 Robbie Williams, Strong
 Beverly Knight, Made It Back '99
 Shawn Mullins, Lullaby



24 hours daily
 32 E 57th Street
 New York, NY 10022

NEW

Jamiroquai, Canned Heat
 Jennifer Lopez, If You Had My Love
 Smash Mouth, All Star
 The Cranberries, Animal Instinct
 Def Leppard, Promises
 Destiny's Child, Bills, Bills, Bills
 Eve 6, Open Road Song
 Garbage, When I Grow Up
 Hole, Awful
 Luscious Jackson, Lady Fingers
 Macy Gray, Do Something
 The Chemical Brothers, Let Forever Be
 Vitamin C, Smile



Three hours weekly
 216 W Ohio
 Chicago, IL 60610

Mercury Rev, Opus 40
 Less Than Jake, All My Best Friends...
 Tonic, You Wanted More
 To Rococo Rot, Telega
 Lenny Kravitz, American Woman
 The Cardigans, Erase Rewind
 Blink 182, What's My Age Again
 Sebadoh, Flame
 System Of A Down, Sugar
 Luscious Jackson, Lady Fingers
 Manic Street Preachers, If You Tolerate This...
 Train, Meet Virginia
 Supertones, Chase The Sun
 The Chemical Brothers, Let Forever Be
 Jamiroquai, Canned Heat



1/2-hour weekly
 46 Gifford St
 Brockton, MA 02401

Cycle Fly, Violet High
 Orgy, Blue Monday
 Tin Star, Viva
 The Living End, Prisoner Of Society
 Silverchair, Ana's Song (Open Fire)
 DJ Rap, Bad Girl
 Blessed Union Of Souls, Hey Leonardo
 Manic Street Preachers, If You Tolerate This...
 Shooty Groove, L-Train
 Blink 182, What's My Age Again
 Push Stars, Any Little Town
 Train, Meet Virginia
 Eminem, Guilty Conscience
 Missy "Misdemeanor" Elliott, She's A Bitch
 Mobb Deep, Quiet Storm

BARBADIAN SINGER SOARS

(Continued from page 9)

ley, I began to explore reggae."

Kirton learned to play guitar and began writing, and when his friends began playing at hotels, he declined. "Somehow, for some deep reason, that didn't appeal to me," he says. "I always thought that would confuse me as to where I should go." Though he's been making music for 14 years, he only started "doing gigs on my own about three years ago," he adds.

Before that, his first group, Rainbow Country (which is still the name of his band, though the members have changed), won the island's National Independence Festival of Creative Arts '88 Silver Award. The group continued to play local festivals until Kirton changed the lineup and began working with producers.

A three-song demo sent to Columbia led to the artist being brought to Santa Monica, Calif., where he spent three hours in a recording studio. Though no signing resulted from the trip, he did come out of the studio with four songs, two of which are on "Stranger": "Cool Breezin'" and "Rasta Meditation."

The set was first released in December '98 in Barbados on Kirton and his manager/wife Noelle Kirton's Birds Eye Music. "We started the label to do the album," he says. "Noelle is a very good supporter for me, and we've managed to build a good relationship where we separate husband and wife from manager and artist."

"Stranger" was recorded in Barbados and mixed at Jamaican producer Mikey Bennett's Kingston-based Grafton Studios, then mastered in New York.

"I started marketing David with an awareness campaign to let people know who David is and where he's from," says Noelle. "I have ads in all the in-flight airline magazines with Caribbean destinations. I have a billboard in the Barbados airport, so when you enter the island, you're greeted by David and the statement that he makes modern roots reggae from Barbados."

In January, the couple traveled to Cannes for MIDEM '99, where he performed in a showcase. "We had quite a few record companies make offers, but the deals offered were the financially unrewarding ones usually made to new artists for their debut album," Noelle says. "We invested as much money in our awareness campaign as in the CD itself, so we decided to hold on until after MIDEM and see what happened."

"We also thought it would be better for Birds Eye Music to retain David's master and see if I could get some sort of tour going that would put him in a better position to negotiate control over his music," she adds. "We'd always liked RAS Records, and when [president/CEO] Gary [Himelfarb] called and said, 'He was incredible, please call me,' I knew we would go with RAS."

"I signed David Kirton because I felt his music was sincere and the message was real and because a number of people in the reggae business told me how impressed they were with David's CD," says Himelfarb, aka Doctor Dread. "The production values are excellent, and he is charismatic musically and in

appearance. In our 20 years, we've released only two non-Jamaican artists, but now we have two non-Jamaicans releasing albums in the same month! We're currently planning a marketing campaign around David and Gondwana [who is from Chile] called 'Reggae Goes Global.'"

At Noelle's prompting, the Barbados government decided to sponsor an auxiliary Barbados stage for the U.S. dates of this year's Teva Spirit of Unity reggae tour, which hits the

country at the end of July—just as "Stranger" is released—and features Maxi Priest, Third World, Shaggy, and other international names.

The "Bajan" stage will feature Barbados' top acts, including reggae singer Biggie Irie, reggae/jazz saxophonist Arturo Tappin, and star soca singers Edwin Yearwood (of Krosfyah) and Allison Hinds (of Square One), as well as Krosfyah's arranger, Nicholas Branker.

"As with most RAS releases, we

will work David's on a slow-build campaign, keeping a close eye on its development and readjusting our efforts when needed to bring the project to the next level," says RAS marketing director Mark Dickinson. "About three to four weeks before the street date, we will service the full album to our radio and press list. Additionally, we have set aside a budget for retail promotion, which will include listening posts and co-op ads in our traditionally strong market

areas, as well as in key stops of the Unity tour."

The record also releases July 27 in South America, Asia, and Europe. "Over the years we have set up some very strong licensing and distribution deals throughout the world, especially with Continental Records Services in Holland," says Dickinson. "They think it's a great album and are very excited about putting it out in Europe."

SDMI UNVEILS SPECS FOR PORTABLE DEVICES

(Continued from page 1)

substance.

The two-phase standards pact—agreed to in only a matter of months by an often-contentious group of leading music, technology, and consumer electronics companies, each with unique desires and concerns for the emerging online music marketplace—signals that all parties involved are ready to *get on with it*, observers say.

"It's the green light after endless yellow caution signals," says one executive at a major label, who asks not to be identified. "It means this [move to online distribution] is really going to happen."

Not that the big record labels haven't already flooded it: BMG Entertainment, the Universal Music Group, Sony Music, and EMI have already ramped up for the sale of downloadable music by year's end via a variety of approaches, although all have also expressed an expectation to align with SDMI initiatives once they're developed.

"This particular announcement goes half the way toward completing one stage of the larger SDMI premise," says Lucas Graves, an analyst at Jupiter Communications. "That in itself is not huge news. But what it suggests is that the [SDMI] proceeding is working and that the sides are working well together, which was no sure thing."

Jack Lacy, chairman of the SDMI Portable Device Working Group, acknowledges that particular victory. "Through this cooperative effort, each industry segment has gained a broader understanding of and appreciation for issues important to the others," he says. "This alone is a very significant achievement that is necessary to move forward and develop comprehensive specifications for the digital distribution of music."

Primary for the record industry is the specification's enshrinement of the seemingly basic but vital concept that content holders have rights that deserve to be protected in the online world, says Hilary Rosen, president/CEO of the Recording Industry Assn. of America (RIAA).

"Two years ago, the technology sector laughed at us for thinking there was going to be a way to deliver music to consumers online with any degree of security," Rosen says. "This is a huge step."

As had been expected (Billboard, May 29), the portables specification—which was adopted during an SDMI meeting June 23-25 in Los Angeles and is expected to be ratified during a meeting Tuesday-Wednesday (7-8) (Billboard

Bulletin, June 29)—is intended to be rolled out in two phases. Initially, SDMI-compliant devices will let consumers play any digitally downloaded music as well as music copied—or "ripped"—from CDs.

However, once SDMI-approved security technology has been agreed upon, Phase II—which is estimated to begin within 18 months, although much still remains unclear about its actual implementation—will kick in. At this point, consumers will need to upgrade their existing portable devices in order to play or copy new music releases that include the new technology, and pirated and otherwise unauthorized music will be screened out; the permanent upgrade will be "a software solution" incorporating the new screening technology, according to Cary Sher-

man, executive VP/general counsel for the RIAA. CD ripping will still be allowed.

Further meetings are planned to work out standards for such a screening technology.

The plan is that music companies will embed this technology into music posted online and into future production of audio CDs.

CDs now on the market—and those being manufactured before Phase II begins—won't be protected. The ceding of this point was a difficult but necessary one to move the process forward, according to participants.

"There was a philosophical debate on that point, not a technical one," says the RIAA's Rosen. "There can't be a technical debate, because there is no feasible technical solution that

would allow us to go back and encode the millions of CDs on the market."

Jupiter's Graves sees the resolution of the issue as telling. "The record labels have accepted some of the inherent insecurity in distributing music digitally," he says. "They have learned to live with MP3 and gave up any notion of protecting legacy content."

But Rosen stresses that while there isn't a technical solution for protecting such "legacy" CDs, there is an enforcement one. "I have the authorization to be as vigorous as ever in enforcement [against online piracy]," she says.

The portables plan—which will be posted on the SDMI Web site (www.sdmi.org)—is only the first in a series of announcements expected from the SDMI, which was formed late last year to develop a framework for secure digital music distribution in the wake of the wildfire spread of unprotected MP3 files and the subsequent launch of Diamond Multimedia's Rio player, which the RIAA unsuccessfully sought to keep off the market.

By the spring of 2000, comprehensive, long-term specifications outlining the SDMI architecture are scheduled to be announced. Many of the principles "likely to be a fundamental part of the long-term SDMI specification—namely, that devices should respect the usage rules embedded in music by its creators"—are included in the portables specification, according to an SDMI statement.

Such rules might include the number of times a song could be played or whether, and how often, it could be copied.

It is that March announcement that many hardware and software companies, as well as rights groups, are eyeing, since it will be key to moving the process from idea to implementation.

Although the National Music Publishers' Assn. (NMPA) is "pleased with the progress SDMI is making," says NMPA president/CEO Ed Murphy, the association wants to see the "short-term specification" agreed upon for portable devices evolve into "long-term specifications that will enable us to identify the utilized and performed songs by title, songwriter, and applicable licenses."

Future challenges aside, the recording industry is celebrating its first step.

"What we have with this is the start of a new legitimate market for music, and that is exactly what we had hoped for," says Sherman.

Portable Players Due

BY MARILYN A. GILLEN

NEW YORK—Although Diamond Multimedia has pretty much had the portable MP3 player field to itself thus far with the Rio, a number of contenders are suiting up to do battle in electronics and home entertainment stores for the hearts and dollars of the estimated 10 million-15 million existing MP3 users.

But while music retailers are increasingly testing the electronics arena in stores, most are still standing on the sidelines as they assess the potential of the new portables.

Thomson, Samsung, and Creative Labs are among the manufacturers that will launch portable digital players within the coming weeks and months. Sony also is expected to join the field this year with its "Memory Stick"-based unit. Several others are in the pipeline.

These will join the existing entrant, Diamond's unsecured Rio Player 300, and its next-generation counterpart, the copy-protected Rio 500.

In all, there will be some 1 million users of portable players by year's end, according to a report by Forrester Research senior analyst Mark Hardie, with the market expected to "explode" once prices dip below \$100 in early 2001. The Rio 300 already can be found for a little more than \$100.

"My personal view is that this could be the Christmas that launched these products," says Mark Redmond, VP of worldwide audio products for Thomson Consumer Electronics, which will bow two versions of its palm-size RCA Lyra Personal Digital Player in September. Its unit with 32 megabytes is expected to retail for about \$199. Its 64MB unit, which includes a memory card with more storage space and a car adapter kit, will sell for \$249.

"We'd love to tap into a more general market for these, and that's doable," says Chris Smith, portable audio program manager for Creative Labs, whose two Nomad units (32MB at \$169 and 64MB at \$249) will be in stores next month. "But even if we only initially target the people who have already familiarized themselves with MP3, that's significant."

To preach to the unconverted, Creative will run commercials for the Nomad in 1,600 United Artists theaters this summer, according to a company representative.

"Our plan is to treat this like any new product and do some [point-of-sale signage] that talks about the technology and the product," says Redmond of RCA's outreach plans.

Thomson and the other entrants also have to win over music retailers, with whom they're eager to

(Continued on page 95)

TIMES TIGHT FOR INDIES

(Continued from page 1)

of 250 a month is correct or whether the closure rate is lower or higher this year. But all agree it's substantial.

Bob Alexander, president of market research firm Alexander & Associates in New York, says that 8,000 U.S. stores have closed since 1996.

"It's huge," Alexander says of the drop-off. "I was shocked." These days, he adds, running a successful mom-and-pop store "is really hard."

Alexander classifies most of the disappeared as "second-tier" locations that rarely were contacted in surveys and never joined the VSDA. But the figure also includes plenty from the VSDA rolls. Retail attendance at the 18th annual VSDA conference, to be held Thursday (8)-Saturday (10) in Los Angeles, could be the lowest in many years.

"I would not be surprised" if as few as 3,000 retailers attended, about half the recent norm, says Alexander. Other sources think the count might be much lower. Newly elected VSDA president Crossan "Bo" Andersen acknowledged a week prior to the show that because of market conditions, "we will not have the extraordinary turnout we had in Los Angeles in 1996."

But Andersen is also pretty sure that the worst is over: "My assumption is that when a store goes out of business, it reflects the conditions of six to nine months earlier. A lot of stores suffered in 1998 from a very lean set of movies released in 1997."

Andersen adds, "I don't know how long it takes to see a strong stabilization. The new millennium starts with home video still on an uptick in a lot of categories." Among them is title selection, now dictated in large part by copy-depth strategy.

"They have brought greater consumer satisfaction," Andersen continues. "The studios appear to be responding to requests for deals that work better for neighborhood video stores." DBS has already been checked by the studio programs, Alexander believes. "The tide hasn't been turned, but the persistent decline in rentals by dish owners has been held in check for 18 months," he says.

Prodded by Hollywood, Rentrak is adjusting to the times. It will announce at the VSDA conference a pay-per-transaction package for new accounts that breaks most of the company's old rules: The agreement lasts only a year, costs less per leased cassette, lets stores strike other revenue-sharing deals, and gives them a higher percentage of the rental take.

Retailers keep 55%, up 10 percentage points. Vendors get 40% and Rentrak 5%, each down five points. For their part, the stores must agree to take every title in the output deal, the B and C releases as well as the A's. Only MGM Home Entertainment had signed on as a supplier prior to the conference, says Rentrak investor relations VP Rick Nida, but he expects others to be announced.

"Rentrak and the studios give up a little," Nida claims. "The stores get a better deal"—and, presumably, a more rounded inventory that enables them to better compete against E-retailers.

"The top titles are getting siphoned off by the Internet," says Wall Street analyst Dennis McAlpine. "And we're not even talking about the impact of streaming video into homes in 10 years."



Indies have to buckle up for a bumpy ride. "Rental will be a completely different ballgame in five years," predicts New Video president

'The new millennium starts with home video still on an uptick in a lot of categories'

- CROSSAN 'BO' ANDERSEN -

Steve Savage, who started and ran a New York-area retail chain in the early '80s. "People will be able to get movies in alternate ways. It's going to hurt retailers who play the rental card exclusively."

Savage expects the survivors to mutate into "media delis" offering most forms of home entertainment, including books and magazines. VSDA's Andersen agrees and thinks some members have taken steps in that direction.

