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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT JULY 31, 1999

Global Pub Figs Show Modest Growth

BY IRV LICHTMAN

NEW YORK—Although overall worldwide music publishing revenues in 1997 increased modestly in the midst of a decline in sales of recordings, this growth is threatened by



the maturation of major markets and a continuing climate of uncertainty in the developing

markets of Eastern Europe, Southeast Asia, and Latin America.

In a survey of 53 markets, the eighth annual report gathered by the National Music Publishers' Assn. (NMPA) finds that total publishing revenues increased 1.1%, to \$6.29 billion in 1997, over 1996 (*Billboard-Bulletin*, July 19).

Due to currency fluctuations around the world, the NMPA also calculated global publishing revenues on a flat exchange rate. When calculated on the flat rate, global publishing revenues rose 3.36% to \$6.7 billion in 1997 over 1996.

The NMPA report, revealed at its annual membership meet-
(Continued on page 99)



Dixie Chicks Ready To 'Fly' On Monument

BY CHET FLIPPO

NASHVILLE—In their true spirit of never looking back, Dixie Chicks started working on their sophomore album a scant couple of months after their set "Wide Open Spaces" debuted in 1997. Long before it became apparent that their first album would be the major country debut of the late '90s, the Chicks literally went into seclusion to woodshed on the next one.

"We don't have time to just block free time, because there are so many demands on our time," says Dixie Chick Martie Seidel, who is one-third of a group that also includes Emily Robison and Natalie Maines. "So we started going on writers' retreats, where we rented cabins out in the country. I think we were wise to go on these retreats, because it was the only way to really get time to write. I think that gave us a head start, and the writing flowed more freely. We were ready to record again, to get some more music down on disc, because we wrote so much."

At Sony Music Nashville's Monument Records, where the Chicks were the label's first act in its new
(Continued on page 32)

Web Biz Models Debated

New, Trad Music Firms Offer Competing Visions

BY MARILYN A. GILLEN and DON JEFFREY

NEW YORK—The devil may still be in the details, but the U.S. music industry is clearly ready to put the twin demons of piracy and lingering uncertainty behind it and embrace a digital-download future.

The new resolve was evident in the onslaught of plans and new ventures unveiled during the Plug.In conference, held July 19-20 here, as well in the tenor of a meet that recast the dialogue from *whether* to utilize the Internet for music sales and distribution to how to best develop viable business models around the medium.

"This has been a very defensive time for the music industry, but the

next year is going to be very different," said Jupiter Communications senior analyst Mark Mooradian of the shift.

Who will have the upper hand in that future, however, was a matter of contention here. Technology-oriented companies, riding the wave of Internet momentum, predicted the decline if not the demise of the majors in several years, while the old-line companies maintained that they would be very much in the center of the action as the providers of value as well as content in a plugged-in world.

The word improbably rolling off everyone's lips in panels and in hallways was "disintermediation," as a
(Continued on page 96)



GARTH BROOKS AS CHRIS GAINES

Brooks' Set As Fictitious Pop Star Due From Capitol

BY MELINDA NEWMAN

LOS ANGELES—Rarely has the industry eyed a project with as much perplexity as it has Garth Brooks' upcoming pop album, "Garth Brooks... In The Life Of Chris Gaines."

The "pre-soundtrack," as Capitol is calling the Sept. 28 set, features Brooks assuming the role of a pop/rock singer named Chris Gaines. Gaines is a fictitious character who will have the main role in "The Lamb," a movie that Brooks' Red Strokes Entertainment and Kenneth "Babyface" Edmonds and Tracey Edmonds are developing for Paramount Pictures for release by December 2000. Brooks will play Gaines in the movie.

Trying to dispel the "Huh?" factor, Brooks says, "There's no story here about an alter ego. There's no story here about Garth wanting to break out of country. There's no
(Continued on page 97)

Dance Sees The Future Online

Billboard Summit Spotlights Marketing Moves

BY CHUCK TAYLOR

ATLANTA—With a persistent lack of support for dance artists by radio and MTV, the genre's leaders are looking toward new technologies—the Internet in particular—to generate exposure and create alternative outlets through which dance music can thrive in the U.S.

The topic was among a number of compelling seminar issues, some timely and others age-old, dominating Billboard's sixth annual Dance Music Summit, which

featured more than three dozen recording artists and DJs from around the world (see Dance Trax, page 28). The event was held July 14-16 at the Sheraton Colony Square in Atlanta.

Some 300 passionate and energetic attendees also discussed hot-button issues like the proliferation of bootlegging (see story, page 104), perceptions of dance music in Europe, and the continuing debate over vocal songs vs. dubs.
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Summit Examines Dance Music's Status

BY CHUCK TAYLOR

ATLANTA—While technology was in the forefront of Billboard's sixth annual Dance Music Summit (see story, page 1), there were plenty of other, often more personalized concerns that had participants raising the roof.

Among the issues addressed at the gathering, held July 14-16 at the Sheraton Colony Square in Atlanta, were the difference between the culture of dance in Europe vs. the U.S. and the need for greater artist development.

An ongoing topic addressed at a number of panels was the subculture status of the dance community in the U.S., which runs counter to the scene in Europe.

"It's a mysterious paradox. The clubs are full and dance has its own scene in the U.S., but none of the dance niches seem to have the dynamic to break out into the mainstream," said Matt Jagger, managing director of Ministry of Sound, a leading European dance brand that includes a label, club, magazine, and radio syndicator.

"Dance music here might be the latest thing for kids, but like fashion, it's a fad," he said. "So far, the U.S. has failed to mutate a dance sound into a mass market. More than anything, it seems to be a major export product for Europe. Much of the music that we know and love comes from America."

FREEDOM OF THE SOUL

Added Jagger, "In Europe, dance music is your hip-hop. Dance is the freedom of the soul for our public, mass-marketed to the mainstream. In Europe, dance music outsells everything else. Dance acts have a bigger following than rock acts."

In the U.K., said Barry Glover, international marketing director for Ministry of Sound, "we have huge outlets for dance music. It's a long-established culture. Dance has really been an established element of the mainstream for five or six years."

Reasons for the underground-only culture of dance music here is attributed to a number of factors. One is the infamous "death of disco" that was proclaimed at the close of the '70s.

"Disco united all of us, and then all of our records were burned in a stadium. Then dance wasn't cool," said Epic Records senior director of marketing and A&R Frank Ceraolo, a longtime dance champi-

on. He added that the stigma extends past public perception.

"Dance marketing and A&R isn't even considered part of my job anymore," Ceraolo said. "I do it because I feel passion for the music. Epic is thinking Silverchair and Ozzy Osbourne, and they hardly even notice me anymore jumping up and down about Gloria Estefan. I feel like one loud-mouthed person standing in a room with no one listening to me."

Chris Sheppard, half of hit dance act Love Inc., said, "We never had the 'disco sucks' thing in Europe, but that's still the way most programmers and the people at MTV think [in the U.S.]. Elsewhere, dance music has progressed. A lot of your [radio] programmers are from the old school, and they're just not going away. They have a stigma about dance music."

OUT OF THE GHETTO

Added Sheppard, "One of the keys is to get away from the term and get out of the ghetto. I'm all about the club culture, but it should just come down to the song," he said.

Singer/songwriter Helen Bruner, who also owns Hypnotized Music Group, a company to launch new artists, noted that dance acts are not looked at as "artists." "Have you ever seen dance artists taken seriously, like a Toni Braxton? We have to deprogram ourselves from thinking of ourselves like that and become a functional

family."

Part of that responsibility lies with those labels and producers that take on dance artists. "They have to find an artist who can bring something to the party, not just be pretty," said Patrick Conseil, VP of creative international services for Warner/Chappell Music, who has developed artists ranging from Falco and Amber to Moby. "They have to be able to perform and do an interview, not just show up for the occasional track date."

IS DANCE 'GAY MUSIC'?

Others wondered if dance music is perceived as "gay music" in the mainstream, leaving it taboo. Longtime dance supporter Bobby Shaw, now president of his own consulting firm, said, "I've even had gay people tell me a record's too gay. It's true that a majority of this music starts in gay clubs—but how do straights ever find out about it?"

"The reason that dance music doesn't get played is because of the revolt against it in the early '80s as too sissified," suggested dance artist Celeda. "Gay people grabbed onto it and believed in it because they heard hope in the music. If you can find something that helps you get from Monday to Tuesday, you better believe in it."

'WRITE GREAT SONGS'

Some argued that dance is suffering
(Continued on page 95)



Music Is Our Way Of Life. While many topics were discussed at the sixth annual Billboard Dance Music Summit, held July 14-16 in Atlanta, the panel titled "The Future Of The Future: Where Do We Go From Here?" kept attendees focused and unified. Shown standing, from left, are panelists Tom Ryan of CDuctive, Chris Bergen of Music.com, Shelly Andranigian of Andranigian Media, Oliver Stumm of Liquid Groove Records, and Patrick Conseil of Warner/Chappell Music. Seated, from left, are remixer/producer Warren Rigg, singer/songwriter Helen Bruner, and Eilyn Harris of Buzz Publicity. (Photo: Shelia Turner/Atlanta)

Group Seeks Sex, Violence Curbs In Media

BY BILL HOLLAND

WASHINGTON, D.C.—A senior VP at a major label is among those who have signed on to a 50-member coalition spearheaded by the conservative media-watchdog group Empower America that asks the entertainment industry to enact a voluntary code of conduct to limit violence and sex in the media.

Vic Faraci, Warner Bros. senior VP, Nashville sales and special projects, is part of a high-profile group that also includes former presidents Jimmy Carter and Gerald Ford and lawmaker/entertainment-industry critics Sens. Sam Brownback, R-Kan.; Joe Lieberman, D-Conn.; and John McCain, R-Ariz., as well as Empower America's codirectors—Bill Bennett, former congressman and Housing and Urban Development Secretary Jack Kemp, and former U.N. ambassador Jeane Kirkpatrick.

Naomi Judd is also a signatory and the only recording artist listed as part of the

coalition.

The group calls on media executives to assert greater responsibility and affect an overall reduction in violent and sexual content, and it also strongly urges parents to express their support for the code of conduct by calling, faxing, writing, and E-mailing industry executives and advertisers.

Empower America's so-called "social compact," announced at a press conference July 21 here, was labeled an "Appeal To Hollywood," although the call for a voluntary code, which would be based on the National Assn. of Broadcasters' broadcasting code of the '50s and '60s, also embraces TV, radio, sound recordings, music videos, and video games.

"The area I was concerned about when I endorsed this is television," says Faraci, whose responsibilities include Nashville-oriented home video, DVD, and other special projects.

"It's the area most children are most

prone to control themselves—more so than movies or records or even radio. It's readily accessible: Who can sit there hour after hour monitoring what they see?"

Bob Merlis, senior VP for worldwide communications at Warner Bros. Records, says, "Vic signed on as a citizen. He has every right to say what he wants to say. We have no problem with that."

The group also is calling on citizens across the country to become signers of the appeal via a Web site, www.media-appeal.org.

"We are not asking government to police the media. Rather, we are asking the entertainment industry to assume a decent minimum of responsibility for its own actions and to take some modest steps of self-restraint," the group said in its mission statement, which appeared as an opinion piece in the July 21 edition of The Los Angeles Times.

No details have been announced about plans to meet with entertainment industry executives over the concerns.

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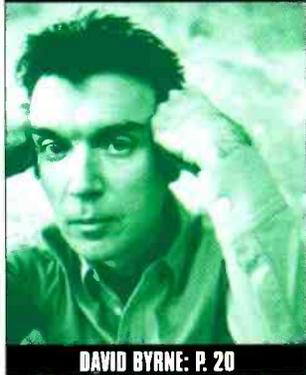
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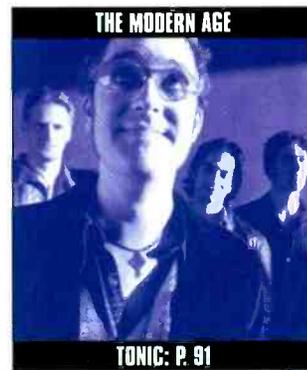
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GUEST COMMENTARY

What's The Deal With Production Deals?

BY BOB DONNELLY

The production agreement is the single most regressive and anti-artist contract introduced in the music industry during the last two decades.

If I told you there are many artists who have signed a deal that, in return for little or no advance, provides that they (1) give up the administrative control of their music publishing and 25%-50% of their publishing income to a company that never has, and never will be, a true music publisher, (2) give up 50% of their merchandising income to a company that never has, and never will be, a real merchandiser, and (3) give up their recording rights for the next 14 years in return for a retail record royalty of only 3%-5%—you probably would think I was referring to the dark days of the '50s

when African-American recording artists were routinely deceived by white managers and record companies.

While the days of cheating unsuspecting bluesmen may be over, I'm sorry to



'The production deal concept is not limited to black music and seems to be growing into all other musical genres'

Bob Donnelly is a New York-based attorney specializing in the music business.

say the days of ripping off naive rappers and hip-hoppers is in its ascendancy.

The only difference is that this time it's often black managers, producers, and

record companies that are taking advantage of black artists (frequently with the assistance of white music lawyers).

But the use of the production deal concept is not limited to black music, and its popularity seems to be growing exponentially into all other musical genres. God help us if that's what passes as progress in the music business these days.

In order to understand why a production deal is so virulently anti-artist, you must understand how a production deal works.

In a conventional recording agreement, an artist is signed directly to the label. Let's assume for the sake of creating a hypothetical case that the artist was offered a signing advance of \$50,000, (Continued on page 94)

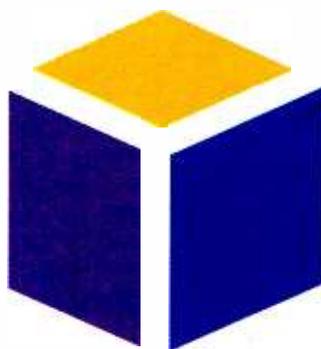
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Arista Sales Hit \$425M In Fiscal Year

BY ED CHRISTMAN

NEW YORK—Arista Records continues its run at posting annual record revenues, finishing its most recent fiscal year on June 30 with U.S. sales of about \$425 million, according to a company statement.

During the year, the company registered 69 certifications with the Recording Industry Assn. of America for gold, platinum, or multi-platinum albums and singles.

Speaking of that accomplishment, Charles Goldstuck, executive VP/GM for the label, says the results show that “the roster is so deep. We keep hitting our numbers because we have one multi-platinum act after another that keep delivering.”

Leading the charge for the label in its last fiscal year were Whitney Houston’s “My Love Is Your Love”; Monica’s “The Boy Is Mine”; TLC’s “Fanmail”; Deborah Cox’s “One Wish”; OutKast’s “Aquemini”; Mase’s “Harlem World”; Alan Jackson’s “High Mileage”; and Diamond Rio’s “Unbelievable,” among other albums.

“Whether from television marketing or licensing, special markets or international, or income from record clubs, we had huge boosts in every area,” Goldstuck says. “Profitability has improved. I can’t reveal it, but let’s just say BMG was very happy with the label.”

Arista’s parent company, Bertelsmann, is privately held and thus not required to divulge results.

Last year, Arista and its joint-venture labels released 34 titles, not including reissues. Arista’s album market share from Jan. 4 through June 27 was 4.4%, while its share of current albums was 5.5%, according to SoundScan.

A key to Arista’s success, says Goldstuck, is its use of singles.

“We have always dominated the singles charts,” he says. “We see it as a business to boost album artists’ sales, as well as a way to contribute to artist royalties,” since the label doesn’t discount singles to the degree that some of its competitors do. In the first six months of 1999, Arista’s singles market share was 14.5%.

During the fourth quarter, Arista’s sales of \$127 million for the period ending June 30 was its biggest ever for that time frame, nearly doubling its previous largest fourth-quarter sales total of \$67 million, set in 1994, according to a company statement.

Indeed, some of the releases issued in its fourth quarter have positioned the label to enjoy another record-breaking year in its current fiscal year, which began July 1, says Goldstuck.

“We had a great year and are heading for another great year,” he says.

Two albums released in June are in The Billboard 200, he reports: Sarah McLachlan’s “Mirrorball” is at No. 7, and Santana’s “Supernatural” is at No. 20. He also notes that TLC’s set, which was released in February, is at No. 19.

‘We keep hitting our numbers because we have one multi-platinum act after another that keep delivering’

— CHARLES GOLDSTUCK —

“The Santana album has caught a lot of people by surprise,” he says. “It was at No. 24, and we finally pushed into the top 20. It’s at the 300,000-unit mark and continues to grow.”

In addition to the albums already out, he says, the label has a platinum list of artists releasing albums later this year, including the Eurythmics, Toni Braxton, Puff Daddy, Goodie Mob, OutKast, and the Notorious B.I.G. “Also, we have another Kenny G Christmas album and a VH1 ‘Divas’ album coming,” he adds.

The label has equally high hopes

for albums already out and still building or yet to come before the end of the year, including ones by Dido, Beth Orton, LFO, Naughty By Nature, and 112.

Meanwhile, while Arista doesn’t have the strongest catalog, the label continues to maximize opportunities for that category in any way it can.

Earlier this year, it bought the Profile label and issued “The Singles” boxed set. It’s also in the process of rereleasing the Run-D.M.C. catalog in preparation for a new album from the act in September.

Also, as part of celebrating its 25th anniversary, Arista has launched its “Heritage Series”; on July 27 it will issue 10 new “Master Hits” titles, including the first Al Green recordings, originally released under the name Al Greene & the Soul Mates.

Other albums are from the 5th Dimension, the Thompson Twins, Exposé, Taylor Dayne, Phyllis Hyman, the Alan Parsons Project, Graham Parker, the Jeff Healey Band, and Hall & Oates.

The label also will cash in yet again on its “Ultimate Dance” series, with plans to issue the third title in that series.



Best Seller. Label executives for French soprano Emma Shaplin celebrate the triple-platinum Israeli sales of 120,000 units for her album “Carmine Meo.” Shaplin’s debut release is the best-selling album ever in Israel by a non-English-speaking artist. Shown, from left, are Rupert Perry, president of EMI Music Europe; Moshe Morad, managing director of NMC; and Jo Govaerts, VP of EMI Eastern Europe.

Guilty Pleas Expected In Fonovisa Payola Case

BY PAUL VERNA

NEW YORK—Latin music label Fonovisa was expected at press time to plead guilty to one count of filing a false corporate income tax return, according to court documents obtained by Billboard.

The plea—which calls for Van Nuys, Calif.-based Fonovisa to pay a fine of \$700,000—was scheduled to take place July 22 in U.S. District Court in Los Angeles (*Billboard Bulletin*, July 22).

In addition, Fonovisa president Guillermo Santiso and VP of promo-

tion Jesus Gilberto Moreno were expected to plead guilty to payola-related charges, according to published reports.

Santiso was charged June 30 with two felony counts of subscribing to and assisting in the preparation of false tax returns for 1992 and 1996. Moreno was charged with one misdemeanor count of making an undisclosed payment to an unnamed radio station PD.

Both executives pleaded not guilty to the charges against them July 12. However, at the time, Santiso’s law-

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Billboard’s ongoing millennium feature offers 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 BMG as you look into the future?

The biggest challenge is always the same: find the most promising talent, make the best records, and create worldwide hits. This is a challenge that we’ve risen to well of late: we’re now enjoying our highest level of U.S. market share and maintaining a leadership position in local repertoire in 10 countries. However, we can’t rest on our laurels. All of us wake up focused on creating the best music, [being innovative] in the way we develop artists and market their work, and doing so in the context of a highly efficient organization.

What excites you most about the future of the record business?

New modes of promotion, marketing, and distribution will significantly expand our business. The Internet is going to offer new opportunities for distribution and will also promote the development of a new storage medium, most likely a flash memory device. When the hype goes away, we’ll be left with an exciting business that should double in volume in the next 10 years.

How quickly do you think things will really change?

At its core, the business never changes. The winners are the most creative companies who make the greatest number of hits. Broader distribution will in no way limit the development of hit product because people’s tastes are roughly similar market by market. So the way we conduct our business may well change radically, largely as a result of Internet-related developments. But the core of our business will remain the same.

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

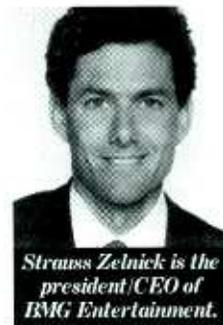
Twenty-twenty hindsight is always perfect. At times, the industry hasn’t been as careful as it should’ve been about maintaining

control of ancillary rights—unlike other entertainment businesses. So our revenue streams are quite limited. Despite the fact that we develop artists from scratch, we often do not own publishing, merchandising, and touring rights. This limits our incentive and our upside when we make highly risky investments. Also, the industry probably hasn’t been as aggressive as it should be about developing new distribution alternatives and business paradigms.

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

I would encapsulate items that represent the evolution of music and technology in the 20th century and their eventual convergence to create a medium that transcends not only national and geographic boundaries but cultural ones as well:

- Tommy Dorsey/Frank Sinatra 78: The emergence of big band as a unique American form, evolving from an even older genre, jazz;
- Elvis Presley 45: Elvis, the first rock’n’roll superstar, embraced the sounds of black American music and brought rock’n’roll to the forefront of the



Strauss Zelnick is the president/CEO of BMG Entertainment.

- American consciousness;
- Jefferson Airplane/Starship cassette: With the ‘60s supergroups, rock’n’roll comes of age. The Airplane’s music is the backdrop for a cultural revolution—America is transformed. In its Starship transformation, we also see the longevity of rock’n’roll;

- Sarah McLachlan enhanced CD: The creation of music as a multimedia experience not only engages the fan on multiple levels, but also broadens the artist’s own means of expression. Sarah’s also a powerful symbol of the blossoming of women in music;

- Downloaded disc of Puff Daddy’s multimedia Web site: Sean Combs is representative of rap’s tremendous power—from its roots as the anthem of urban youth to its crossover into the mainstream. We see in Puffy—label president, clothing designer, publisher/editor, restaurateur, producer; and artist—the emergence of artist as icon.

MELINDA NEWMAN



Special Bonding. James Brown, left, recently completed a James Brown Bonds song-catalog securitization deal with David Pullman, right, of the Pullman Group, which has made similar arrangements with David Bowie; the songwriting team of Holland, Dozier, and Holland; and Ashford and Simpson, among others. (Photo by Chuck Pulin)

Copyright Directive To Face 'New' Commission

This story was prepared by Emmanuel Legrand, editor in chief of Music & Media.

BRUSSELS—The European Commission is set for “a new era of change,” according to the body’s newly appointed president Romano Prodi, but the music industry fears that its careful lobbying efforts will be lost as new faces replace key contacts.

The industry’s contacts will be central to securing its interests in the Copyright Directive, which will amend European law to include protection for digital distribution rights.

On July 9, Prodi took charge of the new commission, which was appointed after all the previous commissioners resigned in March following a report strongly criticizing the body’s dealings.

The arrival of a new commission—appointed six months ahead of schedule—and the election of a new European Parliament both came “at an unfortunate time,” according to Frances Moore, director of European affairs for the IFPI.

The timing of the changes comes as the industry is looking to reintroduce amendments into the Copyright Directive that were taken out by the commission. Those amendments relate to “temporary” copying of files across a computer network; if left as it stands, this could legalize unpaid copying of music files on the Internet.

Moore is concerned with having “a very small window of opportunity” to lobby the amended Copyright Directive. The issues are exacerbated by the fact that over half of the members of the Parliament were renewed and one quarter of those re-elected didn’t vote for the Copyright Directive.

“We had lots of friends in the Parliament and had time to build contacts over the years,” Moore says. “I’m afraid most of the new MPs don’t know anything about copyright.”

Other key topics include the E-commerce Directive, which will deal with the notion of liability for provision of online content, a Green Paper on piracy,

and the issue of parallel imports.

Moore plans to build bridges with policy makers and MPs and says he is determined “to use all our contacts” to amend the proposed Copyright Directive.

Not all the job descriptions of the commissioners are clear. The Prodi-led commission is expected to be operational by mid-September, after Parliament hearings with prospective commissioners.

Several commission departments deal with matters of interest to the industry. One of the most important is Internal Market, which was run by Mario Monti, who now has the Competition portfolio. Internal Market, which was in charge of the Copyright Directive, is now headed by Dutch liberal Frits Bolkestein, who has the reputation of being a Euro-skeptic. Internal Market also handles tax harmonization.

Another important commissioner dealing with music-related matters is Finn Erkki Liikanen, who has the newly created Enterprise & Information Society portfolio.

There are talks that issues such as the Copyright Directive might switch from Internal Market to Liikanen’s department. “If it is wrapped into the information society with the telecom companies, we may get drowned,” says an industry lobbyist.

But the prospect of having Euro-skeptic Bolkestein dealing with copyright matters doesn’t exactly thrill lobbyists either. “If Bolkestein’s reputation—minimalist and anti-legislation—is true, he might be tempted not to legislate on copyright,” says a Brussels-based source.

The music industry will also deal with Monti for Competition and with former Euro MP Viviane Reding from Luxembourg for Education & Culture. Germany’s Gunter Verheugen is the commissioner in charge of Enlargement.

IFPI says it will pressure Verheugen to ensure the commission takes tough anti-piracy measures.

‘I’m afraid most of the new MPs don’t know anything about copyright’

—FRANCES MOORE—

IFPI: Ukraine Top Piracy Spot

Group Asks EU To Step Up Copyright Protection There

BY MARK SOLOMONS

LONDON—The International Federation of the Phonographic Industry (IFPI) is stepping up efforts to fight piracy in Ukraine, which it says has taken over from Bulgaria as the prime source of illegal product in Europe.

The body has made a submission to European Union Trade Commissioner Hans Van den Broek ahead of an EU-Ukraine summit taking place July 23 in Kiev, in which it asks for improved copyright protection for international repertoire in the country and stronger legislation to fight piracy. The IFPI also plans to set up a representative office in Kiev later this year to provide assistance to the Ukraine government in combating the problem.

In a statement, the IFPI says that “much of Bulgaria’s pirate manufacturing has moved to Ukraine, which now has an estimated production capacity of 70 million optical discs—more than twice the level of estimated legitimate demand in the entire region of Central and Eastern Europe. Piracy of international repertoire in the country is estimated at 95% of all recordings.”

According to the IFPI’s senior advisor on international trade, Stefan Krawczyk, at least three CD presses were moved from Bulgaria to Ukraine in late 1997 and early 1998, after successes against Bulgarian pirates on their home turf caused them to shift their operations. Recent seizures elsewhere in Europe have led the IFPI to believe that Ukraine is now the No. 1 source of illegal product in the region.

Krawczyk says Russian customs agents have made several seizures of pirate product on the Russia/Belarus border in recent weeks that transportation documents indicated had been manufactured in Ukraine. One seizure yielded about 300,000 discs; this follows the interception of some 35,000 CDs on the Italian/Austrian border in May (Billboard, June 5). Those discs, declared for import as blank CD-Rs, were manufactured in Kiev and included recordings of Mariah Carey, Tina Turner, Bob Marley, and Luciano Pavarotti.

Krawczyk says that while Ukrain-

ian law provides some protections for domestic artists, “this is not Ukrainian folk music that’s being seized, but international artists’ repertoire”—copyright infringement of which is not punishable in the country. The submission to Van den Broek says that there are “many legal loopholes and

ture.

The IFPI believes that these measures should be used as a bargaining chip by the EU in Ukraine’s bid to join the World Trade Organization and its desire to benefit from financial aid from, and trade with, the EU. “Failing to provide proper copyright protection and allowing its CD plants to swamp the world with illegal CDs seriously puts in jeopardy all of these objectives,” the body states.

Krawczyk says the IFPI office in Kiev “will be a low-profile operation—we’re not going in with the Marines.”

Still, he describes the office as a “high-risk operation” that experience in Bulgaria and elsewhere in Eastern Europe indicates may attract threats from those whose activities it is intended to disrupt. He says that IFPI worldwide head of enforcement Iain Grant is recruiting staff for the new operation, people who “will be from an enforcement background rather than lobbyists.”

‘Much of Bulgaria’s pirate manufacturing has moved to Ukraine’

—IFPI STATEMENT—

shortcomings” in the country, recommending full 50-year retroactive protection for sound recordings, strong criminal penalties for copyright infringement, increased competence for law enforcement agencies, and production controls on CD manufac-

IFPI, MPA Members File In HK Suit

This story was prepared by Mark Solomons in London and Owen Hughes in Hong Kong.

Members of the International Federation of the Phonographic Industry (IFPI) and the Motion Picture Assn. (MPA) on July 19 jointly filed writs in the High Court in Hong Kong seeking damages and injunctions for alleged copyright infringement (Billboard Bulletin, July 21).

The defendants, five companies and six individuals, already face criminal charges following an April 1998 raid by Hong Kong customs and the territory’s Independent Commission Against Corruption, during which 22 million discs and a large quantity of manufacturing equipment were seized (Billboard, May 9, 1998).

That raid also led to the arrest of Gregory Wong Pui-sham, head of the customs and excise department’s prosecution, intelligence, and investigation bureau, who received a four-year jail sentence for corruption in

May. The other criminal cases have yet to be heard.

In a statement, IFPI head of worldwide enforcement Iain Grant says, “Piracy is theft. While the Hong Kong government is working hard to catch and prosecute optical disc pirates, we will be working just as hard to pursue compensation for the hundreds of millions of dollars of losses these thefts represent.”

Ricky Fung, CEO of IFPI Hong Kong, says, “We want to show that there is a policy of zero tolerance and that we will take civil action against alleged suspects.”

The 22 plaintiffs in the actions—the first to be filed jointly by IFPI and MPA members—include the Hong Kong affiliates of Warner Bros., Sony, Universal, and BMG and the local firms Musician Hong Kong, Go East Entertainment, Cinepoly Records, and Capital Artists, as well as MPA members Castle Rock, Disney, Metro-Goldwyn-Mayer, Paramount, and 20th Century Fox.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Doug Koch is promoted to VP of marketing administration for Universal/Motown Records Group in New York. He was senior director of marketing administration for Universal Records.

Margery Greenspan is named senior creative director for Arista Records in New York. She was VP of creative services for Mercury Records.

Cheryl Khaner is appointed senior director of national promotion/adult format at RCA Records in Los Angeles. She was director of national promotion/adult format.

Jim Stein is promoted to VP of top 40, West Coast, for Red Ant Entertainment in West Hollywood. He was West Coast director of top 40/hot AC.



KOCH



GREENSPAN



KHANER



ZIFFREN

Melisma Records names Paula Heer product development administrator and Devra Wright A&R administrator in Atlanta. They were, respectively, marketing/product development assistant for Atlantic Records and business affairs/entertainment coordinator for Capricorn Records.

MUSIC PUBLISHING. Laura Ziffren

is promoted to senior VP of Fox Music in Los Angeles. She was VP of Fox Music.

RELATED FIELDS. The Pullman Group names Joshua Sherman, Martin Torres, Jennifer Tosti, and Adam Herzog analysts in New York. They were students at the University of Pennsylvania and the Wharton School of Business.

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Work's Len 'Bum Rushes' Charts

Canadian Rap/Rock Act Uses D.I.Y. Methods To Create Buzz

BY CARLA HAY

NEW YORK—Hip-hop/modern rock band Len is on a hot streak, but the band's budding commercial success has been bittersweet.

The good news for the band is that its major-label debut album, "You Can't Stop The Bum Rush" (Work Group), has been climbing up the charts, fueled by the hit single "Steal My Sunshine."

The bad news is that at a crucial turning point in the group's career, two of Len's biggest music industry supporters, according to the band—Work Group co-presidents Jeff Ayeroff and Jordan Harris—have exited the label (Billboard, July 3).

"It sucks, but it's manageable," says Len lead singer Marc Costanzo on the executive shuffle. Costanzo, who also goes by the stage name the Burger Pimp, adds, "Jeff and Jordan were the first two people at the label who saw the band's vision, and they let us do everything we wanted to do and be who we wanted to be. I'm not saying that the current people at the label don't understand what we do. It's just depressing to not be able to work with Jeff and Jordan. From now on, it's going to be all about building new relationships at the label."

Based in Toronto, Len was formed in 1991 and established a fan base primarily in Canada by releasing its own recordings. The band—which was recently featured in the summer '99 issue of *WeatherBureau*, *Billboard's* sister publication for new and developing artists—released one EP and two albums on its own label before signing with the Work Group.

In addition to Costanzo, the band's lineup consists of his sister, Sharon; D. Rock; DJ Moves; Planet Pea; and Drunkness Monster. Costanzo estimates that Len sold approximately 10,000-15,000 of each of its independent records.

"You Can't Stop The Bum Rush," released May 25, entered the Heatseekers chart at No. 45 in the June 12 issue and peaked at No. 5 on that chart in the July 17 issue. The album achieved Heatseekers Impact status by leaping to No. 98 on *The Billboard 200* in the July 24 issue. "You Can't Stop The Bum Rush" has sold 79,000 copies in the U.S. to date, according to SoundScan.

Meanwhile, the first single from the album, "Steal My Sunshine" (the track was also featured on the Work Group soundtrack for the film "Go"), has been rocketing up the Modern Rock Tracks chart, where



LEN

it stands this issue at No. 12.

Kim Monroe, music director of modern rock station KNDD Seattle, notes of the song, "It's a perfect summer song. The rest of the album is great. It's too early to know if this band will have staying power or if the next single will be a hit, but the potential is there."

Dave Seamons, rock buyer for Tower Records in downtown New York, says, "[Len has] a super-catchy single right now that sounds a little different because of the trade-off between the male and female vocals. Another reason why the band is hot right now is because

'This band has always been do-it-yourselfers. They have good instincts'

—BARBARA BAUSMAN—

they're young, they've got a good image, and they look like they're cool."

Len has achieved the rare feat of being selected by both MTV and VH1 as a new act to watch: At the same time that the "Steal My Sunshine" video is in "Buzzworthy" rotation on MTV, Len is one of VH1's "Inside Track" acts.

The "Steal My Sunshine" clip was co-directed by Costanzo and his friend B-Rad.

Costanzo notes, "Doug McVehil [550 Music/Work Group head of video promotion] is one of the greatest guys at the label. Music videos have always been important to this band, and we've always made our own videos. One of the demands we had when we signed to the label was that we be able to direct our own videos."