DVD is a start. Indies are begin-

ning to catch on, buying discs cheap, renting them for 50 cents more than the average cassette, and selling them at a higher used price than

MILLENNIUM SERIES

The Billboard series "Beyond 2000: 21st Century Business" continues this issue with a look at the U.S. home video business as it moves into the new millennium. The next installment will look at the record labels of the future.

usual, he says.

"I think DVD is the cat's meow. It has the potential to revitalize home video for a new generation, the way CDs did for music," Savage notes. The digital format is also where the old and the new do battle. Conventional retail and E-commerce each want the lion's share of a promising business.

"No one is talking about video-on-demand in MPEG-2 or in real time," says Columbia TriStar Home Video president Benjamin Feingold. "There's nothing better than DVD

out there now and won't be for several years." By contrast, he emphasizes, video-on-demand via cable, satellite, or the Internet requires "a

'People will be able to get movies in alternate ways. It's going to hurt retailers who play the rental card exclusively'

- STEVE SAVAGE -

build-out phase that takes a while."

Or it may never happen. "Having a set-top box that pulls down a list of film files buried in a computer server just isn't the same experience," says DreamWorks Home Video head of DVD Steve Gustafson. "I don't see downloading off the Web to be that popular."

Amazon.com group product manager for video Jason Kilar agrees.

"DVD package is more attractive than a computer file," he says, "and it's cool to build a collection."

E-commerce is enough of a worry for retailers. "On the Internet you can have a huge catalog and present the one product that someone would love to purchase," Kilar says. "It gives products the chance to be discovered and a way to present consumers with products they're interested in buying, if they could only find them."

For suppliers this means another chance to sell niche-category product that has been squeezed out of brick-and-mortar retailers.

National Geographic Video VP Catherine Hagney says National Geographic has links with several environmental, zoology, and other animal-related sites and search engines to enable consumers to find their products more easily.

E-retailers admit brick-and-mortar can be reconfigured to meet 21st-century requirements. "Commodity items are well-presented on the Web," says Amazon's Kilar, "but the offline retail environment is a sensory and entertainment experience." Cambridge's Kelly doubts E-sales will amount to more than 10% of video revenues in the near term.

"Retail is instant gratification," maintains Jim Lyle of New York-based Video Publishing resources. "People will never give up shopping." Says Sony Wonder senior VP of marketing Wendy Moss, "Internet shopping will become much bigger because it's an easy way to purchase something, but people still want to go to a store."

To Buena Vista Home Entertainment GM Mitch Koch, the code word is coexistence. "DBS, cable, and the video store have broad acceptance and give people what they need and will for a long time."

Universal Classics And Jazz Integrating Philips, Decca

BY DOMINIC PRIDE

LONDON—Universal Classics and Jazz says it will create a "broad, multipurpose" company from the merger of its Decca and Philips operations (*Billboard Bulletin*, June 28).

Universal is moving its Philips Music Group division from Amsterdam to London, where it will merge with the Decca Record Co.

The new operation will be headed by Costa Pilavachi, president of the Philips Music Group, who was also named president of Decca in January. Philips will become one of the key labels operating under the umbrella of Decca.

Chris Roberts, the London-based president of Universal Classics and Jazz, says the moves were part of a long-term strategy that was set in place before Seagram's buyout of PolyGram.

"There was a need to consolidate because of the three different label structures," he says, noting that they weren't all sustainable in the current classical market.

Universal couldn't confirm the

number of employees affected by the move but estimated that a quarter of the Philips Music Group staff members, mainly those in back-room functions, would be affected. Other staffers will be relocated or found alternative employment within Universal, says the company.

The move leaves Universal's classical operations concentrated in the merged Philips/Decca operation, to be based in the Chiswick area of west London and at the Hamburg-based Deutsche Grammophon (DG).

Decca will have a broad remit that will encompass its strengths in such areas as operatic and choral repertoire, plus crossover projects.

DG will continue to "take the high road and do what it has always done well," says Roberts, who adds that the label will concentrate on its role as the reference point for works by established composers.

"Decca has not been ill-served by crossover projects," says Roberts. "It's cleared the playing field for DG." The new Decca "will not try to steal DG's core repertoire," he says, pointing to earlier occasions in

which different PolyGram-owned labels recorded the same works.

The move also comes at a time when post-merger Universal owns the rights to Decca on a worldwide basis. Outside North America it has been used mostly in the classical field, and Decca's releases appeared in the U.S. on the London imprint.

"Also, there are not many brand names like Decca that can cover the full spectrum of music," says Roberts.

Philips and Philips Classics will continue to be run as labels within the new group. It is understood that Universal's right to use the Philips name runs into the early years of the next century.

Roberts says the finite term on the name—and its association with PolyGram's former owner, the Dutch electronics giant Philips—played a minor part in the changes.

Pilavachi, Philips' president since 1997, has been shuttling between London and Amsterdam since taking on the Decca presidency. The move is expected to be complete by the end of the summer, says the com-

pany.

Pilavachi will continue to report to Roberts, who is also running DG until a new president is hired. He confesses that so far there is no candidate lined up for that job.

"There's a shortage of music executives who have the range of skills that the classical music business has come to require . . . people who understand the pop marketing side, who are sensitive to the repertoire, and who have business sense," he says. "Most [of them] in the classical business are not on the record side."

Among the active labels operated by the Philips Music Group are Philips Classics; Point Music, a venture with Philip Glass' Euphorbia Productions; and Gimell. Decca's labels include Argo and Mercury Living Presence.

Decca's artist roster includes Vladimir Ashkenazy, Cecilia Bartoli, Riccardo Chailly, Renee Fleming, and Luciano Pavarotti. Philips Classics' roster features Andrea Bocelli, Alfred Brendel, Valery Gergiev, Jessye Norman, and Mitsuko Uchida.

AS USED CD BUSINESS GROWS, CHAIN STORES GET IN ON THE ACT

(Continued from page 1)

Wherehouse Entertainment, the first major chain to get into the used-CD business back in 1992, has spent the last year adding used CDs to the freestanding and strip-center stores of the Blockbuster chain it acquired in 1998. And National Record Mart recently added used CDs to some of its outlets, bringing the total to about 30, or one-sixth of its store count.

Merchants offer a variety of reasons for their renewed interest in the used-CD business. For example, Stan Goman, executive VP/COO of the 110-unit, West Sacramento, Calif.-based Tower, says the chain is experimenting with used CDs in an attempt to offer young consumers something they can afford. "The labels have almost forced us into this, first with their defective-CD policies and then with their walking away from the singles business," Goman says. "Kids can't afford \$17.98 for a catalog CD."

Most majors disallow the return of opened product and instead give a small credit to accounts to compensate for potentially defective items. But recently some have reduced the credit, while others have, in the view of merchants, eliminated it.

Mike Dreese, CEO of the 19-unit, Boston-based Newbury Comics, says his chain is entering the business because of the plethora of used-CD stores that open wherever Newbury Comics opens its stores.

"We have found a number of used shops spring up around us; it annoys us, and we are clearly the driver," says Dreese. "And it's annoying that some of the stores are supporting product that has been stolen out of our shop. If by entering the [used-CD] market we will shrink our competitors by 20%, that will impact our shrinkage."

Another reason to enter the used-CD business is the threat posed by digital delivery. "If that begins to cannibalize sales, we need a business that will give us some control over our destiny," Dreese says.

At a Wall Street seminar on music retail held June 21 in New York, John Marmaduke, chairman/CEO/president of the 131-unit, Amarillo, Texas-based Hastings Entertainment, told the audience that the chain, which began testing used CDs in 1992, got heavily into the business in 1994 because of the price war.

"We decided not to give up market share," Marmaduke stated. "It gave us 10,000 CDs per store at below the \$10 price point, bringing back the price-conscious customer."

Toward the end of 1992 and into 1993—when it appeared that used CDs were going to spread from the independent merchant sector to the chain stores—the major distributors and their labels came out forcefully against the trend, first by denouncing it. Later, four of the majors announced onerous policies designed to make the used-CD business a burden to chains.

But the resultant outcry from independent merchants was so loud that the Federal Trade Commission began investigating the six majors for alleged price-fixing, and soon the majors threw in the towel and walked away from the used-CD fight.

Despite the capitulation by the majors, Wherehouse and Hastings became the only major chain players

in the used-CD business, although most chains usually have one or two college-town stores in which they sell off the chain's breached product. Also, chains like Blockbuster and HMV, which, respectively, have a generous in-store sampling policy and a generous customer-returns policy,

'The used CDs add value to new product because [customers] know that they can get some of what they spent back'

- MIKE DREESE -

generally repackage opened CDs and sell them off in-store.

Outside of the traditional chain sector, however, the used-CD business exploded. Two chains, CD Warehouse in Oklahoma City and Disc Go-Round in Minneapolis, starting franchising operations, and last year the former bought the latter, giving it a system with about 350 outlets.

Major-label distributors and sales executives say that they are not pleased by the latest used-CD developments but acknowledge there is little they can do about it.

For example, Steve Heldt, senior VP of sales at Elektra, says, "Obviously, as a label guy, I am not a big supporter of it. But I can't stop it. I recognize it's the stores' right to stock what they want."

TOWER RAMPS UP

Goman says that Tower currently has five stores in the used-CD business but that he would like to add at least 10 more outlets by the end of the year. "We plan to expand that to a lot more stores," he says. "Right now, we are in meetings to figure out how fast we can expand it."

But the company first has to "figure out the business," says Goman. "We have a lot of kids who used to work in used-CD stores, and they have been helping us along."

Similarly, Newbury's Dreese says that it is the company's intention to add used-CD sections to its stores in the next four to six weeks, with all the stores carrying the product category by Oct. 1.

Dreese says he is getting advice on the business via "our rich relationships with other companies in the industry who have experience on how to get into the used-CD business."

Dreese says that, according to those companies, used CDs can account for anywhere from 5%-8% of total business. "But its gross margin is 50% and upward," he says, as opposed to the new-CD sector, which offers about a 36% gross margin.

"We have a customer who is on the cutting edge and interested in a vast array of goods," says Dreese. "The used CDs add value to new product, because they know that they can get some of what they spent [on those titles] back. It encourages them to visit the record store."

The Musicland Group, based in

Minnetonka, Minn., confirms that it is testing used CDs in On Cue stores but declined to comment further. According to the chain's competitors, Musicland also is testing used CDs in a few Media Play locations, while some of its mall stores are said to have banners posted, saying they will buy back CDs.

At National Record Mart, Bill Teitelbaum, chairman/CEO of the 175-unit, Carnegie, Pa.-based chain, says, "We have added used CDs recently to a couple of stores." In total, he says that the chain has about 30 outlets with the product category, mainly in stores in college towns, although a couple of urban malls have them as well.

The chain also has announced that its Web site will buy and sell used CDs, but, as of June 30, that feature was still being advertised as "coming soon."

The 600-unit Wherehouse Entertainment was the first major chain to roll out used CDs. When Wherehouse first got into the business, the company had publicly traded bonds, and its 1995 10-K filing with the Securities and Exchange Commission said that used CDs accounted for 3% of total revenue. At that time, the chain carried the line in its non-mall stores, a strategy that it continued during the digestion of the Blockbuster stores.

According to sources, the chain put used CD in the Sound Warehouse, Turtle's, and Music Plus portions of the Blockbuster chain, while keeping Blockbuster's mall-based Record Bar stores free of the product category. Billboard estimates that Wherehouse has 150 mall-based stores, with the rest of the chain's 450 freestanding and strip-center stores carrying used-CD product. In addi-

tion, former Wherehouse and Blockbuster employees say that in the stores carrying used CDs, the product line can account for as much as 8%-10% of business. Executives at the chain did not return phone calls seeking comment.

Hastings' Marmaduke, in a fol-

'The labels have almost forced us into this, first with their defective-CD policies and then with their walking away from the singles business'

- STAN GOMAN -

low-up interview to his Wall Street seminar appearance, declines to comment on what percentage of sales used CDs make up. But he notes that the chain typically carries about 8,000 used CDs per store, although it can range from 4,000-12,000 titles.

"Used CDs give the customer a chance to do a trade-in and get a lower price on new product," says Marmaduke. "A couple of years ago, we did a study which showed about one-third of money or credit paid out for used CDs goes directly into purchase of new releases, and another 25% goes to the purchase of additional used product."

Marmaduke notes that since that

study was taken, "we have subsequently given a haircut to the cash-payout portion, making credit [for product] more attractive to CD sellers."

Marmaduke says the key to managing the used-CD business is computer systems, and the company has been working on enhancing the software it uses to manage that business. "In the first quarter, we will roll out a perpetual system to manage the used-CD business even more completely," he says. Moreover, he anticipates that the used-CD product category will eventually be added to the chain's online store, although there are no firm plans to do so currently.

With all the chains getting into the used-CD business, it is getting harder to find a steady supply for the product category, merchants say.

Retailers typically buy used CDs for \$2-\$5 and then price them from \$5.99-\$8.99. In addition, some wholesalers specialize in buying breached product from chains and selling it to used-CD merchants.

NRM's Teitelbaum, however, says that the latter supply of product is getting scarce, and prices are getting more expensive. Tower's Goman says, "We have got a ton of breached product to start these sections up with," but he wonders how effectively the chain will be able to replenish the section.

But Newbury's Dreese isn't worried about supply. "I understand that one of the best sources for used CD is record-club product," he states. "It's 10 for a penny, and when people are paying that kind of price they are not that picky on what they choose. When they don't like it, they sell it at used stores."

HIRSCH OFFERS SOLO 'RUBIES' ON DORADO

(Continued from page 9)

Paris, where her first collaborations with Source/Virgin France's Air took place. Hirsch provided the wistful vocals on "All I Need" and "You Make It Easy."

On "P-Town Rubies," Hirsch brings the same understated vocals to her own music, but with a musical backing more akin to acoustic folk. Electronic sweeps and rhythms make their presence known on two songs, the title track and "Minor's Son." The songs are published by PolyGram Publishing France.

Like Air and many other French left-field acts, such as Daft Punk and Cassius, Hirsch thought her music stood a better chance in London.

"France is embedded in its own traditions, and they have a pride in that," she reflects. "Here [in London], everyone is on the edge of what's experimental. They want to hear more new sounds. France wants a lyric they can emote with. They need a personality. Air is more based on sounds and music."

She put out her EP through Dorado, the London indie that also has Moke and Jhelisa Anderson on its roster and developed D*Note. The latter's first two albums were on Dorado.

Hirsch describes Dorado as "an anti-label label. Every artist they work with they believe in. They promote their artists with a lot of in-

tegrity."

Dorado's founder and managing director, Ollie Buckwell, says he got involved "because I am a fan of what she does. The beauty of my operation is if I want to put out a one-off EP I can, and it will break even."

Buckwell says "P-Town Rubies" shipped more than 5,000 copies in its first week, with lively activity also coming from the company's Web site, www.dorado.net.

Gareth Perry, senior singles product manager for the 92-store Virgin Retail U.K. chain, says "P-Town Rubies" was stocked in 60 of its shops. "It's early days," says Perry. "She has done the Air album, so some people may pick up on her for that."

Hirsch is writing material and choosing a producer for an album tentatively scheduled for the fall. Dorado may issue another single or EP by then, says Buckwell. On Oct. 9, she starts dates in London and Paris supporting Talkin' Loud/Mercury-signed soul/blues artist Terry Callier, and she expects to have material out by that time.

According to Hirsch's manager, Paris-based François Millet, "We are planning to have something in the shops in time for the tour," he says.

In the meantime, her collaboration with D*Note will bring in another potential audience. "D*Votion" was originally on the act's 1993 album

"Babel" and became a chill-out classic among club cognoscenti on the Spanish island of Ibiza. Hirsch became acquainted with the music and put vocals to it, working with D*Note's composer and creator of the music, Matt Winn.

Says Winn, "Beth's very serious about what she does. She wanted to do the best. We had a lot of sessions that were very creative."

"D*Votion '99" will appear on the new D*Note album, which Winn says will be completed by year's end.

For Hirsch, working with Winn in his west London studio was like an apprenticeship in British-ness. "As an American, there's certain things that personify a country for me," she says. "For me that was Matt, musically speaking."

Among those she is currently working with are guitarist Phil Hudson, with whom she is recording in Hastings, and producer and composer Etienne Worsinger.

At present, there is no label or license deal for the U.S. Dorado's output goes through Public Propaganda in Germany, Self in Italy, and Border in Scandinavia. Dorado has recently terminated deals in Japan and France.

Assistance in preparing this story was provided by Christian Lorenz, music business and talent editor of Music & Media.

newsline...

IN A MOVE formalizing his status as Sony Corp.'s No. 1 man, Sony president Nobuyuki Idei on June 29 replaced Norio Ohga as CEO of the Japanese electronics giant. Sony says Ohga will retain his position of chairman and representative director. The announcement followed Sony's annual shareholders' general meeting. A Sony spokesman says the move is designed to give Ohga more time to devote to other activities—he is a vice chairman of the business lobby Keidanren (Federation of Economic Organizations)—and to clarify Idei's role as the executive with overall responsibility. Industry observers don't expect any change in Sony's basic business strategy. Idei has been Sony's president since April 1995, when Ohga gave up that post to become chairman. **STEVE McCLURE**

REGGAE LOST a towering talent and beloved son July 1, when singer/composer Dennis Brown, "the crown prince of reggae," passed away from a collapsed lung at Kingston, Jamaica's University Hospital. He was 42. Born Feb. 6, 1957, in Kingston, Brown rose to stardom as a teenager voicing for Coxsonne Dodd's Studio One, then went on to record numerous albums and singles for labels including RAS Records, Shanachie, and A&M and to deliver the countless inspiring live performances that made him one of Jamaica's greatest international music stars. Brown's finest sets included his mid-'70s "Wolf & Leopards," produced by Winston "Niney" Holness, and his late-'70s collaborations with producer Joe Gibbs: "Visions," "Words Of Wisdom," and "Joseph's Coat Of Many Colours." He leaves his wife, Yvonne, and 12 children. **ELENA OUMANO**



BROWN

MOVIE TOWN.COM, an online video retailer based in Santa Monica, Calif., has acquired M.S. Distributing Co., a video and independent music distributor that generates about \$150 million a year in revenue. Terms of the deal were not disclosed, but M.S. president Tony Dalesandro and M.S. executive VP John Salstone now have an equity stake in Movietown.com. Movietown plans to use its acquisition to leverage the capabilities of one of its equity investors, USweb, to provide an E-commerce turnkey solution to companies that want to establish an online presence, say Salstone and Dalesandro. USweb—a Santa Clara, Calif.-based publicly traded company with an equity market capitalization of \$1.79 billion—offers a range of intranet, extranet, and Web site solutions and services, as well as marketing communications programs. "We recognized none of us can do business in the next century the way we have been doing it for the last 30 years," says Salstone, executive VP of Hanover Park, Ill.-based M.S. "So we were looking for a way to advance the capability and technology. [Movietown] wants to make M.S. the model for the next generation of technology." **ED CHRISTMAN**

THE U.K.'S ENTERTAINMENT industries are set to join forces with other consumer-product manufacturers to launch a new initiative highlighting the costs of piracy and its links to organized crime in London. The Alliance against Counterfeiting and Piracy will be unveiled Thursday (8) as an umbrella organization for a cross section of trade bodies. They include the British Phonographic Industry, the British Video Assn., the European Leisure Software Publishers Assn., British Music Rights, the British Assn. of Record Dealers, the Federation Against Copyright Theft, the Business Software Alliance, the Anti-Counterfeiting Group, Anti-Copying in Design, and the Copyright Licensing Authority. Together the membership has a combined turnover in excess of 200 billion pounds and employs more than 1 million people. **SAM ANDREWS**

UNIVERSAL MUSIC GROUP has consolidated its back-office functions in North America into the common label operations department, headed by senior VP Vinnie Freda, to whom the six division heads report. Based in L.A. are copyright administration, headed by VP Pat Blair, who has served at Universal in that capacity since 1987; marketing administration, headed by VP Larry Jacobson, formerly of MCA; and image management, under VP Jonathan Bender, formerly of EMI. Based in New York are recording administration, headed by senior director Kathy Cantwell, formerly of V2; advertising and media, under VP Leslie Borrok, formerly of PolyGram Holding; and repertoire management, under senior director Ann Murray, formerly of PolyGram Holding.



FRENCH CULTURE Minister Catherine Trautmann announced at a meeting with the music industry June 29 in Paris that the country is to begin taxing CD-R media, which can be used to copy music CDs. A levy will be placed on data CD-Rs, with proceeds going to rights holders; the intention is also to tax CD-R hardware. The taxes are expected to be introduced this fall, pending approval of the prime minister. The move follows news of the introduction of similar taxes in the Netherlands as of Sept. 1; levies already exist in Spain, Austria, and Finland. **RÉMI BOUTON**

SUPREME COURT RULING RAISES COPYRIGHT CONCERNS

(Continued from page 1)

Circuit Court of Appeals in New Orleans, some industry observers speculate that the ruling could be applied should state-run universities come under fire for copying music, books, and movies from the Internet or more traditional sources.

The test case, Chavez vs. Arte Publico Press, challenges the constitutionality of the 1990 Copyright Remedy Clarification Act (CRCA), which sought to remedy federal court decisions that immunized states from copyright damage awards.

The appeals court must rule this year in the Chavez case, which was brought by an author against a publisher run by the state of Texas. It is likely that if the 5th Circuit Court finds in favor of the state-run Arte

'I don't believe, in the real world, that universities are going to get into the business of bootlegging CDs'

—CARY SHERMAN—

Publico Press, the case will be appealed to the Supreme Court for review. It is unclear whether the Supreme Court will elect to review it.

A number of music industry organizations have filed amicus (friend of the court) briefs in the Chavez case, including ASCAP, BMI, and the Recording Industry Assn. of America (RIAA), in addition to publisher, software, and movie interests.

The Chavez amicus brief states: "All that is required of states is that they respect the property rights of copyright owners by complying with federal copyright law—just as private persons are obliged to do."

Industry observers say that a Supreme Court decision against author Denise Chavez could reverse gains achieved in copyright protection over the last two decades and could cost copyright holders tens of millions of dollars in lost revenue.

In addition, legal experts say that if the Supreme Court were to rule against the federal government intrusion in copyright damages cases, it would bring about a "fragmentation" that would result in a kaleidoscope of varying and contradictory legal decisions obliterating uniform federal protection.

Frances Preston, president/CEO of BMI, says she is concerned about the potential effects of the Supreme Court's recent trademark and patent decisions, adding that if the court were to ultimately rule in favor of states in the Chavez copyright test case, BMI members would be "in great danger of having their work taken without compensation by states and state-owned institutions."

"It's a very serious issue," adds Ed Murphy, president of the National Music Publishers' Assn. (NMPA).

Cary Sherman, senior VP and general counsel of the RIAA, says that the patents and trademark rulings "are damaging and bad in principle." But he adds that he doesn't believe if the Supreme Court sides with the states

on copyright lawsuits it will have much impact on record companies.

"We are less vulnerable," he says. "It's a question of scale. Compared to what our members are facing with Internet piracy and MP3, [copyright infringement involving state entities] doesn't make a dent."

What if music education professors decided to copy recordings and produce their own "Great Classical Composers" custom-CD packages for classes? Says Sherman, "I don't believe, in the real world, that universities are going to get into the business of bootlegging CDs. Whereas, if you're a textbook manufacturer, your marketplace won't have to respect your rights."

However, Michael J. Remington, a law professor and veteran copyright-issues expert, notes that "in the case where there are a lot of uses of copyrighted materials by state institutions, particularly state universities, I would be less worried about hacker kids on the Net than I would about college textbooks and software, or indeed, the licensing of music, where universities are users and they're creating wealth, so to speak, through the unauthorized use of entertainment product.

"If the university doesn't have to pay for students' textbooks or for music—band concerts, football games—you're talking about a fairly significant redistribution of wealth," Remington says.

EASY ACCESS

The emergence of the Internet and computer-wired state facilities means that the copying of protected material—whether it is from books, articles, databases, written or recorded music, or videos—is much more prevalent and is far easier today.

Copying is often accomplished in the name of the "fair use" provision of the copyright law by funds-hungry state groups. It would be far cheaper, for example, for university administrators to buy one "English 101" textbook and copy it than to spend the funds to purchase thousands of copies for an entire freshman class.

Lawmakers say the CRCA fulfills the Supreme Court's requirements to determine whether Congress "may abrogate a state's 11th Amendment immunity" and allow that "the copyright law should remain fully enforceable against all infringers, including states."

It also constructs a tit-for-tat legal setting: A state waiver of sovereign immunity in copyright-infringement

suits in federal court would be required in order for states to be able to call on the full benefits of federal copyright laws if they were infringed.

DISSENTING OPINIONS

Some observers are concerned, though, that the majority of the Supreme Court justices appear to be staunch supporters of states' sovereignty and might find the CRCA a flawed document.

NMPA's Murphy is cautiously optimistic. "There were enough dissenting opinions [in the Supreme Court's June 23 ruling] that it does give us some ray of hope with the Chavez case" should it be heard by the Supreme Court.

Several lawyers pointed specifically to the remarks by Justice John Paul Stevens in his dissenting opinion in one of the trademark rulings. "To the extent that a majority of this court finds this factor dispositive," wrote Stevens, "there is hope that the Copyright Remedy Clarification Act of 1990 may be considered 'appropriate' legislation. The legislative history of that Act includes many examples of copyright infringement in the States—especially state universities."

Richard Reimer, ASCAP VP of legal services, believes that the CRCA stands as a "very strong record made before Congress of the need for this kind of protection on the part of copyright owners as applied to the states. That in and of itself may be a point of departure from the rulings last week involving patents and trademarks."

However, observers say, there is no way of knowing whether Stevens' contention that the CRCA will pass muster as constitutionally appropriate would sway the other justices that a ruling on copyright matters should be substantially different from those accorded the trademark and patent cases.

"Most people believe there's going to have to be some sort of congressional fix here," says Reimer.

On Capitol Hill, several Senate and House lawmakers have already voiced concerns about the impact of the rulings, although no hearings have yet been scheduled.

"This is a dramatic development with major ramifications in intellectual property law," says Remington, who adds that despite widespread speculation about Congress' role, the court may have the final say. "The Congress will have to tread lightly when it comes to constitutional questions," he says.

CAPITOL RECORDS GROUP LINKS LABELS

(Continued from page 8)

Hoya (with whom EMI Latin just signed a large deal), Carlos Ponce, and Thalia—could be potential beneficiaries of the reorganization.

Additionally, acts on Capitol will receive an assist from staffers at other CRG labels when appropriate. "For example, [Blue Note/Angel Records head] Bruce Lundvall and I were talking about what we can do on behalf of [saxophonist] Dave Koz," says Lott. "Even though he's signed to Capitol, Bruce will help out with Dave where it makes sense, as opposed to Capitol hiring five

people to do what Bruce can do."

Lott says he will continue to oversee day-to-day operations at Capitol Records, a role he assumed last spring after the departure of label president Gary Gersh. However, he says, he is bringing in some additional hands to the label, especially in light of the recent departures of both GM Lou Mann and executive VP Liz Heller. He wouldn't comment on speculation that Arista head of marketing Jay Krugman is joining the label in a similar capacity.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 742 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1						
1	1	13	LIVIN' LA VIDA LOCA	RICKY MARTIN (C2) 4 wks at No. 1	38	49	4	THE CUP OF LIFE	RICKY MARTIN (COLUMBIA)
2	2	12	I WANT IT THAT WAY	BACKSTREET BOYS (JIVE)	39	34	9	TONIGHT THE HEARTACHE'S ON ME	DIXIE CHICKS (MONUMENT)
3	5	8	WILD WILD WEST	WILL SMITH FEAT. DRU HILL & KOOL MO DEE (COLUMBIA)	40	47	3	I COULD NOT ASK FOR MORE	EDWIN MCCAIN (LAVA/ATLANTIC)
4	3	21	NO SCRUBS	TLC (LAFACE/ARISTA)	41	43	7	BETTER DAYS (AND THE BOTTOM DROPS OUT)	CITIZEN KING (WARNER BROS.)
5	6	8	ALL STAR	SMASH MOUTH (INTERSCOPE)	42	44	6	A NIGHT TO REMEMBER	JOE DIFFIE (EPIC (NASHVILLE))
6	7	9	IF YOU HAD MY LOVE	JENNIFER LOPEZ (WORK/ERG)	43	33	41	FLY AWAY	LENNY KRAVITZ (VIRGIN)
7	4	20	KISS ME	SIMPENCE NONE THE RICHER (SQUINT/COLUMBIA)	44	53	4	SHE'S SO HIGH	TAL BACHMAN (COLUMBIA)
8	10	11	WHERE MY GIRLS AT?	702 (MOTOWN)	45	60	2	SOMEDAY	SUGAR RAY (LAVA/ATLANTIC)
9	9	22	THAT DON'T IMPRESS ME MUCH	SHANIA TWAIN (MERCURY (NASHVILLE))	46	46	4	LATELY	TYRESE (RCA)
10	8	12	ALMOST DOESN'T COUNT	BRANDY (ATLANTIC)	47	42	7	ONE HONEST HEART	REBA (MCA NASHVILLE)
11	12	17	ANYWHERE	112 FEATURING LIL'Z (BAD BOY/ARISTA)	48	50	7	DID YOU EVER THINK	R. KELLY (JIVE)
12	13	8	I WILL REMEMBER YOU (LIVE)	SARAH McLACHLAN (ARISTA)	49	39	10	WITH YOU	LILA MCCANN (ASYLUM)
13	21	5	BEAUTIFUL STRANGER	MADONNA (MAVERICK/WARNER BROS.)	50	45	12	MY OWN WORST ENEMY	LIT (RCA)
14	15	10	IT'S NOT RIGHT BUT IT'S OKAY	WHITNEY HOUSTON (ARISTA)	51	51	6	LITTLE GOOD-BYES	SHEDAYIS (LYRIC STREET)
15	11	27	EVERY MORNING	SUGAR RAY (LAVA/ATLANTIC)	52	52	4	EVERYTHING IS EVERYTHING	LAURYN HILL (RUFFHOUSE/COLUMBIA)
16	14	14	FORTUNATE	MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)	53	54	5	HOLLA HOLLA	JA RULE (MURDER INC./DEF JAM/DJMG)
17	18	8	SOMETIMES	BRITNEY SPEARS (JIVE)	54	61	2	OUT OF MY HEAD	FASTBALL (HOLLYWOOD)
18	20	7	TELL ME IT'S REAL	K.C.I. & JOJO (MCA)	55	56	4	SINGLE WHITE FEMALE	CHELY WRIGHT (MCA NASHVILLE)
19	16	42	SLIDE	GOO GOO DOLLS (WARNER BROS.)	56	65	2	WHAT YA WANT	EVE & NOKIO (RUFF RYDERS/INTERSCOPE)
20	19	12	WRITE THIS DOWN	GEORGE STRAIT (MCA NASHVILLE)	57	57	4	CRAZY LITTLE THING CALLED LOVE	DWIGHT YOAKAM (REPRISE (NASHVILLE))
21	24	6	AMAZED	LONESTAR (BNA)	58	—	1	BAILAMOS	ENRIQUE IGLESIAS (OVERBROOK/INTERSCOPE)
22	23	8	808	BLAQUE (TRACK MASTERS/COLUMBIA)	59	63	3	THE SECRET OF LIFE	FAITH HILL (WARNER BROS. (NASHVILLE))
23	17	32	WHAT IT'S LIKE	EVERLAST (TOMMY BOY)	60	59	3	UNPRETTY	TLC (LAFACE/ARISTA)
24	31	4	BILLS, BILLS, BILLS	DESTINY'S CHILD (COLUMBIA)	61	—	1	BLACK BALLOON	GOO GOO DOLLS (WARNER BROS.)
25	26	6	LESSON IN LEAVIN'	JO DEE MESSINA (CURB)	62	48	15	TWO TEARDROPS	STEVE WARINER (CAPITOL (NASHVILLE))
26	22	16	THE HARDEST THING	98 DEGREES (UNIVERSAL)	63	64	11	IF YOU (LOVIN' ME)	SILK (ELEKTRA/VEEG)
27	28	11	WHATEVER YOU SAY	MARTINA MCBRIDE (RCA (NASHVILLE))	64	—	1	YOU HAD ME FROM HELLO	KENNY CHESNEY (BNA)
28	29	6	HAPPILY EVER AFTER	CASE (DEF SOUL/DJMG)	65	55	15	YOU WON'T EVER BE LONELY	ANDY GRIGGS (RCA (NASHVILLE))
29	25	9	CHANTE'S GOT A MAN	CHANTE MOORE (SILAS/MCA)	66	72	2	WHO NEEDS PICTURES	BRAD PAISLEY (ARISTA (NASHVILLE))
30	27	15	PLEASE REMEMBER ME	TIM MCGRAW (CURB)	67	67	3	JIGGA MY NIGGA	JAY-Z (RUFF RYDERS/INTERSCOPE)
31	58	2	GENIE IN A BOTTLE	CHRISTINA AGUILERA (RCA)	68	73	2	JAMBOREE	NAUGHTY BY NATURE FEAT. ZHANE (ARISTA)
32	35	7	LAST KISS	PEARL JAM (EPIC)	69	—	1	YOU'LL BE IN MY HEART	PHIL COLLINS (WALT DISNEY/HOLLYWOOD)
33	32	25	SWEET LADY	TYRESE (RCA)	70	—	1	LITTLE MAN	ALAN JACKSON (ARISTA NASHVILLE)
34	30	25	BELIEVE	CHER (WARNER BROS.)	71	—	1	BACK THAT THANG UP	JAY-Z FEAT. NICKI MINAJ & LIL' WAYNE (RCA/INTERSCOPE)
35	38	6	SCAR TISSUE	RED HOT CHILI PEPPERS (WARNER BROS.)	72	—	1	NEVER GONNA LET YOU GO	FAITH EVANS (BAD BOY/ARISTA)
36	37	7	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU	ALABAMA FEAT. 'N SYNC (RCA (NASHVILLE))	73	62	13	MAN! I FEEL LIKE A WOMAN!	SHANIA TWAIN (MERCURY (NASHVILLE))
37	41	5	HEY LEONARDO (SHE LIKES ME FOR ME)	BLESSID UNION OF SOULS (PUSH-2)	74	69	5	SHE'S ALWAYS RIGHT	CLAY AIKEN (MCA NASHVILLE/REPRISE (NASHVILLE))
					75	—	18	WISH YOU WERE HERE	MARK WILLS (MERCURY (NASHVILLE))