Costanzo has also proved to be an entrepreneur, having started his

own record label (Four Ways to Rock) and an urban skate magazine called *Vice*.

Work Group VP of product management (U.S.) Barbara Bausman says, "This band has always been do-it-yourselfers. They have good instincts. We let them use their own illustrator to design the band's Web site [www.lensite.com]. The Web site is going to be a very important part of their development because the band has been actively involved with their fans on the site. Len also has this feature on the Web site called Len.TV, where people can watch updates and the band's home movies."

The music on "You Can't Stop The Bum Rush" includes a variety of styles, from rap to rock to pop. Guest performers on the album include Biz Markie, Kurtis Blow, and C.C. DeVille of Poison. Len's songs are published by EMI Music Publishing (ASCAP). The band is managed by Graeme Lowe and Jon Leshay of Storefront Entertainment.

Bausman says, "There's music on the album that could cross over, but Len will probably live at modern rock radio, because that's where the band started."

Len—which is booked by Marty Diamond of Little Big Man Booking—will embark on its first U.S. tour behind the album Tuesday (27) in Washington, D.C. The band will headline clubs and play selected radio shows. Len is also scheduled to perform on "Late Show With David Letterman" in an episode that is set to air Aug. 6.

Len has also entered into co-promotion with the Motorrad North America scooter company, whose scooters are featured prominently in the "Steal My Sunshine" video. The promotion includes giveaways of the same model of scooter seen in the video, with the contest being held in 15 markets.

Bausman says that the record company will continue to work "Steal My Sunshine" for as long as it can. Sources say that Len's next single will probably be "Feelin' Alright," tentatively set for a September release.

"If people think Len is a one-hit wonder, they should think again," says Bausman. "This band is constantly evolving musically."

Costanzo concludes, "If we turn out to be a one-hit wonder, that doesn't mean we'll think any less of our music. We'll still be making beats and records years from now. Even if the record company drops us, we'll still be making music."

Catie Curtis Electrifies With Rykodisc's 'Crash Course'

BY LARRY FLICK

NEW YORK—When Catie Curtis set out to record "A Crash Course In Roses," due Aug. 3 on Rykodisc, she chose to flesh out her signature folk sound with more contemporary and percussive rock elements. Initial response from radio and retail hints that the artist may soon enjoy her most commercially successful offering to date.

"It rocks just enough to be competitive, but it's still pure Catie," says Allison German, manager of Risk Discs, an indie outlet in Columbus, Ohio. "The first time I heard the cuts 'Gave Me Love' and 'Burn Your Own House Down,' I thought, 'This is the record that will make her a star.'"

Donna Shomen, assistant music director at KXST Santee, Calif., agrees, adding that "she was clearly careful not to alienate the people who've been following her from the start. At the same time, I can easily hear several tracks from this album on the air."

For Curtis, the stylistic shift was organic. "I just found myself experimenting a lot and wanting to see how my thoughts would process through an electric guitar or a drum machine, instead of an acoustic guitar," she says.

"In many ways, this album brings me back to my childhood," Curtis adds. "I grew up on Motown. I wanted this to be the kind of energetic album you put into your Walkman and just roll with."

Rykodisc shipped the promotional single "Burn Your Own House Down" to triple-A and college radio formats on July 19. "We're pleased with the feedback we're getting so far," says Troy Hansbrough, director of A&R at the label. "I think we have the potential to take her farther than she's gone before."

Curtis issued two critically lauded albums with the now-defunct Guardian Records: 1996's "Truth From Lies" and an eponymous disc in 1997. The latter set spawned the single "Soulfully," which had begun to build a base at triple-A and AC radio shortly before Guardian folded. The track was also featured in episodes of "Dawson's Creek" and "Chicago Hope." Hansbrough says

Rykodisc is aggressively pursuing similar exposure for "A Crash Course In Roses."

Beyond that, the marketing plan for the album is low on frills and gimmicks. The label has created a cassette sampler that will be given away at various music festivals this fall, starting with the Newport Folk Festival, Aug. 8. Also, full-length CDs will be distributed to cafes throughout the U.S. via the Cafe Network.

"Of course, touring will be a key element of promoting this record," Hansbrough says, noting that Curtis will be opening Mary Chapin Carpenter's European tour this fall and headlining her own U.S. trek in December.

Produced by Ben Wisch, the set marks a minor musical departure in that Curtis recorded in her Boston home base with a cadre of longtime bandmates and friends—which she says was a "nice change from the process of going to L.A. and working with session players. There's nothing quite like making music with people you already know and love."

Among the players on "A Crash Course In Roses" are Morphine drummer Billy Conway, bassist Paul Bryan, guitarist Duke Levine, keyboardist Kenny White, and famed mandolin player Jimmy Ryan. Harmonies are provided by Carpenter, Jennifer Kimball, and Melissa Ferrick.

The loose, band-like setting makes for an album that unfolds like a live show—opening with the funk-fortified "Gave Me Love" with segues into haunting ambient pop ("Roses"), introspective strumming ("World Don't Owe Me Nothing"), and guitar-charged stomping ("Look At You Now"). The artist's material is published by Watch Tower Music (ASCAP).

"I listen to these songs, and I'm filled with tremendous pride," says Curtis, who is managed by Gold Mountain's Tim Bennett and booked by Monterey Peninsula Artists. "It was tough going for a little while there. But this label feels like home, and having the complete freedom to make the kind of music I want is an incredible gift. I couldn't be happier right now."



CURTIS

TVT's Sevendust Aims To Hit 'Home'

Hard Rockers Experiment With Their Sound On 2nd Set

BY CARRIE BELL

LOS ANGELES—Under their tattooed, chain-smoking, beer-drinking, screaming, profanity-laden, joke-telling, stage-shredding exteriors, the men of Sevendust are nervous. In just a few hours, they've been asked to switch places with Suicidal Tendencies and close the San Bernardino, Calif., date of the Vans Warped tour.

"California isn't our state, and we've never done extremely well here," says guitarist Clint Lowrey. "And on top of that, this isn't even our stereotypical crowd. Not that it isn't a great opportunity for us to win over a crowd who wouldn't come to one of our solo shows, and it is good to have diversity. But closing the show gives me a weird feeling in my stomach. And all of us handle it in different ways—being alone, sleeping, not eating, stretching, talking to girls who walk by and other bands, stuff like that."

Sevendust doesn't have the same fears or defense mechanisms when it comes to talking about its sophomore effort, "Home," due Aug. 31 on TVT Records. And why should it,



SEVENDUST

considering that the act started in Atlanta from scratch twice (a name change occurred after it contributed a debut single to the "Mortal Kombat: More Kombat" soundtrack) and garnered an active rock hit, a gold album, slots on Ozzfest and Warped, and a dedicated following in less than three years. Sevendust's self-titled debut peaked at No. 165 on The Billboard 200 and has sold 436,000 units, according to SoundScan.

"It feels incredible. We never expected to get this far," says vocalist Lajon Witherspoon. "At first, I felt like as long as we were touring,

I would be happy. But when more people started to pay attention and critics started respecting, we got more interested in longevity. We don't want to be that band that's on MTV for a week and then you never hear from them again. We want careers."

The success also made the band more comfortable with experimenting on "Home," which includes guest appearances by Chino Moreno of the Deftones and Skin of Skunk Ananias. (Continued on page 18)



Tull Moves Forward. Enduring band Jethro Tull issues its 25th album, "J-Tull Dot Com," Aug. 24 on Fuel 2000 Records. This is the band's first recording since 1995's "Roots To Branches." The release of "J-Tull Dot Com" will coincide with the band's 28-date U.S. tour. Pictured, from left, are band members Martin Barre, Andrew Giddings, Ian Anderson, Jonathan Boyce, and Doane Perry.

Vanguard Tries Slow Build With Latest Venice Release

BY LARRY FLICK

NEW YORK—It's not always easy to be a band unwilling to chase trends—as Venice's Kip Lennon is continually reminded. Still, he and his siblings/bandmates are stoked and ready to do battle on behalf of their second Vanguard set, "Spin Art," due Aug. 31 worldwide.

"It can get tricky, but it's well



VENICE

worth the effort to remain true to ourselves," he says.

And it's not like Venice's harmonious blend of acoustic rock has gone unnoticed. Its 1997 set, "Born & Raised," earned respectable airplay at triple-A radio formats.

"A long-term foundation for this band is being built," says Dan Sell, VP of sales and marketing at the label. "This is how long and rich careers are built. We're not looking for a fast burn. Venice will still be making great records and playing to larger crowds long after the flavor of the moment has faded."

The project began to unfold on July 20, when the uptempo, rock-driven "The Man You Think I Am" went to triple-A radio. While the cut

will not be commercially available, the label is making it available via the Internet as a free MP3 download.

Venice will support the label's efforts by doing a string of personal appearances and performances in early August.

In marketing "Spin Art," the label will explore several nontraditional avenues, Sell says. Most prominent will be getting material played in 2,000 United Artists movie theaters around the U.S., tentatively starting in the late fall. A retailer, still to be confirmed, will be tied to the promotion. Also, United Airlines will feature the album on its in-flight audio program in November and December.

Finally, the label has linked with the Cafe Music Network to feature Venice's music in 350 coffeehouses nationwide. "In short, we're leaving no stone unturned," says Sell.

Given its fleshy, often electric arrangements, "Spin Art" is a minor departure from "Born & Raised," on which the band mined a spare folk-rock sound.

"Spin Art" is more like our live shows," says Lennon of the set, which was produced by brother Michael and mixed by Thom Panunzio. "There's more electricity and live drums sounds on this record, without sacrificing the acoustic textures. It's a nice marriage of the two musical sides of the group."

Venice is managed by Cliff O'Sullivan and booked by Casey Verbeck at Partners in Music.

John Hiatt Pegged As New 'West 54th' Host; Larkin Signs Multi-Album Vanguard Deal

WESTWARD BOUND: John Hiatt has been named the new host of public TV's stellar music performance series "Sessions At West 54th."

Hiatt began shooting a new slate of shows July 23. Among the guests for the new season, which begins airing in October, will be Mandy Barnett, Los Lobos, Ruben Blades, Diana Krall, George Clinton & the P-Funk All Stars, Sheryl Crow, Kim Richey, Macy Gray, and Marianne Faithfull.

Hiatt says the gig is a dream come true. "Truth be told," he says, "the two or three things I always wanted to try was being a musician, which I obviously do; be a race-car driver, which I do as a hobby; and the third was being a talk-show host. This is as close as I can get. I worship people like Gene Rayburn and Alex Trebek, not to mention Jack Paar."

In addition to introducing the guests, he'll handle interviewing them. "I'm actually going to come up with some questions to ask," says Hiatt. "I think it's the idea not to have typical journalist/artist repartee but rather to have it come from people who do the same kind of work the artists do. What happens is that artists pretend they don't want to be asked questions like, 'What's your favorite color?,' 'Who have you been sleeping with?,' and 'What do you like for breakfast?' That's what I'm going to ask." We think he's kidding.

He replaces last season's host, David Byrne. "We were very happy with David last year, but unfortunately he's in the midst of working on his next album project," says Automatic Productions' Jeb Brien, executive producer of "Sessions." "Originally we were going to start in June, and David would have been fine, but when we had to switch everything around and we got into a July situation, it presented a problem for David's schedule."

"We made a short list of names," Brien adds, "and John's name was on it, and everyone was like, 'Yeah!' He's personable, upbeat, great sense of humor, well-respected as a musician and songwriter with a great, great knowledge of [music]. He has great enthusiasm and great passion, and all these elements added up."

Additionally, Hiatt is working on a new studio album, "Why I Have Thumbs," that's slated for an early-2000 release on Capitol Records. The album reunites him with his acclaimed backing band the Goners. "We all got together in May to do a 10th-

anniversary show," says Hiatt. "It had been 11 years, but who's counting. When you get to our age, you start lying. We went into the studio the tail end of last month, and we've cut about eight things so far."

CHANGES: Singer/songwriter Patty Larkin, most recently with High Street/Windham Hill, has signed a multi-album deal with Vanguard Records. Larkin's first release for Vanguard will be a live album coming Sept. 28. That will be followed by a new studio album in 2000. Larkin has most recently contributed to "Respond," a two-disc charity compilation of Boston-area female singer/songwriters that benefits Respond Inc., a Boston-area anti-domestic-violence group (Billboard, May 29).

London-based V2 Records has shuttered its four-person Santa Monica, Calif., office.

As a result, soundtrack supervisor Howard Paar and West Coast publicist Eileen Thompson have been let go from the company but are expected to work as consultants. West Coast promotion head Doug Ingold and an assistant will now work out of the office of V2 distributor BMG. Additionally, V2 let go an assistant and an indie retail rep in New York, where the U.S. office is headquartered. According to a label representative, no further changes are anticipated: "We had to reorganize. I think we grew faster than we should have, and we had to make some changes." The move comes as V2 is beginning to see its first blushes of state-side success with both Moby and Blessid Union Of Souls.

STUFF: Does Jerry Hall know? In less than two years of touring, the Rolling Stones have racked up more than \$337 million in ticket sales. The group's 147 shows averaged a \$2.3 million nightly take . . . Paul McCartney will have not one but two new albums out in October. "Run Devil Run," his album of rock'n'roll covers, will come out Oct. 5 on Capitol in the U.S. and Oct. 4 on Parlophone/EMI in the U.K. (Billboard *Bulletin*, July 20). The release will be followed by "Working Classical," which features chamber music versions of Beatles and Wings songs, as well as orchestra readings of three of McCartney's classical pieces. "Working Classical" comes out Oct. 19 on Angel in the U.S. and Oct. 18 on EMI Classics in the U.K.



by Melinda Newman



Toy-Box



Jennifer Paige



Boyz N Girlz United



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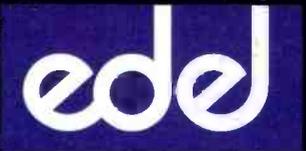
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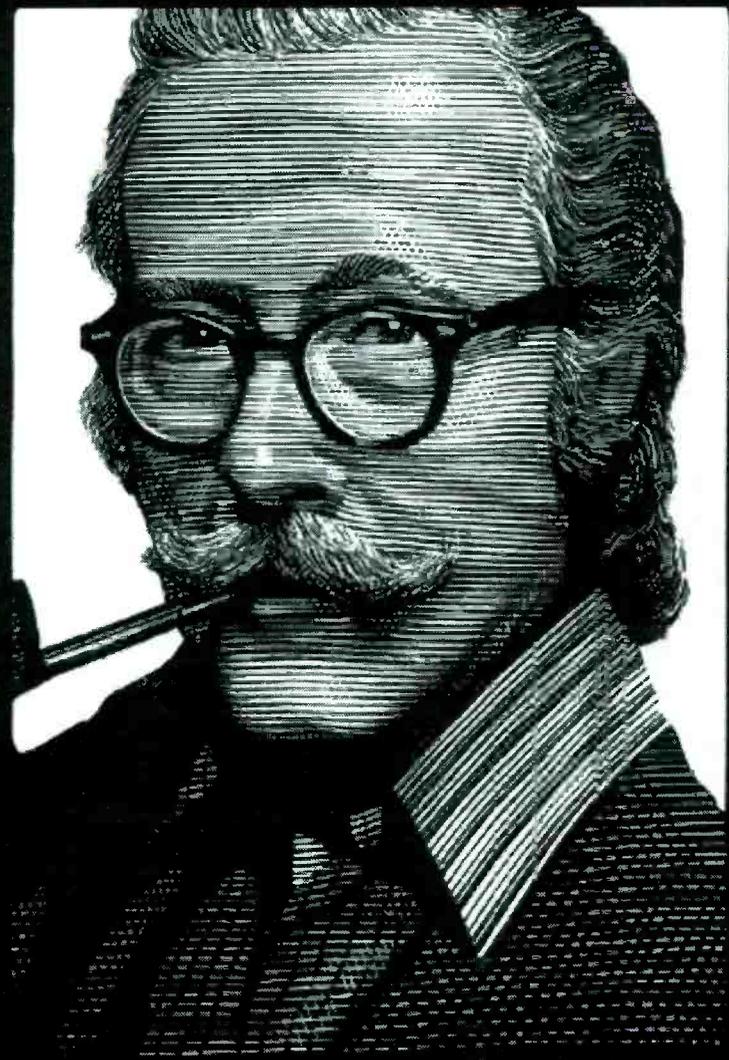
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Artists & Music

Richard Thompson Recalls Suburban Scenes Guitarist's Sixth Capitol Album Takes Postwar London As Its Theme

BY JIM BESSMAN

NEW YORK—"Mock Tudor," the title of Richard Thompson's sixth Capitol album, recalls the legendary singer/songwriter and guitarist extraordinaire's suburban angst while growing up in the postwar '50s and '60s.

"It's really about London and particularly about growing up in the suburbs," says Thompson of the Aug. 31 release. "It's a bit of a wasteland, a desert—but you have oases here and there where you find your entertainment and culture, and your friends become precious to you."

Thompson adds that the set is "more thematic" than his recent albums, the last of which was the double-disc "you?me?us?" in 1996.

"London in the '50s was all in black and white, with some things still being rationed," he says. "But the '60s were quite exciting culturally. It was nice to be in a town where you could see a wide range of music: terrific traditional music and the rock bands of the day, like the Yardbirds or the Who. It was all very stimulating. The new songs are stories from the suburbs of my experience or of people I know or fictional stuff that relates to the environment."

The album's lead track, "Cooksferry Queen," for instance, harks back to Thompson's dues-paying days with the premiere '60s British folk/rock group Fairport Convention.

"The Cooksferry Inn was a blues club in the sticks of the suburbs of London," says Thompson, who adds that the inn was run by a "small-time mafioso manager who threatened to break our kneecaps. And then when we went back six months later, he'd obviously taken acid with a hippie girlfriend, and he hugged everybody! I've never seen a human being so transformed—though I'm sure he reverted back to being a hood at some point."

"Uninhabited Man," meanwhile, is about "fellow musicians who didn't survive the period," notes Thompson, singling out late Fairport vocalist Sandy Denny. Meanwhile, the first single, "Crawl Back Under My Stone," which ships to triple-A, college, and select rock stations at the beginning of August, "refers back to the '70s, stumbling into the social milieu where you're inferior—in British terms—and people deliberately make you feel as uncomfortable as possible. That's the British class system for you—alive and kicking, though eroding all the time. I used to hate that!"

Other angst-ridden "Mock Tudor" songs concern "parents, first attempts at girlfriends, and all that kind of stuff," adds Thompson, a Bug-administered Beeswing Music (BMI) writer who cut the disc at Capitol Recording Studios in Hollywood,

along with son Teddy Thompson on guitar and vocal harmonies, the unrelated Danny Thompson on double bass, and longtime associate Dave Mattacks on drums.

"Young Teddy's in the studio on his own merits," says Thompson of his son, who's signed to Virgin. "So it wasn't just employing one's children as a way of keeping them off the streets. He really helped



THOMPSON

the rhythm section, and that was pretty much it in the studio, though other people popped in for smaller roles."

These included drummer Joey Waronker, bassist Atom Ellis, vocalist Judith Owen, and keyboardist Mitchell Froom, also a previous Thompson album producer. Young producers Tom Rothrock and Rob Schnapf were Thompson's choice to helm a "fairly straight production this time," he says, "basically a live recording without too much in the way of studio trickery."

The album was completed in December but held for release until now "to give it a good shot" in Capitol's heavy release schedule, says Thompson. The wait, notes Capitol president Roy Lott, has let the label get advances out a few months ahead.

"We wanted to make sure the press is there for us, which is also why Richard is now doing a small

intimate club tour," says Lott. "We want his core people there right at the start, and we think that they'll agree that he's made an album that's fresh and in a 1999 context, rather than a remake of the last album."

Lott notes a Los Angeles Times review of Thompson's June 30 showcase at L.A.'s Roxy; the piece indeed acknowledged Thompson's rare accomplishment of being a '60s artist whose work continues to remain inspired and valid. "So we're getting the press buzz going, without taking away from a regular tour in the fall."

Thompson, who is managed by Donnie Graves at Pacific Management and booked by Elizabeth Rush, concluded his initial club dates July 19 at Tonic in New York. He'll proceed to a few European festivals before returning for a theater tour of the U.S. in September. Then it's back to the U.K. and Europe in October before more U.S. dates in November.

"Besides making great creative records like this, he's also working his butt off to help us promote it," says Lott. "So it's pretty easy to keep releasing and pushing his records."

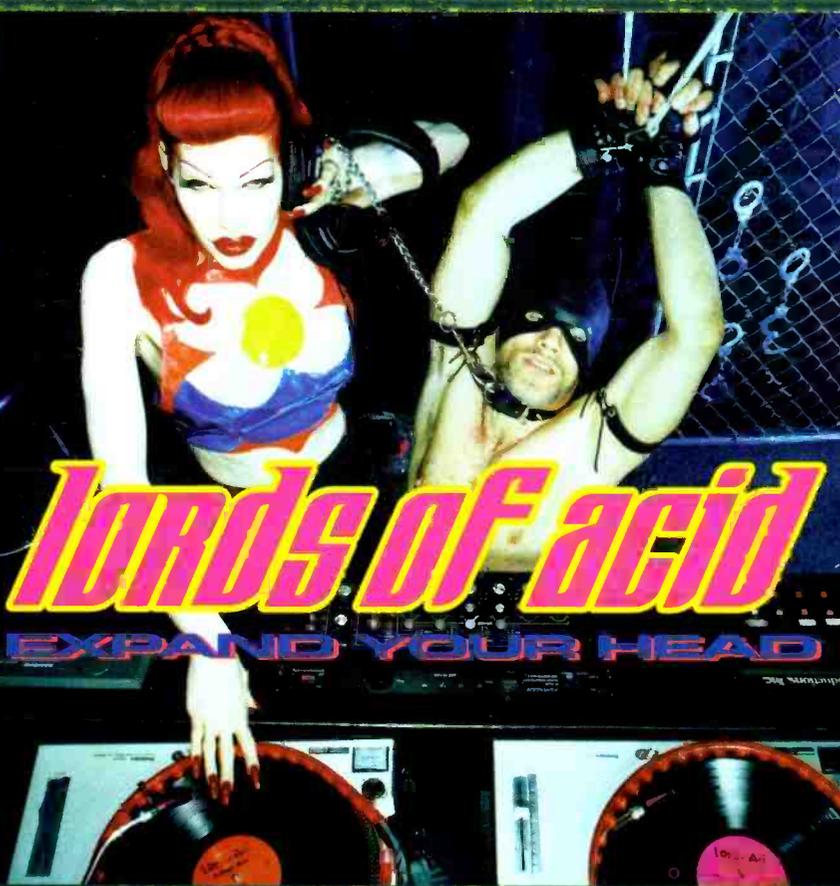
But the prolific recording veteran retains longtime industry support outside the company as well.

"I've only had the chance to listen to it 1½ times, but I'm a big fan, and I'll listen a lot more," says Karen Pearson, manager of San Francisco's Amoeba Music store. She says her initial impression is that "Mock Tudor" has a "real dark, heavy quality" that begs repeated hearings. "Like any Richard album, it requires a couple more listens, because he's such an amazing songwriter, with so many layers to his lyrics."



Play Time. Danish duo Toy-Boy is grabbing top 40 and crossover radio attention for its first Edel America single, "Tarzan & Jane." The Euro-NRG ditty has already earned pop success in Denmark, Norway, Holland, and Sweden. Produced by Golden Child, the tune previews the act's full-length debut, "Fantastic," which will be in stores Aug. 17. Look for Toy-Boy to begin a stateside radio and club promotion trek shortly before the album's release. Pictured, from left, are Toy-Boy members Anila and Amir.

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Taiwan Aboriginal Singers Settle Copyright Lawsuit

BY VICTOR WONG

TAIPEI—Taiwanese aboriginal singer Difang and his wife, Agay, have reached an out-of-court settlement with Virgin Records America, Enigma (aka Michael Cretu), and the International Olympic Committee (IOC) in a three-year copyright-infringement lawsuit.

The couple, in their 70s and also known by their Chinese names Kuo Ying-nan and Kuo Hsiu-chu, were sampled on Enigma's single "Return To Innocence" from the 1994 Virgin Germany album "The Cross Of Changes"; the set sold more than 6 million copies worldwide, according to Virgin Germany.

The singers were not originally credited on the album and claimed that their voices were used without their approval.

The two sued for infringement of copyright in the California Central District Court in December 1997, naming the defendants as Virgin America, Charisma Records, publisher Mambo, Capitol-EMI, Enigma, Cretu, and the IOC. A further suit named third-party licensees of the track.

The singers said they were not even aware of the song before it was used in commercials for the 1996 Summer Olympics in Atlanta.

"I was shocked when I watched television [and] I heard the song used as the theme song for the Olympics," said Difang, a member of the Ami tribe, in an earlier interview. "My friends asked me whether I had released an album. Then I started to get angry because people told me someone sold the song but didn't ask us for our permission."

It is understood that the terms of the settlement prevent either side from publicly discussing financial terms of the agreement.

According to the couple's Taiwan-based attorney, Huang Hsiu-lan, they will be credited on all future releases of the song, each will receive a platinum record with his or her name on it, and a foundation will be established in their honor to help preserve aboriginal music.

The sample was taken from a compilation of a performance of Taiwan aboriginals in France that was sponsored by Taiwan's Chinese Folk Arts Foundation. This recording was released in 1988 by the French organization Maison des Cultures du Monde (MCM) on a CD titled "Polyphonies Vocales Des Aborigenes De Taiwan," and Enigma purchased the rights to use the couple's song "Jubilant Drinking Song" from them.

Jürgen Thürnau, now head of Munich-based Crocodile Music Management, manages Cretu and
(Continued on next page)

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TAIWAN SINGERS

(Continued from preceding page)

Enigma and was the former principal of Mambo, the publisher and management company that holds the rights to the Enigma albums. Mambo was sold to Sony in 1994.

Thürnau says that at the time the album was made, a deal was signed between Enigma and MCM for the rights to the sample. "The rights were bought in a contract from the French label," says Thürnau. "We paid them a sum. Later it turned out they did not have the rights."

Virgin Germany managing director Udo Lange says the agreement "has been settled nicely for both sides." Lange notes the infringement was done indirectly and not deliberately: "Michael never wanted to steal anything from any musicians."

MCM is a nonprofit body closely allied to the French Culture Ministry, from which it receives funds. Among its musical activities are releasing records and organizing

'I want Amis music to be in every corner of the world and let everyone in the world know that there's an Amis tribe in Taiwan'

- DIFANG -

concerts of world and traditional music. A spokesman declined to comment.

In 1996, the singing duo was signed by Taiwanese record company Magic Stone, a subsidiary of Southeast Asian indie Rock Records. The case was brought by the San Jose-based offices of Oppenheimer Wolff & Donnelly, with the help of Emil Chang, also based there. The firm's Pat Ellisen says the dispute was settled out of court after a judge strongly advised parties to do so.

"We feel the settlement is very fair," says Magic Stone president Landy Chang. "I'm very happy that Difang, his wife, and their tribe have finally received the recognition that they deserve."

For the couple, the most important thing is to generate more interest in the culture of their tribe, which they feel is slowly disappearing.

The couple released an album earlier this year, "Circle Of Life," which was produced by Deep Forest principal Dan Lacksman, and are scheduled to release another album by the end of this year.

"I want Amis music to be in every corner of the world and let everyone in the world know that there's an Amis tribe in Taiwan," says Difang.

Assistance in preparing this story was provided by Dominic Pride in London and Rémi Bouton in Paris.

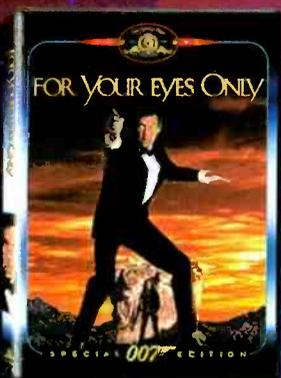
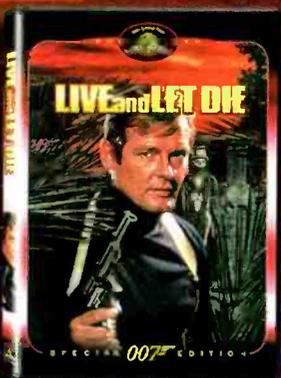
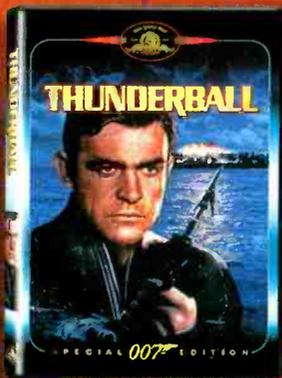
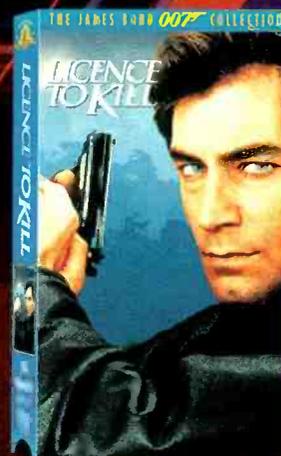
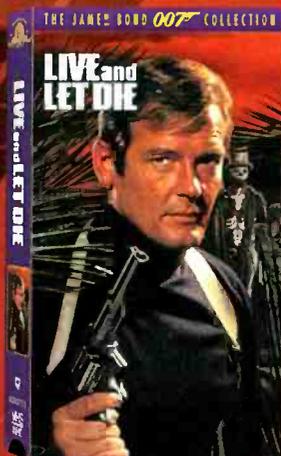
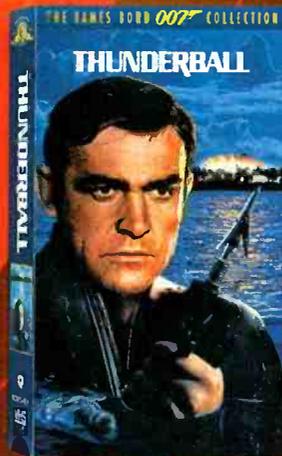
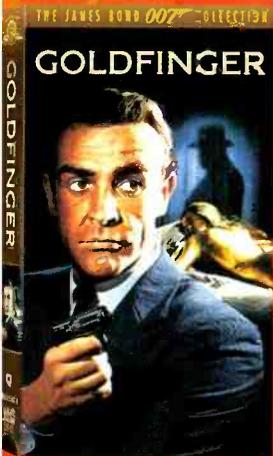
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Maverick's Ndegéocello Displays New Writing, Recording Methods On 'Bitter'

BY CARRIE BELL

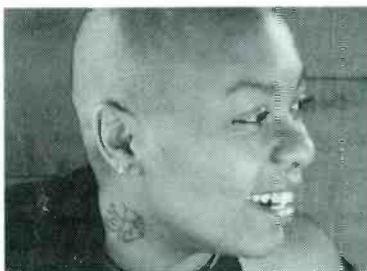
LOS ANGELES—With the bitter comes the sweet. And no one captures that feeling better than the provocative and talented Me'Shell Ndegéocello, whose third album, "Bitter," bows Aug. 31 on Maverick.

"Bitter has gotten a bad rap. You learn a lot from pain, and pain often makes joy taste sweeter. The world is made up of 10,000 joys and 10,000 sorrows, and I wanted to celebrate that sentiment on this album," Ndegéocello says. "The first instrumental, 'Adam,' and its companion piece, 'Eve,' represent the first relationship, which we all relate to on some level. And it ends with someone finding self and learning to love

thymself.

"'Bitter' is about duality and contradictions, about love and hate, about relationships, about how we are all perfect beings struggling to find peace in a world of contradictions," she says.

To bring these themes out, Ndegéocello tried new writing and recording techniques. Inspired by Indigo Girls' impromptu jam sessions backstage at Lilith Fair and several acoustic albums by the likes of Chris Whitley and Chocolate Genius, the singer/songwriter purchased and used her first acoustic guitar. She chose a new producer, Craig Street (k.d. lang and Cassandra Wilson), and wrote some songs



NDEGÉOCELLO

with her old producer, David Gamson.

She also invited a bevy of guests to help her on the album, including Joe Henry, Wendy & Lisa, percussionists Daniel Sadownick and Abe LaBoriel Jr., composer David Torn,

Steven Barber, Doyle Bramhall II, Chris Bruce, and Ronnie Drayton.

"I love handing over the reins," she says of the album, which includes a cover of Jimi Hendrix's "May This Be Love." "I get sick of myself, and working with people allowed for a more live sound. It also allows me to like my own album. I never did before. It felt narcissistic.

"You never want to do the same song over and over," she continues. "Maybe one day I'll become the Backstreet Boys, but for now I'm just me. Me, who goes with whatever feeling I'm having, gets a picture in my head and writes just enough songs for an album. Then I move on to the next project."

Her ability to mutate her sound and seamlessly fuse rock, jazz, funk, and soul—as well as her sometimes-political, often shocking, and always-intelligent lyrics—is probably what helped her become the first female

artist on Maverick's roster, create two previous knockout albums, score three Grammy nods, and sell 500,000 records in the U.S. alone, according to SoundScan.

"Plantation Lullabies" peaked at No. 166 on The Billboard 200 in 1994, while her 1996 sophomore set, "Peace Beyond Passion," climbed to No. 63.

"Me'Shell earned phat credibility really quickly and always seems like she should be more popular and have more albums out already, because we continually have people in here who want to buy her stuff," says Tim Ziegler, director of merchandise of the San Francisco-based, 15-store chain Hear Music.