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

HOT 100 RECURRENT AIRPLAY

1	—	1	BACK 2 GOOD	MATCHBOX 20 (LAVA/ATLANTIC)	14	13	10	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU	'N SYNC (RCA)
2	—	1	HEARTBREAK HOTEL	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)	15	—	1	YOU	JESSE POWELL (SILAS/MCA)
3	1	4	SAVE TONIGHT	EAGLE-EYE CHERRY (WORK/ERG)	16	14	12	JUMPER	THIRD EYE BLIND (ELEKTRA/VEEG)
4	2	2	ANGEL OF NINE	MONICA (ARISTA)	17	16	18	INSIDE OUT	EVE 6 (RCA)
5	4	4	CAN I GET A...	JAY-Z FEAT. AMI (OF MAJOR COINZ) & JA (DEF JAM/DJMG)	18	15	32	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY/DJMG)
6	3	2	...BABY ONE MORE TIME	BRITNEY SPEARS (JIVE)	19	17	18	I'LL BE	EDWIN MCCAIN (LAVA/ATLANTIC)
7	6	30	TORN	NATALIE IMBRUGLIA (RCA)	20	12	14	DOO WOP (THAT THING)	LAURYN HILL (RUFFHOUSE/COLUMBIA)
8	5	4	ANGEL	SARAH McLACHLAN (ARISTA/WARNER SUNSET/REPRISE)	21	18	18	FROM THIS MOMENT ON	SHANIA TWAIN (MERCURY/DJMG)
9	7	2	HOW FOREVER FEELS	KENNY CHESNEY (BNA)	22	25	41	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)
10	8	21	TOO CLOSE	NEXT (ARISTA)	23	23	32	TRULY MADLY DEEPLY	SAVAGE GARDEN (COLUMBIA)
11	9	18	IRIS	GOO GOO DOLLS (WARNER SUNSET/REPRISE)	24	20	29	REAL WORLD	MATCHBOX 20 (LAVA/ATLANTIC)
12	11	5	EX-FACTOR	LAURYN HILL (RUFFHOUSE/COLUMBIA)	25	24	14	LULLABY	SHAWN MULLINS (SMG/COLUMBIA)
13	10	21	THIS KISS	FAITH HILL (WARNER BROS.)					

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

17	808	(R. Kelly, BMI/Dotted Line, BMI) WBM
13	ALL STAR	(Squish Moth, BMI/Warner-Tamerlane, BMI) WBM
20	ALMOST DOESN'T COUNT	(Sushi Too, BMI/Hidden Pun, ASCAP/Warner-Tamerlane, BMI/Manuiti L.A., ASCAP) WBM
33	AMAZED	(Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
88	ANYONE ELSE	(Universal-PolyGram International, ASCAP/St. Julien, ASCAP) HL
22	ANYWHERE	(Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
73	BACK THAT THANG UP	(Money Mack, BMI)
68	BAILAMOS	(Rive Droite, ASCAP)
23	BEAUTIFUL STRANGER	(WB, ASCAP/Webo Girl, ASCAP/Rounder, PRS/Almo, ASCAP) WBM
38	BELIEVE	(Xenomania, PRS/WB, ASCAP/Warner Chappell, PRS) WBM
40	BETTER DAYS (AND THE BOTTOM DROPS OUT)	(WB, ASCAP/Civix Rex, ASCAP) WBM
2	BILLS, BILLS, BILLS	(Shak'n Down, BMI/Hitco, BMI/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Beyonce, ASCAP/Le Toya, ASCAP/Kendria, ASCAP) HL
66	BLACK BALLOON	(Corner Of Clark And Kent, BMI/EMI Virgin, BMI)
75	BLUE MONDAY	(Be, PRS/WB, ASCAP) WBM
19	CHANTE'S GOT A MAN	(Flyte Tyme, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI/Chante '7, BMI/Screen Gems, BMI) HL
64	CRAZY LITTLE THING CALLED LOVE	(Queen, BMI/Beechwood, BMI) HL
47	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98)	(Draco Cornelius, BMI/DESOPHOBIA, ASCAP/Polygram Musica Calaca, SGAE/Music Corporation Of America, BMI/Olinga, BMI/A Phantom Vox, BMI/Warner-Tamerlane, BMI) HL/WBM
36	DID YOU EVER THINK	(Zomba, BMI/R. Kelly, BMI/Warner-Tamerlane, BMI/12tone And Under, BMI/Slam U Well, BMI/Camad, BMI) WBM
25	EVERY MORNING	(McG, BMI/Warner-Tamerlane, BMI/See Squared, BMI/Canterbury, BMI/Lack Of Talent, BMI) WBM
94	EVERYONE FALLS IN LOVE	(Shocking Vibes, BMI/Dub Plate, BMI/Tony Kelly, BMI/Universal-Songs Of PolyGram International, BMI/Greensleeves) HL
60	EVERYTHING IS EVERYTHING	(Sony/ATV Tunes, ASCAP/Oversee Creation, ASCAP/Jermaine, ASCAP) HL
50	FLY AWAY	(Miss Bessie, ASCAP) CLM
9	FORTUNATE	(Zomba, BMI/R. Kelly, BMI) WBM
12	GENIE IN A BOTTLE	(Stephen A. Kipner, ASCAP/EMI April, ASCAP/Appletree, BMI/Griff Griff, ASCAP) HL
31	GIVE IT TO YOU	(EMI April, ASCAP/Flyte Tyme, ASCAP/Jordan Knight, ASCAP/ Like Em Thicke, ASCAP) HL
41	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU	(Music Corporation Of America, BMI/Bajun Beat, BMI) HL
18	HAPPILY EVER AFTER	(Baby Spike, ASCAP/Gifted Source, ASCAP)
10	THE HARDEST THING	(Stephen A. Kipner, ASCAP/EMI April, ASCAP/Muso, ASCAP) HL
92	HEAVY	(Sugarfuzz, BMI/Warner-Tamerlane, BMI) WBM
99	HELLO L.O.V.E.	(Windswept Pacific, BMI/My Life's Work, BMI/Irving, BMI) WBM
42	HEY LEONARDO (SHE LIKES ME FOR ME)	(EMI April, ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL
39	HOLLA HOLLA	(TVT, ASCAP/DJ Irv, BMI)
46	I COULD NOT ASK FOR MORE	(Realsongs, ASCAP) WBM
100	I DRIVE MYSELF CRAZY	(EMI) HL
1	IF YOU HAD MY LOVE	(EMI Blackwood, BMI/Rodney Jerkins, BMI/EMI April, ASCAP/LaShawn Daniels, ASCAP/Coni Fifani, BMI/Sony/ATV Songs, BMI/Fred Jerkins III, BMI/Ensign, BMI) HL
58	IF YOU (LOVIN' ME)	(2000 Watts, ASCAP/Kenny Flav, ASCAP/WB, ASCAP/Toni Robi, ASCAP/The Mother Chapter, ASCAP) WBM
96	I'LL THINK OF A REASON LATER	(Hamstein Cumberland, BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM
5	IT'S NOT RIGHT BUT IT'S OKAY	(EMI Blackwood, BMI/Famous, ASCAP/EMI April, ASCAP/Pink Jeans, SESAC/Zomba, SESAC/Universal, ASCAP/Rodney Jerkins, BMI/LaShawn Daniels, ASCAP) HL/WBM
6	I WANT IT THAT WAY	(Zomba, ASCAP/Grantsville, ASCAP) WBM
21	I WILL REMEMBER YOU (LIVE)	(Sony/ATV Songs, BMI/Tyde, BMI/Fox Film, BMI/Seamus Jay, BMI/Twentieth Century Fox, ASCAP) HL/WBM
73	JAMBOREE	(Naughty, ASCAP/WB, ASCAP/Celebida, BMI) WBM
74	JIGGA MY NIGGA	(Lil Lu Lu, BMI/Swizz Beat, ASCAP/Dead Game, ASCAP/EMI Blackwood, BMI) HL
15	KISS ME	(The Tigre Sur Un Ballon, ASCAP/Squint, ASCAP/My So-Called, ASCAP) HL
3	LAST KISS	(Trio, BMI/Fort Knox, BMI) HL/WBM
56	LATELY	(Penny Funk, BMI/Seven Summits, BMI/Zovektion, ASCAP/BMG, ASCAP) HL
35	LESSON IN LEAVIN'	(Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL
95	LIFE	(Zomba, BMI/R. Kelly, BMI) WBM
97	LITTLE GOOD-BYES	(Without Anna, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Colonel Rebel, ASCAP/Kentucky Thunder, ASCAP/ICC, ASCAP/Sony/ATV Tree, BMI/Kent Green, BMI) HL
77	LITTLE MAN	(WB, ASCAP/Yee Haw, ASCAP) WBM
4	LIVIN' LA VIDA LOCA	(A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESOPHOBIA, ASCAP/PolyGram, ASCAP) HL/WBM
80	MAN! I FEEL LIKE A WOMAN!	(Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
90	MY FAVORITE GIRL	(Steven A. Jordan, ASCAP/WB, ASCAP/Oh! God, ASCAP/Universal-PolyGram International, ASCAP/C. Israel, ASCAP/Big On Blue, BMI/Warner-Tamerlane, BMI) HL/WBM
51	MY OWN WORST ENEMY	(EMI April, ASCAP/Jagermeister, ASCAP) HL
87	NANN	(First 'N' Gold, BMI/Trick 'N' Rick, BMI/Funk So Rightous, BMI)
79	NEVER GONNA LET YOU GO	(Demis, ASCAP/E2, ASCAP/EMI April, ASCAP/CAF, BMI/Sony/ATV Songs, BMI) HL
43	A NIGHT TO REMEMBER	(Curb, ASCAP/Kinetic Diamond II, ASCAP/Rob 'N' Riley, ASCAP/Song Of Peer, ASCAP/Gramily, ASCAP) HL/WBM
14	NO PIGEONS	(Sporty, ASCAP/Steel Burg, ASCAP/Commando Brabdo, ASCAP/Safe Cracker, ASCAP/Shek'em Down, BMI/Hitco, BMI/Tam, ASCAP/Air Control, ASCAP) HL
11	NO SCRUBS	(Shek'em Down, BMI/Hitco, BMI/Tam, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Kandacy, ASCAP/Tony Mercedes, ASCAP/Windswept Pacific, BMI) HL/WBM
54	ONE HONEST HEART	(Starstruck Angel, BMI/Malloy's Toys, BMI/Dixie Stars, ASCAP/Zomba, ASCAP/Swear By The Music, ASCAP) HL/WBM
93	ONE (Tremonti)	(BMI/Stapp, BMI/Dwight Frye, BMI)
59	OUT OF MY HEAD	(Bible Black, ASCAP/EMI April, ASCAP) HL
1	PLAYERS HOLIDAY	(Badass, ASCAP/Zomba, ASCAP/Rag Top, BMI/Save Em, ASCAP/Strand, BMI/Over Kill, BMI/Golden Withers, ASCAP/Unchappell, BMI) HL/WBM
28	PLEASE REMEMBER ME	(Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Irving, BMI) HL/WBM
76	PRAISE YOU	(PolyGram, ASCAP/Maat, BMI/Songs Of PolyGram, BMI) HL
85	ROLLERCOASTER	(Sugar Free, BMI/Bucks, BMI/David Platz, BMI/19 Music, PRS/BMG, PRS/BMG, ASCAP/Universal-Songs Of PolyGram International, BMI/Chrysalis, ASCAP) HL/WBM
45	SCAR TISSUE	(Moebetoblame, BMI)
67	THE SECRET OF LIFE	(Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
81	SHE'S ALWAYS RIGHT	(Sony/ATV Tree, BMI/Suffer In Silence, BMI/Careers-BMG, BMI/Music Hill, BMI/Hope-N-Cat, BMI/Five Cowbboys, BMI/Cal IV, BMI) HL
59	SHE'S SO HIGH	(Bachman & Sons, BMI/EMI Blackwood, BMI) HL
53	SINGLE WHITE FEMALE	(Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP/EMI Blackwood, BMI/Mark Alan Spranger, BMI) HL/WBM
97	SITTING HOME	(Dakota House, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Deric Angeletti, BMI/Blake Karrington, BMI/Windswept Pacific, ASCAP/Universal-PolyGram International, ASCAP/Motown, BMI) HL/WBM
83	SLAVE TO THE HABIT	(Motown-Songs Of PolyGram International, BMI/Seven Angels, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/MR/B, BMI) HL
29	SLIDE	(Corner Of Clark And Kent, BMI/EMI Virgin, BMI) HL
52	SOMEDAY	(Warner-Tamerlane, BMI/See Squared, BMI) WBM
66	SOMETIMES	(Zomba, ASCAP/Grantsville, ASCAP/BMG Scandinavia) HL/WBM
62	SPEND MY LIFE WITH YOU	(India B., BMI/Universal-Songs Of PolyGram International, BMI/Putty Tat, BMI/Demontes, BMI/Paradise Forever, BMI) HL
70	STRONG ENOUGH	(Rive Droite, BMI) WBM
44	SWEET LADY	(Kharatroy, ASCAP/WB, ASCAP/Black, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP) WBM
27	TELL ME IT'S REAL	(EMI April, ASCAP/Cad Kayla, ASCAP/See Bee Oomii, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM
16	THAT DON'T IMPRESS ME MUCH	(Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
55	TONIGHT THE HEARTACHE'S ON ME	(Music City, ASCAP/EMI April, ASCAP/Southern Days, ASCAP) HL
69	TWO TEARDROPS	(Mr. Bubba, BMI/Sony/ATV Tree, BMI/Steve Warner, BMI) HL/WBM
65	UNPRETTY	(Cytron, BMI/EMI Blackwood, BMI/Grung Girl, ASCAP) HL
89	WATCH OUT NOW	(Psycho Les, ASCAP/6 Deep, ASCAP)
37	WHATEVER YOU SAY	(Hamstein Cumberland, BMI/Baby

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1						
1	2	3	LAST KISS	PEARL JAM (EPIC) 1 wk at No. 1	38	36	4	BETTER DAYS (AND THE BOTTOM DROPS OUT)	CITIZEN KING (WARNER BROS.)
2	6	2	BILLS, BILLS, BILLS	DESTINY'S CHILD (COLUMBIA)	39	3	3	NEVER BEEN KISSED	SHERRIE AUSTIN (ARISTA (NASHVILLE))
3	1	7	IF YOU HAD MY LOVE	JENNIFER LOPEZ (WORK/ERG)	4				

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(IN ALPHABETICAL ORDER)

- Direct TV Campaign began June 28th
- 2/3 of consumers became aware of Now Volume 1 due to the Direct TV Campaign
- NOW Volume 2 is sure to follow in the successful Direct TV footsteps of Now Volume 1, Pure Moods and Pure Disco



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THE Billboard 200

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

JULY 10, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1/Hot Shot Debut ◀						
1	NEW ▶	1	1	LIMP BIZKIT FLIP 90335*/INTERSCOPE (11.98/17.98) 1 week at No. 1	SIGNIFICANT OTHER	1
2	1	1	6	BACKSTREET BOYS ▲ JIVE 41672 (11.98/17.98)	MILLENNIUM	1
3	2	2	7	RICKY MARTIN ▲ C2 69891*/COLUMBIA (11.98 EQ/17.98)	RICKY MARTIN	1
4	4	—	2	SOUNDTRACK OVERBROOK 60344*/INTERSCOPE (11.98/17.98)	WILD WILD WEST	4
▶ Greatest Gainer ◀						
5	10	30	6	SOUNDTRACK WALT DISNEY 60645 (11.98/17.98)	TARZAN	5
6	3	—	2	SARAH MCLACHLAN ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
7	6	4	24	BRITNEY SPEARS ▲ JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1
8	NEW ▶	1	1	K-CI & JOJO MCA 11937* (10.98/17.98)	IT'S REAL	8
9	5	8	4	SOUNDTRACK MAVERICK 47348/WARNER BROS. (11.98/17.98)	AUSTIN POWERS: THE SPY WHO SHAGGED ME	5
10	NEW ▶	1	1	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	10
11	9	6	26	KID ROCK ▲ LAVA/ATLANTIC 83119/AG (10.98/16.98) HS	DEVIL WITHOUT A CAUSE	6
12	7	3	3	RED HOT CHILI PEPPERS WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
13	8	7	86	SHANIA TWAIN ◆ ¹¹ MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
14	15	10	3	SMASH MOUTH INTERSCOPE 90316 (11.98/17.98)	ASTRO LOUNGE	10
15	14	9	18	TLC ▲ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
16	12	12	4	JENNIFER LOPEZ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
17	13	5	4	JA RULE MURDER INC./DEF JAM 538920*/IDJMG (10.98/16.98) HS	VENNI VETTI VECCI	3
18	16	13	9	VARIOUS ARTISTS ▲ RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
19	17	16	74	DIXIE CHICKS ▲ ⁶ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	4
20	21	14	4	BLINK 182 MCA 11950 (10.98/16.98)	ENEMA OF THE STATE	9
21	20	18	66	'N SYNC ▲ ⁷ RCA 67613 (11.98/17.98)	'N SYNC	2
22	19	—	2	SANTANA ARISTA 19080 (10.98/17.98)	SUPERNATURAL	19
23	11	—	2	MASE BAD BOY 73030*/ARISTA (11.98/17.98)	DOUBLE UP	11
24	18	—	2	VARIOUS ARTISTS NO BOUNDARIES — A BENEFIT FOR THE KOSOVAR REFUGEES EPIC 63653 (11.98 EQ/17.98)		18
25	25	19	6	SOUNDTRACK ● ISLAND 546196/IDJMG (11.98/17.98)	NOTTING HILL	19
26	26	15	4	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	5
27	22	17	33	CHER ▲ ² WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
28	35	40	4	LONESTAR BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
29	32	24	18	EMINEM ▲ ² WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
30	28	20	32	THE OFFSPRING ▲ ⁴ COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	2
31	23	22	8	TIM MCGRAW ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
32	NEW ▶	1	1	THE CHEMICAL BROTHERS FREESTYLE DUST 47610*/ASTRALWERKS (11.98/17.98)	SURRENDER	32
33	38	34	34	JUVENILE ▲ CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	16
34	46	52	59	LENNY KRAVITZ ▲ VIRGIN 47758 (12.98/17.98)		5
35	27	11	3	DEF LEPPARD MERCURY 546212/IDJMG (11.98/17.98)	EUPHORIA	11
36	34	—	2	702 MOTOWN 549526/UNIVERSAL (10.98/16.98)	702	34
37	33	29	39	EVERLAST ▲ ² TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES	9
38	29	21	8	SOUNDTRACK ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE	3
39	36	31	25	GODSMACK ▲ REPUBLIC 53190/UNIVERSAL (10.98/16.98) HS	GODSMACK	22
40	49	46	10	CASE DEF SOUL 538871*/IDJMG (8.98/12.98)	PERSONAL CONVERSATION	33
41	37	25	7	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	2
42	44	39	24	SUGAR RAY ▲ LAVA/ATLANTIC 83151*/AG (10.98/16.98)	14:59	17
43	NEW ▶	1	1	DONNA SUMMER EPIC 69910* (11.98 EQ/17.98)	VH1 PRESENTS LIVE & MORE ENCORE!	43
44	43	33	18	LIT ● RCA 67775 (10.98/16.98) HS	A PLACE IN THE SUN	31
45	30	35	13	ANDREA BOCELLI ▲ POLYDOR 547222 (10.98/17.98)	SOGNO	4
46	24	23	6	JIMMY BUFFETT ● MARGARITAVILLE 524660/IDJMG (11.98/17.98)	BEACH HOUSE ON THE MOON	8
47	45	38	35	98 DEGREES ▲ MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	14
48	40	32	12	NAS ▲ COLUMBIA 68773* (11.98 EQ/17.98)	I AM...	1
49	39	26	5	SLICK RICK ● DEF JAM 558936*/IDJMG (10.98/16.98)	THE ART OF STORYTELLING	8
50	55	55	15	GINUWINE ● 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	5
51	41	27	5	INSANE CLOWN POSSE ISLAND 524661/IDJMG (11.98/17.98)	THE AMAZING JECKEL BROTHERS	4
52	48	41	33	112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
53	NEW ▶	1	1	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	53
54	54	43	45	KORN ▲ ² IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1

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
55	50	42	44	LAURYN HILL ▲ ⁵ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
56	31	—	2	STEVEN CURTIS CHAPMAN SPARROW 51695 (11.98/16.98)	(SPEECHLESS)	31
57	52	37	15	B*WITCHED ▲ EPIC 69751 (10.98 EQ/16.98)	B*WITCHED	12
58	58	53	98	BACKSTREET BOYS ◆ ¹⁰ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
59	59	49	55	BRANDY ▲ ⁴ ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
60	67	67	67	LIMP BIZKIT ▲ FLIP 90124*/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	22
61	NEW ▶	1	1	VARIOUS ARTISTS WU-TANG/RAZOR SHARP 69610*/EPIC (11.98 EQ/17.98)	THE RZA HITS	61
62	42	—	2	GERI HALLIWELL CAPITOL 21009 (11.98/17.98)	SCHIZOPHONIC	42
63	87	70	32	WHITNEY HOUSTON ▲ ² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
64	78	69	11	LIL' TROY SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	64
65	57	47	39	JAY-Z ▲ ⁴ ROC-A-FELLA 558902*/IDJMG (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
66	72	—	2	EDWIN MCCAIN LAVA/ATLANTIC 83197/AG (10.98/16.98)	MESSENGER	66
67	62	56	91	CREED ▲ ³ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON	22
68	56	44	102	SARAH MCLACHLAN ▲ ⁶ ARISTA 18970 (10.98/17.98)	SURFACING	2
69	53	28	3	JAMIROQUAI WORK 69973/EPIC (11.98 EQ/17.98)	SYNKRONIZED	28
70	66	51	24	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM	30
71	47	36	4	HARRY CONNICK, JR. COLUMBIA 69618 (11.98 EQ/17.98)	COME BY ME	36
72	82	78	40	GOO GOO DOLLS ▲ ² WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
73	70	58	23	DAVE MATTHEWS/TIM REYNOLDS ▲ ² BAMA RAGS 67755/RCA (19.98 CO)	LIVE AT LUTHER COLLEGE	2
74	97	94	26	ORGY ● ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	CANDYASS	32
75	75	63	61	DAVE MATTHEWS BAND ▲ ² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
76	61	48	6	EIGHTBALL & M.J.G. SUAVE HOUSE 53251/UNIVERSAL (10.98/16.98)	IN OUR LIFETIME	10
77	65	50	13	SOUNDTRACK ● MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
78	79	60	27	DMX ▲ ² RUFF RYDERS 538640*/IDJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
79	71	65	83	WILL SMITH ▲ ⁶ COLUMBIA 68683* (11.98 EQ/17.98)	BIG WILLIE STYLE	8
80	64	74	62	FAITH HILL ▲ ² WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
81	73	77	15	CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
82	NEW ▶	1	1	SOUNDTRACK ATLANTIC 83199/AG (10.98/17.98)	SOUTH PARK: BIGGER, LONGER & UNCUT	82
83	NEW ▶	1	1	MANA WEA LATINA 27864 (9.98/16.98)	MTV UNPLUGGED	83
84	63	45	9	SOUNDTRACK ● COLUMBIA 69853 (11.98 EQ/17.98)	SONGS FROM DAWSON'S CREEK	7
85	69	68	3	DIANA KRALL VERVE 304/AG (10.98/16.98)	WHEN I LOOK IN YOUR EYES	68
86	77	64	44	ROB ZOMBIE ▲ ² GEFEN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
87	84	85	67	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
88	60	—	2	HEAVY D UPTOWN 53260/UNIVERSAL (10.98/16.98)	HEAVY	60
89	89	71	28	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	34
90	NEW ▶	1	1	VARIOUS ARTISTS TOMMY BOY 1332 (12.98/17.98)	JOCK ROCK 2000	90
91	83	57	5	JT MONEY TONY MERCEDES/FREEWORLD 50060*/PRIORITY (10.98/16.98)	PIMPIN ON WAX	28
92	NEW ▶	1	1	LOS TIGRES DEL NORTE FONOVISA 0761 (13.98/17.98)	HERENCIA DE FAMILIA	92
93	95	91	12	BUCKCHERRY DREAMWORKS 50044/INTERSCOPE (8.98/12.98) HS	BUCKCHERRY	74
94	90	89	14	SILK ● ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	21
95	85	80	28	TYRESE ▲ RCA 66901* (10.98/16.98) HS	TYRESE	17
96	76	59	15	SOUNDTRACK ▲ ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	10
97	NEW ▶	1	1	VARIOUS ARTISTS MOTOWN 549520/UNIVERSAL (10.98/16.98)	MARVIN IS 60: A TRIBUTE ALBUM	97
98	93	79	58	DMX ▲ ³ RUFF RYDERS 558227*/IDJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
99	68	82	7	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
100	88	61	5	CHANTE MOORE SILAS 11674/MCA (10.98/16.98)	THIS MOMENT IS MINE	31
101	92	84	9	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25
102	51	—	2	ALABAMA RCA (NASHVILLE) 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	51
103	86	75	5	MARY CHAPIN CARPENTER COLUMBIA (NASHVILLE) 68751/SONY (NASHVILLE) (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	43
104	109	103	12	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!	98
105	98	76	13	VARIOUS ARTISTS ● IMMORTAL 69904*/EPIC (11.98 EQ/16.98)	FAMILY VALUES TOUR '98	7
106	116	—	2	VARIOUS ARTISTS INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	106
107	74	98	17	GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	6
108	91	104	32	GARTH BROOKS ◆ ¹² CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
109	110	86	4	BLAQUE TRACK MASTERS 68887/COLUMBIA (10.98 EQ/16.98)	BLAQUE	79