"And they rarely buy one album," he says. "They usually buy both and now will probably buy all three. People identify with her, and she has a widespread appeal. It really helps (Continued on page 18)

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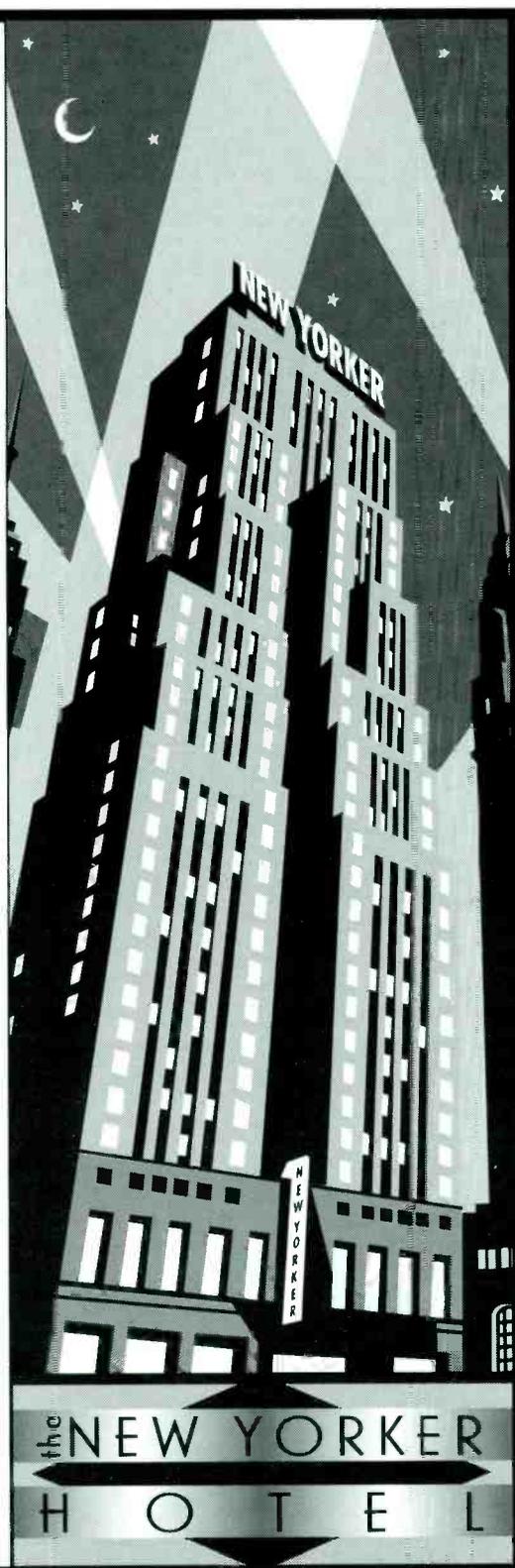
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amusement BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
'N SYNC JORDAN KNIGHT SUGARHILL GANG 3RD STOREE	Jones Beach Theatre Wantagh, N.Y.	July 13-16	\$1,921,763 \$40/\$25/\$23	57,193 four sellouts	Delsener/Slater Enterprises
'N SYNC	Coca-Cola Star Lake Amphitheatre Burgettstown, Pa.	July 10-11	\$1,274,272 \$37/\$19	45,598 two sellouts	Electric Factory Concerts
LILITH FAIR '99	Rose Bowl Pasadena, Calif.	July 17	\$1,178,682 \$86/\$36	26,224 39,930	Universal Concerts, Andrew Hewitt Bill Silva Presents
CHER CYNDI LAUPER WILD ORCHID	Madison Square Garden New York	July 13	\$1,070,828 \$125.25/\$75.25/ \$55.25/\$35.25	15,439 sellout	Delsener/Slater Enterprises
CHER CYNDI LAUPER WILD ORCHID	First Union Center Philadelphia	July 10	\$909,564 \$75.25/\$45.25	14,136 sellout	Electric Factory Concerts
BOB DYLAN & PAUL SIMON BODEANS	World Music Theatre Tinley Park, Ill.	July 9	\$846,720 \$85/\$60/\$37.50/\$25	18,024 25,000	Tinley Park Jam Corp.
WHITNEY HOUSTON	Madison Square Garden New York	July 14-15	\$802,323 \$127/\$77/\$57	10,714 10,866 two shows	Metropolitan Entertainment Group
LILITH FAIR '99	The Gorge George, Wash.	July 9-10	\$789,139 \$65/\$50/\$40/\$30	21,566 40,000 two shows	Universal Concerts
SHANIA TWAIN LEAHY	Rose Garden Portland, Ore.	June 24	\$697,235 \$49.50/\$39.50/ \$19.50	16,190 sellout	Universal Concerts
SHANIA TWAIN LEAHY	The Gorge George, Wash.	June 26	\$673,570 \$49.50/\$39.50/ \$29.50	20,000 sellout	Universal Concerts

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Dr. Dre Files Suit Against Priority And Death Row

BY GAIL MITCHELL

LOS ANGELES—A jury trial is being requested in a copyright-infringement lawsuit filed by rapper/producer Dr. Dre (aka Andre Young) against Priority Records and Death Row Records.

In an eight-count suit, filed July 16 in the U.S. District Court for the Central District of California, Dre alleges that the April release of the Priority-distributed Death Row album "Suge Knight Presents: Chronic 2000" infringes on a trademark held by Dre, who recorded the multi-platinum "The Chronic" in 1992.

In addition to undetermined damages, the suit seeks an injunction against further use of "The Chronic" trademark, the seizure of products carrying the trademark, and profits earned by those products.

'We thought we had an agreement with them that . . . everyone could use "The Chronic"'

— HOWARD KING —

Plaintiff Dre, who operates the Interscope joint venture Aftermath Entertainment, further alleges that Priority and Death Row titled their album "Chronic 2000" after learning Dre was planning to release a new album called "Chronic 2001" (scheduled for later this year) and adds that the title similarity falsely suggests an affiliation between the two parties.

Dre attorney Howard King of Los Angeles-based King, Purtich, Holmes, Paterno & Berliner, calls the case unique in that "we didn't file suit before Death Row's album came out. When somebody infringes a trademark, there's usually a quick hearing within a week or two because you're trying to stop distribution [of the trademark]. We thought we had an agreement with them that we weren't going to fight and everyone could use 'The Chronic.' But all of a sudden they sent us a letter basically saying we can't use the term because they own it."

The lawsuit says that in March, as a pre-emptive strike, Dre faxed the defendants, informing them of his ownership of the trademark "The Chronic" and asking them not to use it. However, the "defendants failed and refused and continue to fail and refuse to comply with that demand," according to the suit.

Adding that this is unlikely to be a quick hearing, King says he expects a trial date to be set within the next six to nine months.

Representatives of Priority and Death Row had not returned calls at press time.

NOTEWORTHY ISSUES

The Hollywood REPORTER

1999 FILM & TV MUSIC SERIES

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Space Deadline: August 5

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Film & TV Music Update

November 5, 1999

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TVT'S SEVENDUST AIMS TO HIT 'HOME'

(Continued from page 10)

sie and was produced by Toby Wright (Alice In Chains) and Sevendust manager Jay Jay French (Twisted Sister).

Lowery explains, "'Home' has definite similarities to the last album, but we matured and tried more stuff. The success made us feel like our fans would be willing to accept change and follow us down a new path."

TVT VP of marketing Paul Burgess also assures that Sevendust, though evolving, still rocks hard. "This album retains all the guts and aggressiveness, but the production sounds more radio-friendly and smooth," Burgess says. "This is a big project for us. Last time, we had to introduce the band, create an identity, get radio to believe, and sell an album. It was a long and persistent campaign."

"Now, we are building off a base of a half million units, and we're sure this time that we will have out-of-the-box support from committed fans, retailers, and radio programmers," he says. "All we have to do to get them to show up the first week is make sure they know it's coming."

And by the looks of the marketing plan, the label isn't taking any chances.

"The market is ripe for a band like them right now, and the popularity will trickle down off acts like Limp Bizkit, Korn, and Kid Rock in a Pearl Jam effect," says Benny Fiocco, owner of Music City in Binghamton, N.Y. "We've always done well with them, and demand grows every month. It will also depend on what kind of push the label has behind it. If it is a heavy one, there's no way this CD can't sell."

With active rock stations heavily supporting punk, hard rock, and metal these days with such acts as Limp Bizkit, Korn, and Marilyn Manson, radio will play a giant part in building "Home." Sevendust has had singles chart on the Mainstream Rock Tracks chart, including "Black" (No. 20), "Bitch" (No. 24), and "Too Close To Hate" (No. 28).

"Denial" will be serviced to rock, active rock, and modern rock stations in late July. A video will be made the first week in August and will be serviced to the normal video outlets the second week.

"'Black' is still one of our biggest testing records, and the audience always wants to hear more from Sevendust, so we will definitely be on 'Denial,'" says assistant PD Ryan Castle at KXXR Minneapolis. "Sevendust is ahead of its time and was one of the first real heavy, mean, and pissed-off bands to surface in the '90s and break into the mainstream."

The Agency Group-booked band, which clocked more than 300 shows in the last two years, will continue its touring streak. The slot on Warped will take it up to the release date, which will be celebrated with some headlining dates in major markets. From there, possible plans include the Family Values tour and a co-headlining tour with Kid Rock. Each

'We don't want to be that band that's on MTV for a week and then you never hear from them again'

- LAJON WITHERSPOON -

show will be targeted with stickers, fliers, a TVT fall release cassette sampler with an excerpt of "Denial," and ads in local magazines and papers heralding the coming of "Home." TVT has also targeted like-minded gigs like Ozzfest, the KROQ (L.A.) Weenie Roast, and Woodstock '99. Some shows will even wow audiences with plane flyovers trailing

MAVERICK'S NDEGÉOCELLO

(Continued from page 16)

that urban, college, and NPR stations support her and that her music is popular in listening stations, because hearing this music makes people want to own it."

Using that theory as a guide, Maverick intends to provide multiple opportunities for folks to hear before they buy. It plans to be involved in listening post programs and will schedule in-store performances and supply overhead play copies at key indie and major retailers and gay/straight lifestyle outlets like upscale boutiques, hair salons, and restaurants.

Both the WEA/Maverick field reps and the Nike Street Team will canvass those accounts and like-minded shows with free CD samplers, fliers, and postcards. Poster sniping will also take place in major cities.

"Our biggest challenge is making sure that the awareness campaign is executed in a way that we cover all her fan bases, from urban tastemakers to gay lifestyle outlets to the TV/movie soundtrack folks," says Fred Croshal, Maverick's head of sales and marketing. "She may not be the most commercial artist, but she is one of the most credible, and she has made a beautiful, vibrant album that deserves to be played."

The first single, "Grace," will be debuted on Internet radio. The label has yet to choose which site or sites. It will also be worked to R&B, alternative, triple-A, college, and NPR radio stations the last week in July.

Ndegéocello has had six songs chart on Hot R&B Singles & Tracks, including the No. 35 "Who Is He And What Is He To You" and the No. 67 "If That's Your Boyfriend (He Wasn't Last Night)." Her duet with John Mellencamp, "Wild Night," peaked at No. 3 on The Billboard Hot 100.

"Me'Shell is an unformatable and unique artist. It is the main reason why people love her, and it is why we are working it to so many formats," Croshal says. "But she also has a

announcements.

"If you see Sevendust, you will become a fan of Sevendust," Burgess says. "The band is its own best promotional tool. Kids are screaming, and the band just keeps telling them 'Home' is coming in August. It's a direct hit in terms of marketing."

Major markets will be sniped with teaser posters. An extensive TV campaign will have spots during wrestling on TBS and TNT, "South Park" on Comedy Central, and on MTV. TVT is also building new Sevendust Internet pages on www.tvtrecords.com, which will include a free "Denial" download a month before the release of the album and single.

Assistance in preparing this story was provided by Clay Marshall in Los Angeles.

strong interest in the Internet and its power to reach people, which is why we are debuting it there."

It is also why Maverick will book several online chats with the artist and hold a live cybrecast of a performance on www.maverickrc.com/meshell. "Grace" has also been placed on 200,000 Lilith Fair samplers and will be one of the tracks available through a promotion with CustomDisc. When consumers pre-order "Bitter," they have the chance to make a custom CD with up to six songs for \$6.99 and three cover art options. Other choice cuts include B-sides and previously unreleased material.

"I love the Internet. It gives fans more access to artists and artists more power over their career. It gives me the opportunity to release more stuff—live tracks, alternate versions," Ndegéocello says. "I'm not even bothered by people bootlegging my music or by MP3s as long as they respect it. People want your music. What is bad about that? I've been rethinking whether my art should be my livelihood lately anyway."

Consumers will also have plenty of chances to hear the Monterey Peninsula Artists-booked, Ruth Carson-managed soulstress' music live. She will open the main stage at 12 East Coast Lilith Fair dates, beginning Saturday (24) and continuing until Aug. 8. Post-Lilith, there will be a series of secret shows, including one scheduled around Aug. 23 in Los Angeles. France will be graced with her presence in September. A headlining fall U.S. club tour will follow.

"Making records is a vehicle that allows me to play live, which is where you get your instant gratification as an artist," she says. "The music industry will come and go, but nothing can take away all the joy I've found traveling the world, meeting my idols like Bonnie Raitt, or looking into the eyes of someone who knows all the words to one of my songs. That tells me I'm successful. All the record sales in the world couldn't say the same thing."

SOUNDTRACKS

AND FILM SCORE NEWS

BY CATHERINE APPLEFELD OLSON

PLOTTING A 'RUNAWAY' HIT: No matter how mesmerizing the material, a soundtrack has only the smallest of windows through which to bore into a movie fan's mind. Columbia Records/Sony Music Soundtrax plans to maximize that opportunity for "Runaway Bride," which hits the ground running with four singles in almost as many formats.

The album—due Tuesday (27) and targeted to women between 18 and 49—was preceded by the Dixie Chicks' "Ready To Run," already sitting pretty at country radio. On Aug. 3, Martina McBride's "I Love You" will head to country, then segue to AC and top 40 in September. That same day, Eric Clapton's "Blue Eyes Blue," penned by Diane Warren, hits hot AC and triple-A. Then comes Allure's "You're The Only One For Me," which goes to adult R&B, mainstream R&B, and crossover stations on Aug. 10.

In total, the album contains 11 tracks written specifically for the film, including new material from Billy Joel and a reunited Hall & Oates. It also dabbles in rock with U2's "I Still Haven't Found What I'm Looking For" and jazz with a heady piece by Miles Davis, the favorite musician of Richard Gere's character in the movie. "We have five genres of music on this record—country, rock, pop, jazz, and R&B.

You're not supposed to be able to do that," says Glen Brunman, executive VP of Sony Music Soundtrax.

Although its reach is broad, "Runaway Bride" is clearly rooted in country. "The biggest rule this soundtrack breaks is the one that country artists only belong in country movies," Brunman says. Despite the fact that the Capitol's country-flavored "Hope Floats" soundtrack has sold 2.4 million units, according to SoundScan, he says filmmakers are still gun-shy about embracing country.

"Movie companies have always believed if you put a country artist upfront on a soundtrack, you will basically polarize your audience," Brunman says. "The stereotype has been that while there are many fans of country music, there are as many people who are equally turned off by the notion."

Trusting that the Nashville current runs both deep and wide these days, the label decided to take a calculated risk. "There is not that big a difference between people who listen to adult pop radio and county radio," says Peter Fletcher, VP of marketing, West Coast, for Columbia.

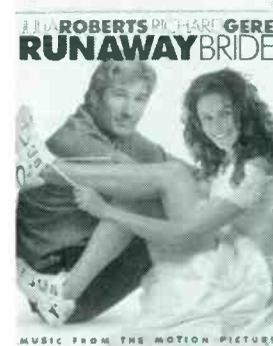
A bevy of promotions are in the works, including a broad campaign with Wal-Mart and onscreen advertising in selected Loews theaters. Additionally, people who dial MovieFone looking for information about the film "Runaway Bride" can also press a key to get information on the soundtrack and hear song samples.

KISS ME: For a movie that's all about four freewheelin' teens on a mission to scam their way into a sold-out Kiss concert in 1978, "Detroit Rock City" is disappointingly low on Kiss music. The Mercury Records soundtrack contains only three tunes by the legendary lords of makeup: the classics "Shout It Out Loud" and the title track, plus the new song "Nothing Can Keep Me From You," penned by none other than Diane Warren. Warren, whose "I Don't Want To Miss A Thing" did the trick for Aerosmith in "Armageddon," is building quite a résumé of taming rockers for the big screen.

The rest of the album, out Aug. 3, is a somewhat-predictable paean to the '70s era in rock, with a few nuggets like Sweet's "Little Willy" and a live version of Cheap Trick's "Surrender." It also has its share of cool covers, including Marilyn Manson's "Highway To Hell," Drain STH's excellent pumped-up rendition of "20th Century Boy," and Everclear's "The Boys Are Back In Town," the album's first single.

"There's a ton of Kiss music in the film, but when you have so much good music, how do you get it all on one CD? We could've made a triple album," says Paul Resta, product manager Island/Def Jam Music Group. Resta says there is so much music in the movie, in fact, that the label is considering releasing a double-CD compilation when the film comes to video.

Resta says that having the original members of Kiss in the New Line film provides a big promotional push for the album and that Gene Simmons will be doing lots of press and publicity runs. On Aug. 11, the band is getting its star on the Hollywood Walk of Fame. Mercury has also created a sampler cassette that will be handed out with purchases at Vans stores, and it's doing an in-store promotion with Musicland.



BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY SoundScan®	
			JULY 31, 1999	
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
			No. 1	
1	3	66	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/INONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
2	1	10	SHEDAISY LYRIC STREET 65002/HOLLYWOOD (8.98/12.98)	THE WHOLE SHEBANG
3	4	13	OBEANDER REPUBLIC 53242/UNIVERSAL (8.98/12.98)	FEBRUARY SON
4	2	3	TRACIE SPENCER CAPITOL 34287 (10.98/16.98)	TRACIE
5	5	5	SWAY & KING TECH INTERSCOPE 90292* (10.98/16.98)	THIS OR THAT
6	7	16	LO FIDELITY ALLSTARS SKINT/SUB POP 69654/CRG (7.98 EQ/13.98)	HOW TO OPERATE WITH A BLOWN MIND
7	NEW ▶		MR. BUNGLER WARNER BROS. 47447 (10.98/16.98)	CALIFORNIA
8	8	3	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98)	SLIPKNOT
9	6	6	IBRAHIM FERRER WORLD CIRCUIT/INONESUCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
10	12	7	MOBY V2 27049* (16.98 CD)	PLAY
11	11	7	TAL BACHMAN COLUMBIA 67956/CRG (7.98 EQ/11.98)	TAL BACHMAN
12	10	17	TRAIN AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98)	TRAIN
13	18	6	DELIRIOUS? FURIOUS? 51677/SPARROW (11.98/16.98)	MEZZAMORPHIS
14	13	9	CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98)	SINGLE WHITE FEMALE
15	14	15	STATIC-X WARNER BROS. 47271 (11.98 CD)	WISCONSIN DEATH TRIP
16	17	14	STAIN'D FLIP/ELEKTRA 62356/EEG (7.98/11.98)	DYSFUNCTION
17	NEW ▶		LIL' KEKE JAMDOWN 1011 (10.98/15.98)	IT WAS ALL A DREAM
18	9	5	OUT OF EDEN GOTE 2806 (10.98/15.98)	NO TURNING BACK
19	16	9	DJ DMD AND THE INNER SOUL CLIQUE INNER SOUL/EASTWEST 62428/EEG (11.98/17.98)	TWENTY TWO. PA. WORLD WIDE
20	21	15	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
21	NEW ▶		CHANTAY SAVAGE RCA 67607 (10.98/16.98)	THIS TIME
22	30	6	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS
23	20	19	SONICFLOOD GOTE 2802 (15.98 CD)	SONICFLOOD
24	15	43	SHAKIRA ● SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
25	27	4	SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98)	SYSTEM OF A DOWN

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

26	NEW ▶		RAZE FOREFRONT 25210 (15.98 CD)	POWER
27	22	45	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/DJMG (10.98/16.98)	JUST WON'T BURN
28	19	15	T.D. JAKES ISLAND INSPIRATIONAL 524630/DJMG (10.98/16.98)	SACRED LOVE SONGS
29	29	7	CHRISTIAN CASTRO ARIOLA 66275/BMG LATIN (9.98/15.98)	MI VIDA SIN TU AMOR
30	NEW ▶		SIX FEET UNDER METAL BLADE 14243 (10.98/16.98)	MAXIMUM VIOLENCE
31	24	6	SPORTY THIEVZ ROC-A-BLOK/RUFFHOUSE 63647*/CRG (10.98 EQ/16.98)	STREET CINEMA
32	28	17	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO
33	23	9	BILLIE INNOCENT 47492/VIRGIN (11.98/16.98)	HONEY TO THE B
34	26	5	GOSPEL GANGSTAZ B-RITE 90096/INTERSCOPE (10.98/15.98)	I CAN SEE CLEARLY NOW
35	32	13	PASTOR TROY MADD SOCIETY 8035 (10.98/16.98)	WE READY I DECLARE WAR
36	33	4	TWIZTID PSYCHOPATHIC/ISLAND 42099/DJMG (10.98/16.98)	MOSTASTELESS
37	31	4	GRENIQUE MOTOWN 53227/UNIVERSAL (8.98/12.98)	BLACK BUTTERFLY
38	25	6	THE MOFFATTS CAPITOL 97939 (10.98/16.98)	CHAPTER I: A NEW BEGINNING
39	36	23	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98)	NUESTRO AMOR
40	34	10	ALEJANDRO FERNANDEZ SONY DISCOS 83182 (9.98 EQ/14.98)	MI VERDAD
41	40	19	BETH ORTON HEAVENLY/DECONSTRUCTION 19038*/ARISTA (10.98/16.98)	CENTRAL RESERVATION
42	41	10	FREESTYLERS FRESKANOVA 980200*/MAMMOTH (8.98/12.98)	WE ROCK HARD
43	35	3	DRAIN STH THE ENCLAVE/MERCURY 546262/DJMG (10.98/16.98)	FREAKS OF NATURE
44	39	27	BURLAP TO CASHMERE SQUINT/A&M 541013/INTERSCOPE (8.98/12.98)	ANYBODY OUT THERE?
45	50	2	DIDO ARISTA 19025 (10.98/16.98)	NO ANGEL
46	NEW ▶		OLU GEE STREET 32519/V2 (11.98/16.98)	SOUL CATCHER
47	NEW ▶		BIG POKEY CHEVIS 5118 (11.98/15.98)	HARDEST PIT IN THE LITTER
48	37	14	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
49	43	6	ORBITAL FFR/LONDON 31065/SIRE (16.98 CD)	THE MIDDLE OF NOWHERE
50	RE-ENTRY		MANNY MANUEL MERENGAZO 82302/RMM (8.98/14.98)	LLENO DE VIDA

POPULAR UPRIISINGS

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

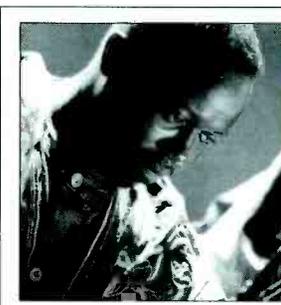
WINANS: THE NEXT GENERATION: If you thought you'd seen all of the Winans family in the music business, think again. **Winans Phase 2**—an R&B/gospel vocal group consisting

of four nephews of **BeBe & CeCe Winans**—have recorded a debut album, "We Got Next," due Aug. 31 on Myrrh Records. The cousins—**Marvin Winans Jr., Carvin Winans III, Juan Winans, and Michael Winans Jr.**—formed in 1998 after appearing in local commercials on WDIV-TV Detroit. Ranging in ages from 16 to 19, the members of Winans Phase 2 didn't have early dreams of being a recording group, according to one of them.

"Singing wasn't something our parents pushed us into," says Carvin III. "We didn't grow up assuming we'd eventually make a career of it."

"We Got Next" has a sound that mixes contemporary R&B with inspirational messages, without being too preachy. The album features collaborations with notable producers **Kenneth "Babyface" Edmonds, Rodney Jerkins (Jennifer Lopez, Brandy), and Narada Michael Walden (Whitney Houston, Aretha Franklin).**

PUYA POWER: Puerto Rican hard rock/heavy metal band **Puya** combines the raw power of metal and the Latin grooves of salsa. Puya has been touring behind its de-



Kora Player. Kaouding Cissoko is considered a leading kora player in his native Senegal. The kora, which is a combination of a harp and lute, takes center stage on Cissoko's debut album, "Kora Revolution," due Aug. 3 on Palm Pictures.

but album, "Fundamental" (MCA Records), with slots on Ozzfest and the **Iron Maiden** reunion tour. "Fundamental" debuted in its peak position of No. 35 on The Billboard Latin 50 chart in the Feb. 13 issue. Puya's tour dates on the Iron Maiden trek include Aug. 5 in El Paso, Texas; Aug. 7 in San Antonio, Texas; and Aug. 8 in Dallas.

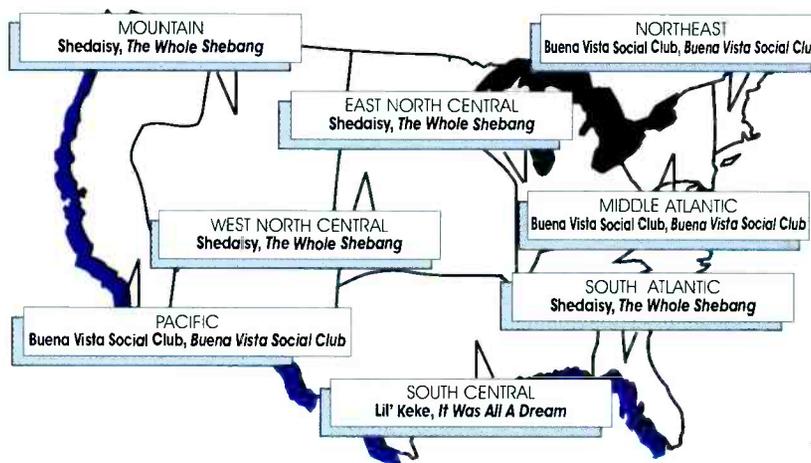
Beth Hart Band on 143/Lava/Atlantic Records. The label will release on Aug. 3 her next album (under the name Beth Hart), "Scream-in' For My Supper." The first



Candy Store. Mike Viola first came to national attention when he sang lead vocals on the 1996 hit "That Thing You Do!" from the movie of the same name. Viola and his pop/rock band, the Candy Butchers, make their first full-length album debut with "Falling Into Place," set for release Aug. 31 on RPM/Columbia Records. The New York-based band has been a regular on the local club circuit. The Candy Butchers performed at the 1999 Guinness Fleadh Festival and are on a U.S. tour.

single is "L.A. Song"; the video has been getting air-

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Shedaisy The Whole Shebang	1. Shedaisy The Whole Shebang
2. Slipknot Slipknot	2. Tracie Spencer Tracie
3. Tracie Spencer Tracie	3. Manny Manuel Llano De Vida
4. Sway & King Tech This Or That	4. Pastor Troy We Ready I Declare War
5. Chantay Savage This Time	5. Tonny Tun Tun Caminando
6. Mr. Bungle California	6. Obeander February Son
7. Lo Fidelity Allstars How To Operate With A Blown Mind	7. Gilberto Santa Rosa Expression
8. Obeander February Son	8. Sway & King Tech This Or That
9. Buena Vista Social Club Buena Vista Social Club	9. Train Train
10. dj dmd And The Inner Soul Clique Twenty Two. Pa. World Wide	10. Ednita Nazario Corazon

of four nephews of **BeBe & CeCe Winans**—have recorded a debut album, "We Got Next," due Aug. 31 on Myrrh Records.

The cousins—**Marvin**

CAMPBELL'S SPIRIT: Lamar Campbell & Spirit Of Praise earned critical acclaim for their 1998 self-titled debut album, which reached No. 21 on the Top Gospel Albums chart in June of that year. The group returns with the follow-up album, "I Need Your Spirit," due Tuesday (27) on EMI Gospel. The set was produced by Grammy-winning producer **Sanchez Harley.**

HART TO HART: Singer/songwriter **Beth Hart** may be remembered for winning several rounds in the now-defunct talent contest TV series "Star Search." Her first album, 1995's "Immortal," was under the name the

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

VARIOUS ARTISTS

Runaway Bride—Music From The Motion Picture
PRODUCERS: various
Columbia 69923

The opening song of the soundtrack to the Richard Gere/Julia Roberts film "Runaway Bride"—the 12-year-old U2 smash "I Still Haven't Found What I'm Looking For"—belies the newness of the rest of the material within. Included are new recordings by such stars as Dixie Chicks, Eric Clapton, Hall & Oates, Billy Joel, Martina McBride, Marc Anthony, and Shawn Colvin, among others. Dixie Chicks serve up a cover of the Supremes' classic "You Can't Hurry Love" and the new tune "Ready To Run"; Anthony sings the original "You Sang To Me"; Hall & Oates check in with the new Desmond Child number "And That's What Hurts"; Clapton turns in a silky performance—reminiscent of his Babyface collaboration "Change The World"—of the Diane Warren tune "Blue Eyes Blue"; McBride offers "I Love You," which will also appear on her upcoming album; and Joel contributes a new cover of the Lloyd Price standard "Where Were You (On Our Wedding Day)?" Other cuts include Evan & Jaron's "From My Heart To My Heart," Colvin's "Never Saw Blue Like That," Allure's "You're The One For Me," and Coco Lee's "Before I Fall In Love," plus licensed tracks from Hall & Oates and Miles Davis.

COUNTRY

DAVID BALL

Play
PRODUCERS: David Ball, Ben Fowler
Warner Bros. 47270

Since he went solo after leaving Uncle Walt's Band, David Ball's gritty, traditional country approach has enjoyed mixed success. His material has carried him—or not. His biggest hit, "Thinkin' Problem," was a foil for his straight-ahead approach. On this latest outing, Ball writes one original, co-writes with a number of Nashville's stellar writers, and covers songs by other star writers. The result? A mixed bag. The Ball/Brad Paisley collaboration "Watching My Baby Not Coming Back" is close but no cigar. "A Grain Of Salt" invokes "Thinkin' Problem" just enough to make the song feel uncomfortable. "I'm Just A Country Boy" tries over-hard to sound like the title. The Ball/James House rocker "When I Get Lonely" gets close. But "Going Someplace To Forget," which Ball wrote with Jim Weatherly, is the gem here, a convincing weeper that Ball's craggy voice superbly inhabits.

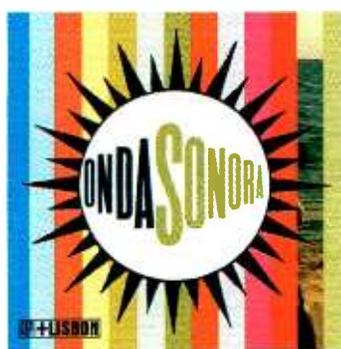
CONTEMPORARY CHRISTIAN

THE BISHOPS

Kentucky Bluegrass
PRODUCER: Mark Bishop
Homeland 9905

Southern gospel and bluegrass are kindred forms, and lovers of both genres will find them beautifully blended on this project. Kenneth Bishop and sons Kenny and Mark shine on an album in which delicate mandolin, fiddle, and banjo complement family harmonies. The trio's vocals are augmented by Junior Williams and Chris Key. The project blends new songs like Mark Bishop's "Saw A Lot Of Happy People" and "With The Spirit Of The Lord Inside" with such classics as "I've A Mansion Over In Glory" and Albert Brumley's "Rank Strangers To Me." Other highlights include "That's The

SPOTLIGHT



VARIOUS ARTISTS

Onda Sonora: Red Hot + Lisbon
PRODUCERS: Béco Dranoff, Andrés Levin
Bar/None 107

This compilation of music from Portugal and its former colonies—which include areas as widespread as Brazil, Mozambique, Cape Verde, Guiné Bissau, Angola, and Goa—purports to represent the diversity of the contemporary music scene in those regions. It ends up doing that and much more. As a compilation, it is programmed seamlessly by producers Béco Dranoff and Andrés Levin, with much thought given to the flow of material. Also, because the songs were commissioned specifically for this project—an AIDS benefit originally released in Portugal on the Movie Play label—they hold together thematically and musically. Highlights include the David Byrne/Caetano Veloso bilingual duet "Marco De Canavezes"; Lura's "Nha Vida"; "Mulemba Xangóla," a collaboration between Bonga, Marisa Monte, and Carlinhos Brown; the Arto Lindsay/Arnaldo Antunes/Davi Moraes piece "Sem Você"; Naná Vasconcelos and Vinícius Cantuária's "Luz De Candeeiro"; Madreus's "Os Dias São A Noite (Suso Saiz Remix)"; and—at least for novelty's sake—k.d. lang's first attempt at a Portuguese track, "Fado Hilário." Also featuring tracks by artists from Spain, Canada, and the U.K., "Onda Sonora" is global indeed—music that conveys the sense that art and, unfortunately, AIDS, know no ethnic boundaries.

Reason," "I Talk To Him In Prayer," and the stunning a cappella number "Oh What A Glad Day." An eloquent recording that summons the passion of a tent revival with the frisky energy of an all-night bluegrass jam.

VARIOUS ARTISTS

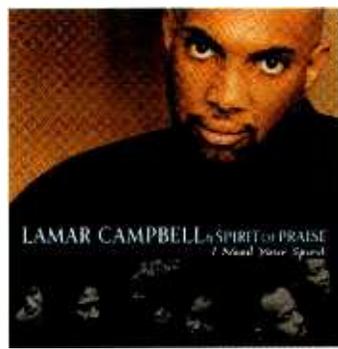
Italian Treasury: Folk Music And Song Of Italy; The Trallalero Of Genoa; Calabria

ORIGINAL PRODUCERS: Alan Lomax, Diego Carpitella
COMPILATION PRODUCERS: Anna Lomax Chairetakis, Jeffrey Greenberg

Rounder 1801; 1802; 1803

In the mid-1950s, after having spent a few years documenting the musical history of the British Isles and Spain, field recording pioneer Alan Lomax turned his attention to the wildly diverse folklore of Italy—a country made up of geographically and culturally distinct regions bound together only recently. The latest in a long series of historically rich reissues from the Lomax collection, these three titles encapsulate his Italian journey. The first disc is a sampler of music from the mainland and the islands of Sicily and Sardinia. The second and third albums focus, respectively, on the

SPOTLIGHT



LAMAR CAMPBELL & SPIRIT OF PRAISE

I Need Your Spirit
PRODUCER: Sanchez D. Harley
EMI Gospel 20246

Lamar Campbell and his 40-plus-member choir's sophomore effort soars from the strong foundation of their 1998 hit debut. These 11 cuts exude the essence of modern gospel/R&B music, and Campbell—writer or co-writer of six songs—emerges as a prominent, defining presence of the genre. Both a powerhouse rocker and heart-on-the-sleeve balladeer, Campbell tears through the rafter-rattling title song—an undeniable smash searing enough to set off smoke alarms—while also wisely tapping the formidable solo vocal talents of several of his ensemble members. Tia Young ("He's Able") cooks with all the urgency and intensity of a young Aretha Franklin. Lorine Harris ("Hymn Of Praise") stuns with a multi-octave range as high and wide as heaven itself, with the choir in thrilling lock step. But it's "I Really Love You," the anthemic, choral ballad of a lifetime, that will surely stand as one of Campbell's most enduring songs. Coronations may still be a bit premature, but Lamar Campbell is showing all the signs of being an emerging prince of popular music.