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	103	83	10	B.G. CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	9
111	81	72	8	ROBBIE WILLIAMS CAPITOL 97726 (10.98/16.98)	THE EGO HAS LANDED	63
112	100	87	31	2PAC ▲ AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
113	80	90	11	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. 47294* (10.98/17.98)	ECHO	10
114	NEW ►		1	SOUNDTRACK AMERICAN/C2 69947/COLUMBIA (11.98 EQ/17.98)	BIG DADDY	114
115	104	73	8	VARIOUS ARTISTS RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	73
116	99	88	20	COLLECTIVE SOUL ● ATLANTIC 83162/AG (10.98/16.98)	DOSAGE	21
117	115	113	7	SHEDAISY LYRIC STREET 65002/HOLLYWOOD (8.98/12.98) HS	THE WHOLE SHEBANG	109
118	102	99	17	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
119	106	101	35	DRU HILL ▲ DEF SOUL 524542/DJMG (10.98/17.98)	ENTER THE DRU	2
120	94	66	5	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 50047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	34
121	120	136	4	ENRIQUE IGLESIAS FONOVISA 0517 (10.98/16.98)	BAILAMOS	120
122	107	—	2	SWAY & KING TECH INTERSCOPE 90292* (10.98/16.98) HS	THIS OR THAT	107
123	101	96	10	SARAH BRIGHTMAN NEMO STUDIO 56769/ANGEL (10.98/17.98)	EDEN	65
124	96	54	3	MC EHT HOO BANGIN' 50021*/PRIORITY (10.98/16.98)	SECTION 8	54
125	108	106	85	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
126	111	97	45	FIVE ▲ ARISTA 19003 (10.98/16.98) HS	FIVE	27
127	117	114	9	NAUGHTY BY NATURE ARISTA 19047* (10.98/16.98)	NINETEEN NAUGHTY NINE NATURE'S FURY	22
128	105	105	82	ANDREA BOCELLI ▲ PHILIPS 539207 (10.98/17.98) HS	ROMANZA	35
129	113	108	6	DWIGHT YOAKAM REPRISE (NASHVILLE) 47389/WARNER BROS. (NASHVILLE) (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	80
130	114	107	31	METALLICA ▲ ELEKTRA 62299*/EEG (18.98/24.98)	GARAGE INC.	2
131	121	112	50	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
132	128	122	10	LO FIDELITY ALLSTARS SKINT/SUB POP 69654/COLUMBIA (7.98 EQ/13.98) HS	HOW TO OPERATE WITH A BLOWN MIND	115
133	144	140	3	SARAH BRIGHTMAN REALLY USEFUL 539330/DECCA	THE ANDREW LLOYD WEBBER COLLECTION	133
134	112	81	5	JORDAN KNIGHT INTERSCOPE 90322 (10.98/16.98)	JORDAN KNIGHT	29
← PACESETTER →						
135	163	—	12	JOEY MCINTYRE ● C2 69856/COLUMBIA (11.98 EQ/17.98)	STAY THE SAME	49
136	NEW ►		1	VARIOUS ARTISTS EPITAPH 86563 (4.98 CD)	PUNK-O-RAMA 4	136
137	148	149	3	IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG (10.98/17.98) HS	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER	137
138	126	133	38	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
139	134	134	5	OLEANDER REPUBLIC 53242/UNIVERSAL (8.98/12.98) HS	FEBRUARY SON	134
140	142	126	59	GARBAGE ▲ ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
141	123	102	28	BUSTA RHYMES ▲ FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	12
142	166	—	2	LEN WORK 69528/EPIC (7.98 EQ/11.98) HS	YOU CAN'T STOP THE BUM RUSH	142
143	157	181	6	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98) HS	BUENA VISTA SOCIAL CLUB	143
144	122	100	8	VARIOUS ARTISTS DEATH ROW 51161/PRIORITY (12.98/19.98)	CHRONIC 2000 SUGE KNIGHT REPRESENTS	11
145	125	93	6	VARIOUS ARTISTS RAWKUS 50069/PRIORITY (10.98/16.98)	RAWKUS PRESENTS SOUNDBOMBING II	30
146	129	138	16	SOUNDTRACK DREAMWORKS 50033/INTERSCOPE (17.98 CD)	A NIGHT AT THE ROXBURY	95
147	124	110	33	R. KELLY ▲ JIVE 61625* (19.98/24.98)	R.	2
148	119	62	3	PENNYWISE EPITAPH 86553* (10.98/15.98)	STRAIGHT AHEAD	62
149	NEW ►		1	TWIZTID PSYCHOPATHIC/ISLAND 42099/DJMG (10.98/16.98) HS	MOSTASTELESS	149
150	130	118	25	VARIOUS ARTISTS ▲ KOCH 8803 (10.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3	10
151	127	117	65	SOUNDTRACK ▲ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
152	188	—	2	VARIOUS ARTISTS WALT DISNEY 60991 (11.98 Cassette)	TARZAN READ & SING-ALONG	152
153	137	127	32	MARIAH CAREY ▲ COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	4

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 52
2Pac 112
702 36
98 Degrees 47
Alabama 102
Backstreet Boys 2, 58
Barenaked Ladies 169
Bee Gees 191
Eric Benet 101
B.G. 110
Biaque 109
Blink 182 20
Andrea Bocelli 45, 128
Brandy 59
Sarah Brightman 123, 133
Garth Brooks 108
Buckcherry 93
Buena Vista Social Club 143
Jimmy Buffett 46
Busta Rhymes 141
B*Witched 57
Mariah Carey 153
Mary Chapin Carpenter 103
Case 40
Steven Curtis Chapman 56

The Chemical Brothers 32
Cher 27, 175
Kenny Chesney 118
Charlottesville Church 81
Natalie Cole 163
Collective Soul 116
Phil Collins 138
Harry Connick, Jr. 71
The Corrs 193
The Cranberries 167
Creed 67
Elvis Crespo 157, 173
Sheryl Crow 161
Def Leppard 35
Celine Dion 197
Dixie Chicks 19
dj dmd And The Inner Soul Clique 196
DMX 78, 98
Dru Hill 119
Eightball & M.J.G. 76
Missy "Misdemeanor" Elliott 10
Eminem 29
Faith Evans 162
Everlast 37
Ibrahim Ferrer 137

Five 126
Ben Folds Five 188
Kirk Franklin 166
Korn 54
Garbage 140
Ginuwine 50
Godsmack 39
Goo Goo Dolls 72
Sammy Hagar And The Waboritas 182
Geri Halliwell 62
Heavy D 88
Faith Hill 80
Lauryn Hill 55
Dave Hollister 120
Whitney Houston 63
Enrique Iglesias 121
Insane Clown Posse 51, 198
Boney James 187
Jamiroquai 69
Jay-Z 65
Jewel 159
George Jones 53
JT Money 91
Juvenile 33
K-Ci & JoJo 8

R. Kelly 147
Kid Rock 11
Jordan Knight 134
Korn 54
Diana Krall 85
Lenny Kravitz 34
Krazyie Bone 168
Chris LeDoux 181
Len 142
Lil' Troy 64
Limp Bizkit 1, 60
Lit 44
Lo Fidelity Allstars 132
Lonestar 28
Jennifer Lopez 16
Lynyrd Skynyrd 171
Madonna 160
Mana 83
Ricky Martin 3
Mase 23
Dave Matthews Band 75
Dave Matthews/Tim Reynolds 73
Edwin McCain 125
MC Eht 124
Tim McGraw 31
Joey McIntyre 135

Sarah McLachlan 6, 68
John Mellencamp 186
Jo Dee Messina 87
Metallica 130
Moby 180
Monica 131
Chante Moore 100
Van Morrison 155
NAS 48
Naughty By Nature 127
New Radicals 170
'N Sync 21
Les Nubians 199
The Offspring 30
Oleander 139
Orgy 74
OutKast 178
Pennywise 148
Tom Petty And The Heartbreakers 113
Pretenders 158
Red Hot Chili Peppers 12
Kenny Rogers 99
The Roots 183
Ja Rule 17

Santana 22
Selena 192
Shedaisy 117
Silk 94
Sixpence None The Richer 172
Slick Rick 49
Fatboy Slim 89
Smash Mouth 14
Lil' Smith 79
Snoop Dogg 41
SOUNDTRACK
Armageddon — The Album 177
Austin Powers: The Spy Who Shagged Me 9
Big Daddy 114
City Of Angels 151
Songs From Dawson's Creek 84
Go 184
Hope Floats 154
Life 96
The Matrix 77
A Night At The Roxbury 146
Notting Hill 25
South Park: Bigger, Longer & Uncut 82
Star Wars Episode I: The Phantom Menace 38

Tarzan 5
Wild Wild West 4
You've Got Mail 179
Britney Spears 7
George Strait 107
Sugar Ray 42
Donna Summer 43
Sway & King Tech 122
Los Tigres Del Norte 92
TLC 15
Train 190
Trick Daddy 70
Tru 26
Shania Twain 13
Ant Banks Presents T.W.D.Y. 185
Twiztid 149
Tyrese 95
U2 189
VARIOUS ARTISTS
Chronic 2000 Suge Knight Represents 144
Family Values Tour '98 105
Jock Rock 2000 90
Marvin Is 60 A Tribute Album 97
Master P Presents: No Limit All Stars: Who U Wit? 200

Millennium Hip-Hop Party 115
No Boundaries — A Benefit For The Kosovar Refugees 24
Punk-O-Rama 4 136
Rawkus Presents Soundbombing II 145
Ruff Ryders: Ryde Or Die Vol. 1 18
The RZA Hits 61
Tarzan Read & Sing-Along 152
World Wrestling Federation: WWF The Music Volume 3 150
WoW-1999: The Year's 30 Top Christian Artists And Songs 194
WoW Worship: Today's 30 Most Powerful Worship Songs 106
Stevie Ray Vaughan And Double Trouble 176
Vengaboy 104
Tom Waits 164
Steve Wariner 165
Robbie Williams 111
Mark Willis 195
Dwight Yoakam 129
Rob Zombie 86

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
154	132	109	56	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
155	118	121	16	VAN MORRISON POINTBLANK 47148/VIRGIN (12.98/17.98)	BACK ON TOP	28
156	133	125	15	SILVERCHAIR EPIC 69816 (11.98 EQ/16.98)	NEON BALLROOM	50
157	150	146	31	ELVIS CRESPO ● SONY DISCOS 82634 (8.98 EQ/13.98) HS	SUAVEMENTE	106
158	NEW ►		1	PRETENDERS WARNER BROS. 47342 (10.98/16.98)	!VIVA EL AMOR!	158
159	140	128	32	JEWEL ▲ ATLANTIC 82950*/AG (10.98/17.98)	SPIRIT	3
160	155	153	69	MADONNA ▲ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
161	138	130	39	SHERYL CROW ▲ A&M 540959/INTERSCOPE (10.98/17.98)	THE GLOBE SESSIONS	5
162	153	150	35	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
163	NEW ►		1	NATALIE COLE ELEKTRA 62401/EEG (11.98/17.98)	SNOWFALL ON THE SAHARA	163
164	135	123	9	TOM WAITS EPITAPH 86547* (10.98/17.98)	MULE VARIATIONS	30
165	131	119	8	STEVE WARINER CAPITOL (NASHVILLE) 96139 (10.98/16.98)	TWO TEARDROPS	35
166	143	135	39	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
167	136	111	9	THE CRANBERRIES ● ISLAND 524611/DJMG (10.98/17.98)	BURY THE HATCHET	13
168	145	116	12	KRAYZIE BONE ▲ MO THUGS/RUTHLESS 1671/RELATIVITY (19.98/23.98)	THUG MENTALITY 1999	4
169	146	139	51	BARENAKED LADIES ▲ REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
170	159	155	33	NEW RADICALS ● MCA 11858 (10.98/16.98) HS	MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
171	147	158	5	LYNYRD SKYNYRD MCA 11941 (6.98/11.98)	THE MILLENNIUM COLLECTION: THE BEST OF LYNYRD SKYNYRD	147
172	154	141	19	SIXPENCE NONE THE RICHER ● SQUINT 7032* (10.98/15.98) HS	SIXPENCE NONE THE RICHER	89
173	141	147	8	ELVIS CRESPO SONY DISCOS 82917 (10.98 EQ/15.98)	PINTAME	49
174	173	163	6	BLESSID UNION OF SOULS PUSH 27047V2 (10.98/16.98)	WALKING OFF THE BUZZ	163
175	176	159	16	CHER GEFEN 24509/INTERSCOPE (10.98/16.98)	IF I COULD TURN BACK TIME — CHER'S GREATEST HITS	57
176	139	129	14	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE EPIC 65873/LEGACY (11.98 EQ/17.98)	THE REAL DEAL: GREATEST HITS VOLUME 2	53
177	164	168	53	SOUNDTRACK ▲ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
178	168	157	39	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
179	169	169	19	SOUNDTRACK ● WARNER SUNSET/ATLANTIC 83153/AG (10.98/17.98)	YOU'VE GOT MAIL	44
180	196	162	4	MOBY V2 27049* (16.98 CD) HS	PLAY	145
181	152	145	3	CHRIS LEDOUX CAPITOL (NASHVILLE) 99781 (10.98/16.98)	20 GREATEST HITS	145
182	149	131	14	SAMMY HAGAR AND THE WABORITAS MCA 11872 (10.98/16.98)	RED VODOO	22
183	165	142	18	THE ROOTS ● MCA 11948* (10.98/16.98)	THINGS FALL APART	4
184	186	184	13	SOUNDTRACK WORK 69851/EPIC (11.98/17.98)	GO	67
185	174	165	9	ANT BANKS PRESENTS T.W.D.Y. THUMP STREET 9986 (10.98/16.98)	DERTY WERK	135
186	162	167	59	JOHN MELLENCAMP ▲ MERCURY 536738/DJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
187	175	—	17	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	91
188	156	132	9	BEN FOLDS FIVE 550 MUSIC 69808*/EPIC (11.98 EQ/16.98)	THE UNAUTHORIZED BIOGRAPHY OF REINHOLD MESSNER	35
189	182	166	33	U2 ● ISLAND 524613/DJMG (11.98/17.98)	THE BEST OF 1980-1990	45
190	NEW ►		1	TRAIN AWARE/RED INK 38052/COLUMBIA (10.98 EQ/16.98) HS	TRAIN	190
191	172	164	34	BEE GEES ● POLYDOR 559220/UNIVERSAL (10.98/17.98)	ONE NIGHT ONLY	72
192	151	120	16	SELENA ● EMI LATIN 97886 (11.98/17.98)	ALL MY HITS TODOS MIS EXITOS	54
193	158	115	16	THE CORRS 143/LAVA 83164/AG (10.98/16.98) HS	TALK ON CORNERS: SPECIAL EDITION	72
194	181	185	36	VARIOUS ARTISTS ▲ SPARROW 51686 (11.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
195	177	173	48	MARK WILLIS ▲ MERCURY (NASHVILLE) 536317 (10.98/16.98) HS	WISH YOU WERE HERE	74
196	NEW ►		1	DJ DMD AND THE INNER SOUL CLIQUE INNER SOUL/EASTWEST 62428*/EEG (11.98/17.98) HS	TWENTY-TWO: P.A. WORLD WIDE	196
197	170	177	84	CELINE DION ▲ 550 MUSIC 68861/EPIC (11.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
198	192	172	88	INSANE CLOWN POSSE ▲ ISLAND 524442/DJMG (10.98/16.98)	THE GREAT MILENKO	63
199	171	152	16	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	100
200	191	143	5	VARIOUS ARTISTS NO LIMIT 50106*/PRIORITY (10.98/16.98)	MASTER P PRESENTS: NO LIMIT ALL STARS: WHO U WIT?	62

ROGER WATERS TO TOUR EAST COAST 'IN THE FLESH'

(Continued from page 1)

Potsdamer Platz to an audience in excess of 250,000. The cast included Joni Mitchell, Bryan Adams, Van Morrison, members of the Band, Marianne Faithfull, Cyndi Lauper, Sinéad O'Connor, Ute Lemper, the Scorpions, the Military Orchestra Of The Soviet Union, and a couple of helicopters from the U.S. Seventh Airborne Corps. Mercury Records released Waters and company's "The Wall—Live In Berlin" in 1990.

And while his Radio K.A.O.S. tour in 1987 may have been dwarfed by the scale of Pink Floyd's stadium-sized spectacle, Waters' arena show was every bit as ambitious in concept and production. "It was slightly mad and quirky but none the worse for that," he recalls of the show. "But outside the major cities, we struggled to sell tickets. I remember playing Cincinnati the day after my ex-colleagues had sold out a 70,000 [capacity] football stadium; I was in an 8,000-capacity arena with about 1,500 people there. It was quite character-forming, I must say."