LATIN

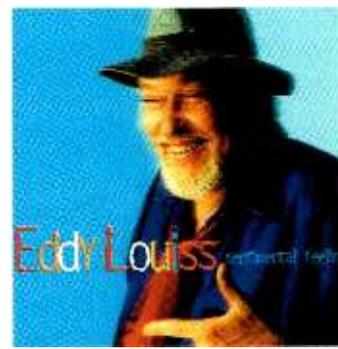
SÓ PRA CONTRARIAR

Juegos De Amor
PRODUCERS: Alexandre Pires, Pedro Ferreira, Emilio Estefan Jr.

RCA/BMG Latin 68830

The second disc aimed at the Spanish market by this famed Brazilian samba/pagode outfit should make retail noise, as the band's emotive lead vocalist, Alexandre Pires, slips more comfortably into pleasant

SPOTLIGHT



EDDY LOUISS

Sentimental Feeling
PRODUCER: Francis Dreyfus
Dreyfus 36600

You have never heard anything like this original and appealing album. Is it pop, world music, jazz? All and more. Recorded in Paris, it contains as basic elements a groove trio (electric bass, drums, and veteran Parisian organist Eddy Louiss) and—believe it or not—a 40-piece brass orchestra. It's a sonorous ensemble with roots more in a concert on a village green than a big-band date in the Village. The marriage of the two is majestic. Although Louiss has street creds aplenty as a jazz player, he's crafted this album to go somewhere else—to explore from a fresh perspective the multicultural bouillabaisse that is the French music scene. In addition to the funk and groove jazz, there are flavorings of atmospheric samba, traditional Parisian dance-hall and folk balladry, Afropop, and even Gypsy and Algerian strains. Louiss gets timbres from his Hammond that most U.S. players avoid or ignore, and, with these married to his deceptively simple orchestral arrangements, the results seem perfectly crafted for his distinctive original tunes. If you're searching for something fresh (and danceable), this album could be the ticket. Radio programmers still allowed to take a chance on a really original world/funk/jazz indie release should check out "Hi Life" and "Le Destin." Guaranteed to catch the ear.

Spanish covers of the group's unabashedly romantic, Portuguese-language repertoire. Leadoff single "Santo Santo," an effervescent, hip-shaking duet with Gloria Estefan that is the set's lone track produced by her husband, Emilio Estefan Jr., is shaping up

VITAL REISSUES

five-voice male polyphony known as *trallalero*, from the port city of Genoa; and the chants of tuna fishermen from the Southern city of Calabria, just across the strait of Messina from Sicily. As only Lomax could, his recordings capture the essence of the places where they were made, and they employ the talents of talented, soulful, and deeply knowledgeable performers. Essential listening.

MOTLEY CRUE

Too Fast For Love; Shout At The Devil; Theatre Of Pain; Girls, Girls, Girls; Dr. Feelgood; Motley Crue; Generation Swine; Supersonic And Demonic Relics

PRODUCERS: various
Motley Records/Beyond 78007; 78008; 78009; 78010; 78011; 78012; 78030; 78031
Like most hard-rock bands with longevity, Motley Crue has been very good to

its fans. It has also been a smart band, acquiring its entire catalog from Elektra at the conclusion of its deal with that label and rereleasing it in style under its new association with Los Angeles independent Beyond Records. Issued in two batches of four, this release program spans the entirety of the group's studio output, plus a disc of previously unreleased tunes, live recordings, demos, and other rarities ("Supersonic And Demonic Relics," which encompasses some material on "Decade Of Decadence—'81-'91," an Elektra compilation that is not included in this reissue series). To make matters even more palatable for fans, each album has been remastered using state-of-the-art technology and augmented with bonus tracks—three or four per disc. A textbook example of how to treat one's catalog. Distributed by BMG.

as a can't-miss anthem that likely will thrust Pires' matinee idol looks into the stateside Hispanic spotlight. (A Portuguese version of "Santo Santo" will boost Estefan's profile in Brazil, as well.) *Só Pra Contrariar* is a high priority for BMG Latin, and given the abundance of gently pulsing, pop/samba follow-up singles like "De Cuerpo Sin Alma," "La Cabina," and "Todo Acaba En Perdón," the label has plenty to work with to make Brazil's most popular group a strong-selling act in the U.S. and beyond.

DANCE

VARIOUS ARTISTS

Torchbearers
PRODUCERS: various
Risk 4109

The concept behind "Torchbearers" is simple: to give credit where it's due. An 11-track multi-artist compilation, "Torchbearers" shines the light on radio mix-show DJs—like Jason Bentley (Los Angeles), Liquid Todd (New York), and Brian Beck (Seattle)—who have continually gone against the grain, introducing their audiences to various styles of dance music. Often, these mix shows offer future club punters their first glimpses into the beats of the dancefloor. For many of the collection's DJs, "Torchbearers" marks the first time they've produced their own material. For others, it's simply another step on the road to musical freedom. Winning moments include Jacob London Featuring Brian Beck's "Will It Hurt?," Robert Goodman's "Elevation," Markus Schulz's "You Won't See Me Cry," and Bentley's breakbeat-fueled "Innervision." While not for the house heads of clubland, "Torchbearers" does succeed at making dance beats palatable to a rock/alternative audience. Contact: 323-462-1233.

RAP

RZA

The RZA Hits
PRODUCER: RZA
Razor Sharp/Epic 69610

Only the mixing-board maestro out of hip-hop's heavy-hitting Wu-Tang Clan could look back on 1993's productions as way-back-when vintage material. For other acts, a "best of" collection would be premature, but within the Shaolin clan's world, time moves at hyper-speed, and a survey of RZA's highly wrought, space oddities-informed productions comes right on time. Leading with '93's "Wu-Tang Clan Ain't Nuthin' Ta' F' Wit" and including turns by the numerous Wu-Tang members and affiliates, this set even bears a touch of academia, in the form of RZA's between-track narratives about the times and circumstances of particularly noteworthy jams.

VARIOUS ARTISTS

No More Prisons
PRODUCERS: various
Raptivism/Landspeed 01003

Opening with a mock press conference featuring a mock U.S. president, this proactive compilation of talented up-and-comers announces the set's objective: to call public attention to the peculiarly modern American madness of building more new prisons than schools. Sprinkled amid careening grooves and rousing bad boy choruses with the intensity of a jailhouse riot—all from the real-knowledge point of view of the streets and prison cell—are statistics and other essential facts. One interesting narrative tidbit informs listeners that the prison industry is the fastest growing one in this country.

FOR THE RECORD

The name of pianist Brad Mehldau was misspelled in a review of the "Eyes Wide Shut" soundtrack last issue.

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

SINGLES

EDITED BY CHUCK TAYLOR

POP

► **R. KELLY** *If I Could Turn Back The Hands Of Time* (4:56)

PRODUCER: R. Kelly
WRITER: R. Kelly
PUBLISHERS: Zomba Songs/Kelly Publishing, BMI
Jive 42581 (CD promo)

R. Kelly's latest effort from the five-times-platinum "R." is more a full-bodied dramatic audio screenplay than a simple song, with its sad, sad sentiment and a performance that would have folks labeling Kelly a diva if not for that goatee. Sliced down to 4:56 from its album length of 6:18, this is the stuff that Grammys are made of, and it will evoke startling emotion if you've ever felt regret for hurting the one you loved and wanted to "Turn Back The Hands Of Time." We'll start with the melody, an obvious tribute to "Unchained Melody," produced with a bounty of strings, subtle horns, and piano; it's filled with all the emotion and mourning that have ever been sought from any instrument. All this is Kelly's doing; he plays all the instruments, in addition to his writing, production, and arranging credits. Vocally, this has to be his finest performance to date; it's tender, sentimental, and gentle, building into a resplendent falsetto with the essential closing line, "I love you, love you." The video, directed by F. Gary Gray, is equally compelling, showing a magnificently conceived backward sequence through the evening where all goes wrong, offering Kelly the chance to take it back and say, "I'm sorry." Man, it's good stuff. If we were to list a string of words meaning "consummate" here, it still wouldn't do justice to characterize what will no doubt become a timeless classic for R&B and pop: a song that will become a signature for R. Kelly and quite possibly one of the biggest songs of the year.

► **GLORIA ESTEFAN & 'N SYNC** *Music Of My Heart* (4:31)

PRODUCER: David Foster
WRITER: D. Warren
PUBLISHER: Realsongs, ASCAP
Epic/Sony Music Soundtrax 42189 (c/o Sony) (CD promo)
Pairing veteran diva Gloria Estefan with one of teenville's leading boy groups may not make instant sense on paper, but it proves to be a kinetic musical connection destined for immediate success. The title theme to Meryl Streep's forthcoming film (in which Estefan has a supporting role), "Music Of My Heart" has a warm familiarity that will draw kudos from a broad audience. Tunessmith Diane Warren has crafted one of her more memorable melodies, giving Estefan and 'N Sync lovely "because you loved me"-type lyrics that are sentimental but never cloying. David Foster's R&B-tinged production is typically theatrical, though he wisely lets the chemistry between Estefan and 'N Sync shine with little interference. In all, a winning effort that should be pleasantly inescapable within seconds.

★ **TRAIN** *Meet Virginia (Pop Mix)* (3:44)

PRODUCERS: Train, Curtis Matthewson
WRITERS: C. Colin, R. Hotchkiss, P. Monahan, S. Underwood
PUBLISHERS: The Girl the Cat the Elevator Music/Leaning Tower Music/Wunderwood Music, BMI; P. Timon Music, ASCAP

Aware/Columbia 42576 (CD promo)
San Francisco-based Train has already started to tell its story at modern rock radio, and 100,000 copies of its self-titled debut have already sold. This pop mix of "Meet Virginia"—hardly watered down and replete with passion and substance—has all the potential to cross the tracks to the mainstream airwaves, with its anemic temperament, compelling lyric about an impoverished girl with big

dreams of getting out, and the extraordinary, towering vocals of lead singer Rob Hotchkiss. This first-rate track has all the elements to escort top 40 out of its youth fixation and add a little grit to the mix. For many, it will conjure images of the best from Live singer Ed Kowalczyk, while instrumentally it mixes acoustic, near-folk elements with joyous rock abandon, building at the chorus into a feverish and splendid declaration of liberation. Detractors of the kind of pop/rock that made stars out of matchbox 20 and Third Eye Blind will recognize this as the real thing, as compelling as the first time you heard "Interstate Love Song" from Stone Temple Pilots. Baby, if this isn't a hit, then something just ain't right with today's programmers.

★ **FIVE** *Everybody Get Up* (3:25)

PRODUCERS: Denniz PoP, Jake
WRITERS: A. Merrill, J. Hooker
PUBLISHER: RAK Music Publishing, ASCAP
Arista 3713 (CD promo)
This is the radio release we've long been waiting for; it has the potency to return Five to its deserved place in top 40. Featuring irresistible guitar riffs from Joan Jett & the Blackhearts' well-wearing 1982 No. 1 hit "I Love Rock'N'Roll," the boys party hearty through an absolutely rip-roaring rap-lite anthem that screams with buzz-saw intensity: "Everybody get up, sing it/Five will make you get down now." Aggressive—mind you, in a pure pop setting—singable, and as hot as the summer sun at the beach, this track (produced by the consistently on-target Denniz PoP with Jake) has every reason to become the logical follow-up smash to last year's top 10 hit "When The Lights Go Out." Top 40, don't hesitate to slap this one over the airwaves, where listeners between 12 and 35 will chuckle over both its familiarity and completely restyled demeanor. We're talking about a slam-dunk. From the debut platinum album "Five."

BILLIE *Honey To The Bee* (3:39)

PRODUCERS: Jim Marr, Wendy Page
WRITERS: W. Page, J. Marr
PUBLISHER: Chrysalis Songs, BMI
Virgin Records America 14343 (CD promo)
The second single from U.K. siren Billie follows the moderately successful "She Wants You" and presents a more mature sound and theme than the teen's debut. This track was a huge hit across Europe,

but it may face a challenge here in the States, where Billie has stirred little publicity or name recognition. There's a pleasing sensuality about "Honey To The Bee" and an intriguing, charged lyric that raises its profile, while Billie's vocal is plenty accomplished. But when facing the pack of formidable top 40 contenders out there—particularly the deluge from youth acts—this song is missing the extra "oomph" that would perk the ears of programmers looking for summer punch. As well, the choice of a ballad for her second single, in a season where pop radio is hungry for tempo, makes this single choice even more disappointing.

R & B

PHILIP BAILEY *Waiting For The Rain* (3:58)

PRODUCER: Erik Huber
WRITER: E. Huber
PUBLISHERS: Musica de Amor/Stalking Bird Music, BMI
Heads Up (CD promo)
Former Earth, Wind & Fire singer and solo artist Philip Bailey returns after a notable absence with a gentle, jazz-inflected love ballad perfectly suited to adult R&B, AC, and smooth jazz outlets. This song ambles along with a host of elements perfectly suited to a Sunday brunch: plucked guitars, easygoing percussion, and a touch of piano. In this setting Bailey sounds as comfortable as that favorite sweater, shedding his trademark falsetto for a beautifully restrained performance that could open new doors for this talented '70s/'80s mainstay. It can't hurt that Bailey is reuniting with EW&F as part of the upcoming Jammin' Oldies tour, sponsored by AMFM (formerly Chancellor Media) beginning Aug. 4. Contact 425-349-1200.

COUNTRY

► **GEORGE STRAIT**

What Do You Say To That (3:04)
PRODUCERS: Tony Brown, George Strait
WRITERS: J. Lauderdale, M. Montgomery
PUBLISHERS: Laudersongs/Mighty Nice Music/Caroljac Music, BMI
MCA 72100 (CD promo)
The third single from Strait's excellent album "Always Never The Same" is a lovely little tune with a pretty melody and positive lyric that should continue Strait's perpetual winning streak at country radio.

The song was penned by Jim Lauderdale and country veteran Melba Montgomery, both of whom know how to deliver a solid melody and well-crafted lyric. The production incorporates sweet, understated fiddle and piano that interplay nicely with Strait's eloquent vocal performance. Quite simply, this single is what country radio and country fans have come to expect from Strait—a solid song and a great performance. Chalk up another likely No. 1 on his already heavily notched belt.

► **MARTINA MCBRIDE** *I Love You* (2:54)

PRODUCERS: Martina McBride, Paul Worley
WRITERS: A. Follesé, K. Follesé, T. Hyler
PUBLISHERS: Encore Entertainment/Scott and Soda Music/Bud Dog Music/Follazoo, ASCAP
Columbia/Sony Music Soundtrax 42536 (CD promo)
Country's sweet songbird Martina McBride, while still riding the top 10 with the soaring "Whatever You Say," hits the soundtrack trail with this pop-flavored mid-to uptempo number from the soundtrack to the Julia Roberts/Richard Gere vehicle "Runaway Bride." As always, it's that gorgeous voice that rides front and center here in a happy-go-lucky tale of devotion and joy with the man in her life. The melody and instrumentation may remind some of Faith Hill's "This Kiss" in terms of the song's general posture, but there's still plenty of country here to keep McBride's profile riding high. The sing-along hook is a one-listen treat, giving programmers every reason to embrace this latest wonderful effort from a star this close to joining the format's royalty.

DANCE

► **KIMARA LOVELACE** *I Love You More* (3:54)

PRODUCER: Roland Clark
WRITER: R. Clark
PUBLISHERS: King Grooves/Grey House, ASCAP
REMIXERS: Bobby D'Ambrosio, John Ciafone, Ian Appell, Ellis Miah
King Street Sounds 1097 (CD single)
Both singer Kimara Lovelace and writer/producer Roland Clark continue to amaze and astound. Over the years, both have—separately and together—treated clubland to a colorful shading of beats, from the deepest of house to pop-splashed workouts. Whatever the style, there's never been a doubt about the sincerity and honesty of both artists. With "I Love You More," which follows in the soulful footsteps of "Circles" and "When Can Our

Love Begin," Lovelace delivers her strongest jam yet. The Clark-penned/produced houser finds the singer sounding more confident than ever, especially on Clark's Original Urban Soul mix and Bobby D'Ambrosio's delicious club mix. Several influential club DJs have already embraced this slice of diva house. There's absolutely no reason why top 40 rhythm radio shouldn't do the same.

AC

RICK SPRINGFIELD *Prayer* (3:56)

PRODUCERS: Rick Springfield, Bill Drescher
WRITERS: R. Springfield, B. Marlette, T. Pierce
PUBLISHERS: Super Ron Music/Windswept Pacific/Tim Pierce Music, ASCAP
Platinum Records 9561 (CD promo)
Rick Springfield's new album, "Karma," has gotten a decent share of media attention, thanks to a solid musical effort replete with hooks and up-to-date pop/rock instrumentation. This second release from the project is an appealing, acoustic-based jaunt, co-penned and co-produced by the artist. In it, he yearns to be a better man via a lyric that's almost inspirational in its high-spirited tone: "All I can do is not enough/My Rome is burning, and I'm standing at the deep abyss/But every passion started with an act of love/And every act of love started with a single kiss." The chorus here is satisfying and will please longtime fans to no end. Hot ACs and gold-heavy adult top 40s with well-meaning intentions of taking listeners on a journey back may find this of particular interest.

JAZZ

THE PHIL COLLINS BIG BAND *Against All Odds* (4:52)

PRODUCERS: Don Murray, D. Stuermer
WRITER: P. Collins
PUBLISHERS: Phil Collins Ltd./hit & run music/Golden Torch Music
Atlantic 8990 (CD promo)
"Against All Odds" is arguably the most beautiful hit melody that Phil Collins has ever written, making this the perfect preview of the ambitious artist's foray into big band with the upcoming album "A Hot Night In Paris." There's a backdrop of elegance that pervades this well-executed track, solidly arranged by David Stout and featuring Gerald Albright with the melody line on sax (and Collins, naturally, on drums). Gone are the lovelorn lyrical sentiments, leaving instead an idyllic potion for romance, Sunday brunch, or any occasion that calls for something toned down and yet still energetic enough to stir the emotions. Smooth jazz outlets and adult R&B late-night mix shows should have a field day with this, one of those rare efforts in which a pop artist renders his ambitions into another genre and actually succeeds.

ROCK TRACKS

LOS LOBOS *This Time* (3:31)

PRODUCERS: Mitchell Froom, Tchad Blake
WRITERS: D. Hidalgo, L. Perez
PUBLISHERS: Davince Music/No K.O. Music
Hollywood 11149 (CD promo)
This, the title track from Los Lobos' new full-length album, is a wake-up call for those who thought the group began and ended with its cover version of "La Bamba." Here the band presents a healthy, tight soul/blues ballad, rich in melody and delivered at a warm, leisurely pace. As with the best jammin' oldies, the lolling horns and trebly guitar riffs of "This Time" take you back to those lazy days on the stoop in the old neighborhood, whether you come from the old neighborhood or not. The simple, clear production is purely this decade, but the band's knack for scene painting and the subtle love lyric ("If Monday, Tuesday/Should go away, it'll be Wednesday, Thursday, and Saturday/Then Sunday comes, it's just too late/It's gotta be this time") are timeless and irresistible.

NEW & NOTEWORTHY

GARTH BROOKS AS CHRIS GAINES *Lost In You* (3:05)

PRODUCER: Don Was
WRITERS: G. Kennedy, W. Kirkpatrick, T. Sims
PUBLISHERS: Universal-PolyGram International/Soundance Kid Music/BMG Songs, ASCAP; Warner Tamerlane/Sell the Cow Music, BMI
Capitol 7087 (CD promo)
Before you even get to the music, you have to understand the bizarre concept at work here. Country superstar Garth Brooks, in his latest attempt to find success at pop radio, plays a fictional international pop/rock superstar named Chris Gaines (see story, page 1). It's part of a movie called "The Lamb," due at the end of the year 2000 (yes, 17 months from now), in which Brooks will play the lead. Meanwhile, an album of alleged greatest hits from Chris Gaines is due Sept. 28, containing all sorts of written information about his equally fictitious previous five albums. Confused and beguiled? Curious about ego over substance? Brooks is certainly the king of sales gimmicks in today's corporate-driven music industry, and this quixotic effort has got to be the oddest attempt at reinvention we've ever heard of—even Madonna has kept her own name over time. So what about the song? First, it sounds nothing like the Brooks that

fans have come to know. Masking his traditional country vocal patterns and baritone timbre, and at times conjuring Kenny Loggins or Babyface, Brooks is right on, performance-wise, with an idyllic sense of subtlety and relaxed phrasing, though his crossover to falsetto at times is not an altogether pleasing sound. The gentle, beautifully produced love song itself is exquisite, with easy beats and supple guitar strumming à la Eric Clapton's "Tears In Heaven" (it was written by the same team) and a melody and chorus that flow like a lazy stream on the most pleasant of days. Still, this is hardly top 40; it more closely resembles soft acoustic AC. Whether the effort hits or misses is going to depend a great deal on marketing and whether previously unwilling top 40 radio programmers will buy into this ploy. Only one thing seems certain: "Lost In You" is either going to succeed in a big, big way or flounder with equal drama.

STEPS *One For Sorrow* (3:30)

PRODUCERS: Topham, Twigg, Waterman
WRITERS: Topham, Twigg, Ellington
PUBLISHER: not listed
REM XER: Tony Moran
Jive Records 42590 (CD promo)
U.K. youth quintet Steps is all about

conjuring up the timeless Abba in its debut U.S. single, a joyous romp that will propel hands into the air and, with the proper push from Jive, send this song into the upper reaches of the pop charts—where it's already been across much of Europe. This U.S. mix is the tastiest kind of bubble gum, with a happy-go-lucky dance beat from production maestro Tony Moran; a solid, zippy vocal; and a sing-along chorus that sticks with maddening proficiency. The group has already been set up in the best of all print worlds—Teen People, Spin, Entertainment Weekly, and The New York Times—and is now on tour with Britney Spears across North America through August. "One For Sorrow" will also be featured on the soundtrack to the upcoming flick "Drive Me Crazy," due Sept. 28. Programmers, abandon all of your weighty credibility issues about teen acts and live by your own mantra that a good song is a good song, no matter the image of the act behind it. Fling this sensational ditty onto the airwaves for the simple exultation of the hook, and let summer reign. Watch for Steps' eponymous debut Oct. 12.

Reviews & Previews



HOME VIDEO
BY CATHERINE APPLEFELD OLSON

SUMMER OF TERROR: THE REAL SON OF SAM STORY

MPI Home Video
50 minutes, \$19.98
Spike Lee's feature film "Summer Of Sam," loosely based on the murders committed by serial killer David Berkowitz in 1977 in New York, is rekindling interest in the man who came to be known as the Son of Sam. This compelling documentary, produced by a division of CBS, knots together the stories of Berkowitz's troubled life and the work of the police psychologists and forensic psychiatrists who created the first-ever profile of a serial killer in their attempt to hunt him down. Interviews with several detectives and doctors who took part in the manhunt are intercut with chilling interviews with Berkowitz himself. In the interviews, given both just after his arrest and in '97, a somewhat detached Berkowitz talks in turn of the voice of the devil compelling him to murder and his newfound devotion to Christianity.

SHACKLETON: ESCAPE FROM ANTARCTICA

Kultur Video
52 minutes, \$19.95
The story of Ernest Shackleton's escape from all but sure death below the 60th parallel is one of the all-time greatest survival stories in the history of exploration. Shackleton and his crew of 27 men set off in 1914 to become the first to cross the continent of Antarctica via the South Pole. But instead of reaching the barren shores their boat became trapped in a sea of ice, where it lingered for nearly 10 months before being crushed. The crew then drifted for months on ice floes before bumping into Elephant Island, from which Shackleton and four men sailed a 22-foot boat to South Georgia Island and walked to safety. The remarkable story is conveyed through the diary of the ship's captain and the phenomenal film of the expedition photographer, who died. His pictures—including footage of the ship being swallowed by the sea—amazingly survived the journey. There is also commentary from historians and fellow explorers, as well as current film of the land they ultimately conquered. A heady armchair adventure.

LOST SHIPS

Goldhil Home Media
156 minutes, \$49.95 for three-tape set
The Learning Channel series about the vessels and treasures that have been claimed by the ocean throughout history comes to retail as a three-tape boxed collection. Closely shadowing the work of Oxford University's resident explorer Mensun Bound, the camera trolls the ocean floors around the globe to reveal such wrecks as a ship loaded with 200 tons of looted treasure that sank on a voyage from Greece to Rome in 88 B.C. Another segment probes the disappearance of one of Hitler's top battleships off the coast of South America during World War II. Underwater footage is complemented by computer-animated images and archival photos that enable viewers to relive these mysterious moments in history. Contact: 800-250-8760.

TOMIE LIVE IN CONCERT

Whitebird Inc.
45 minutes, \$19.98
Anyone who has watched enough "Barney" episodes is likely to recognize frequent guest and children's author and illustrator Tomie dePaola. In his first "concert" video, filmed during a presentation to families in a college auditorium, dePaola uses his familiar technique of

telling stories and jokes at the easel. His repertoire is good, wholesome stuff. He talks about his own childhood and the importance of family, tells stories with colorful characters, and for the most part keeps viewers giggling along. The tape is best suited to children between 6 and 9. Because it lacks lots of action, kids much younger than that will have a tough time making it through the tape in one sitting. Contact: 603-526-4311.

LITTLE BEAR: LITTLE GOBLIN BEAR

Nickelodeon/Paramount Home Video
33 minutes, \$9.95
As time draws nearer to begin thinking about Halloween, this seasonally themed collection of four "Little Bear" adventures should help get retailers and customers in the spirit. Maurice Sendak's charming little character dons a scary costume and takes on goblins in "Goblin Night." And in "Moonlight Serenade," Little Bear and his forest friends notice all sorts of strange things occurring the night of the harvest moon. The other stories—"Thunder Monster" and "How To Scare Ghosts"—are also Halloween-oriented without being too scary. As with all of Paramount's videos of Nick Jr. programming, the animated onscreen host Face—a Nick Jr. favorite—appears between segments.

LETTERFUN

FunStuff Productions
20 minutes, \$14.99
A classroom of ebullient 8-year-olds who are clearly hooked on phonics serves as command central in this lighthearted romp

through the alphabet. Taught almost entirely by the children, the lesson in letters follows a familiar formula—"A is for apple; B is for ball"—with the makeshift teachers showing pictures of each item and talking about something you can do with it. Letters are shown in both their lowercase and capital forms, and a companion book is available for \$6.95. A highly repeatable, aptly priced addition to any early childhood educational shelf. Contact: 334-343-0058.

FOR THE RECORD: The video "Chinese Jump Rope," reviewed in the July 10 issue, is distributed by WorldKids Press. The price is \$14.95, and the contact number is 800-824-2184.

ENTER*ACTIVE BY CARRIE BELL

BUGS BUNNY: LOST IN SPACE

Infogrames
PlayStation
Warner Bros. and Infogrames have partnered on this game for the "next mil-looney-um." On his way to the beach, Bugs Bunny takes a wrong turn at Albuquerque, N.M., where he mistakenly activates a time machine. It's now up to the player to help him survive 22 levels of history—from the Stone Age to the future in Dimension X—and battle such familiar enemies as Elmer Fudd, Yosemite Sam, Witch Hazel, Rocky and Mugsy, and Marvin The Martian. There are also bonus levels starring the Bull and the fiendish

Daffy Duck. But don't write off "Lost In Space" as just another easy game based on cartoon characters. While the violence is limited to animation staples like dropping anvils, bullfights, and Acme dynamite sticks that daze enemies instead of killing them, the game is rather challenging and will hold the interest of anyone into adventure games combining puzzles, car chases, and task-oriented levels. There's also a level where Merlin The Wizard teaches Bugs all the skills he needs to get back home like sneaking, diving into holes, bouncing, and twirling his ears. The design team did an excellent job capturing the spirit of the Looney Tunes series, especially in the hilarious fully animated cut scenes and the one-dimensional title pages at each level that look like they were copied directly from classic episodes. A hare-raising experience indeed.

CHICKCLICK.COM

www.chickclick.com
Lilith Fair and ChickClick.com have a lot in common. Both thrive on an independent, do-it-yourself spirit and highlight strong progressive female talent; this is probably why ChickClick was chosen as the official community sponsor of the estrogen-powered tour. You can win or purchase tickets to the shows, check out itineraries for each date, read tour diaries, and chat with other Lilith fans about everything from feminist issues to who's the biggest diva on the tour. Chickmail, the site's free E-mail service, will also be

the exclusive E-mail provider for the event. As for its regular content, ChickClick is everything a teen queen, a college co-ed, or a hip working girl could wish for. Heavy on hip lowercase fonts, cool colors like periwinkle, and feisty graphics, the site also features a newswire service called SheWire. Links are provided to a wide variety of pro-woman zines, including Disgruntled Housewife, Bust, Smile And Act Nice, Wench, Riotgrrl, Go Girl, Rockgrrl, Wired Woman, and Hipma. Community areas let visitors voice their opinions on everything from urban legends and the Women's World Cup to safe sex and holidays.

AUDIOBOOKS BY TRUDI MILLER ROSENBLUM

TURNING HURTS INTO HALOS AND SCARS INTO STARS

By Robert H. Schuller
Read by the author
Audio Renaissance
3 hours (abridged), \$17.95
ISBN 1-55927-547-2
Schuller, a best-selling author and minister whose "Hour Of Power" TV show is seen in 184 countries, is well-suited to audio. Listening to this audio is like listening to an inspiring sermon. Schuller's warm, strong voice seems to speak directly to the listener, moving easily from a gentle, reassuring tone to loud wake-up calls as he moves through his text. Although this audio inevitably invokes Christian themes, Schuller also brings up many examples of individuals of other faiths who have overcome suffering, such as Jewish Holocaust survivor Elie Wiesel. He encourages the faithful to listen for subtle "holy hints from heaven" to guide them through their troubles. Schuller offers sound advice throughout the program, urging listeners to be aware that every pain has its own life span and to imagine how their pain might be diminished one, five, or 10 years down the road. He points out the difference between healthy pain, which he says is a grieving process that leads to healing, and unhealthy pain, which feeds on itself and becomes an obsession. Above all, he exhorts listeners to use their suffering to become more compassionate, loving people instead of letting pain turn them into twisted, bitter, selfish people who lash out at others.

LITTLE EVIL THINGS VOL. THREE

By Frank Macchia and Tracy London
Read by the authors
Little Evil Things (877-LIL-ELVIL)
1 hour (audio original), \$12.98
ISBN 1-891007-05-X
Like its predecessors, this third installment of the "Little Evil Things" series features original horror stories accompanied by atmospheric music, here provided by the Moscow Symphony Orchestra. The five stories here are a mixed bag. The best of the lot is "Freaked Out," in which the owner of a failing carnival sideshow decides to bring in business by creating new and unusual "freaks." He and his brothers kidnap homeless drunks, sedate them, cut off various body parts, and sew them back on in the wrong places; they then display the results, such as the Amazing Double-Nosed Man. Macchia, who reads the story, gives a wonderfully snarling performance, especially relishing the freaks' gory revenge. "The Potion" is a short, funny piece featuring Tracy London as a cackling witch trying to put together a spell but not sure if she has the right ingredients. "It's A Boy" is a clever twist on the "Rosemary's Baby" theme. However, the other two stories are less imaginative. "Buried Alive" has a predictable "surprise ending" and overpowering music that distracts from the story instead of enhancing it. "The Dolls" harks back to numerous "Twilight Zone" episodes. In this story, a greedy nephew murders his wealthy aunt but gets his just desserts from her beloved but vengeful doll collection. The story is well-told but, again, too predictable.

IN PRINT

PUNK ROCK: SO WHAT?—THE CULTURAL LEGACY OF PUNK

Edited by Roger Sabin
Routledge
\$22.99; 247 pages
Malcolm McClaren, the Sex Pistols, and a merry gang of fellow travelers created a phenomenon of cultural rebellion more than 20 years ago. "Punk Rock: So What?—The Cultural Legacy Of Punk," the self-proclaimed first comprehensive assessment of punk, makes the case for why we should still care, attempting to elevate the movement to a higher level of consciousness than just three chords and misspent youth.

This book is a must for those of the old-school punk persuasion and an intriguing, if not moving, read for those more inclined to regard punk rock with a "So what?" Roger Sabin and a team of journalists, writers, and thinkers—all bona fide punks—present punk as more than a youthful diversion. At the very least, it was an artistic statement, a political consciousness; possibly, it was even a philosophical movement, a state of mind, and a way of life. While the book takes in topics from punk etiquette to film noir, the central focus kept in "So What?" is that punk needs to be properly contextualized in cultural history.

A distinction is made early on between punk in its pure form and the hybrid countercultures it spawned; this stance is defended repeatedly, often repetitively, throughout the book. Other dis-

crepancies opened to debate are the time at which the movement began, the basic tenets of punk politics, and the ever-circling philosophical question, What is punk?

Generally, these debates establish only uncertain understandings. Still, "So What?" provides a solid background in punk history. It's all here: the British scene and the American scene (including debate over which was more prolific), as well as the literature, the art, the fashion, and the everyday behaviors that typify punk. Details that most documentaries or historical accounts might overlook are delved into with panache, so you get more than just adrenaline, anger, and anarchy.