Since "The Wall" in Berlin, Waters has made only two public appearances: at the Guitars Legends Festival in Seville, Spain, in 1991 and at Don Henley's Walden Woods charity concert at the Los Angeles Universal Amphitheatre the following year, along with Neil Young and John Fogerty. And it was the latter show that rekindled his enthusiasm for playing live: "It was a fantastic evening. I enjoyed it so much."

The dates for the Roger Waters—In the Flesh tour are a mix of indoor and outdoor shows (see rundown, this page).

"The response from promoters has been absolutely fantastic," says Jane Geraghty, VP of New York's Premier Talent. "We could've added second shows most places but just haven't had the time to do it."

Geraghty says, for example, that the Milwaukee date sold out in 13 minutes, while the Cleveland date had to be moved from the 5,000-seat Nautica Amphitheater to the 12,000-seat Gund Arena.

To prepare a set list for the show, Waters says that he "went out and bought my back catalog and wrote down a list of the songs I wanted to do." That list was whittled down from a 5½-hour show to a realistic 2½ hours, roughly two-thirds of which span his Pink Floyd career, including "some songs that haven't been performed for a very long time," he says.

The solo selections encompass songs from all his albums, including "What God Wants" and other material from "Amused To Death," which he has never performed live.

Waters no longer feels he has to "reclaim" his Pink Floyd songs from the band. "I think I did feel that 10 years ago," he says. "I was kind of pissed off that nobody really knew what my involvement had been. But I've become reconciled, and I'm over all the anger, I think."

And while there may be no new album to promote, Sony is taking the opportunity to stimulate sales of Waters' three solo albums and their share of the Pink Floyd catalog, which runs from "Wish You Were Here" to "The Final Cut."

James Diener, Columbia VP of A&R/marketing, says a national

retail campaign being keyed to the tour is designed to reintroduce Waters' three catalog titles (including 1984's "The Pros And Cons of Hitch Hiking"), as well as highlight the fact that he was a guiding force behind Pink Floyd.

Columbia is planning national retail contests around the tour, with prizes of Waters albums, concert tickets, signed tour posters, and autographed guitars. The label is working with national chains, indies, lifestyle accounts, and the tour venues. Diener says the response overall has been enthusiastic but particularly so in the tour markets.

The push is also aimed at helping prime the pump for the release of the "Pink Floyd—The Wall" DVD, for which Sony has acquired the worldwide home video rights. The film was originally released in 1982 and directed by Alan Parker, and the DVD will contain additional footage and a "Making Of . . ." sequence.

For his band, Waters has been able to pick up several previous members—Andy Fairweather-Low and Snowy White on guitar, drummer Graham Broad, and backing singers Katie Kissoon and P.P. Arnold. But he's added some fresh faces, including Fabulous Thunderbirds guitarist Doyle Bramhall II, who was so keen he sent in a demo of "Comfortably Numb" to secure the job.

The songs themselves will stick pretty close to the originals. "When I go to a show I want to be able to recognize the songs that I know," says Waters, who admits that he finds Bob Dylan gigs a bit disconcerting these days. But the performances will take on an extra dimension live, if only for the quad sound

that Waters is using.

"Yes, it's expensive, difficult to set up, and labor-intensive," he says with a shrug. "But the effect is just so wonderful."

The songs will also be enhanced by the set production Waters has devised with Jonathan Park, which is based on a projection system. "I've become increasingly disenchanted with all those huge lighting trusses and in particular the ubiquitous Vari-Light," says Waters. "So we'll be lighting the show with a few uplighters and using four Pigi projectors, which are very powerful and can be used to light up the sides of buildings."

Waters admits there's no way he'll be making a profit from the tour, even if it's a sellout. "You take a punt and hope that people are going to come," he says. Neither are there plans to add more shows in America or elsewhere; certainly not this year.

Indeed, the next Roger Waters activity—in the spring of next year—will be something completely different: a modern opera drawn from the French Revolution titled "Ca Ira" (roughly, "what will be"), which Waters has written with librettist Etienne Roda Gil. A joint project of Columbia and Sony Classical, with the issuing label to be determined, it's expected to be released sometime in 2000 in both English and French versions, according to Peter Gelb, president of Sony Classical.

It's a project that has increasingly occupied Waters' time over the past decade—from the 2½-hour demo that received then French President François Mitterrand's approval for France's bicentennial celebrations (which, finally, did not get commissioned) to the revamped version that Waters, who doesn't perform on the work, has spent much of the past year recording with an 80-piece orchestra and a 100-piece choir.

"It is a brilliantly creative work," Gelb says. "Unlike some of the orchestral pop records I've heard that are unsuccessful because they just synthesize pop material, this is an organic work written for orchestra. But it is unmistakably a Roger Waters piece, with certain effects and an atmosphere that reminds you of some of his past work, including 'The Wall.'"

At Gelb's request, Waters also has contributed the title song to the newest film by Giuseppe Tornatore, an Academy Award winner for "Cinema Paradiso." To be released internationally by New Line/Fine Line this fall, "The Legend Of 1900" traces the tale of a shipboard pianist who was born and lives his entire life on an ocean liner.

Waters based the pop ballad "Lost Boy's Calling" on the film score's main theme by Ennio Morricone, with solo guitar by Eddie Van Halen and production by Patrick Leonard. The track runs over the end credits of the film, and it will appear on the Sony Classical soundtrack album, to be issued in the fall.

Hugh Fielder is editor of TOP, a Tower Records U.K. publication. Assistance in preparing this story was provided by Bradley Bamberger in New York.

BETWEEN THE BULLETS



by Geoff Mayfield

ROCK RULES: Limp Bizkit is far from limp, as its sophomore album, "Significant Other," rules The Billboard 200 with a significant 635,000 units. It's the largest one-week sum by a rock album since Beastie Boys' "Hello Nasty" rang the bell last July with 681,500 pieces (Yeah, Beastie Boys rap, but what kind of radio stations play them?). Bizkit's loud entrance also ends Backstreet Boys' five-week hold on the No. 1 spot.

According to sources, four of the nation's largest accounts—the Trans World Entertainment, Musicland Group, Best Buy Entertainment, and Warehouse Entertainment chains—accounted for a little more than half of "Significant's" first-week sum. The first-week sale is particularly efficient, considering that the album's initial shipment was in the range of 900,000-1 million. About 1 million reorders were registered by week's end.

The rock'n'rap outfit, whose following was nurtured by Korn and MTV, caught some retailers by surprise. One large chain that had forecasted it would sell in the neighborhood of 30,000 units during the opening week blew through almost 50,000 copies the very first day.

Obviously, lots of media are pointing to Limp's big start as proof that rock is "coming back," but did it ever really leave? After all, Alanis Morissette, Marilyn Manson, the aforementioned Korn and Beastie Boys, and rock soundtracks from "Armageddon" and "City Of Angels" all took turns at No. 1 during the second half of '98.

ELSEWHERE IN THE TOP 10: K-Ci & JoJo and Missy "Misdemeanor" Elliott also invade the top 10 with sophomore albums, the former at No. 8 with 140,500 units, the latter at No. 10 with 131,000 units. Both first hit the charts in the summer of '97.

The Jodeci duo's "Love Always" opened at No. 24 with 41,000 units; it peaked at No. 6 the following March, when it sold 106,000 units. For rapper Elliott, this first week is a little bigger than that seen by her debut set, "Supa Dupa Fly." But, in a softer sales week, that one started higher, at No. 3, with 130,000 units.

Phil Collins' "Tarzan" soundtrack easily wins the Greatest Gainer for the second week in a row, as Walt Disney's animation camp reclaims its Midas touch (10-5). It's the first Disney album to reach the top five since "Pocahontas" hit No. 1 in 1994 (Chart Beat, Billboard, July 3).

Everything else in the top 10 sells less than it did a week ago. The latest albums by Backstreet Boys and Ricky Martin each fall below 300,000 units for the first time. The Boys see a 19% dip as they get pushed down to No. 2 (274,000 units), while Martin has a 27.5% evaporation as he slides to No. 3 (215,000 units). The soundtrack from "Wild Wild West," which will likely swell on next issue's charts following the film's June 30 debut, holds at No. 4 with a 16.5% decline (180,000 units).

The aforementioned declines prove appearances can deceive. To truly appreciate the strength of the top of the chart, compare it to the same week last year. In the July 11, 1998, Billboard, the "City Of Angels" soundtrack was No. 1 with less than 150,000 units, and only the top five titles—compared with 13 this issue—surpassed the 100,000-unit threshold.

AROUND THE HORN: Regular readers of this column know that Lenny Kravitz's "5" has been climbing steadily since it was augmented to include his "Austin Powers" cover of "American Woman" (46-34, a 10% gain). This issue's rung, in fact, is a higher placement than was ever seen by the original version, which peaked at No. 36 . . . Speaking of added content, the sales totals for two of the albums that debut on The Billboard 200 include units from special editions. In addition to the CD-only version, the tally on Donna Summer's VH1 album includes sales of a boxed version, which also includes a VHS videocassette (No. 43). And there is a limited edition of Motown's Marvin Gaye tribute (No. 97). Along with various artists covering Gaye's repertoire, the enhanced edition includes the late master's original hits . . . Have you noticed that the order of albums on Top Internet Album Sales often contrasts with the standings on the big chart? Last issue, for example, Heatseeker act Liquid Tension Experiment, which has yet to reach the big chart, hit No. 8 on the Internet list . . . And, while we're in the Internet chart's corner, Custom Revolutions (<http://www.customdisc.com>) is the latest E-commerce merchant to join SoundScan's reporting panel. Web sites operated by brick-and-mortar chains Warehouse Entertainment and National Record Mart will soon be on board, too . . . The album by rock'n'rap act Twiztid, which bows at No. 149 on The Billboard 200 and No. 8 on Heatseekers, originally sold through independent distribution on Insane Clown Posse's Psychopathic label. Its sales infusion comes because the project has been picked up by Island/Def Jam Music Group. As you might expect, the original version had a different catalog number . . . Much as I enjoyed the centennials of George Gershwin and Aaron Copland, I sure dug the music that Duke Ellington's 100th birthday brought to my desk—and, I'm not even one of those lucky few who got his or her hands on RCA's lauded and comprehensive boxed set. Goodness, I still love his music madly.

		
DATE	CITY	VENUE
July		
23	Milwaukee, Wis.	Mecca Auditorium
24	Chicago	Rosemont Theatre
25	Clarkston, Mich. (Detroit)	Pine Knob
27	Cleveland	Gund Arena
28	Syracuse, N.Y.	Landmark Theatre
30	Quebec City	L'Agora
31	Montreal	Molson Center Theatre
Aug		
1	Toronto	Molson Amphitheatre
4	Boston	Great Woods
6	Holmdale, N.J.	PNC Garden State Arts Center
7	Long Island, N.Y.	Jones Beach
8	Wallingford, Conn.	Oakdale Theatre
11	Camden, N.J. (Philadelphia)	E Center
13	Scranton, Pa.	Montage Mountain
14	Darien Lake, N.Y.	Darien Lake
15	Columbus, Ohio	Veneran Memorial Center
17	Hershey Park, Pa.	Hershey Star Pavilion
18	Pittsburgh	IC Light Amphitheatre
20	Baltimore	Pier 6 Concert Pavilion
22	Atlanta	Chastain Park

VH1.COM EXPANDS WEB SITE FEATURES

(Continued from page 1)

"What we're seeing is that the people who visit our Web site use it very differently than kids who surf the Internet. VH1.com visitors aren't looking to do a lot of chatting because they really don't have the time. They see VH1.com as a place to get information on what records to buy and what concerts to see."

VH1, whose target audience is 18- to 49-year-olds, says that it has seen a significant response to its VH1 atWork, which was launched in April. VH1 atWork plays music and offers audio Webcasts of VH1-related events and can be found at VH1.com and at America Online (keyword: VH1). According to VH1, the average person who visits VH1 atWork spends about 50 minutes per visit. Sykes adds that "about a third of VH1's 68 million viewers are using VH1 atWork."

VH1 atWork is not a "traditional" radio service, according to VH1 atWork PD Ian Harrison. "The purpose is to get VH1 viewers at work to still tune in to VH1 via their computers."

Harrison adds that VH1 atWork will introduce new features beginning this summer, including an electronic jockey (EJ), who will be similar to a DJ. In addition to introducing music, the EJ will answer E-mail and chat with people online.

"We're looking for a personality to be an EJ for VH1 atWork," says Harrison. "We're planning to have a live, request-based show in the afternoon

that will include a chat room. We don't want to replicate a radio station online; we want to offer things that are unique to VH1."

VH1 VP of music programming Mike Tierney adds, "We want to get a human personality involved. We don't want to alienate our friends at radio, and we don't want to come across as competition to radio. We're going to set up a panel of people at radio who want to participate in VH1 atWork on a guest basis."

In order to build interest in VH1.com, the Web site will offer many features not seen on the TV channel. VH1.com recently scored a major coup with the exclusive Web-



TIERNEY



SYKES

Backstreet Boys Are Midyear RIAA Certs Champs

BY CHRIS MORRIS

LOS ANGELES—Pop heartthrobs Backstreet Boys, Britney Spears, Ricky Martin, and 'N Sync created a sales thrombosis during the first six months of 1999, according to mid-year certification figures from the Recording Industry Assn. of America (RIAA).

Backstreet Boys were the mid-year champs: Their "Millennium" (Jive), now certified for sales of 5 million, is the year's best-selling title so far. Spears' "... Baby One More Time" (Jive) and Martin's self-titled English-language bow (C2/Columbia) both vaulted to 4 million. 'N Sync's self-titled 1998 Jive set has sold 7 million units to date; 3 million of those discs were sold this year.

The resurgent Cher has enjoyed the biggest comeback of '99: Nearly 35 years after "I Got You Babe," her first chart single (as half of Sonny & Cher), her dance-oriented Warner Bros. album "Believe" has been certified double-platinum, while the like-titled single has gone platinum.

Shania Twain remained a force in the monthly June certifications, as her 1997 Mercury Nashville album "Come On Over" topped the 11 million notch.

Country cousins Dixie Chicks also reached a new milestone, reaching 6 million with their Monument/Columbia Nashville title "Wide Open Spaces"; that figure makes the female threesome the owners of the best-selling album by a country duo or group.

A complete list of June RIAA certifications follows.

MULTI-PLATINUM ALBUMS

Shania Twain, "Come On Over," Mercury Nashville, 11 million.
 'N Sync, "N Sync," RCA, 7 million.
 Dixie Chicks, "Wide Open Spaces," Monument/Columbia Nashville, 6 million.
 R. Kelly, "R. Kelly," Jive, 5 million.
 Backstreet Boys, "Millennium," Jive, 5 million.
 Ricky Martin, "Ricky Martin," C2/Columbia, 4 million.
 TLC, "Fanmail," LaFace/Arista, 4 million.
 Makaveli, "The Don Killuminati: The 7 Day Theory," Death Row/Interscope, 4 million.
 Bob Dylan, "Bob Dylan's Greatest Hits," Columbia, 3 million.
 Monica, "The Boy Is Mine," Arista, 2 mil-

lion. cast of Eric Clapton's guitar auction June 24 at Christie's in New York. The Webcast, which included Clapton's first online chat, drew 30,000 visitors to the site, according to VH1.com.

Another VH1.com feature will be never-before-televised clips from VH1's "Storytellers" episodes. Beginning July 22, VH1.com will have exclusive streaming video clips of three remixed R.E.M. songs from the band's "Storytellers" episode. R.E.M. lead singer Michael Stipe will also participate in a VH1.com online chat on the same date. VH1.com will be doing something similar for Jewel's "Storytellers" episode at a date to be announced.