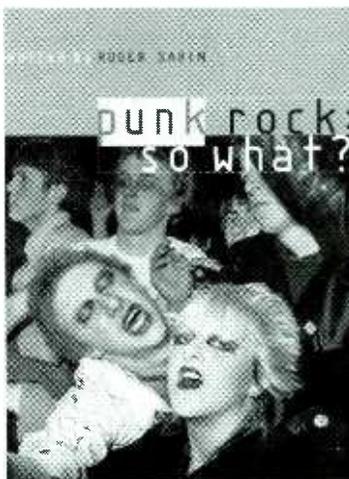
You discover, or rediscover, films like McClaren's "The Great Rock And Roll Swindle." Then there are comics like "2000 A.D." and "The

Beano" with their "crude vitality," as well as the crudely vital writings of Gideon Sams and Richard Allen. These artifacts, all presented in "Shock Waves And Ripple Effects," the first part of the book, provide a commentary on the cultural and social tensions of the time, the sort of disassociation it bred, and the desire of some punks to take on such aliases as "Johnny Vomit" or "Vince Violence."

By the second part of the book, "Experience, Memory and Historiography," you're informed and entertained enough to handle heavy-duty criticisms of established punk history—be it the realistic punk wardrobe in contrast to the media-envisioned one or the take on punk as anti-racist, despite all the skinned heads, swastikas, and violent imagery associated with it.

But can the inevitable bias and wishful thinking of these firsthand accounts be deemed as reliable—especially, as the authors hold, reliable enough to relocate punk as a pivotal element in our cultural history? Are the authors' arguments even compelling enough to persuade you that their youth was spent in examination and philosophical pursuits rather than in altered states and the pursuit of good times? Maybe so, maybe not—but the book doubtless sets the stage for receptive readers to create their own rose-colored (or beer-stained) perception of what punk rock meant and means.

ROBYN LEWIS





Sharing Secrets. Interscope, in association with CD Enterprise, recently sponsored a "Secret To Self-Esteem" essay contest. On hand to congratulate the winner was Interscope artist Mya. Posing for posterity, from left, are Interscope director of publicity Chris Chambers, winner Sarah Scopel, Mya, and CD Enterprise president Darryll Brooks.

Indie Promo Co. Starts R&B Division McClusky & Associates' Move Concerns Indie Promoters

BY GAIL MITCHELL

LOS ANGELES—As mega-independent-promotion company Jeff McClusky & Associates (JMA) announces its launch of a full-scale R&B division, headed by record industry veteran Greg Peck, veteran R&B independent promoters are concerned the move signals a disturbing trend in which the bottom line is becoming more important than the music.

But on a more serious note, they feel it will lead to displacement of African-Americans and other minorities in the music industry.

"This is tampering with a time-tested formula that's worked for black radio for years," declares Los Angeles-based independent R&B promoter Bruce Jones. "And that's with a PD and/or music director doing the music and having a dialogue with the labels and independents."

"It's also another way designed to get black people out of black music," Jones says. "I see it

as a squeeze play: By the time the smoke clears, less African-American people will be working in the music that we're creating."

Jesus Garber, president/CEO of L.A.-based independent promotion firm the Jesus Garber Company, asserts that "any non-minority-owned company that wants to grow their business has every right to do so . . . [However,] since minorities can't go to pop radio and make a living, is it fair to take away the crumbs from the big pie from this group of people? Unequivocally no."

Chicago-based JMA's R&B division start-up follows last December's controversial announcement that the company had signed a million-dollar exclusive-access deal with Cumulus Broadcasting (Billboard, Jan. 30), whose R&B stations gave JMA a presence in that genre.

The 18-year-old firm, which also has top 40, album rock, and modern rock divisions, works closely with other radio groups, including Citadel Broadcasting. As part of its Cumulus deal, JMA talks to the format consultants at Cumulus' Stratford Research division, rather than the individual PDs.

Newly appointed R&B division head Peck comes to the JMA fold from Peck & Anderson, the now-disbanded New York-based promotion and marketing firm he co-founded in 1996. Before that, he was VP of promotion and marketing at Qwest/Warner Bros. and VP of promotion and A&R at Island Records, among other posts. Working with Peck as urban radio specialist is Mic Fox—the former PD of Radio One's R&B-formatted WPHI Philadelphia. Completing the troika is David Leonard, who is coordinating related street promotions, mix shows, and internal music. He previously worked at Chicago's WEJM and WVJZ.

While expecting that reaction to JMA's latest move would be mixed, principal McClusky—whose association with Peck dates back some 20 years to when they were doing local Columbia Records promotion in the Windy City—calls the new division a "natural transition."

"Over the years, we've been involved with many of the urban record label executives and artists, promoting them to rhythm-crossover

and pop radio," he says. "And on the broadcasting side, we've constantly been asked over the years if we had an involvement with urban radio. But most important, we felt we needed to be all-format."

In keeping with his philosophy that broadcasting companies need to align themselves with beneficial promotion/marketing partnerships, McClusky adds, "It's not just

about promoting urban or pop records to radio stations. We're in the consulting business. And as a consultant we can help place songs on film soundtracks, television shows . . . I wouldn't want to tip our hand any further. But competition is better for everybody in any area of the business."

Adds Peck, "The pie is big enough for everybody. We're not looking to take anybody out of business. We're just trying to add ourselves in. What we hope to do is provide a service for urban radio that will make them more competitive in their particular marketplaces, giving them new ideas and listening to see how they want to grow."

"I welcome the competition," says New York-based Nuclear Promotion co-founder Adam Levy. "And I wish them the best of luck. But when you start having exclusives where the promoter basically has an arrangement that he can bill for every record added, he begins to not care what records get played. And I think that's part of the reason why you see the majors so completely dominating the pop charts, yet they don't completely dominate the black/urban charts. That's because an independent label can thrive in an atmosphere where more than one person can talk to the radio guys."

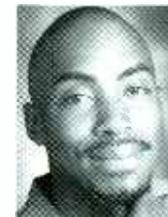
Palm Springs, Calif.-based promotion veteran Hillery Johnson notes, "Everybody should be just what the term says, 'independent.' If a company is going to control all the stations by whatever means, then it tends to shut out all the other individuals who are trying to make a living. But having said that, I understand what the [radio groups] are trying to do—everybody's trying to contribute to their bottom line."

Radio programmers were less willing to comment. However, many view the growth of full-service, multi-format music promotion firms as a *fait accompli*. While programmers would rather see the trend not proliferate, they feel it's becoming more of a senior management directive that no longer has anything to do with them or their positions. As one programmer put it, "It's not going to be up to people like me. They're talking with the owners and the GMs."

Peck, Fox, and Leonard will be based out of JMA's Chicago headquarters. The firm also operates offices in Los Angeles and Atlanta.



PECK



FOX

Badu Vocalist N'Dambi Steps Out On Her Own; Allure Returns; Real Deal Releases

A CHEEKY DEBUT: At a recent album-listening party, I chatted with an R&B buyer from a national chain about new records we'd both heard over the last few weeks. She asked me if I'd listened yet to a female R&B singer by the name of N'Dambi—whose moniker alone sounded intriguing. A couple of days later, her debut album came across my desk. After popping it in the CD player, I was hooked immediately.

N'Dambi (née Chonita Gilbert) is best-known as a background vocalist for friend and Motown artist Erykah Badu. But while skeptics may dismiss her "Little Lost Girls Blues" album as a Badu clone (especially since producer Madukwu Chinwah was a contributor on Badu's "Baduizm" set), they shouldn't be so quick to judge. Yes, N'Dambi draws on a mix of R&B, soul, jazz, folk, and hip-hop. But she does it her way. The single "What's Wrong With You" is a press-the-repeat-button track whose pairing of strong, emotion-filled vocals with instrumental riffs is a flavorful reminder of such soulful predecessors as Angela Bofill and Phyllis Hyman. Other notable cuts include "The Meeting," "Deep," and "Soul From The Abyss."

Together with manager Odis Johnson Sr., N'Dambi has established her own label, Dallas-based cheeky-i Productions, whose equally cheeky slogan is "Independently yours, on our own terms." Five years ago, N'Dambi and Badu made a pact that when one of them signed a major record deal first, the other would come along to sing background. Now it looks like it's N'Dambi's turn to step forward.

ALLURE IS BACK: An R&B female quartet ("All Cried Out") that first came on the scene in 1997 on Mariah Carey's now-defunct Crave label, Allure is back on track—that is, on the soundtrack for the upcoming Julia Roberts/Richard Gere film, "Runaway Bride." The group's "You're The Only One For Me" is the first R&B single from the Columbia Records soundtrack. It was penned by Denise Rich with hit-making producers Soulshock and Karlin. Allure is also recording a new studio album for Track Masters/Columbia.

WHAT'S THE REAL DEAL: As boxer Evander Holyfield prepares for his next bout with Lennox Lewis, Holyfield's Atlanta-based Real Deal Records is preparing to enter the record ring with a total of

three new releases now planned for late summer/early fall. Joining previously announced male quartet Shalom (Billboard, Feb. 13) are R&B alternative-veined Oliver and inspirational rapper NuWine.

Oliver, a singer/songwriter/producer born in London and raised in Boston, will bow with the single "I'll Get By" from his self-titled album. NuWine, a 1996 Dove Award nominee who's now dedicating his life to God, weighs in with his single "One Million Souls" from his "Ghetto Mission" set. Shalom's album is titled "Levels Of Life."

Working with Real Deal senior VP Ted Joseph is consultant Oscar Fields, a veteran record executive who's held posts at Motown and Warner Bros. Public relations is being handled by Green Brook, N.J.-based W&W Public Relations, headed by president Patti Webster. Overseeing Real Deal's marketing and product management arms is Karen Sherlock, whose previous tenure at Motown included posts as senior VP of international and senior VP of marketing.

GET YOUR PARTY ON: The late Gwen Guthrie was a formidable talent. And she'll be getting her props Tuesday (27) when Hip-O/Universal releases the compilation "Gwen Guthrie: The Ultimate Collection." While the inimitable "Ain't Nothin' Goin' On But The Rent" and other Guthrie-stamped dance numbers are here, her ballad side is also strongly represented. Included in the liner notes are heartfelt tributes from singer/writer Valerie Simpson and balladeer Luther Vandross.

SHOWMANSHIP: The Hammerstein Ballroom in New York will be hip-hoppin' to the beat Aug. 11 when Macy Gray, the Roots, and Gang Starr drop in for a performance . . . Yab Yum/Elektra's 3rd Storee is on tour with pop phenom Britney Spears, playing Los Angeles' Universal Amphitheatre Saturday (31) . . . So So Def/Columbia's Inoj (pronounced "I know J," for those of you who were wondering) goes on the road opening for 'N Sync beginning Tuesday (27) in Hartford, Conn. Her debut album, "Ready For The World," is in stores Aug. 3.

Legendary producer Quincy Jones will receive the Frederick D. Patterson Award during the United Negro College Fund's annual dinner Oct. 26 at L.A.'s Century Plaza Hotel. Jones joins last year's honorees, actors Sidney Poitier and Samuel L. Jackson.



by Gail Mitchell



Billboard TOP R&B ALBUMS

JULY 31, 1999

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
NO. 1/GREATEST GAINER						
1	97	—	2	TOO SHORT SHORT 41644/JIVE (11.98/17.98) 1 week at No. 1	CAN'T STAY AWAY	1
HOT SHOT DEBUT						
2	NEW	—	1	SOUNDTRACK JIVE 41686* (11.98/17.98)	THE WOOD	2
PACESETTER						
3	96	—	2	LIL' CEASE UNDEAS/ATLANTIC 92783*/AG (10.98/16.98)	THE WONDERFUL WORLD OF CEASE A LEO	3
4	2	3	4	K-CI & JOJO MCA 11937* (10.98/17.98)	IT'S REAL	2
5	4	5	13	VARIOUS ARTISTS RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
6	3	2	4	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	1
7	1	86	3	FIEND NO LIMIT 50107*/PRIORITY (10.98/16.98)	STREET LIFE	1
8	5	6	8	JA RULE MURDER INC./DEF JAM 538920*/IDJMG (10.98/16.98) HS	VENNI VETTI VECCI	1
9	9	8	37	JUVENILE CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	4
10	11	10	18	GINUWINE 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	2
11	NEW	—	1	GANG STARR NOO TRYBE 47279*/VIRGIN (19.98/22.98)	FULL CLIP: A DECADE OF GANG STARR	11
12	8	7	8	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	2
13	10	9	13	CASE DEF SOUL 538871*/IDJMG (8.98/12.98)	PERSONAL CONVERSATION	5
14	6	4	5	SOUNDTRACK 2 OVERBROOK 90344*/INTERSCOPE (11.98/17.98)	WILD WILD WEST	4
15	7	1	4	GZA/GENIUS WU-TANG 11969*/MCA (10.98/16.98)	BENEATH THE SURFACE	1
16	13	16	17	LIL' TROY SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	13
17	12	14	8	SLICK RICK DEF JAM 558936*/IDJMG (10.98/16.98)	THE ART OF STORYTELLING	1
18	17	19	17	SILK ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	8
19	14	13	5	702 MOTOWN 549526/UNIVERSAL (10.98/16.98)	702	7
20	16	18	21	EMINEM 2 WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1
21	22	25	13	B.G. CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	2
22	15	15	10	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
23	NEW	—	1	CHRIS ROCK DREAMWORKS 50055/INTERSCOPE (10.98/16.98)	BIGGER & BLACKER	23
24	18	21	7	JENNIFER LOPEZ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
25	24	20	21	TLC LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
26	19	24	3	TRACIE SPENCER CAPITOL 34287 (10.98/16.98) HS	TRACIE	19
27	30	26	8	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 50047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	5
28	20	12	3	MERCEDES NO LIMIT 50085*/PRIORITY (10.98/16.98)	REAR END	12
29	29	30	36	112 BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
30	26	29	12	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
31	25	22	16	NAS COLUMBIA 68773*/JCRG (11.98 EQ/17.98)	I AM...	1
32	32	28	5	HEAVY D UPTOWN 53260/UNIVERSAL (10.98/16.98)	HEAVY	10
33	21	11	6	MASE BAD BOY 73029*/ARISTA (11.98/17.98)	DOUBLE UP	2
34	23	17	9	EIGHTBALL & M.J.G. SUAVE HOUSE 53251/UNIVERSAL (10.98/16.98)	IN OUR LIFETIME	1
35	NEW	—	1	VARIOUS ARTISTS BLACK HAND 54329*/LIGHTYEAR (11.98/17.98)	BLACK GANGSTER — ORIGINAL SOUNDTRACK	35
36	31	33	8	JT MONEY TONY MERCEDES/FREEWORLD 50060*/PRIORITY (10.98/16.98)	PIMPIN ON WAX	8
37	36	31	43	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM	7
38	37	39	5	SWAY & KING TECH INTERSCOPE 90292* (10.98/16.98) HS	THIS OR THAT	30
39	38	35	47	LAURYN HILL RUFFHOUSE/COLUMBIA 69035*/JCRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
40	33	27	18	SOUNDTRACK ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	2
41	40	38	35	WHITNEY HOUSTON ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
42	34	32	6	MC EHT HOO BANGIN' 50021*/PRIORITY (10.98/16.98)	SECTION 8	5
43	28	34	8	CHANTE MOORE SILAS 11674/MCA (10.98/16.98)	THIS MOMENT IS MINE	7
44	35	23	4	VARIOUS ARTISTS MOTOWN 549520/UNIVERSAL (10.98/16.98)	MARVIN IS 60: A TRIBUTE ALBUM	20
45	27	37	3	KENNY G ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	27
46	42	42	38	DRU HILL DEF SOUL 524542/IDJMG (10.98/17.98)	ENTER THE DRU	2
47	43	51	21	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	32

48	48	46	36	R. KELLY 4 JIVE 41625* (19.98/24.98)	R.	1
49	45	45	38	FAITH EVANS BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
50	39	41	7	BLAQUE TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)	BLAQUE	23
51	47	40	31	DMX 2 RUFF RYDERS 53864*/IDJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
52	NEW	—	1	LIL' KEKE JAMDOWN 1011 (10.98/15.98) HS	IT WAS ALL A DREAM	52
53	49	58	20	DJ DMD AND THE INNER SOUL CLIQUE INNER SOUL/EASTWEST 62428*/EEG (11.98/17.98) HS	TWENTY-TWO: P.A. WORLD WIDE	28
54	50	70	38	98 DEGREES MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	34
55	41	44	12	NAUGHTY BY NATURE ARISTA 19047* (10.98/16.98)	NINETEEN NAUGHTY NINE NATURE'S FURY	9
56	NEW	—	1	CHANTAY SAVAGE RCA 67607 (10.98/16.98) HS	THIS TIME	56
57	44	43	4	DONNA SUMMER EPIC 69910* (11.98 EQ/17.98)	VH1 PRESENTS LIVE & MORE ENCORE!	33
58	51	48	43	JAY-Z 4 ROC-A-FELLA 558902*/IDJMG (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
59	46	36	4	VARIOUS ARTISTS WU-TANG/RAZOR SHARP 69610*/EPIC (11.98 EQ/17.98)	THE RZA HITS	30
60	53	49	42	TYRESE 4 RCA 66901* (10.98/16.98) HS	TYRESE	6
61	54	53	61	DMX 2 RUFF RYDERS 55822*/IDJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
62	52	47	58	BRANDY 4 ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
63	60	50	9	VARIOUS ARTISTS RAWKUS 50069/PRIORITY (10.98/16.98)	RAWKUS PRESENTS SOUNDBOMBING II	6
64	57	54	15	PASTOR TROY MADD SOCIETY 8035 (10.98/16.98) HS	WE READY I DECLARE WAR	45
65	55	57	13	ANT BANKS PRESENTS T.W.D.Y. THUMP STREET 9986 (10.98/16.98)	DERTY WERK	41
66	58	52	48	THE TEMPTATIONS MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	8
67	56	56	29	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	25
68	78	87	5	OLU GEE STREET 32519/V2 (11.98/16.98) HS	SOUL CATCHER	68
69	63	65	34	JESSE POWELL 4 SILAS 11789/MCA (10.98/16.98) HS	'BOUT IT	15
70	64	60	43	KIRK FRANKLIN 4 GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
71	61	55	4	GRENIQUE MOTOWN 53227/UNIVERSAL (8.98/12.98) HS	BLACK BUTTERFLY	49
72	NEW	—	1	BIG POKEY CHEVIS 5118 (11.98/15.98) HS	HARDEST PIT IN THE LITTER	72
73	65	74	23	GLENN JONES SAR 1001 (11.98/15.98)	IT'S TIME	51
74	62	59	34	2PAC 4 AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
75	77	73	53	MONICA 4 ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
76	67	64	19	SHANICE LAFACE 26058*/ARISTA (10.98/16.98)	SHANICE	15
77	68	66	55	MAXWELL 4 COLUMBIA 68968*/CRG (10.98 EQ/16.98)	EMBRYA	2
78	69	77	49	KELLY PRICE 4 T-NECK/DEF SOUL 524516/IDJMG (10.98/16.98)	SOUL OF A WOMAN	2
79	71	63	31	BUSTA RHYMES 4 E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)		2
80	75	71	24	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYNDALAZDAYZ	4
81	73	79	11	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 9956/VG (16.98 CD)	THE SONG LIVES ON	53
82	79	61	42	DEBORAH COX 4 ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
83	RE-ENTRY	—	36	TOTAL 4 BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	9
84	66	75	34	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	13
85	70	62	11	VARIOUS ARTISTS DEATH ROW 51161/PRIORITY (12.98/19.98)	CHRONIC 2000 SUGE KNIGHT REPRESENTS	3
86	74	67	3	PROFYLE MOTOWN 53240/UNIVERSAL (10.98/16.98) HS	WHISPERS IN THE DARK	67
87	83	84	42	OUTKAST 4 LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
88	59	68	9	REEL TIGHT G-FUNK 72966/RESTLESS (10.98/16.98) HS	BACK TO THE REAL	32
89	90	90	34	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2	17
90	84	82	9	BEELOW BALLIN/PRIVATE 1 417093/IDJMG (10.98/16.98) HS	BALLIN 4 BILLIONS	58
91	81	80	14	MARVIN SEASE JIVE 41674 (10.98/16.98)	HOOCHIE MOMMA	75
92	85	69	15	KRAYZIE BONE 4 MO THUGS/RUTHLESS 1671/RELATIVITY (19.98/23.98)	THUG MENTALITY 1999	2
93	72	83	35	SOUNDTRACK DEF JAM 558925*/IDJMG (11.98 EQ/17.98)	BELLY	2
94	76	72	4	NATALIE COLE ELEKTRA 62401/EEG (11.98/17.98)	SNOWFALL ON THE SAHARA	64
95	89	91	26	FOXY BROWN 4 VIOLATOR 558933*/IDJMG (10.98/16.98)	CHYNA DOLL	1
96	80	78	21	THE ROOTS 4 MCA 11948* (10.98/16.98)	THINGS FALL APART	2
97	98	—	5	VARIOUS ARTISTS RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	84
98	RE-ENTRY	—	6	ORIGINAL P WESTBOUND 1114 (7.98/9.98)	WHAT DAT SHAKIN' (EP)	79
99	NEW	—	1	PEGGY SCOTT-ADAMS MISS BUTCH 4009/MARDI GRAS (10.98/15.98)	UNDISPUTED QUEEN	99
100	91	81	32	MYSTIKAL 4 NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	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 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.



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GET GONE

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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top hits like 'Wanna Be a Baller' and 'Sweet Lady Tyrese'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been on the chart for multiple weeks.

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

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

Table listing R&B singles alphabetically by title, including artists like Lil' Troy, Tyrese, and Kelly Rowland.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Shows sales performance for top R&B singles.

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

Table listing R&B singles alphabetically by title, including artists like Kelly Rowland, J. Lo, and Kelly Rowland.

Kristine W.'s Star Turn Among Dance Summit's Many Peaks

AFTER DAZZLING THE CROWD with an uplifting set that included a medley of "You Make Me Feel (Mighty Real)" and "Devotion," Nervous Records recording artist—and house music legend—Byron Stingily walked off the stage July 16 to thunderous applause. Within seconds, the filled-to-capacity main room of Atlanta's Backstreet club went dark. It stayed that way for about two minutes.

Suddenly, a bolt of light flashed across the stage, exposing a 15-foot figure. At that moment, every club punter and industry player (myself included) in attendance let out a col-

ence, which, if ya think about it, says much about artistry and a good song. When they're coupled, as they were here, an audience willingly follows an artist every step of the way.

Several costume changes later, Ms. W. treated the audience to a medley of such past hits as "Land Of The Living," "One More Time," and "Feel What You Want." With everyone in the audience singing along to these club anthems, and so much love in the room, the singer could barely contain her happiness. Were those tears of joy welling up in her eyes? It certainly looked that way.

Her simply elegant performance



by Michael Paoletta

penned song, "My Everything," as well as a sparkling cover of Anita Baker's "Been So Long." Of course, nothing prepared the wildly enthusiastic crowd for what was to come. For her last two songs, "Unspeakable Joy" and "Higher Things," which the singer co-wrote with Maurice Joshua, English was joined onstage by a 12-member gospel choir. Woman was taking us to church—and we were only too happy to oblige!

By the end of English's 45-minute performance, it became readily clear that performing with a live band is what's desperately needed for dance music to grow, prosper, and be taken seriously.

Opening for English was newcomer Gaelle, who recently signed with Atlanta-based Anunnaki Entertainment. With a four-piece band in tow, the one-named singer/songwriter revealed a natural penchant for merging all styles of dance music (drum'n'bass, house, trip-hop, disco, '70s-infused soul, and dub) into a satisfying whole. She also revealed a natural penchant for slick dance moves. Just imagine Sade, Nona Hendryx, and Michael Jackson morphed into one person.

Over the course of four songs—"Haiti," "MindSpeak," "Natural Mystic," and "Understand"—that can be found on her forthcoming album, "The Envelope," Gaelle performed with a finesse and zeal that others (newcomers and veterans alike) would do well to emulate. She is certainly one to keep an eye on!

AND THEN THERE WAS Candi Staton, who, judging from the

crowd's reaction at the club Fusion on July 15, has been seriously missed in clubland. In fact, it's been 17 years since Staton was an integral component of the mainstream music scene (in that time, she's been a major force in the world of gospel music). For many summit attendees (myself included), hers was a performance not to be missed. And thankfully, the soulful singer didn't disappoint.

Having recently inked a deal with React U.K. (Billboard, April 3), Staton treated us to several songs from her new album, "Outside In," scheduled for release Aug. 16. This was

ed the revelers to the indefatigable 5-year-old global hit "Dreamer." For those who might have forgotten, Robinson quickly reminded everybody that it was her voice that fueled the anthem for the Italian producer-driven act Livin' Joy.

When Robinson hit the song's final note and pulled off the scarf, there wasn't a still body in the club. Between the stomping feet, hand claps, and excited screams, we could barely hear her express her thanks.

After some a cappella moments ("Earthbeat" and "Sweetest Day Of May"), the Warner Bros. singer/songwriter teased the hands-in-the-



Silky Smooth Vibes. On July 16, artists and DJs treated Dance Music Summit registrants to a soul-drenched after-hours party at Atlanta's Yin Yang Music Cafe. Turntablists included Joe Claussell, Bobby D'Ambrosio, Steve "Silk" Hurlley, Oliver Stumm, and "Baby" Hec Romero. Fierce ruling divas Ann Nesby and Vernessa Mitchell performed their hits and then some. Shown, from left, are Mitchell, Hurlley, and Nesby. (Photo: George Jackson)

lective scream. Excitement and anticipation were in the air. As the lightning flash disappeared and the room returned to complete darkness, nervous chatter, hand claps, and chants of "diva" filled the room.

Without an introduction, a single spotlight slowly shed its ray of light on RCA singer/songwriter Kristine W. in all her towering glory. Welcome to the closing-night party of the sixth annual Billboard Dance Music Summit, held July 14-16 in Atlanta.

Wearing a beautiful black sequined gown that wickedly concealed the steps she was standing on (recalling the performance-art disco days of Grace Jones), W. gave new meaning to "long cool woman in a black dress." With style, grace, class, and just the right amount of drama, the singer simply stood there. As the deafening applause grew, so did her radiating smile. Love on love, indeed.

Opening the show with "Let Love Reign," a spirited jam she co-wrote with Janice Robinson and Mark Godwin, W. previewed three more songs from her forthcoming album: a trance-infused remake of James Taylor's "Shower The People," the fiercely wicked "Never Been Kissed," and the Dr. Buzzard's Original Savannah Band-hued "Clubland."

That's right: She sang four new songs and never once lost the audi-

ence wasn't lost on artists like Judy Torres, Lisa Lisa, Joi Cardwell, and Kimara Lovelace, who appeared to be in complete awe (like everyone else) as they studied W.'s every choreographed move. Perhaps they were thinking the same thing we were: This is the future of dance music, this is what's needed to take dance music to the next level, and Kristine W. is dance music's poster child.

In her incredibly tight 25-minute set, W. forever changed the landscape of club music. In the process, she proved that it's more than possible to create music that is equal parts dance and pop. We just hope her label was—and is—paying attention.

DITTO FOR NERVOUS RECORDS recording artist Kim English, who ably wowed every summit registrant at the opening-night "Live And More" showcase at the Kaya club. Complete with a four-piece band and three background singers, English delved into her album "Higher Things" and treated us to vibrantly alive renditions of such past dancefloor glories as "Learn 2 Luv," "Nitelife," and "Supernatural," which evolved into an Ella Fitzgerald-infused throwdown with English scatting with pure abandon.

Continuing along a jazz-embellished path, the singer mesmerized quite a few folks with a new self-



Girl Talk. Though they met only minutes before, Interhit's Abigail and RCA's Kristine W. became fast friends at the sixth annual Billboard Dance Music Summit, which was held July 14-16 in Atlanta. Ms. W. is currently putting the finishing touches on her sophomore album, while Abigail is enjoying much success with the Thunderpuss 2000-produced "Let the Joy Rise." Shown, from left, are Abigail and Kristine W. (Photo: Shelia Turner/Atlanta)

another case of an artist performing new material to an unbelievably enthusiastic audience.

Songs like the positively inspirational "Love Yourself," a delicious remake of Frankie Knuckles and Adeva's "Whadda You Want?," and the sassy "Bouncing Back" were met with hoots, hollers, and whistles. This was the comeback we were all waiting for.

Of course, things really heated up when Staton let loose with two of her classic disco recordings: "Young Hearts Run Free" and "Victim." After noticing that everybody (Vernessa Mitchell, Kim English, Gladys Pizarro, Bill Coleman, Brinsley Evans, Kevin Aviance, and Harry Towers, among others) was singing along with Ms. Staton, we couldn't help but think, "And we thought we were the only ones who had memorized every word, ad-lib, vamp, and diva lick of 'Victim.'"

By the time she walked off the stage, Staton had taken us on a spiritual journey that no one in the room will soon forget. Along the way, she also gave new meaning to the phrase "diva worship."

ALSO ON THE JULY 15 BILL was Janice Robinson, who gave new meaning to the word "diva." Sporting a satiny black gown, a flowing red scarf (that covered her beautiful baldness), and heels, Robinson treat-

air punters with the funk-injected "Nothing I Would Change," the autobiographical first single from her debut album: the rock-rooted "The Color Within Me," due Sept. 7. While Robinson was visibly nervous about introducing such a song at a dance music summit, she needn't have worried. The crowd ably went there with her. Of course, it didn't hurt that she prefaced the song by saying, "It was the club community that got me here, and I will never forget that. Dance music will always be a part of my life."

JOINING Candi Staton and Janice Robinson on the July 15 bill were Wave Music's Kevin Aviance, who, in addition to fabulously hosting the evening, previewed his new single, "Rhythm Is My Bitch"; Velocity Recordings' Soul Dhamma; So So Def/Columbia's Inoj; Nervous' Charlotte; Strictly Rhythm's Duane Harden; Tommy Boy's Amber; Lovegroove's Michelle Crispin; and Third Millennium Entertainment's Judy Torres, who seriously served with a rousing club version of "Out Here On My Own" (from the film "Fame").

The artist lineup on July 16 was equally impressive. Paving the way for Byron Stingily and Kristine W. were King Street Sounds' Kimara Lovelace; No-Mad Industries' Joi (Continued on next page)

Billboard. HOT Dance Breakouts
JULY 31, 1999
CLUB PLAY

1. THANK YOU TRUE SOLACE ATLANTIC
2. JUMBO UNDERWORLD V2
3. YOU JUDY ALBANESE CONTAGIOUS
4. KICK YOUR LEGS HIGHER
P.I.M.P. PROJECT TOMMY BOY SILVER
5. CHANTE'S GOT A MAN
CHANTE MOORE SILAS

MAXI-SINGLES SALES

1. RED ALERT BASEMENT JAXX
ASTRALWERKS
2. HAZIN' + PHAZIN'
THE CHOO-CHOO PROJECT SUBLIMINAL
3. GIVE IT TO ME DRAMA KIDZ
JELLYBEAN
4. I DO BOTH JAY & JANE LA RISSA WARLOCK
5. ANGRY INCH
HEDWIG & THE ANGRY INCH ATLANTIC

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

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	5	BEAUTIFUL STRANGER MAVERICK PROMO/WARNER BROS. †	MADONNA
2	2	4	7	I WILL GO WITH YOU (CON TE PARTIRO) EPIC 79202 †	DONNA SUMMER
3	3	6	7	RED ALERT XL/ASTRALWERKS 6273/CAROLINE †	BASEMENT JAXX
4	5	11	7	SOMEDAY NERVOUS 20361	CHARLOTTE
5	10	13	9	GOOD TO BE ALIVE HIGHER GROUND 79183/COLUMBIA	DJ RAP
6	4	1	8	WHAT YOU NEED STRICTLY RHYTHM 12570 †	POWERHOUSE FEATURING DUANE HARDEN
7	16	29	5	BAILAMOS OVERBROOK PROMO/INTERSCOPE †	ENRIQUE IGLESIAS
8	15	24	4	BE YOURSELF TWISTED 55548/MCA	CELEDA
9	6	10	8	FEELING FOR YOU ASTRALWERKS 6263/CAROLINE	CASSIUS
10	8	2	10	SING IT BACK ECHO/F-111 44687/WARNER BROS. †	MOLOKO
11	14	23	4	IF YOU HAD MY LOVE WORK 79164/EPIC †	JENNIFER LOPEZ
12	9	9	8	HOLD ON SUBLIMINAL 013/STRICTLY RHYTHM	JOSE NUNEZ FEATURING OCTAHVIA
13	7	5	9	COME LOGIC 65679	MARTHA WASH
14	18	21	6	MOMENTS GROOVILICIOUS 064/STRICTLY RHYTHM	JOHNNY VICIOUS FEATURING MYNDY K.
15	25	32	4	CANNED HEAT WORK 79162/EPIC †	JAMIROQUAI
16	11	7	10	FEEL GOOD RAW NERVE 1008	SUSSEX HOUSE
17	21	27	6	FACEPLANT ELEMENTREE/F-111 44667/REPRISE	VIDEODRONE
18	13	15	8	BOOM, BOOM, BOOM, BOOM!! GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
19	39	—	2	MY LOVE IS YOUR LOVE ARISTA PROMO †	WHITNEY HOUSTON
20	26	31	4	FREAK IT NERVOUS 20371 †	STUDIO 45
21	20	28	5	ANGRY INCH ATLANTIC 84513	HEDWIG & THE ANGRY INCH
22	28	40	3	NAKED WITHOUT YOU NEPTUNE PROMO/RIVER NORTH	TAYLOR DAYNE
23	12	8	9	9PM (TILL I COME) RADIKAL 99004	ATB
▶ POWER PICK ◀					
24	30	37	3	A WOMAN'S GOT THE POWER UNIVERSAL 56313	JENNIFER HOLLIDAY
25	31	38	3	VERY IMPORTANT PEOPLE 4AD PROMO/WARNER BROS.	GUSGUS
26	36	43	3	ALWAYS YOU EDEL AMERICA PROMO/HOLLYWOOD	JENNIFER PAIGE
27	38	45	3	LOOK AT ME CAPITOL IMPORT †	GERI HALLIWELL
28	23	17	8	BRING MY FAMILY BACK CHEEKY PROMO/ARISTA	FAITHLESS
29	19	12	12	BIG LOVE SUBLIMINAL 18/STRICTLY RHYTHM †	PETE HELLER
30	34	39	4	JUST BECAUSE PLAYLAND 53464/PRIORITY	SHANNA
31	24	19	11	ONE MORE CHANCE H.O.L.A. 341084	ANGEL CLIVILLES
32	42	48	3	DISCO INFERNO JELLYBEAN 2554	CYNDI LAUPER
33	29	22	8	YOU'RE A SUPERSTAR LOGIC 67011 †	LOVE INC.
34	17	14	12	UNTIL WE MEET AGAIN MOTOWN 156266/UNIVERSAL	DIANA ROSS
35	40	44	4	NO ANGEL WHIRLING 0015	SUNSCREAM
36	47	—	2	LAST CHANCE FOR LOVE NO-MAD 1001	JOI CARDWELL
37	46	—	2	ON THE DANCE FLOOR VINYL SOUL 103/MUSIC PLANT	RICHARD ROGERS
38	22	18	10	LIVIN' LA VIDA LOCA C2 79153/COLUMBIA †	RICKY MARTIN
39	32	20	12	STOP & PANIC MOONSHINE 88458 †	CIRRUS
40	44	47	3	EQUITOREAL JIVE ELECTRO 42603/JIVE	DUBTRIBE SOUND SYSTEM
41	41	41	5	SPELLBOUND SM:JE 9099	RAE & CHRISTIAN
42	33	25	10	WE ARE IN THE DARK JELLYBEAN 2551	PLASMIC HONEY
▶ HOT SHOT DEBUT ◀					
43	NEW ▶	1	1	FLOOR FILLER TUNE 4 PLAY 1025	DAVE AUDE
44	49	—	2	WE CAN GET THERE CURB 73082	MARY GRIFFIN
45	27	16	12	SHARE THE LOVE ARISTA PROMO	ANDREA MARTIN
46	NEW ▶	1	1	LOVE IS THE ANSWER PRELUDE 0002	UNDERGROUND NETWORK FEAT. PIERRE SALANDY
47	43	35	7	AFRIKA METROPOLITAN UNDERGROUND 100/METROPOLITAN	PLASMIC HONEY
48	NEW ▶	1	1	ALL OR NOTHING WARNER BROS. IMPORT	CHER
49	RE-ENTRY	2	2	COMMAND & OBEY EIGHTBALL 184	GROOVE THING FEAT. DEBBIE HARRY
50	NEW ▶	1	1	BODY ROCK V2 27595 †	MOBY

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	7	IF YOU HAD MY LOVE (T) (X) WORK 79164/EPIC †	JENNIFER LOPEZ
2	2	3	10	SEXUAL (LI DA DI) (T) (X) TOMMY BOY 381	AMBER
3	3	2	9	IT'S NOT RIGHT BUT IT'S OKAY/I WILL ALWAYS LOVE YOU (T) (X) ARISTA 13680 †	WHITNEY HOUSTON
▶ GREATEST GAINER ◀					
4	5	4	5	BILLS, BILLS, BILLS (T) (X) COLUMBIA 79176/CRG †	DESTINY'S CHILD
5	4	35	3	I WILL GO WITH YOU (CON TE PARTIRO) (T) (X) EPIC 79202 †	DONNA SUMMER
6	6	5	33	WE LIKE TO PARTY! (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM †	VENGABOYS
7	7	6	36	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
8	8	7	24	BLUE MONDAY (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS. †	ORGY
9	9	9	11	STRONG ENOUGH (T) (X) WARNER BROS. 44644 †	CHER
10	11	10	12	IT'S OVER NOW (T) (X) ARISTA 13656 †	DEBORAH COX
11	10	8	13	LIVIN' LA VIDA LOCA (M) (T) (X) C2/COLUMBIA 79153/CRG †	RICKY MARTIN
12	12	11	21	PRaise YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
13	14	13	52	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE †	FATBOY SLIM
14	13	12	22	BODY (T) (X) TWISTED 55528/MCA †	FUNKY GREEN DOGS
15	16	14	13	GIVE IT TO YOU (T) (X) INTERSCOPE 97052 †	JORDAN KNIGHT
16	15	16	47	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
17	17	15	43	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
18	19	20	60	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
19	18	19	5	AM I SEXY...? (T) (X) ANTLER SUBWAY 1037/NEVER	LORDS OF ACID
▶ HOT SHOT DEBUT ◀					
20	NEW ▶	1	1	HELL'S BELLS (T) (X) TWISTED 55541/MCA	MICHAEL T. DIAMOND
21	23	22	30	SKIN (T) (X) NERVOUS 20356 †	CHARLOTTE
22	24	25	26	ALL I HAVE TO GIVE (T) (X) JIVE 42563 †	BACKSTREET BOYS
23	21	18	20	NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA
24	20	17	10	GEORGY PORGY (X) WARNER BROS. 44612 †	ERIC BENET FEATURING FAITH EVANS
25	22	23	24	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104/CRG †	MARIAH CAREY
26	28	24	7	HEY BOY HEY GIRL (T) (X) FREESTYLE DUST/ASTRALWERKS 66267/VIRGIN	THE CHEMICAL BROTHERS
27	25	27	16	UNSPEAKABLE JOY (T) (X) NERVOUS 20358	KIM ENGLISH
28	26	21	18	MARIA (T) (X) LOGIC 78040/BEYOND †	BLONDIE
29	NEW ▶	1	1	BODY ROCK (T) (X) V2 27595 †	MOBY
30	NEW ▶	1	1	BOOM, BOOM, BOOM, BOOM!! (T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
31	27	26	7	CANNED HEAT (T) (X) WORK 79162/EPIC †	JAMIROQUAI
32	44	—	2	SMILE (T) (X) ELEKTRA 63749/EEG †	VITAMIN C FEATURING LADY SAW
33	36	43	14	WINDOWLICKER (X) WARP 35007/SIRE †	APHEX TWIN
34	32	28	8	ROLLERCOASTER (T) (X) EPIC 79180 †	B*WITCHED
35	29	32	24	WHEN I'M GONE (T) (X) ROBBINS 72034	ROCKELL
36	30	31	61	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932/CRG †	RICKY MARTIN
37	31	30	34	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM †	VENGABOYS
38	41	29	4	SOMEDAY (T) (X) NERVOUS 20361	CHARLOTTE
39	43	37	3	BETTER DAYS (AND THE BOTTOM DROPS OUT) (T) (X) WARNER BROS. 44697 †	CITIZEN KING
40	35	33	21	JACKIE'S STRENGTH (T) (X) ATLANTIC 84442/AG †	TORI AMOS
41	33	34	65	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822/CRG †	MARIAH CAREY
42	NEW ▶	1	1	WER*SHIP (T) NERVOUS 20387	DJ ESCAPE
43	38	38	14	MY FIRST NIGHT WITH YOU (X) UNIVERSITY 97059/INTERSCOPE †	MYA
44	37	36	28	C'EST LA VIE (T) (X) EPIC 79085 †	B*WITCHED
45	34	41	26	TAINTED LOVE (T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
46	40	48	60	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515 †	BACKSTREET BOYS
47	42	47	55	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS. †	MADONNA
48	RE-ENTRY	8	8	MOMENTS: ECSTASY (TAKE YOUR SHIRTS OFF) (T) (X) GROOVILICIOUS 064/STRICTLY RHYTHM	JOHNNY VICIOUS FEAT. MYNDY K.
49	48	44	6	NO SCRUBS (T) (X) STREETBEAT 050	TOO LOVELY & CUTE
50	47	40	50	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO

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

DANCE TRAX

(Continued from preceding page)

Cardwell, looking every bit the earth mama while sinking her teeth into the classic "Club Lonely" and her latest single, "Last Chance For Love"; Logic's Love Inc.; Twisted America's Celeda, who played the role of preacher's daughter while singing "Be Yourself"; Trax Recordings' Erin Hamilton; and newcomer Sevana Stone, who made everyone take notice with her ferocious cover of the Ritchie Family's "Give Me A Break."

In addition to hosting Friday

night's festivities, the always-radiant and ever-alluring Lisa Lisa (yes, that Lisa Lisa!) performed two songs ("Let The Beat Hit 'Em" and the unreleased "Si Tu Me Dejas"). By the night's end, we couldn't help but wonder why she has no label to call home. Perhaps a wise A&R exec who witnessed her show-stopping command of the stage is already dialing her number. We can only hope.

Following the July 16 artist showcase at Backstreet was an after-house party at the Yin Yang Music

Cafe. Providing the 7 a.m. church vibe were Interscope's Ann Nesby and T.E. Savage Inc.'s Vernessa Mitchell, who both know what it means to sing from the soul.

PROVIDING THE MUSICAL backdrop before and after the nightly artist showcases was a fierce lineup of international DJs that included New York's "Little" Louie Vega, Craig Roseberry, Oliver Stumm, Bobby D'Ambrosio, Joe Claussell, and "Baby" Hec Romero; Chicago's

Steve "Silk" Hurley; Atlanta's Stuart Gardner; Philadelphia's Phillip Dickerson; and the U.K.'s June Joseph, Tim Punter (of Mucho Macho) and Tom Stephan (aka Superchumbo).

FINALLY, special thanks and applause must be given to Atlanta-residing (and Billboard-reporting DJ) Richard Leslie. As the executive event producer of the summit, Leslie made sure that the artists' soundchecks ran smoothly and

ironed out any kinks in the clubs' sound systems and stage settings. Without him, the summit would surely not have been as problem-free as it was. Additionally, we made a new friend.

Of course, much thanks must also be given to everybody who participated in this year's summit. Always remember, there is power in numbers.

For additional news coverage of the sixth annual Billboard Dance Music Summit, see page 1.

Giant Aims To Raise Walker's Profile With 'Live, Laugh, Love'

BY DEBORAH EVANS PRICE

NASHVILLE—For an artist who has had 12 top five singles, including six No. 1 hits, and has one of the best-attended live shows, Clay Walker is, Giant Records Nashville president Doug Johnson admits, an artist people sometimes refer to as “operating below the radar.”

Giant plans to change that perception with the Aug. 24 release of Walker's new set, “Live, Laugh, Love.”

“People just don't see it,” says Johnson, “but he's one of those people that if you made a checklist of everything that an artist/entertainer/star needs for star potential, he has every one of them. I want to see Clay Walker gain the respect that I

think he deserves creatively and artistically. I want people to know the truth about Clay Walker and his music, how much soul he has and how much depth he has.”

WSIX Nashville PD Dave Kelly agrees that Walker hasn't yet hit the summit. “He really hasn't had the opportunity to stand out as of yet,” Kelly says, adding that he is hearing positive industry comments about the album. “Clay has had some hits, but for whatever reason, he just hasn't leapt off the page as some people might expect him to.”

“Live, Laugh, Love” marks the first time Johnson and Walker have worked together in the studio. Johnson says that when he took over at Giant, he had no plans to change Walker's production. But when Walker asked him to produce, he was happy to do so.

“After seeing him perform live, I felt like there were some things I

could bring in,” Johnson says. “Probably the main difference is I tried to capture vocally what he does live. I'd see him live and was just blown away. This kid is really a potential entertainer of the year. I was guilty of not knowing it and I don't think the world knows. He is just incredible.”

He credits Walker with bringing that live attitude to the studio. “There are a couple songs on the album that are scratch vocals, so it's not like I worked him to death and pulled something out of him that somebody else hadn't,” says Johnson. “It was a matter of him really coming in raring to go as if he were walking onstage. I think mainly that was it, trying to create that feeling.”

Walker's previous four studio albums were produced by James Stroud, and although Walker remains a big Stroud fan and friend, he says he enjoyed working with Johnson.

“On this album, I think he got everything there was to get out of me,” Walker says. “Listening to it, there's a whole lot more emotion from me. I quit trying to sing and just sang.”

Walker co-wrote three cuts on the album with a songwriter friend from Beaumont, Texas, Jason Greene, including the power ballad “Once In A Lifetime Love,” which is getting airplay as an album track and is No. 74 on Hot Country Singles & Tracks.

Walker looks forward to performing songs from the new album. He is booked by Buddy Lee Attractions and recently signed a new management agreement with Titley Spalding Management after years with Erv Woolsey. “Erv and I are still great friends, but it was just time for



WALKER

me to make a change,” Walker says. “The next five years of my career will determine whether there will be another five years.”

Connie Baer, Giant's senior direc-

tor of marketing and artist development, says the label's goal is “connecting the dots.”

“Clay has had hit after hit,” Baer says. “He's one of the 10 biggest touring acts the last three years running, and I think we need to connect the dots at the consumer level and let people know he's done all that. We are trying to get loud with the message at radio, at the consumer level, and at the industry.”

“He's sold 7 million albums, and in our estimation, it's the quietest 7 million in sales that we've seen,” Baer continues. “People are shocked when they see his show and shocked when they find out the stats he has accomplished at a young age. People need to know the Clay Walker story.”

To spread that story, Baer says the label is employing a “massive consumer TV campaign; retail and rack programs to support the release of the album; major promotions at country radio; and major media.”

The label is also issuing a second single before the release of the album. The initial single, “She's Always Right,” peaked at No. 16. The next single, the title cut, will be released Aug. 9, with a video.

Baer says the label plans to make both consumers and people in the industry aware of his strengths. “He has an electric live show,” she says. “His music is universal, and few artists can really sing with the power he has. We just need everybody to know that.”

‘There's a whole lot more emotion from me. I quit trying to sing and just sang’

— CLAY WALKER —

Farm Aid Live On CMT; Garth's Got Some 'Friends' On This Tribute; Patsy Duets Due

ON THE ROW: For the second year in a row, CMT will televise eight hours of Farm Aid live. This year's show will be held on Sunday, Sept. 12, at the Nissan Pavilion in Bristow, Va., outside Washington, D.C.



In addition to Farm Aid founders Willie Nelson, Neil Young, and John Mellencamp, performers scheduled thus far will include Trisha Yearwood, the Mavericks, Sawyer Brown, Steve Earle, the Dave Matthews Band, and Susan Tedeschi.

CMT will televise live from 2-10 p.m. ET.

LOW FRIENDS IN PLACES: If you think it's easy being Garth Brooks, take a listen to a new “tribute” album on Cleopatra Records' Purple Pyramid Records. “New Friends In Low Places” includes refugees from Vanilla Fudge, REO Speedwagon, Chicago, Guns N' Roses, Winger, MSG, Toto, the Desert Rose Band, and the Beach Boys.

Believe me, you haven't half lived till you've experienced Teddy “Zig Zag” Andreas grappling with “Friends In Low Places” or heard Carmine Appice and Spencer Davis taking on “Standing Outside The Fire.”

HISTORY REVISITED: The late Patsy Cline is getting the full-blown revisionist treatment on three albums of duets. The first, “Patsy Cline Duets,” is due Sept. 14 from Private I/Mercury Records, with added vocals from Willie Nelson, Glen Campbell, Waylon Jennings, Crystal Gayle, Michelle Wright, Beth Nielsen Chapman, Bob Carlisle, John Berry, and Mila Mason. Horns, harps, and strings are also being added.

ON THE RECORD: Diesel Only Records has released two very slick, picture-sleeved 45 rpm jukebox singles by Dale Watson and a one-off group called Swag. The latter is made up of Mavericks members Robert Reynolds and Paul Deakin, sometime Mavs keyboardist Jimmie Dale McFadden, steel guitarist

Richard McLaurin, and Cheap Tricksters Rick Nielsen and Tom Petersson. They do “Sweet Lucinda”—a tribute to Lucinda Williams—and “Every Little Truth.”

Watson's single includes “Good Luck 'N' Good Truckin'” and “Yankee Doodle Jean.” Both singles are being distributed to truck-stop jukebox operators and will be available by mail order through DieselOnly.com.

PEOPLE: Gene Weed has been elected president of the Academy of Country Music for a two-year term. David Corlew was re-elected VP.

Hallmark Direction Co. president John Dorris and Blue Spoon Entertainment president Jean O'ffill have restructured their partnership in joint venture Ken Ten Publishing. The firm has been renamed Broadvision Publishing, with O'ffill becoming president/CEO. Kristi Weaver is promoted to executive VP, and Chris Marion remains as studio manager and producer.

Terry Donovan joins the RCA Label Group as national manager of field sales and marketing. He was previously with BMG Distribution in Minneapolis.

Eddie Mascolo joins Starstruck Entertainment as VP of radio promotions. He was previously Platinum Nashville senior VP of promotion.

Recuperating: Ray Stevens, from successful prostate cancer surgery; Vern Gosdin, from a second stroke; Charlie Louvin, from kidney surgery; Cleo T. Judd, from gall bladder surgery. Stevens reports that he's been cleared by doctors to resume performing his stage show at the Opryland Hotel's Acuff Theatre on Sept. 15. Gosdin, Louvin, and Judd are expected to recover completely.

The late Shot Jackson's family donated some of the Steel Guitar Hall of Fame member's memorabilia to the Country Music Hall of Fame. In a private ceremony July 23 at the hall presided over by Marty Stuart, Jackson's signature black Dobro guitar and custom strap were presented. Jackson, who played on pivotal recordings for artists ranging from Roy Acuff to Kitty Wells, was an influential guitar designer in addition to being an innovative player. Jackson—real name: Harold Bradley Jackson—died in 1991.



by Chet Flippo



Book 'Em. At the recent International Country Music Conference (ICMC) at Nashville's Belmont University, “The Encyclopedia Of Country Music” was honored as music book of the year. Accepting the Mike Curb School of Music Business Belmont Book Award was Laura Garrard, center, representing the book's compiler, the Country Music Hall of Fame and Museum. Presenting the award on behalf of Belmont and the ICMC were professors James Akensen of Tennessee Technological University, left, and Don Cusic of Belmont University.

Billboard TOP COUNTRY ALBUMS

JULY 31, 1999

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	89	SHANIA TWAIN ◆ ¹¹ MERCURY 536003 (10.98/17.98)	No. 1 COME ON OVER	1
2	2	2	77	DIXIE CHICKS ▲ ⁶ MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	1
▶ GREATEST GAINER ◀						
3	3	3	7	LONESTAR ● BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
4	4	4	11	TIM MCGRAW ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
5	5	5	70	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	5
6	6	6	65	FAITH HILL ▲ ² WARNER BROS. 46790 (10.98/16.98)	FAITH	2
7	9	11	10	SHEDAISY LYRIC STREET 65002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	7
8	7	8	4	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	5
9	8	9	10	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
10	10	14	20	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
11	11	7	3	LYLE LOVETT CURB 11964/MCA (10.98/17.98)	LIVE IN TEXAS	7
12	12	12	35	GARTH BROOKS ◆ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
13	13	13	20	GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
14	15	15	99	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
15	14	10	8	MARY CHAPIN CARPENTER COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
16	16	16	5	ALABAMA RCA 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	5
17	17	17	9	DWIGHT YOAKAM REPRISE 47389/WARNER BROS.	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
18	19	22	17	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
19	18	18	61	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
20	21	20	6	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
21	22	21	63	MARK WILLS ▲ MERCURY 536317 (10.98/16.98) HS	WISH YOU WERE HERE	8
22	20	19	11	STEVE WARINER CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	6
23	23	23	46	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
24	24	24	96	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
25	25	25	9	CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98) HS	SINGLE WHITE FEMALE	15
26	26	26	15	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
27	27	28	17	PATTY LOVELESS EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS	6
28	28	29	49	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
29	29	27	47	ALABAMA ▲ ² RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
30	31	37	53	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
31	36	35	8	JOHN MICHAEL MONTGOMERY ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
32	34	32	7	JOE DIFFIE EPIC 69815 (10.98 EQ/16.98)	A NIGHT TO REMEMBER	23
33	30	34	99	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
34	33	36	15	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
35	32	31	14	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
36	35	30	51	DIAMOND RIO ● ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
37	39	41	49	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
38	37	33	21	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	5

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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
39	38	39	49	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	16
40	41	44	7	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	29
41	44	45	43	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
42	45	50	17	JESSICA ANDREWS DREAMWORKS 50104/INTERSCOPE (8.98/12.98) HS	HEART SHAPED WORLD	31
43	50	51	58	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
▶ PACESETTER ◀						
44	54	47	20	SAWYER BROWN CURB 77902 (10.98/16.98)	DRIVE ME WILD	10
45	47	43	23	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	4
46	51	55	92	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
47	42	42	59	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
48	40	40	38	SARA EVANS RCA 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	11
49	46	46	39	TOBY KEITH ● MERCURY 558962 (10.98/16.98)	GREATEST HITS VOLUME ONE	5
50	49	49	97	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
51	43	52	25	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 5	13
52	52	54	53	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
53	53	48	36	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
54	48	38	14	SAMMY KERSHAW MERCURY 538889 (10.98/17.98)	MAYBE NOT TONIGHT	7
55	55	56	56	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
▶ HOT SHOT DEBUT ◀						
56	NEW ▶	1	1	PAUL BRANDT REPRISE 47319/WARNER BROS. (10.98/16.98)	THAT'S THE TRUTH	56
57	56	53	40	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
58	59	60	99	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
59	62	68	12	CHAD BROCK WARNER BROS. 47071 (10.98/16.98)	CHAD BROCK	59
60	58	57	86	GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98)	SEVENS	1
61	57	58	59	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
62	69	69	22	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
63	63	64	61	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
64	NEW ▶	1	1	DAVID BALL WARNER BROS. 47270 (10.98/16.98)	PLAY	64
65	71	73	90	ROY D. MERCER VIRGIN 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
66	74	71	19	KELLY WILLIS RYKODISC 10458 (6.98/11.98) HS	WHAT I DESERVE	30
67	60	59	15	ALAN JACKSON ARISTA NASHVILLE 18886 (4.98/9.98)	SUPER HITS	44
68	RE-ENTRY	10	10	VARIOUS ARTISTS MADACY 6808 (10.98/15.98)	BEST OF COUNTRY: 16 ORIGINAL COUNTRY HITS	50
69	75	74	63	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
70	66	72	65	ROY D. MERCER VIRGIN 94301 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
71	RE-ENTRY	19	19	MERLE HAGGARD LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	69
72	72	62	16	BROOKS & DUNN ARISTA NASHVILLE 18882 (4.98/9.98)	SUPER HITS	43
73	61	65	65	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
74	64	66	65	STEVE WARINER ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
75	65	67	39	DEANA CARTER ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6

Billboard Top Country Catalog Albums

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

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	2	TIM MCGRAW ▲ ⁵ CURB 77886 (10.98/16.98)	EVERYWHERE	111
2	1	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (10.98/17.98) HS	THE WOMAN IN ME	232
3	3	GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	204
4	4	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	195
5	6	HANK WILLIAMS, JR. ▲ ³ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	267
6	—	THE JUDDS CURB 11514/MCA NASHVILLE (6.98/11.98)	GREATEST HITS, VOL. 1	5
7	5	CHARLIE D'NIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	235
8	7	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	277
9	8	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	254
10	13	SHANIA TWAIN ▲ MERCURY 514422 (7.98/11.98)	SHANIA TWAIN	142
11	9	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	643
12	11	JOHNNY CASH ● COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	111
13	10	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	408

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	12	DEANA CARTER ▲ ⁴ CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	150
15	14	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	586
16	15	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	352
17	19	PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	31
18	16	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	193
19	20	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	82
20	18	HANK WILLIAMS MERCURY 536029 (7.98/11.98)	20 OF HANK WILLIAMS GREATEST HITS	92
21	17	ALISON KRAUSS ▲ ² ROUNDER 610325/MERCURY (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	152
22	22	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	173
23	21	VINCE GILL ▲ ⁴ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	257
24	23	KENNY ROGERS ▲ ⁴ CAPITOL 46106 (9.98/15.98)	TWENTY GREATEST HITS	202
25	24	ROY D. MERCER VIRGIN 54781 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	113

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.

COUNTRY CORNER



by Wade Jessen

GROUP THERAPY: With 5,989 plays, **Lonestar** again shatters the record for one-week detections during the 1999 chart year (which began in the Dec. 5, 1998, Billboard), as "Amazed" (BNA) grips No. 1 on Hot Country Singles & Tracks for a third straight issue. Last issue, "Amazed" collected 5,922 plays to take the year's highest weekly spin count since **George Strait's** "Write This Down" (MCA Nashville) played 5,767 times in the July 10 Billboard, but that's far from the end of the story. In a spirited battle for No. 1, **Jo Dee Messina's** "Lesson In Leavin'" (Curb) gains 124 spins and finishes with 5,767 plays to push Strait's song to third place in one-week detection totals. Messina's single gains approximately 1 million estimated audience impressions and bullets at No. 2.

Tom Baldrica, promotion VP at BNA, says he predicts a fourth week at the top for **Lonestar** and confirms that a slightly altered version of the single has been serviced to AC stations. He says the AC version "is not substantially different from the original. Maybe a few more strings added to the mix, and that's about it." Baldrica tells Country Corner that a team of independent promoters has been assembled to work the song at AC stations, and he adds that top 40 stations aren't being serviced with the single.

POP GOES THE COUNTRY: Two tracks from the "Runaway Bride" soundtrack (Columbia) are highly conspicuous on Hot Country Singles & Tracks this issue, as **Dixie Chicks' "Ready To Run"** (Monument) takes the biggest gain on the chart for the fourth straight week and **Martina McBride's "I Love You"** (RCA) takes Hot Shot Debut roses and sets a career mark for high debuts.

With Airpower stripes, "Ready To Run" gains 662 detections to shoot 23-15 in its fourth chart week with detections at each of our 154 monitored signals. Heavy airplay (more than 35 plays) is detected at nine stations, including KMLE Phoenix, WUSN Chicago, and KPLX Dallas.

McBride's bouncy pop ditty bows at No. 43 on the radio chart, her highest chart debut with a solo single. McBride teamed with labelmate **Clint Black** on "Still Holding On," which entered at No. 42 in the June 14, 1997, issue. The highest previous bow for a McBride solo track was 1997's "Cry On The Shoulder Of The Road," which started at No. 53.

The new McBride song opens with 97 stations, including KHAY Oxnard, Calif.; WYAY Atlanta; and WDSY Pittsburgh. "I Love You" will also be included in McBride's "Emotion" set, due in stores Sept. 14.

The "Runaway Bride" package hits retail Tuesday (27).

KENTUCKY HOME GIRLS: A July 11-12 repeat broadcast of "Naomi And Wynonna: Love Can Build A Bridge," a two-part miniseries on NBC, blows the **Judds' "Greatest Hits, Vol. 1"** back onto Top Country Catalog Albums at No. 6 with approximately 4,000 scans. That double-platinum set, originally issued by Curb/RCA, was reissued by Curb/MCA Nashville two years ago. It contains the duo's first nine No. 1 singles. The TV show first aired May 14-15, 1995.

DIXIE CHICKS' 2ND SET READY TO 'FLY' AT RETAIL

(Continued from page 1)

reincarnation, VP of national promotion **Larry Pareigis** says the group's new album, "Fly," due Aug. 31, is "a great piece of work, with a lot of singles."

Even though "Wide Open Spaces" remains at No. 2 on the Top Country Albums chart and at No. 23 on The Billboard 200, with Recording Industry Assn. of America certification of 6 million in sales, Sony Music Nashville president **Allen Butler** sees no danger of overexposure with dueling discs in the marketplace.

"We'll feature both albums at retail," he says. "The second album is always the most important in any artist's career. This one is getting a great start with the first single coming from the 'Runaway Bride' soundtrack and has a very prominent place in that movie. That lets people know there's something new out there from the Dixie Chicks."

"At the same time, they'll have a number of CMA [Country Music Assn.] nominations, and the album will be out before the CMA Awards. We'll have a lot of emphasis on TV. They're so visual, and we're getting hit on right and left with TV offers. I think we'll also do a network TV special after the first of the year. This album should be real strong for Christmas, and I think it will continue to sell the first album, which is still selling about 80,000 pieces a week."

"You very seldom see someone come with a second album before the first album is completely sold and gone away," continues Butler. "We thought we would take a different strategy and strike while the iron is hot, especially in the fourth quarter, which is our strong selling season. Our goal is to market them both simultaneously, side by side."

Linking the two albums at retail is smart marketing, says **Paul Bailey**, country music buyer for Tower Records in Brea, Calif.

"The first album is still in our top 25 or 30 routinely," he says. "In our ongoing Lilith Fair endcap, seven of eight facings are for the Chicks. The first album still sounds fresh, and the first single from the new album is like nothing else on the radio right now."

Choosing material for "Fly" was a painstaking process, Seidel and co-producer **Blake Chancey** (Paul Wor-

ley also co-produces) agree. They ended up using five Chicks-written songs, including the current single, "Ready To Run," written by Seidel with **Marcus Hummon**, which is now at No. 15 on the Hot Country Singles & Tracks chart.

"We all love it here," says **WQYK** Tampa, Fla., PD **Beecher Martin** of the single. "It's got high numbers of requests. A big request song."

"With these girls, who are real professionals," says **Chancey**, "we approached the second album just as we did the first one. We do tons of pre-production; we get songs from everywhere. We don't confine song selection just to the publishing community here; we listen to everything, all the way back to albums we grew up with. They write with different people, different people write things just for them, and we rehearse everything

'We're getting hit on right and left with TV offers'

- ALLEN BUTLER -

long before we cut. We sat in my living room with the studio band and worked all the songs up, long before we recorded them."

When it came time to choose the Chicks' original songs, Seidel says, they voted on which to include. "One of the problems of a sophomore album is that you have a little success, and then you start to think you're a great writer and you'll write everything," she says. "So we vote on those."

In addition to the Chicks' originals, other songs include compositions by leading Nashville tunesmiths, such as **Matraca Berg**, **Annie Roboff**, **Richard Leigh**, **Buddy Miller**, **Jim Lauderdale**, **Patty Griffin**, and **Denise Linde**.

"We really feel no pressure from the label," says Seidel. "The label stays out of our hair. Our motto is: 'Do it our way.' The label didn't come by 'til the very end. Our manager doesn't dare set foot in the studio. You can't take everyone's opinion. You have to take your own opinion and your part-

ners' opinions and your producers' into account."

A FINE LINE

The obvious situation that had faced the Chicks with their sophomore album, says **Dixie Chicks** manager **Simon Renshaw**, was to avoid the twin pitfalls of delivering more of the same or veering off in an abrupt departure.

"They managed to avoid both. Obviously, I'm biased," he says. "But I was absolutely blown away. From an artistic point of view, it shows enormous growth. They're writing more, and I think we're just seeing the tip of the iceberg there."

Some observers, says **Renshaw**, expected "the dreaded 'crossover' word. But that's the farthest thing from their minds. This is and always will be a country group. But this album is a real progression."

Pareigis agrees, saying, "Even though it has several stylistic leaps forward, it is undoubtedly, from the first few notes, a Dixie Chicks album."

From here on, says **Renshaw**, the Chicks will finish the **Tim McGraw** tour and **Lilith Fair** dates; tour Europe in October and then tour Australia, where **Renshaw** says their album just went platinum, until the end of the year; and then take a hiatus until next June, when they'll headline their own North American tour.

Pareigis says the album's promotional launch comes with an Aug. 24 live 90-minute broadcast on AM/FM Radio Networks from the Chicks' **Lilith Fair Milwaukee** date. "Country Live! With The Dixie Chicks" will air at 11 a.m. ET. "They won't play live," he says. "But it'll be an hour and a half of playing album cuts and taking listeners' calls. We'll also do an extensive 'win it before you can buy it' radio campaign on the album, during the weekend before the album's release. We'll also do some satellite radio tours with the Chicks for both morning and afternoon drive in September."