There are also plans for artists to perform in VH1's lobby at its New York headquarters, with exclusive Webcasts of the performances on VH1.com.

lion.
 Martina McBride, "Evolution," RCA, 2 million.
 Dave Matthews & Tim Reynolds, "Live At Luther College," RCA, 2 million.

PLATINUM ALBUMS

Various artists, "Ryde Or Die Volume 1," Ruff Ryders/Interscope.
 Ricky Martin, "Ricky Martin," C2/Columbia, his second.



BACKSTREET BOYS

Mark Wills, "Wish You Were Here," Mercury Nashville, his first.

Various artists, soundtrack, "Star Wars: Episode I—The Phantom Menace," Sony Classical.

Kid Rock, "Devil Without A Cause," Lava/Atlantic, his first.

Tim McGraw, "A Place In The Sun," Curb, his fourth.

Various artists, soundtrack, "Life," Interscope.

Backstreet Boys, "Millennium," Jive, their second.

Andrea Bocelli, "Sogno," Philips, his second.

Xscape, "Traces Of Lipstick," So So Def, its third.

Godsmack, "Godsmack," Universal, its first.

GOLD ALBUMS

Various artists, "Monster Ballads," Razor & Tie.

Various artists, "Christmas On The Border," Unison.

The Dallas Brass, "Christmas Brass," Unison.

Various artists, soundtrack, "Songs From Dawson's Creek," Columbia.

Various artists, "Ryde Or Die Volume 1," Ruff Ryders/Interscope.

The Cranberries, "Bury The Hatchet," Island, their fourth.

Various artists, soundtrack, "Star Wars: Episode I—The Phantom Menace," Sony Classical.

Tim McGraw, "A Place In The Sun," Curb, his fourth.

Silk, "Tonight," Elektra, its third.

The Kinleys, "Just Between You And Me," Epic Nashville, their first.

Jesse Powell, "Bout It," Silas/MCA, his first.

Ricky Martin, "Ricky Martin," C2/Colum-

And, for the first time, VH1.com will do a live Webcast of "Storytellers," as it is being taped for later viewing on the VH1 channel. The first live "Storytellers" Webcast, tentatively scheduled for late July, will be with Alanis Morissette.

Tierney says that VH1.com will feature video clips that haven't made the TV channel's playlist.

"We want to put new videos on the Web site. The big-picture game plan is that if we decide a video isn't going to make it on the channel, we can still put the video up on VH1.com, if the video passes our standards. The television programming is still our primary business, but people can see VH1.com as an extension of what we do at VH1."

VH1.com senior VP Fred Graver adds, "There are three areas we really want to build on for VH1.com. First, the 'behind the scenes' area,

where visitors can get a more in-depth look at artists and what goes on at VH1. Second, creating a bigger VH1 atWork environment. Our biggest competition isn't other Web sites; the biggest competition is people's time. Third, we want to create customized user pages so that people who log on to VH1.com will have their individual tastes and needs met. The big advantage that VH1.com has over other music Web sites is our relationships with the artists."

Graver, who joined VH1 in May after working in research and development at Disney and ABC, adds that VH1.com is looking to increase its staff for the new projects.

Those new projects include VH1.com "becoming a big part of the E-commerce business," says Sykes. VH1.com's E-commerce plans are part of larger E-commerce plans for VH1 parent MTV Networks, which has a proposed "supersite" with the working title the Buggles Project.

VH1.com plans to start selling CDs, concert tickets, and music merchandise by this fall. There are also plans for VH1.com to have an online auction site, according to Graver.

Sykes adds that VH1's Tickets First promotion—in which VH1 viewers can buy concert tickets for select tours before the tickets go on sale at other outlets—will "evolve into an online experience. Ultimately, we want our viewers to see VH1.com as a reliable, credible destination to be more proactively connected to music."

Various artists, soundtrack, "Life," Interscope.

Sixpence None The Richer, "Sixpence None The Richer," Squint, its first.

Ginuwine, "100% Ginuwine," 550 Music, his second.

Alejandro Sanz, "Mas," WEA/Latina, his first.

Various artists, soundtrack, "The Full Monty," BMG Classics.

Backstreet Boys, "Millennium," Jive, their second.

Andrea Bocelli, "Sogno," Philips, his second.

Bee Gees, "One Night Only," Polydor, their 11th.

Lit, "A Place In The Sun," RCA, its first.

Various artists, soundtrack, "The Matrix," Maverick.

Various artists, "Wow Gospel 1999," BMG Classics.

The Deftones, "Around The Fur," Maverick, their second.

Darlene Zschech, "Shout To The Lord With Hill Songs From Australia," Hoshanna! Music, her first.

Jimmy Buffett, "Beach House On The Moon," Island, his 13th.

Lucinda Williams, "Car Wheels On A Gravel Road," Mercury, her first.

Various artists, soundtrack, "Notting Hill," Island.

Slick Rick, "The Art Of Story," Rush Associated Labels, his second.

PLATINUM SINGLES

Ricky Martin, "Livin' La Vida Loca," C2/Columbia, his first.

Jennifer Lopez, "If You Had My Love," Work/Epic, her first.

GOLD SINGLES

Jennifer Lopez, "If You Had My Love," Work/Epic, her first.

Ricky Martin, "Livin' La Vida Loca," C2/Columbia, his first.

Maxwell, "Fortunate," Columbia, his second.

Blaque, "808," Columbia, its first.

702, "Where My Girls At?," Motown, its third.

Whitney Houston, "It's Not Right But It's Okay," Arista, her 17th.

Assistance in preparing this story was provided by Carrie Bell.

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Billboard To Host Web Panels At Popkomm.99 Trade Fair

Billboard will present two days of panels about music and the Internet during the annual Popkomm trade fair next month in Cologne, Germany.

"The Digital Challenge: Music and New Technology" will take a comprehensive look at the latest in music-related hardware and software developments, as well as key topics such as the evolving role of record companies; the growth of online retailing; data protection and privacy; and the possibilities for finding and breaking talent on the Web.

The program is a first for Popkomm, which last year attracted

almost 16,000 attendees from more than 50 countries. Popkomm.99 runs Aug. 19-22; the Digital Challenge program will be presented Aug. 20-21.

"Clearly, the popularity of music on the Web is the industry's most compelling and confounding topic," says Ken Schlager, director of strategic development for the Billboard Music Group. "Our intent in planning these panels is to provide a constructive dialog among the Web's most successful and visionary pioneers."

Speakers and panelists will be announced soon; for more information, visit www.popkomm.de



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PERSONNEL DIRECTIONS

Steve McClure has been promoted to Asia bureau chief for Billboard, effective immediately. The post sees him take responsibility for directing all the magazine's editorial coverage of the region.

Tokyo-based McClure has reported on the Japanese music industry for Billboard since 1991, and has served as Japan bureau chief since 1994. He will continue to oversee coverage of that market, while directing the output from correspondents in South Korea, China, Hong Kong, Taiwan, Malaysia, Singapore, India, Thailand, the Philippines, and Indonesia.

"The Asian music business continues to go through significant change," says Billboard international editor-in-chief Adam White. "No one is better suited than Steve to help Billboard report on, and—for the benefit of its readers—



understand that change, just as he has provided superior coverage of the Japanese industry for the past eight years."

Vancouver-born McClure, who worked as a journalist in Canada and the U.K. before moving to Japan in 1985, is the author of the first English-language book on Japanese popular music, "Nippon Pop." He is also author of "Music Surfin'," a guide to Internet music sites, published in Japanese last year.

In addition to the Asian correspondents, McClure will continue to work closely with Billboard's London-based international team—international music editor Dominic Pride, associate editor/international Tom Ferguson, and Billboard Bulletin international editor Mark Solomons—as well as international deputy editor Thom Duffy, who is based in New York.

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Destiny's Child: Triple Threat? Yes, Yes, Yes

IF YOU THOUGHT Abba was the king of repeating words in a title (see "Money, Money, Money," "Gimme! Gimme! Gimme! (A Man After Midnight)," "On And On And On," and "Honey, Honey"), think again. Just 16 months after peaking at No. 3 with "No, No, No Part 2," **Destiny's Child** has achieved a new personal best by jumping 11-2 on The Billboard Hot 100 with "Bills, Bills, Bills" (Columbia).

The latest single from the Houston quartet joins an elite list of triple-word top 10 titles, notes **William Simpson** of Los Angeles. Among the more memorable are "Baby-Baby-Baby" by TLC, "Hi, Hi, Hi" by Wings, "My, My, My" by Johnny Gill, "Real, Real, Real" by Jesus Jones, "More, More, More Pt. 1" by **Andrea True Connection**, "Yummy Yummy Yummy" by **Ohio Express**, "Turn! Turn! Turn! (To Everything There Is A Season)" by the **Byrds**, "Stop Stop Stop" by the **Hollies**, "Fun, Fun, Fun" by the **Beach Boys**, "The Cha-Cha-Cha" by **Bobby Rydell**, and "Say Say Say" by **Paul McCartney and Michael Jackson**.

Both the Byrds and that last title by McCartney and Jackson reached No. 1, as did **KC & the Sunshine Band** with "(Shake, Shake, Shake) Shake Your Booty." "Bills, Bills, Bills" could well be joining them next issue if it can displace "If You Had My Love" (Work) by **Jennifer Lopez**. If "Bills" pays off, it will be the third consecutive Sony single to hold pole position, and it will be the first time Sony has had three No. 1 hits in a row since "One Sweet Day" by **Mariah Carey and Boyz II Men**, "Because You Loved Me" by **Celine Dion**, and "Always Be My Baby" by **Carey** held sway from December 1995 to May 1996.

Meanwhile, Sony can claim the top four singles on the

Hot 100, as "Last Kiss" (Epic) by **Pearl Jam** maintains at No. 3, and "Livin' La Vida Loca" (C2) by **Ricky Martin** slips two places to No. 4.

RUNNETH OVER: While "Livin' La Vida Loca" stays in the top five of the Hot 100, **Ricky Martin's** "The Cup Of Life" (Columbia) is having a second lease on life. The single would have fallen off the chart this issue if it had not climbed above No. 50, as titles below that mark are removed after their 20th week. But "Cup" manages to bullet 55-47 in its 21st chart week and is now free to continue its upward journey.

SUMMER'S HERE: Hard to believe that the '90s almost went by

without a **Donna Summer** album on the chart. The disco diva returns to The Billboard 200 with "VH1 Presents Live & More Encore!" (Epic). It enters at No. 43 and is the first Summer album to chart since "Another Place And Time" peaked at No. 53 in 1989. "Encore!" is her highest-charting album since "Cats Without Claws" peaked at No. 40 in 1984. Summer's album chart span expands to 23 years and eight months, dating back to the debut of "Love To Love You Baby" in November 1975.

ALONG CAME JONES: The next debut on The Billboard 200 after **Donna Summer** is **George Jones'** "Cold Hard Truth" (Asylum) (see Country Corner, page 29). At No. 53, it is already the highest-charting album of Jones' career, and it gives him a longer chart span than Summer. He's now at 34 years and four months, beginning with "George Jones & Gene Pitney," which debuted the week of March 20, 1965.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 6/27/99

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1998	1999	1998	1999
TOTAL	360,187,000	361,593,000 (UP 0.4%)	CD	238,451,000 267,450,000 (UP 12.2%)
ALBUMS	298,456,000	318,375,000 (UP 6.7%)	CASSETTE	59,289,000 50,181,000 (DN 15.4%)
SINGLES	61,731,000	43,218,000 (DN 30%)	OTHER	716,000 744,000 (UP 3.9%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
15,621,000	14,012,000	1,609,000
LAST WEEK	LAST WEEK	LAST WEEK
16,702,000	14,975,000	1,727,000
CHANGE	CHANGE	CHANGE
DOWN 6.5%	DOWN 6.4%	DOWN 6.8%
THIS WEEK 1998	THIS WEEK 1998	THIS WEEK 1998
13,877,000	11,618,000	2,259,000
CHANGE	CHANGE	CHANGE
UP 12.6%	UP 20.6%	DOWN 28.8%

DISTRIBUTORS' MARKET SHARE (5/31/99 - 6/27/99)

	UMVD	WEA	SONY	INDIES	BMG	EMD
TOTAL ALBUMS	28%	16.1%	16%	15.4%	15.1%	9.4%
CURRENT ALBUMS	29%	14.2%	16.4%	14%	18.1%	8.3%
TOTAL SINGLES	24.3%	9.1%	37.2%	9.2%	12.9%	7.4%

ROUNDED FIGURES

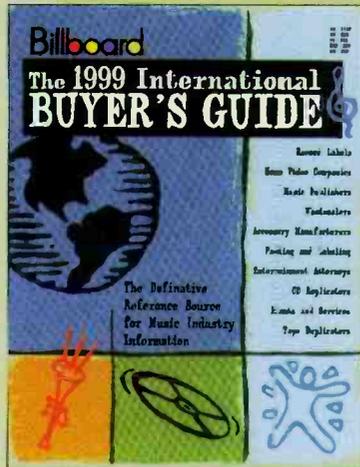
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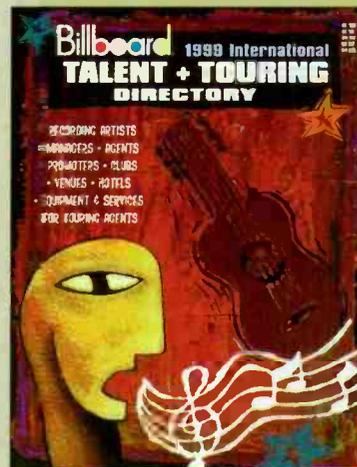
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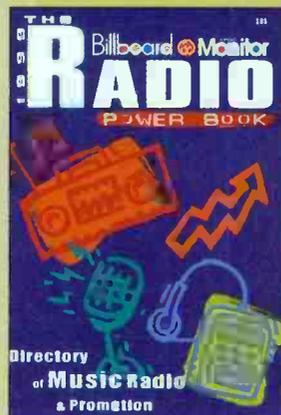
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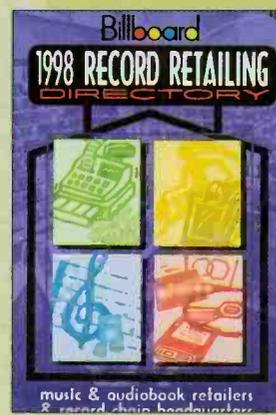
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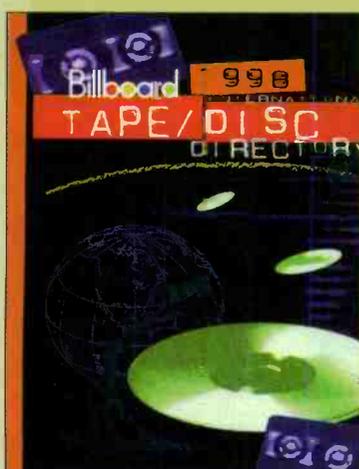
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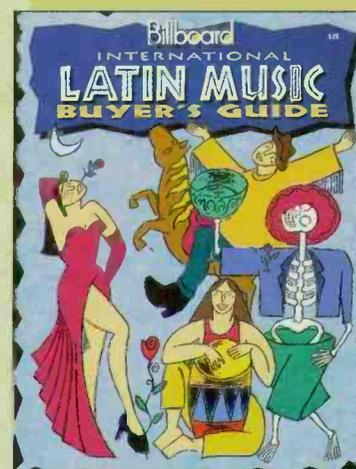
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