Martie Seidel's and **Emily Robison's** publishing is by **Woolly Puddin' Music** (BMI), administered by **Bug Music**. **Natalie Maines' publishing** is **Scrapin' Toast Music** (ASCAP), administered by **Bug Music**. **Dixie Chicks** are booked by **Buddy Lee Attractions Inc.**

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

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

- | | | | | | | | | | |
|----|---|----|--|----|--|----|--|----|--|
| 60 | ALBUQUERQUE (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Windswept Pacific, BMI/Barney Building, BMI) LLM/WBM | 42 | THE GIRLS OF SUMMER (Ocean Bound, BMI/Ensign, BMI/Mike Curb, BMI/That's A Smash, BMI) HL/WBM | 47 | I'M IN LOVE WITH HER (Wacissa River, BMI/MRBI, BMI/Built On Rock, ASCAP/CM, ASCAP) | 74 | ONCE IN A LIFETIME LOVE (Lori Jayne, BMI/Sondaddy, BMI/Muy Bueno, BMI) | 85 | THIS TIME (Universal-PolyGram International, ASCAP/Soundance, ASCAP/Mail Train, ASCAP/Fun Attic, ASCAP/Owsley, ASCAP/Kevin Morris, ASCAP) HL |
| 46 | ALL THINGS CONSIDERED (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM | 4 | GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU (Music Corporation Of America, BMI/Bayjun Beat, BMI) HL | 19 | ONE HONEST HEART (Starstruck Angel, BMI/Malloy's Toys, BMI/Dixie Stars, ASCAP/Zomba, ASCAP/Swear By The Music, ASCAP) HL/WBM | 58 | ORDINARY LOVE (Sony/ATV Tree, BMI/Songs Of Peer, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM | 16 | TONIGHT THE HEARTACHE'S ON ME (Music City, ASCAP/EMI April, ASCAP/Southern Days, ASCAP) HL |
| 25 | ALMOST HOME (Why Walk, ASCAP/Almo, ASCAP/BNC, ASCAP/Anwa, ASCAP) CLM/WBM | 26 | THE GREATEST (New Don, ASCAP/New Hayes, ASCAP) WBM | 11 | PLEASE REMEMBER ME (Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Irving, BMI) HL/WBM | 44 | 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 | 24 | TWO TEARDROPS (Mr. Bubba, BMI/Sony/ATV Tree, BMI/Steve Warner, BMI) HL/WBM |
| 1 | AMAZED (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM | 51 | L.O.V.E. (Windswept Pacific, BMI/My Life's Work, BMI/Irving, BMI) WBM | 15 | READY TO RUN (Woolly Puddin', BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Bug, BMI) HL | 64 | RUB IT IN (Ahab, BMI) | 75 | UNSHUNG HERO (Positive Dream Pty., BMI/EMI Blackwood, BMI/Down In Front, SOCAN/Dreaming In Public, SOCAN/EMI April, ASCAP/Into Wishin', ASCAP/Nimby, ASCAP) HL |
| 54 | ARE YOUR EYES STILL BLUE (Curb, ASCAP/Family Style, SESAC/Glacier Park, SESAC) HL/WBM | 73 | HERE I GO AGAIN (Wait No More, BMI/Mighty Nice, BMI/Blue Water, BMI) | 69 | THE SECRET OF LIFE (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL | 72 | SEVEN BRIDGES ROAD (Irving, BMI) WBM | 67 | WHAT DO YOU SAY TO THAT (Laudersongs, BMI/Mighty Nice, BMI/Blue Water, BMI/Carroll, BMI/EMI, BMI) HL |
| 31 | CHOICES (Music Corporation Of America, BMI/So Bizzy, BMI/Hillbillion, BMI/Boondocks, ASCAP/Makin' Friends, ASCAP/Mac Wadkins, ASCAP) HL | 35 | HER (Windswept Pacific, BMI/My Life's Work, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM | 30 | SHE'S IN LOVE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/H Dreams Had Wings, ASCAP) HL | 59 | SHE WANTS TO ROCK (Sony/ATV Tree, BMI) HL | 8 | WHATEVER YOU SAY (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM |
| 13 | CRAZY LITTLE THING CALLED LOVE (Queen, BMI/Beechwood, BMI) HL | 41 | HOME TO YOU (Arios Smith, SESAC/Good Ol' Delta Boy, SESAC/Marmalade, ASCAP) | 57 | SINGLE WHITE FEMALE (Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM | 68 | WHEN MY DREAMS COME TRUE (WB, ASCAP/Big Tractor, ASCAP/Pop-A-Wheelie, ASCAP/Lillywhite, ASCAP) WBM | 14 | WHO NEEDS PICTURES (EMI April, ASCAP/Plaid Paisley, ASCAP/Cattle Call, ASCAP/Sea Gayle, ASCAP) HL |
| 61 | CRUSH (Chrysalis, ASCAP/Songs For Debin, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Missoula, BMI) HL | 22 | HOW FOREVER FEELS (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM | 32 | SOMEONE ELSE'S TURN TO CRY (Sony/ATV Tree, BMI/WB, ASCAP/Good Apple, ASCAP) HL/WBM | 3 | WRITE THIS DOWN (Neon Sky, ASCAP/Irving, BMI/Colter Bay, BMI) HL/WBM | 56 | THE YODELIN' BLUES (Acuff-Rose, BMI) HL |
| 48 | FOOL, I'M A WOMAN (Sony/ATV Tree, BMI/Windswept Pacific, BMI/Wedgewood Avenue, BMI/Hillbillion, BMI) HL/WBM | 53 | I KNOW HOW THE RIVER FEELS (Famous, ASCAP/Island Bound, ASCAP/Powers That Be, ASCAP) HL | 62 | SOMETHING LIKE THAT (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Follazoo, ASCAP) | 10 | YOU HAD ME FROM HELLO (Acuff-Rose, BMI) HL/WBM | 40 | YOU'RE LUCKY I LOVE YOU (Rio Bravo, BMI/Major Bob, ASCAP) WBM |
| 71 | FOR CRYING OUT LOUD (Millen, ASCAP/Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) | 39 | I'LL GO CRAZY (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL | 65 | SURE FEELS REAL GOOD (Warner-Tamerlane, BMI/Fixed Points, BMI/High Falutin, ASCAP) WBM | 10 | YOU'RE LUCKY I LOVE YOU (Rio Bravo, BMI/Major Bob, ASCAP) WBM | 50 | YOU'RE STILL BEAUTIFUL TO ME (Zomba, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM |
| 69 | FORGET ABOUT IT (Sixteen Stars, BMI) HL | 20 | I'LL STILL LOVE YOU MORE (Realsongs, ASCAP) WBM | 62 | THAT'S THE TRUTH (Polywyg, SOCAN/Windswept Pacific, ASCAP/In The Fairway, ASCAP) WBM | 17 | YOU'VE GOT A WAY (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM | 17 | YOU'VE GOT A WAY (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM |
| 63 | FROM YOUR KNEES (EMI April, ASCAP/Sound Island, ASCAP/Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, BMI/Ken-Ten, BMI) HL | 43 | I LOVE YOU (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Bud Dog, ASCAP/Follazoo, ASCAP) | 23 | (NOW YOU SEE ME) NOW YOU DON'T (Famous, ASCAP/Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, BMI/Ken-Ten, BMI) HL | 18 | THIS HEARTACHE NEVER SLEEPS (EMI Blackwood, BMI/Burg-Isle, BMI/Tim Johnson, BMI) HL | 21 | YOU WON'T EVER BE LONELY (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL |

Billboard HOT COUNTRY SINGLES & TRACKS

JULY 31, 1999

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 154 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION
1	1	1	17	No. 1 AMAZED D. HUFF (M. GREEN, A. MAYO, C. LINDSEY)	LONESTAR (V) BNA 65755 †	1
2	2	3	14	LESSON IN LEAVIN' B. GALLIMORE, T. MCGRAW (R. GOODRUM, B. MAHER)	JO DEE MESSINA CURB ALBUM CUT	2
3	3	2	21	WRITE THIS DOWN T. BROWN, G. STRAIT (D. HUNT, K. M. ROBBINS)	GEORGE STRAIT (V) MCA NASHVILLE 72095 †	1
4	4	5	14	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU D. COOK, ALABAMA (C. STURKEN, E. ROGERS)	ALABAMA (C) (D) (V) RCA 65759 †	4
5	7	10	23	LITTLE GOOD-BYES D. HUFF (K. OSBORN, J. DEERE, K. GREENBERG)	SHEDAISY (C) (D) LYRIC STREET 64025 †	5
6	6	6	21	A NIGHT TO REMEMBER D. COOK, I. WILSON (M. T. BARNES, T. W. HALE)	JOE DIFFIE (C) (D) (V) EPIC 79118 †	6
7	9	11	21	SINGLE WHITE FEMALE T. BROWN, B. CANNON, N. WILSON (S. SMITH, C. D. JOHNSON)	CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72092 †	7
8	5	4	22	WHATEVER YOU SAY P. WORLEY, M. MCBRIDE (T. MARTIN, E. HILL)	MARTINA MCBRIDE (V) RCA 65730 †	2
9	11	14	13	THE SECRET OF LIFE B. GALLIMORE, F. HILL (G. PETERS)	FAITH HILL WARNER BROS. ALBUM CUT †	9
10	12	15	16	YOU HAD ME FROM HELLO B. CANNON, N. WILSON (K. CHESNEY, S. EWING)	KENNY CHESNEY (V) BNA 65745	10
11	8	7	20	PLEASE REMEMBER ME B. GALLIMORE, J. STROUD, T. MCGRAW (R. CROWELL, W. JENNINGS)	TIM MCGRAW (C) (D) (V) CURB 73080 †	1
12	15	16	10	LITTLE MAN K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13145 †	12
13	14	12	14	CRAZY LITTLE THING CALLED LOVE P. ANDERSON (F. MERCURY)	DWIG-H T YOAKAM (V) REPRISE 16938 †	12
14	16	17	25	WHO NEEDS PICTURES F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	BRAD PAISLEY (C) (D) (V) ARISTA NASHVILLE 13156 †	14
AIRPOWER						
15	23	30	4	READY TO RUN P. WORLEY, B. CHANCEY (M. SEIDEL, M. HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT	15
16	13	8	18	TONIGHT THE HEARTACHE'S ON ME P. WORLEY, B. CHANCEY (M. W. FRANCIS, J. MACRAE, B. MORRISON)	DIXIE CHICKS (V) MONUMENT 79204	6
17	18	23	7	YOU'VE GOT A WAY R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	17
18	24	27	15	THIS HEARTACHE NEVER SLEEPS M. WRIGHT (D. BURGESS, T. JOHNSON)	MARK CHESNUTT (V) MCA NASHVILLE 72090	18
19	10	9	20	ONE HONEST HEART D. MALLOY, R. MCENTIRE (D. MALLOY, F. J. MYERS, G. BAKER)	REBA (V) MCA NASHVILLE 72094	7
20	22	26	13	I'LL STILL LOVE YOU MORE T. BROWN, T. YEARWOOD (D. WARREN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72089 †	20
21	20	19	34	YOU WON'T EVER BE LONELY D. MALLOY, J. G. SMITH (A. GRIGGS, B. JONES)	ANDY GRIGGS (C) (D) RCA 65646 †	2
22	21	22	34	HOW FOREVER FEELS B. CANNON, N. WILSON (W. MOBLEY, T. MULLINS)	KENNY CHESNEY (C) (D) (V) BNA 65666 †	1
23	27	31	9	(NOW YOU SEE ME) NOW YOU DON'T M. WRIGHT (T. LANE, D. LEE, J. BROWN)	LEE ANN WOMACK (V) MCA NASHVILLE 72111	23
24	17	18	24	TWO TEARDROPS S. WARINER (B. ANDERSON, S. WARINER)	STEVE WARINER (V) CAPITOL 58767 †	2
25	28	29	17	ALMOST HOME M. C. CARPENTER, B. CHANCEY (M. C. CARPENTER, B. N. CHAPMAN, A. ROBOFF)	MARY CHAPIN CARPENTER (C) (D) COLUMBIA 79148 †	25
26	26	28	16	THE GREATEST B. MAHER (D. SCHLITZ)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	26
27	29	32	10	MY KIND OF WOMAN/MY KIND OF MAN T. BROWN (V. GILL)	VINCE GILL WITH PATTY LOVELESS (V) MCA NASHVILLE/EPIC 72107 †	27
28	30	33	15	MAKE UP IN LOVE W. WILSON, D. STONE (D. ORTON, T. RAMEY)	DJUG STONE ATLANTIC ALBUM CUT	28
29	31	37	9	LOVELY AND GONE J. SCAIFE (G. CROWE, D. GIBSON, B. MCCORVEY)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79210 †	29
30	32	40	7	SHE'S IN LOVE C. CHAMBERLAIN (K. STEGALL, D. HILL)	MARK WILLS (V) MERCURY 566746 †	30
31	33	36	13	CHOICES K. STEGALL (B. YATES, M. CURTIS)	GEORGE JONES ASYLUM ALBUM CUT	31
32	44	55	6	SOMETHING LIKE THAT B. GALLIMORE, J. STROUD, T. MCGRAW (R. FERRELL, K. FOLLESE)	TIM MCGRAW CURB ALBUM CUT	32
33	38	50	5	I'M ALREADY TAKEN S. WARINER (T. RYAN, S. WARINER)	STEVE WARINER CAPITOL ALBUM CUT	33
34	34	38	11	LIGHTNING DOES THE WORK N. WILSON, B. CANNON (C. BROCK, J. HADLEY, K. GARRETT)	CHAD BROCK (C) (D) (V) WARNER BROS. 16984 †	34
35	36	42	9	HER P. MCMAKIN, A. TIPPIN (J. STEELE, C. WISEMAN)	AARON TIPPIN LYRIC STREET ALBUM CUT	35
36	35	43	11	NEVER BEEN KISSED E. SEAY, W. RAMBEAUX (S. AUSTIN, G. BARNHILL, W. RAMBEAUX)	SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13140 †	35
37	37	41	10	SHE WANTS TO ROCK C. FARRIN (B. WARREN, B. WARREN, R. STONEY)	THE WARREN BROTHERS BNA ALBUM CUT †	37
38	43	51	4	YOU GO FIRST (DO YOU WANNA KISS) B. GALLIMORE (K. CHATER, L. G. CHATER, C. RAWSON)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION
39	50	60	3	I'LL GO CRAZY D. MALLOY, J. G. SMITH (A. GRIGGS, L. WILSON, Z. TURNER)	ANDY GRIGGS RCA ALBUM CUT	39
40	41	44	10	YOU'RE LUCKY I LOVE YOU E. GORDY, JR. (N. THRASHER, M. CANNON-GOODMAN)	SUSAN ASHTON CAPITOL ALBUM CUT †	40
41	49	62	3	HOME TO YOU G. FUNDIS (A. SMITH, S. LIGHT)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	41
42	45	45	8	THE GIRLS OF SUMMER K. LEHNING (B. CARMICHAEL, R. BOUDREAU)	NEAL MCCOY ATLANTIC ALBUM CUT	42
Hot Shot Debut						
43	NEW		1	I LOVE YOU M. MCBRIDE, P. WORLEY (T. HYLER, A. FOLLESE, K. FOLLESE)	MARTINA MCBRIDE RCA PROMO SINGLE	43
44	46	49	8	TROUBLE IS A WOMAN S. HENDRICKS (T. JOHNSON, D. MALLOY, K. WILLIAMS)	JULIE REEVES (C) (D) (V) VIRGIN 38661 †	44
45	48	46	8	THIS TIME P. WORLEY (G. KENNEDY, P. MADERIA, W. OWSLEY)	SHANA PETRONE (C) (D) EPIC 79212 †	45
46	53	61	6	ALL THINGS CONSIDERED R. THOMAS, J. LEO, R. E. ORRALL (T. HUNT)	YANKEE GREY MONUMENT ALBUM CUT	46
47	47	47	9	I'M IN LOVE WITH HER M. A. MILLER, M. MCANALLY (C. CANNON, A. SHAMBLIN)	SAWYER BROWN CURB ALBUM CUT	47
48	39	35	18	FOOL, I'M A WOMAN N. WILSON, B. CANNON (S. EVANS, M. BERG)	SARA EVANS (V) RCA 65744 †	32
49	52	56	6	SURE FEELS REAL GOOD R. E. ORRALL, J. LEO (M. PETERSON, G. PISTILLI)	MICHAEL PETERSON REPRISE ALBUM CUT	49
50	51	58	7	YOU'RE STILL BEAUTIFUL TO ME B. WHITE, D. GEORGE (R. J. LANGE, B. ADAMS)	BRYAN WHITE (C) (D) ASYLUM 64035 †	50
51	40	34	19	HELLO L.O.V.E. G. FUNDIS (J. STEELE, D. WELLS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	15
52	57	64	3	START OVER GEORGIA P. WORLEY, B. J. WALKER, JR., C. RAYE (C. RAYE, S. WRAY)	COLLIN RAYE EPIC ALBUM CUT	52
53	42	39	19	I KNOW HOW THE RIVER FEELS M. D. CLUTE, DIAMOND RIO (S. D. JONES, A. POWERS)	DIAMOND RIO (V) ARISTA NASHVILLE 13153	33
54	59	65	3	ARE YOUR EYES STILL BLUE R. HERRING (S. MCANALLY, S. MANDILE, J. WOOD)	SHANE MCANALLY CURB ALBUM CUT	54
55	55	54	6	LOVE IS FOR GIVING M. SPIRO (R. E. ORRALL, D. TYSON)	JOHN BERRY LYRIC STREET ALBUM CUT	54
56	64	75	4	THE YODELIN' BLUES T. HASELDEN, R. ZAVITSON (S. EWING)	THE WILKINSONS GIANT ALBUM CUT/REPRISE	56
57	60	70	4	A MATTER OF TIME W. ALDRIDGE (J. SELLERS, A. ROBOFF, C. WISEMAN)	JASON SELLERS BNA ALBUM CUT	57
58	62	—	2	ORDINARY LOVE D. HUFF (B. DIPIERO, D. TRUMAN, C. WISEMAN)	SHANE MINOR MERCURY ALBUM CUT †	58
59	68	—	2	SHE WON'T BE LONELY LONG E. CHERNEY (B. MCDILL)	LEE ROY PARNELL ARISTA NASHVILLE ALBUM CUT	59
60	61	63	6	ALBUQUERQUE J. SLATE (C. LINDSEY, S. SEEKEL)	SONS OF THE DESERT (C) (D) EPIC 79199	60
61	NEW		1	CRUSH M. SPIRO (C. MAJESKI, S. SMITH, S. RUSS)	LILA MCCANN ASYLUM ALBUM CUT †	61
62	56	52	16	THAT'S THE TRUTH C. FARRIN (P. BRANDT, C. FARRIN)	PAUL BRANDT (C) (D) (V) REPRISE 16985 †	47
63	58	57	11	FROM YOUR KNEES B. J. WALKER, JR. (L. SATCHER)	MATT KING ATLANTIC ALBUM CUT	54
64	65	72	3	RUB IT IN B. J. WALKER, JR. (L. MARTINE, JR.)	MATT KING ATLANTIC ALBUM CUT	64
65	71	73	18	SUNDOWN C. YOUNG, B. CHANCEY (G. LIGHTFOOT)	DERYL DODD COLUMBIA PROMO SINGLE	59
66	54	48	16	SOMEONE ELSE'S TURN TO CRY J. TAYLOR (C. TENNISON, J. ROBINSON)	CHALEE TENNISON (C) (D) ASYLUM 64044 †	46
67	RE-ENTRY		3	WHAT DO YOU SAY TO THAT T. BROWN, G. STRAIT (J. LAUDERDALE, M. MONTGOMERY)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	65
68	69	66	3	WHEN MY DREAMS COME TRUE M. WRIGHT, G. DROMAN (T. BRUCE, J. D. MARTIN)	REBECCA LYNN HOWARD (C) (D) (V) MCA NASHVILLE 72120 †	66
69	67	74	3	FORGET ABOUT IT A. KRAUSS (R. L. CASTLEMAN)	ALISON KRAUSS ROUNDER ALBUM CUT/MERCURY †	67
70	70	69	9	LET 'ER RIP P. WORLEY, B. CHANCEY (B. CRAIN, S. RAMOS)	DIXIE CHICKS MONUMENT ALBUM CUT	64
71	NEW		1	FOR CRYING OUT LOUD J. E. NORMAN, A. COCHRAN (T. ROCCO, B. MCDILL)	ANITA COCHRAN (C) (D) (V) WARNER BROS. 16939 †	71
72	66	68	15	SEVEN BRIDGES ROAD R. CHANCEY (S. YOUNG)	RICOCHE COLUMBIA ALBUM CUT †	48
73	NEW		1	HERE I GO AGAIN C. PETOCZ (K. RICHEY)	LORRIE MORGAN BNA ALBUM CUT	73
74	74	—	2	ONCE IN A LIFETIME LOVE D. JOHNSON, C. WALKER (C. WALKER, M. J. GREENE)	CLAY WALKER GIANT ALBUM CUT/REPRISE	74
75	63	59	10	UNsung HERO K. STEGALL (T. ARENA, D. TYSON, D. MCTAGGART)	TERRI CLARK (V) MERCURY 172114	47

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 31, 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
1	1	1	17	No. 1 PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW
2	2	4	10	NEVER BEEN KISSED ARISTA NASHVILLE 13140	SHERRIE AUSTIN
3	3	3	10	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU RCA 65759/RLG	ALABAMA FEAT. 'N SYNC
4	5	5	15	A NIGHT TO REMEMBER EPIC 79118/SONY	JOE DIFFIE
5	4	2	9	THAT DON'T IMPRESS ME MUCH MERCURY 172118	SHANIA TWAIN
6	6	6	22	WITH YOU ASYLUM 64052/EEG	LILA MCCANN
7	9	10	3	YOU'RE STILL BEAUTIFUL TO ME ASYLUM 64035/EEG	BRYAN WHITE
8	7	7	16	SINGLE WHITE FEMALE MCA NASHVILLE 72092	CHELY WRIGHT
9	8	9	18	WHO NEEDS PICTURES ARISTA NASHVILLE 13156	BRAD PAISLEY
10	10	8	20	HILLBILLY SHOES COLUMBIA 79115/SONY	MONTGOMERY GENTRY
11	11	12	8	LIGHTNING DOES THE WORK WARNER BROS. 16984	CHAD BROCK
12	12	11	18	LITTLE GOOD-BYES LYRIC STREET 64025/HOLLYWOOD	SHEDAISY
13	15	19	4	LOVELY AND GONE COLUMBIA 79210/SONY	MONTGOMERY GENTRY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	15	14	ALMOST HOME COLUMBIA 79148/SONY	MARY CHAPIN CARPENTER
15	14	14	111	HOW DO I LIVE [▲] CURB 73022	LEANN RIMES
16	17	13	23	I WILL BE THERE FOR YOU DREAMWORKS 59021/INTERSCOPE	JESSICA ANDREWS
17	16	20	28	MEANWHILE/YOU HAVEN'T LEFT ME YET MCA NASHVILLE 72084	GEORGE STRAIT
18	18	16	39	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
19	19	17	33	I DON'T WANT TO MISS A THING DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
20	20	18	7	EVERYBODY'S FREE (TO GET SUNBURNED) RAZOR & TIE 80754	CLEDUS T. JUDD
21	21	21	12	BOY OH BOY GIANT 16896/WARNER BROS.	THE WILKINSONS
22	22	22	24	DRIVE ME WILD CURB 73075	SAWYER BROWN
23	24	24	7	SLAVE TO THE HABIT MERCURY 870818	SHANE MINOR
24	23	23	37	FLY (THE ANGEL SONG) GIANT 17131/WARNER BROS.	THE WILKINSONS
25	NEW		1	WHEN MY DREAMS COME TRUE MCA NASHVILLE 72120	REBECCA LYNN HOWARD

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.

In the SPIRIT



by Lisa Collins

WAKING UP THE BIG EASY: New Orleans is set to come alive with the sounds of gospel as the Gospel Music Workshop of America gets under way Aug. 7. The seven-day confab—which over the last two decades has grown into the largest gathering of gospel professionals and top names in the music world (and the most important event on the gospel industry calendar)—is expected to draw up to 25,000.

More than 100 workshops will key in on every facet of gospel music, from choir directing to songwriting. Industry showcases will feature some of gospel's brightest stars, including **Fred Hammond**, **Trin-I-Tee 5:7**, **John P. Kee**, **Dottie Peoples**, **Vickie Winans**, **LaShun Pace**, **Hezekiah Walker**, **Shirley Caesar**, and **Yolanda Adams**, whose Elektra debut in September is already generating excitement.

Highlights of the 1999 meet include an exclusive presentation by **Kirk Franklin** and the **Nu Nation** for the Gospel Music Workshop of America (GMWA) Youth Forum; a 70-year anniversary celebration of the **Dixie Hummingbirds** during the eighth annual GMWA Quartet Showcase; and "An Evening With CeCe Winans," with special guests **Take 6**.

"We are absolutely enthralled with anticipation about the greatest meeting ever as we close out the 20th century," says Aleho Records CEO **Al Hobbs**, a co-chair of

the convention and chairman of the Gospel Announcer's Guild. "We are just as excited about our continued role in advancing gospel music. The general theme of the convention is 'Preserving The Past, Preparing The Future.'"

The Gospel Announcer's Guild, Hobbs reports, will concentrate on the advances being made in the industry. "Our theme is 'Crossing Over Together.' Going into that vast unknown that is the 21st century . . . keeping us on top, and ensuring that our role in the progression of gospel is widely known. The gospel announcer continues to be vital to the forward motion of gospel, but the newer technologies and the Web are increasing the opportunities for the general public to see and purchase gospel music."

At least three live concerts will be recorded during the convention, including one by the renowned **Gospel Music Workshop Of America Mass Choir**. Another recording opportunity has been seized by CGI Records, which, as sponsor of the Announcer's Guild Awards luncheon, will record "Raise The Roof: Live At GMWA," featuring the **Mighty Clouds Of Joy**, **James Hall Worship And Praise**, **William Becton**, the **Dixie Hummingbirds**, the **Christianaires**, and **Terri Carroll**.

CGI is playing a major role in this year's festivities, with the live recording as well as its scheduled Aug. 10 release of "The Dixie Hummingbirds 70th Anniversary Celebration: Music In The Air" (on the House of Blues label, which is distributed by CGI) and its CGI Timeless Treasures treasure hunt, which is open to guild members.

Brenda Smith, director of marketing at CGI, says, "Gospel announcers will have to be in certain meetings to obtain clues about where to find the keys to numerous treasures hidden throughout the convention sites—boasting such prizes as DAT and DVD players, TVs, and laptop computers."

HIGHER GROUND



by Deborah Evans Price

ROCKETOWN REVS UP: It's no secret that Rocketown Records has quickly become a small but powerful presence on the contemporary Christian landscape. Ever since the label bowed in June 1997 with **Chris Rice's** debut album, "Deep Enough To Dream," founder/chairman **Michael W. Smith**, president **Don Donahue**, and the Rocketown staffers have proved that the label is a home for great talent. Besides signing gifted acts like **Wilshire** and **Watermark**, the label has shown the focus and muscle to get the music out there, as evidenced by Rice winning male vocalist of the year honors at this spring's Dove Awards.

The newest addition to the Rocketown roster is singer/songwriter **Ginny Owens**. She has an angelic voice that perfectly combines the strength she so obviously derives from her faith with the vulnerability that comes from exposing her heart in her songwriting. Her artistry has a poignant, affecting quality that is sure to win her many fans after her label debut, "Without Condition," hits the street Tuesday (27).

A native of Jackson, Miss., Owens has been blind since the age of 2. Her original goal was to be a teacher, and she graduated from Nashville's Belmont University with a bachelor's degree in music education. After making the acquaintance of Christian publishing veteran **Michael Puryear**, Owens signed with his Final Four Publishing, a BMG affiliate. Puryear introduced her to producer **Monroe Jones**.

"One day Michael and I had sat down to work out the terms of my publishing agreement, and this guy showed up," Owens recalls. "He said, 'Hey, do you mind singing for this guy?' I didn't know who Monroe was, so I

thought, 'Sure, why not?' I played just a few of the songs, which are on the record, and Monroe just flipped."

Jones took Owens to Rocketown, which signed her. And even before pre-release copies began circulating around Music City, word on the street was that this would be one of the hottest new releases of the summer. One listen to "Without Condition" confirms all the early praise. Owens is a gifted songwriter who pens the kind of songs that provide food for thought and linger in the heart and mind long after.

Owens admits to taking her time on the creative process. "I'm a slow writer. I write maybe three songs a year . . . That's one of the good things about having your whole life to write your first record."

Owens says she's learning to pick up the pace, and she's looking forward to performing her music live. A key opportunity for exposure comes her way with a slot on the Nashville Lilith Fair date on Sunday (25). More than 300 female acts competed for the coveted gig, and Owens won.

Fans will also have the opportunity to see Owens this fall as she performs as part of the Night in Rocketown tour, which will feature **Rice**, **Cindy Morgan**, **Watermark**, and Owens performing in an intimate setting, with each artist performing and sharing the stories behind the songs. (Rice, Watermark, and Owens are on the Rocketown label; Morgan is a Word artist signed to Rocketown's management division.)

The artists will also play and sing on one another's songs, much like an "in-the-round" songwriter showcase. Booked by **David Breen** of the Breen Agency, the tour visits 20-25 cities this fall, including Houston; Grand Rapids, Mich.; Kansas City, Mo.; and Winston-Salem, N.C. (For further info, check out www.anightinrocketown.com.)

On Sept. 14, the label will release "A Night In Rocketown," a special project recorded live in Orlando at the Hard Rock Live venue at Universal Studios. Smith hosted the event and also performs as a special guest. Rice, Watermark, Wilshire, Owens, and Morgan are featured on the album. The first single is a "live" version of Rice's "Cartoons," which came out this month.



OWENS

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
				■■■■■■■■
				NO. 1
1	1	42	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE	THE NU NATION PROJECT
2	2	15	T.D. JAKES ISLAND INSPIRATIONAL 524630/IDJMG [FS]	SACRED LOVE SONGS
3	3	5	GOSPEL GANGSTAZ B-RITE 90096/INTERSCOPE [FS]	I CAN SEE CLEARLY NOW
4	4	21	VARIOUS ARTISTS ● VERITY 43125	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
5	5	65	FRED HAMMOND & RADICAL FOR CHRIST ▲ VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
6	8	8	RICHARD SMALLWOOD WITH VISION VERITY 43119 [FS]	HEALING—LIVE IN DETROIT
7	9	13	VICKIE WINANS CGI 5325/PLATINUM [FS]	LIVE IN DETROIT II
8	6	53	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE [FS]	TRIN-I-TEE 5:7
9	10	13	ANOINTED MYRRH/WORD 69616/EPIC [FS]	ANOINTED
10	7	9	VIRTUE VERITY 43122 [FS]	GET READY
11	15	17	DOTTIE PEOPLES ATLANTA INT'L 10250	GOD CAN & GOD WILL
12	11	26	VARIOUS ARTISTS MALACO 1002	HERITAGE OF GOSPEL
13	12	69	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
14	14	24	VARIOUS ARTISTS INTERSOUND 5315/PLATINUM	RAISIN' THE ROOF
15	13	36	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC [FS]	LIVE FROM THE POTTER'S HOUSE
16	16	77	VARIOUS ARTISTS ▲ VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
17	19	35	SOUNDTRACK DREAMWORKS 50050/INTERSCOPE	THE PRINCE OF EGYPT—INSPIRATIONAL
18	NEW		VARIOUS ARTISTS VERITY 43127	BRIDGES
19	17	21	VARIOUS ARTISTS EMI GOSPEL 20209	GREAT WOMAN OF GOSPEL VOLUME II
20	18	17	HELEN BAYLOR VERITY 43124 [FS]	HELEN BAYLOR...LIVE
21	27	10	THE FLINT CAVALIERS FIRST LITE 4018	THE FLINT CAVALIERS LIVE IN CONCERT
22	26	7	GOD SQUAD AMEN 1501	GOOD MORNING NEIGHBOR
23	20	31	JUANITA BYNUM SHEKINAH INTERNATIONAL 11659	MORNING GLORY VOLUME ONE: PEACE
24	25	25	MEN OF STANDARD MUSCLE SHOALS SOUND 8015/MALACO	FEELS LIKE RAIN
25	NEW		SONYA BARRY BORN AGAIN 1022	LATTER RAIN
26	29	44	YOLANDA ADAMS VERITY 43123 [FS]	SONGS FROM THE HEART
27	24	6	GLADYS KNIGHT MANY ROADS 11713/MCA	MANY DIFFERENT ROADS
28	32	89	KAREN CLARK-SHEARD ISLAND 524397/IDJMG [FS]	FINALLY KAREN
29	21	22	LEE WILLIAMS & THE SPIRITUAL QC'S MAJESTIC 7004	LOVE WILL GO ALL THE WAY
30	22	23	REV. JACKIE MCCULLOUGH GOSPO CENTRIC 90174/INTERSCOPE [FS]	THIS IS FOR YOU LORD
31	33	3	VARIOUS ARTISTS PLATINUM 5333	DIVAS OF GOSPEL
32	34	47	DAWKINS & DAWKINS HARMONY 1696	FOCUS
33	37	2	THE KENOLY BROTHERS NEXT GENERATION MINISTRY 7700	ALL THE WAY
34	31	7	GEORGIA MASS CHOIR SAVOY 7125/MALACO	THEY THAT WAIT
35	30	12	FIVE YOUNG MEN LOUD 67640/RCA	5 FOR 1
36	39	9	DOC MCKENZIE FIRST LITE 4016	LIVE
37	RE-ENTRY		KIM BURRELL TOMMY BOY GOSPEL 1249/TOMMY BOY	EVERLASTING LIFE
38	RE-ENTRY		WANDA NERO BUTLER NINE 227/SOUND OF GOSPEL	FAMILY PRAYER
39	28	47	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 90176/INTERSCOPE	BOW DOWN AND WORSHIP HIM
40	RE-ENTRY		THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NEW LIFE 43108/VERITY [FS]	STRENGTH

Records 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. [FS] indicates past or present Heatseeker titles. © 1999, Billboard/BPI Communications.



MISSISSIPPI MASS CHOIR

The long awaited and much anticipated new Mississippi Mass Choir release, "Emmanuel (God With Us)" will be with you July 27th.

The wait was worth it!

MALACO

GOSPEL

THE
BILLBOARD
SPOTLIGHT

W

ith yet another banner sales year and continuing mainstream growth and visibility, the gospel-music industry continues to follow Kirk Franklin's lead, tapping a younger demographic and penetrating wider audiences. Franklin's domination of the charts and widespread influence on increasingly popular projects like Trin-I-Tee 5:7's debut, along with his own growing list of commercial endorsements and standout TV specials—most notably an Easter Sunday Pay-Per-View Concert on BET, which was also broadcast over PBS—continue to break new ground for gospel.

However, Franklin's influence is felt most in the phenomenal rise of younger artists and gospel's distinctively urban flair. Notes Atlantic Christian executive Demetrus Alexander, "Everyone's looking for that young talent who can sell a million units and tap urban youth."

YOUTH FACTOR

To that end, labels are putting more and more emphasis on signing younger talent. In some cases, executives are even securing secular heavyweights like Trackmasters and Rodney Jerkins, who have scored high marks in R&B. Babyface contributed a cut to the forthcoming release from the Winans, Phase II, a group composed of the talented offspring of gospel's famed



New Direction

Winans, and R. Kelly produced two cuts on Trin-I-Tee 5:7's forthcoming sophomore release, due this fall.

"Today, the focus for everybody is on youth," reports Milton Biggum, executive director for New York-based Savoy Records. "A decade ago, the stars were Albertina Walker, Andrae Crouch, Rev. James Cleveland, Shirley Caesar, Clay Evans. But there's a transitioning that's taking place—not just for gospel music but for the world—as it relates to the youth culture."

As gospel's average consumer becomes more youthful, packaging has become slicker—even urban—as labels employ singles and opt for the more upscale and glitzy imaging and gimmickry that has proven successful in attracting younger buyers.

"We're taking the music to the streets with street promotions and direct marketing, and we're even doing the college circuit—very much like urban," notes Marvie Wright, a gospel-product director at Myrrh Records.

The results of such campaigns have been impressive. Sales of top-40 gospel titles across the board were reportedly up 41% for the first five months of 1999. CeCe Winans, Donnie McClurkin and Trin-I-Tee 5:7 are nearing the 400,000-unit mark and heading toward gold, while Fred Hammond's "Pages Of Life" was certified platinum. The latter is perhaps even more significant for gospel marketers, who are proud to note that its success came without the benefits of urban airplay.



© JOSE ORTEGA/S

Still, more and more choirs are shedding the traditional robes in favor of T-shirts, jeans and more youth-oriented gear, including those like New Direction, a Chicago-based youth choir whose eponymously titled debut project on Myrrh Records—released in February—is charting R&B. Not only are the newer choirs more urban sounding, but micro-mini choirs are becoming more popular as labels continue to streamline and recognize the advantages of moving smaller numbers at less cost.

SINGING TRADITIONAL PRAISES

Doors opened by Franklin and Hammond have widened the base for traditional gospel, as well. Pre-sales for Richard Smallwood's "Healing: Live In Detroit" topped 85,000 units, while first-week sales were an astounding 5,500 units. Sales for artists like Dottie Peoples have doubled, while CGI shipped 100,000 units on Vickie Winans and is reporting a 30% increase on all of its initial shipments.

Fact is, a growing number of gospel artists, including Karen Clark-Sheard, the Mississippi Mass Choir and Hezekiah Walker, are averaging upwards of 200,000 units.

Yet, for all of the gospel's good times, Gospo Centric CEO Vicki Mack Lataillade, who discovered Franklin and who is considered gospel's premier pacesetter, says, "It's tougher now for me than ever. The stakes are higher. If you want a hit, you're going to have to spend more money. A lot of things we didn't have to do—like use independents, do so much finessing and have a really good video—cost a lot of money and are necessary."



CeCe Winans

Alan Freeman, president of the more traditional Atlanta International Records (AIR Gospel), agrees. "Because of increased production costs, anything less than 50,000 units—even on your traditional name artists—is a financial failure," he says.

COMPILING CATALOGS

Another notable trend is a predominance of compilations and catalog pieces, from the "WOW Gospel" series to Malaco's "Heritage Of Gospel" and Harmony's forthcoming Aug. 24 release, "In The Meantime...The Music That Tells The Story," featuring the vocal talents of Donnie McClurkin, Nancey Jackson, Yolanda Adams, Howard Hewett, Kelly Price, Faith Evans, Montell Jordan and Monifah, with inspirational spoken-word interludes from motivational-speaking sensation Iyanla VanZant.

"People get to buy everybody at the same time, and that's hard to compete against," states Muscle Shoals' Telisa Stinson, whose group Men Of Standard has thus

Continued on page 40

GOSPEL

It was with a \$6,000 loan from her father that Vicki Mack Lataillade established Gospo Centric Records in 1992. Lataillade's small investment has burgeoned into a thriving gospel empire, boasting more than 15 artists, another label (B'Rite Records), half a dozen gold and platinum records, a handful of Grammys and annual revenues topping seven digits.

The much publicized successes of Lataillade, coupled with the exploding popularity of gospel, have sparked a cottage industry of upstart labels. But gospel's commercial acceptance, booming sales and increasingly competitive landscape have upped the ante in start-up costs, making Lataillade's idyllic beginnings nothing short of mythic as gospel winds its way into a new millennium.

MAJORS RAISE STANDARDS

"Everyone wants to start a gospel label, but the involvement of the majors who have jumped into gospel head-first has raised the standard to the point where labels considering gospel are doing it at a higher level of professionalism," reports Larry Blackwell, the former head of Central South Gospel, the nation's leading independent distributor of gospel product. (Blackwell was recently appointed director of national gospel sales, Verity Records.)

"These days, people are having to spend more money on things like packaging, and they're having to do their homework" says Blackwell. "It takes a minimum of \$100,000 to jump off, and that's probably conservative. Increasingly absent from the charts are those labels who sent makeshift packages on index cards with rubber bands."

In their place has come a steady stream of start-up labels that are putting premium dollars and production quality into their product—tapping savvy young artists and producers—and getting great results. One look at the charts bears witness to their success. New York-based Shekinah International has scored chart success with two of its 1999 titles. Newly launched Baltimore-based Music One Records debuted at No. 32 on Billboard's Top Gospel Album charts with gospel harpist Jeff Majors. Others experiencing success on the charts include Tommy Boy Gospel, Trinity Records, Harmony Records, EMI Gospel, World Class Gospel, Holy Roller, World Wide Gospel and Majestic Records, all of whom were launched in the last three years.

Though just three of them—Tommy Boy Gospel, EMI Gospel and Harmony Records—received financing from major labels, gospel experts agree that rising expenses have made the cost of entry into the gospel marketplace a great deal more prohibitive.

STRUGGLING START-UPS

Increasing Costs Mean Higher Quality And Professionalism

BY LISA COLLINS



Vicki Mack Lataillade

"That costs have gone up is not necessarily bad," observes Kerry Douglas, founder of World Wide Gospel. "When just anybody could start a label, there was poor quality, and it gave gospel a bad name." With an initial investment of \$30,000, Douglas launched his label in 1996 with just one act, Rev. E. Stewart And The Stewart Singers. Now, the Houston-based label has a roster of 13 and also operates *The Gospel Truth*, a quarterly publication circulated to retail that offers a sampler of his music.

GOOD TIMES FOR GOSPEL

"As a gospel independent right now, it's good times," states Douglas. "There's a lot of music out, but if you are an organized independent concentrating on gospel full-time, the industry is not so controlled by the majors that you can't do well. Forty percent of my sales are direct to retail and some of the chains, like Blockbuster and Music Warehouse."

"I wasn't that concerned about the bottom line," states radio-station owner Cathy Hughes, who established Music One in 1997 with a six-figure investment. Earlier this year, she inked a distribution deal with Universal, and its first release—Jeff Major's "Sacred"—charted and is doing well.

"I did not want to compromise the bottom line and the presentation," says Hughes. "When I looked at developing this label, it wasn't from a business standpoint, but filling a niche. I wanted to bring a more symphonic sound to gospel. We used the finest studio and musicians. The strings you hear are the Philadelphia Philharmonic."

That gospel is a key format on Hughes' burgeoning network of 26 stations is another reason the veteran programmer and businesswoman is glad to see its growing professionalism.

"For years at radio, we would get all this product from churches and some gospel labels that just wasn't air-worthy, so we couldn't play it," says Hughes. "Now, with the quality across the board, it's so much easier to showcase gospel." ■

The Mississippi Mass Choir embarks on a 14-day tour of Spain in September. The Georgia Mass Choir will follow in December. Meanwhile, Kirk Franklin is fielding requests for product inclusion on urban samplers destined for international markets. Indeed, more gospel artists than ever have become popular in countries like Sweden, Norway, England, Germany, South Africa, Italy and Spain as gospel fever appears to be catching on around the world.

EXPANDING THE MARKET

With increasing frequency, gospel labels and execs are setting their sights on international expansion and, in a number of cases, are making headway. "There once was no market," notes Gospo Centric CEO Vicki Mack Lataillade. "Now, we're getting into those markets, and we're getting shelf space. Many, like the Japanese, see gospel music like folk music. It's a whole new frontier."

GLOBALGOSPEL

Popularity Of Church Music Crosses Continents

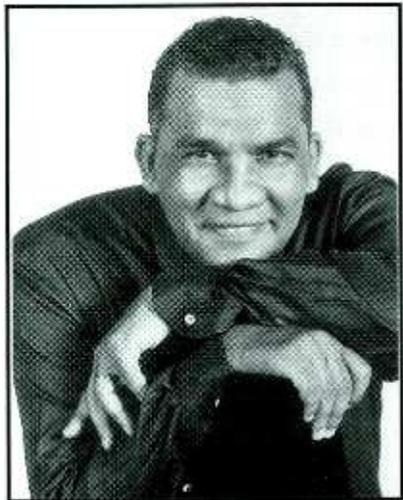
CGI Records is seeing increased sales in South Africa. Crystal Rose Records is fielding sales out of Japan—particularly doing the holiday season—and interest from France, while labels like Verity and Gospo Centric are experiencing growing international sales.

"You can hear gospel almost anywhere in Europe," reports Louis Manjarres, whose company, *Conciertos Del Norte*, promotes concerts exclusively in Spain and Portugal. He is currently working to set up his own distributorship in Oviedo, Spain.

"There's a big difference in the number of calls I'm getting, and it's growing," says Manjarres.

"For the number of calls I get, I do a minimum of seven gospel tours—that's 60 to 70 gospel concerts—but I have no record company, no support in the media and no support in TV. I am absolutely sure that, with more support and exposure, I could increase the number of concerts I do to 150 a year."

"The international market is wide open," confirms Harmony Records CEO Raina Bundy. "My label is distributed in Europe, South Africa, Canada and Brazil, and all those markets have been strong for us. Whatever we sell in the U.S., we expect to sell 10% to 15% of that outside of the country. We see it as a very viable market that is only going to grow."



Lionel Peterson

INTERNATIONAL FLAVOR

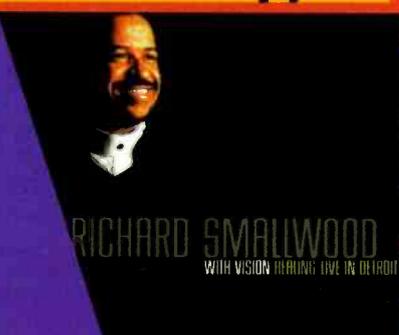
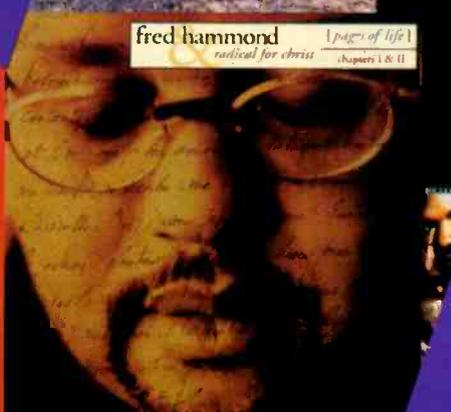
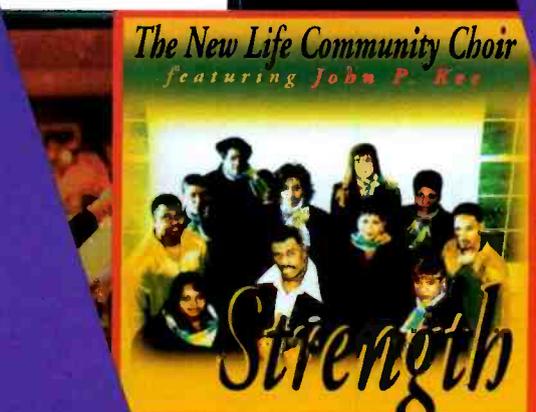
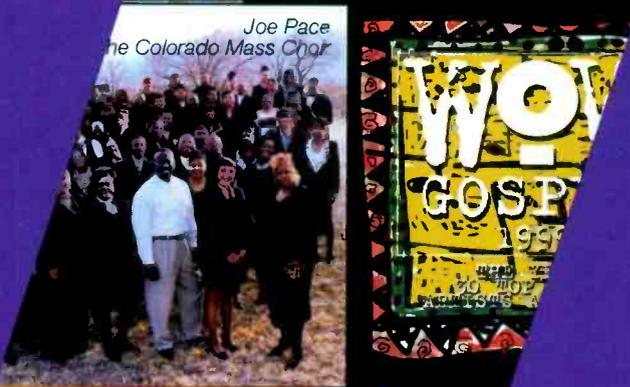
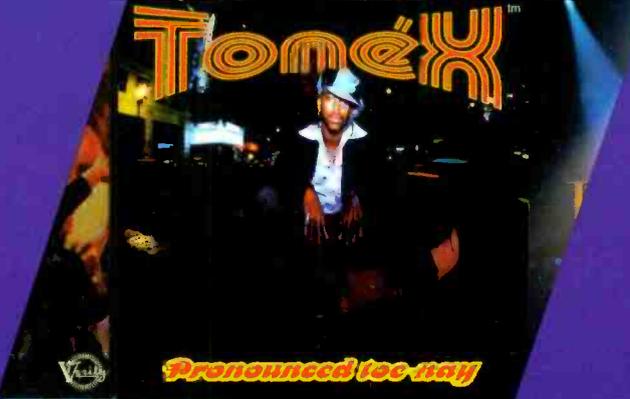
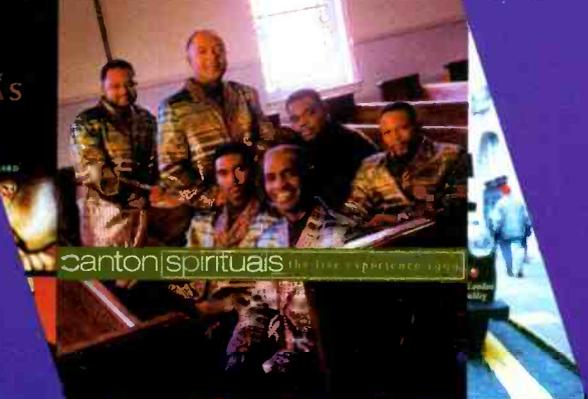
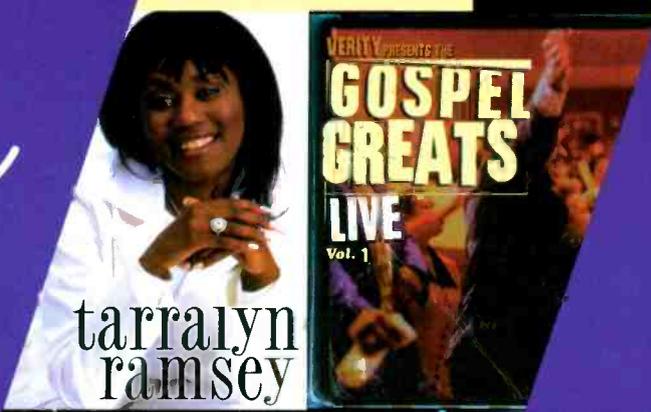
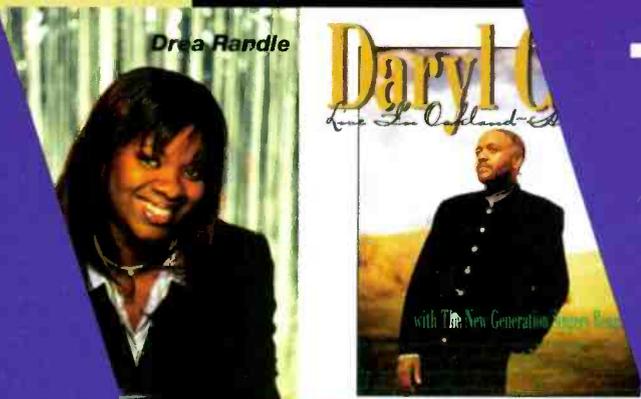
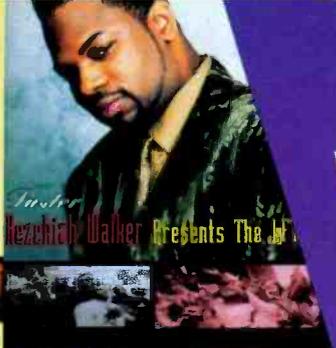
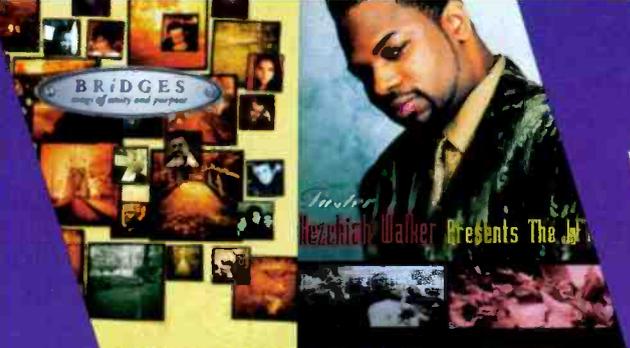
So much so that some forthcoming gospel releases will sport an international flavor musically. Bundy signed two South African artists—Lionel Peterson and Rev. Benjamin Dube—to tap into South Africa's huge hunger for gospel. Gospo Centric Records signed Papanas, a Caribbean artist who offers island gospel with a touch of hip-hop. You'll also hear the island influence on a couple of cuts from Rodney Posey's forthcoming project from Crystal Rose, whose executives note the burgeoning popularity of gospel in the Caribbean.

Historically, the demand for gospel outside of the United States had been limited to its popularity on American military bases throughout the world.

"Gospel music," notes Milton Biggum, executive director of New York-based Savoy Records, "has always been popular on military bases. They are even given budgets wherein they can bring in gospel singers and producers from America to do workshops and perform. Lately, we have seen an increase in what the military buys in Japan, the South Pacific and

Continued on page 40

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GOSPEL

UPCOMING RELEASES

What's Ahead For The Fourth Quarter

compiled by **ANTRACIA MERRILL**

August

AIR (ATLANTA INTERNATIONAL RECORDS)
Rev. Gerald Thompson, "Live In Chicago"

AMIR RECORDS

Loretta Earl, "I Am A Loosed Woman"
The Golden Echoes, "Walk Around Heaven"

B-RITE MUSIC

Jon Gibson, not yet titled

BLACKBERRY RECORDS

The Williams Brothers, "Songs Momma Used To Sing II"

BORN AGAIN RECORDS

Gospel Miracles, not yet titled
MC Flex, not yet titled

DANBLA RECORDS

Montel Thomas and Soul Winners International,
"Sealed By Divine Authority"

EMI GOSPEL

Richard Smallwood, "Memorable Moments"

GOSPO CENTRIC RECORDS

Natalie Wilson and SOP Chorale, not yet titled

HARMONY RECORDS

Iyanla Vanzant, "In the Meantime (The Music That Tells the Story)" featuring Donnie McClurkin, Nancey Jackson, Angelo & Veronica, Yolanda Adams, Howard Hewitt, Kelly Price, Faith Evans, Montell Jordan and Monifah

MYRRH RECORDS

Winans, Phase II, "We Got Next"

SAVOY RECORDS

Donald Malloy, "Jesus Reigns"
Youth For Christ, "Higher"

SHUREFIRE GOSPEL RECORD COMPANY

Bill & The Diamonaires, "Old Time Religion"
The Gospel Pearls, "I'll Be Listening"
Louella Knighton, "Call On Him"

TYSCOT RECORDS

Knee-C, "Jesus Said It"
The Soul Of Gospel Series, "Blessings," "Prayer," "Faith," "Friend," "Heaven"

VERITY RECORDS

Ben Tankard, "The Minstrel"
Drea Randall, "Not Forsaken"

WORLD WIDE GOSPEL

Perfect Praise, "Sanctified Soul"
The Salem Harmonizers, "Paul Porter Presents The Salem Harmonizers: A New Vision"
The Wonderful Harmonizers, "The Wonderful Harmonizers"

September

AIR (ATLANTA INTERNATIONAL RECORDS)
Wilmington Chester Mass Choir, not yet titled

AMIR RECORDS

Emory Marshall & Perfection And Peace Chorale,
"Amir Presents Emory Marshall & Perfection And Peace Chorale"

ATLANTIC CHRISTIAN RECORDS

Pastor Carlton Pearson, "Live At Azusa III"

B-RITE MUSIC

Papa San, not yet titled
Trin-I-Tee 5:7, not yet titled

BLACKBERRY RECORDS

Greater St. Stephens Full Gospel Mass Choir, "As For Me And My House"

BORN AGAIN RECORDS

Various Artists "Best Of Born Again"

CGI RECORDS

William Becton And Friends, "Prophetic Songs"

CRYSTAL ROSE RECORDS

Rodney Posey, "El Shaddai"
Various Choirs, "Pure Gospel Vol. II"

GOSPO CENTRIC RECORDS

INC, not yet titled

HARMONY RECORDS

Angelo And Veronica, not yet titled

INTEGRITY MUSIC

Motor City Mass Choir, "Revival In The House"

MYRRH RECORDS

Marvin Sapp, "Nothing Else Matters"

TOMMY BOY GOSPEL

MSS Dynasty, "Mo Souls Steppin'"

TYSCOT RECORDS

Eugene Cole & Persuaded, "He Will Work It Out"
Nu Hymnz, "Sing A Nu Song"

VERITY RECORDS

Various Artists, "The Real Meaning Of Christmas—Vol. 3"

October

CGI RECORDS

Mighty Clouds Of Joy, not yet titled
Vickie Winans, "Woman To Woman: Songs Of Survival"

GOSPO CENTRIC RECORDS

Dalon Collins, not yet titled
Alisha Tyler, not yet titled

HARMONY RECORDS

Pastor BAM Crawford And Purpose, "Book Of Life"
Benjamin Dube, not yet titled

INTEGRITY MUSIC

Tribe Of Benjamin, "Raize Da Praize"

MYRRH RECORDS

Kellie Williams, not yet titled

RAINDROP/REAP RECORDS

Two Edge, not yet titled

SHUREFIRE GOSPEL RECORD COMPANY

Min. William C. Byrd, "Fountains Of Blessings"
Rev. Walter Ellis & The Country Boys Of Alabama, "A New Beginning"

SOUTHERN GOSPELTALITY RECORDS/REAP RECORDS

Various Artists, "Spiritual Warfare"

TRINITY RECORDS

Washington D.C. Children's Choir, not yet titled
Trinity Artists Christmas Project, not yet titled

VERITY RECORDS

Hezekiah Walker And The Love Fellowship Crusade Choir, "A Family Affair"

WORLD WIDE GOSPEL

Rev. E. Stewart & The Stewart Singers, "Rev. E. Stewart And Friends"
Keith "Wonderboy" Johnson & Spiritual Voices, not yet titled

November

CGI RECORDS

James Hall and Worship & Praise, "Christmas With James Hall"

CRYSTAL ROSE RECORDS

Ricky Dillard & New G, not yet titled

December

EMI GOSPEL

Various Artists, "J2K (Jesus 2000)" Featuring Dawkins & Dawkins, Montrell Darrett, Angie & Debbie and Darwin Hobbs ■

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Divine Nature is a group of five young men out of Rochester, N.Y. Not since the early days of The Winans, Commissioned, and Take 6 has gospel music had such a powerful group of young men. This live album incorporates the very essence of gospel music, with a rich soulful sound to warm even the coldest heart. Songs like "I'll Go," and the title cut "Part Of Me" are sure to keep Divine Nature in the gospel spotlight for years to come.



Kenny Smith's latest solo effort won him a 1999 Stellar Award, an NBPC Award, and a host of nominations. The album features the hit songs "If There Is No You" and "All That I Have." Kenny's unique blend of Urban funk, and contemporary gospel give him a style all his own. If you have yet to hear this dynamic soloist, "So Real" can be purchased wherever Trinity Records are sold.

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Marvin Sapp
Nothing Else Matters

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Revival is the house

Urban Promise

Coming in September

anointed

Glory in the House

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WORD/EPIC . . . WE GOT NEXT



GOSPEL

GOSPEL TRENDS

Continued from page 35

far sold upwards of 60,000 units of its sophomore offering, "Feels Like Rain," but has yet to chart into the top 10.

Atlantic's Alexander sees the popularity of compilations as a sign that buyers, as well, are looking to consolidate. "Instead of buying a lot of different projects," she says, "why

not buy one project with a great selection of songs and/or artists?"

"For years, we were the market leader with regard to catalog," reports Jerry Mannery, head of Malaco's gospel division, "but most of ours were either telemarketed or sold via television. Over the last two years, looking at the charts, we started seeing them everywhere. CGI Records really brought them to the forefront on the retail level.

"We did 'Heritage Of Gospel' as a Black Music Month promotion and to introduce the CBA marketplace to Malaco's brand of gospel," he continues, "but it became widely received in the gospel marketplace, selling 150,000 units since its release in January. With its success, we're considering the repackaging of our more popular TV compilations for retail. The next wave, I believe, is for some video compilations."

POWER OF THE CHURCH

In the meantime, the emergence and subsequent success of evangelists—like Bishop T.D. Jakes, Juanita Bynum and Rev. Jackie McCullough—has set the stage for greater penetration in the church arena.

"When projects like Fred Hammond reach platinum status without mainstream airplay, you begin to see the power of the church," observes Verity Records GM Tara

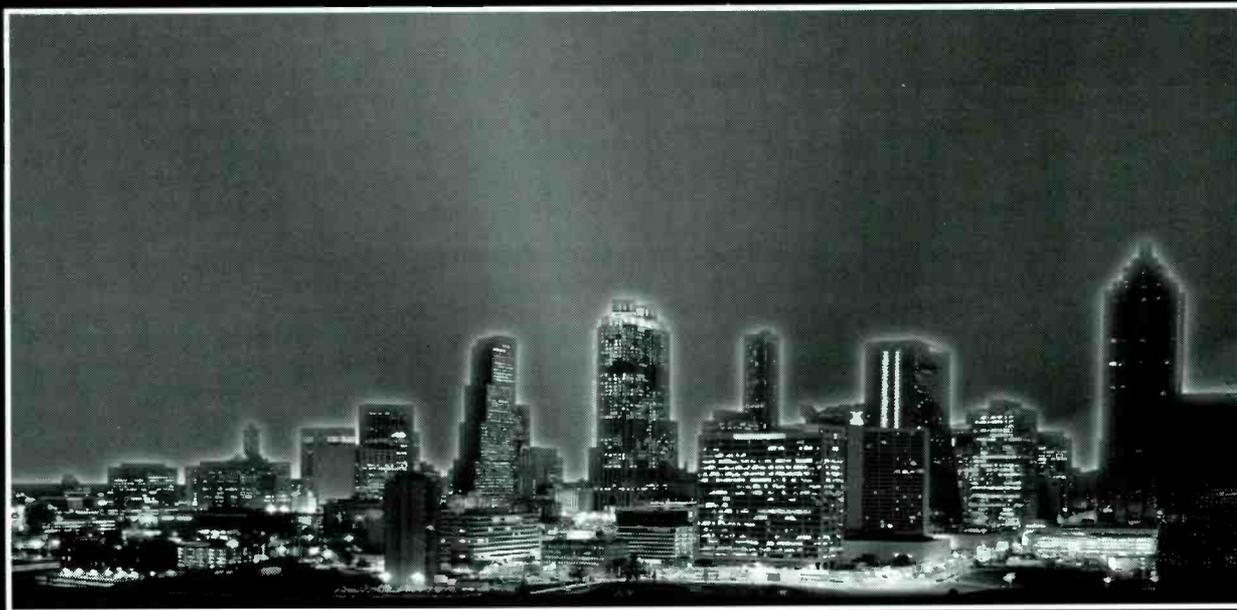
Griggs-Magee. "So many people are becoming new consumers, because of the heightened awareness and receptivity of churches. We're also helping worshippers make the correlation that the music they're hearing in their churches is available in the stores. A lot of times, they know the music but not the artists, so we're now superserving the ministers of music in African American churches throughout the country."

Of course, all of this is music to the ears of artists like Fred Hammond.

"At one time," Hammond reveals, "I was really concerned about how to move the music to the other side for higher sales. But [Zomba Music Group president] Clive Calder said to me, 'You made platinum by being gospel,' and that really cooled me out. When you really think about it, the truth is people still love gospel music and want it to be gospel. It doesn't have to sound like anything else. Gospel artists sing with passion and conviction because we really love God and have a story to tell. That's what the world is looking for, and that's what we can't afford to lose." ■



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GLOBAL GOSPEL

Continued from page 36

Europe, so promoters are inviting the artists over for concerts."

Verity Records marketing director Jazzy Jordan maintains that the increase in gospel is a direct correlation to its exploding popularity across the board. "Our international department is focused on gospel because other territories around the world are showing more interest. Gospel fever seems to be catching on. It's not where we'd like it to be, but we feel it will get there," says Jordan.

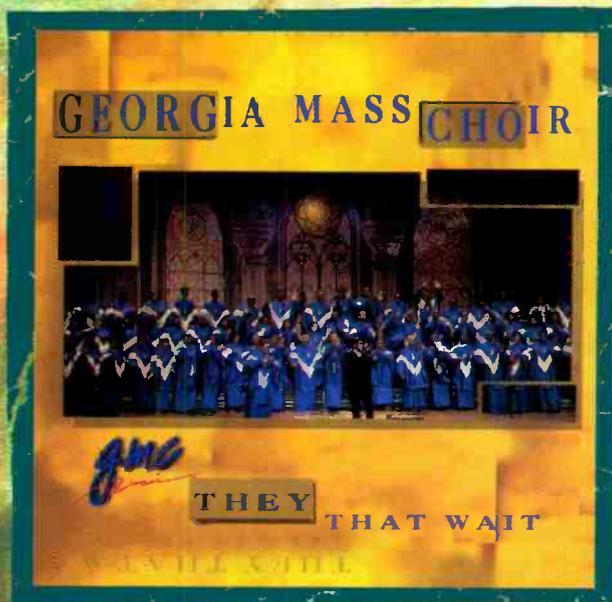
SELLING CHALLENGES

But Jordan is quick to admit to the challenges, saying, "Radio exposure is limited, and the product is not in stores. One of the biggest ways to sell the music is through the promoters, who believe in the music so much that they'll take it over there."

Malaco's Jerry Mannery agrees: "Every time our groups go overseas, we sell all the product we take. It's like a starving land over there."

But the bottom line, according to Roger Holmes, whose management firm handles Donnie McClurkin and Richard Smallwood, is that all the gospel excitement has not yet translated into big sales. "Despite the interest, big sales in Europe means 10,000 units. Big crowds mean 2,000 people," he says. "It's still very unorganized, and our companies have no real structure. Consequently, they have not had good penetration. It is opening up a little bit, but there's still a way to go. Then, too, only 1% of Europe is Christian, so—more than gospel music exploding there—the church needs to explode there. Then gospel music can come along." ■

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GOSPEL

TOPS SO FAR

The recaps in this Spotlight are compiled from the Dec. 5, 1998, issue (the beginning of the chart year) through this year's July 3 issue and offer a year-to-date preview of how the Top Gospel Albums and Top Gospel Catalog Albums will look in the Year In Music issue.

Rankings are determined by accumulating SoundScan sales information for each week a title appears on the chart, including weeks that the chart does not publish. Titles are considered catalog two years after the date of release, unless they remain in the top half of The Billboard 200. Reissues are automatically considered catalog.

top gospel artists

Pos.	ARTIST (No. Of Charted Albums)	Imprint/Label
1	KIRK FRANKLIN (1)	B-Rite/Interscope {1} Gospo Centric/Interscope
2	TRIN-I-TEE 5:7 (1)	B-Rite/Interscope
3	T.D. JAKES (2)	Integrity/Word/Epic {1} Island/IDJMG
4	CECE WINANS (2)	Pioneer/AG
T5	RADICAL FOR CHRIST (1)	Verity
T5	FRED HAMMOND (1)	Verity
7	VICKIE WINANS (1)	CGI
		{1} CGI/Platinum

8	THE POTTER'S HOUSE MASS CHOIR (1)	Integrity/Word/Epic
9	YOLANDA ADAMS (1)	Verity
10	GOD'S PROPERTY (1)	B-Rite/Interscope

top gospel albums

Pos.	TITLE—Artist—Label
1	THE NU NATION PROJECT—Kirk Franklin—Gospo Centric/Interscope

- 2 THE PRINCE OF EGYPT—INSPIRATIONAL—Soundtrack—DreamWorks/Interscope
- 3 TRIN-I-TEE 5:7—Trin-i-tee 5:7—B-Rite/Interscope
- 4 (PAGES OF LIFE) CHAPTERS I & II—Fred Hammond & Radical For Christ—Verity
- 5 WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS—Various Artists—Verity
- 6 LIVE FROM THE POTTER'S HOUSE—T.D. Jakes With The Potter's House Mass Choir—Integrity/Word/Epic
- 7 GOD'S PROPERTY—God's Property From Kirk Franklin's Nu Nation—B-Rite/Interscope
- 8 EVERLASTING LOVE—CeCe Winans—Pioneer/AG
- 9 SACRED LOVE SONGS—T.D. Jakes—Island/IDJMG
- 10 WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS—Various Artists—Verity

top gospel labels

Pos.	LABEL (No. Of Charted Albums)
1	INTERSCOPE (9)
2	VERITY (20)
3	EPIC (12)
4	ATLANTIC GROUP (3)
5	ISLAND DEF JAM MUSIC GROUP (2)



Kirk Franklin

top gospel imprints

Pos.	IMPRINT (No. Of Charted Albums)
1	GOSPO CENTRIC (5)
2	VERITY (17)
3	DREAMWORKS (1)
4	B-RITE (3)
5	PIONEER (2)
6	WORD (11)
7	ISLAND (2)
8	MALACO (3)
9	INTEGRITY (4)
10	CGI (3)

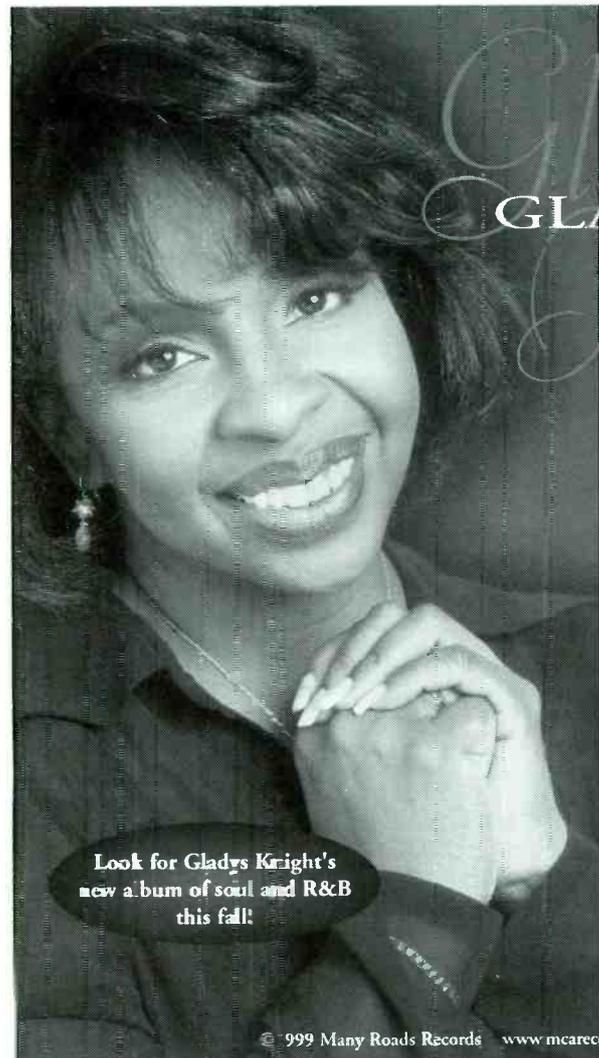
top gospel distributors

Pos.	DISTRIBUTOR (No. Of Charted Albums)
1	UNIVERSAL (14)
2	BMG (22)
3	INDEPENDENTS (34)

- 4 SONY (12)
- 5 WEA (7)
- 6 EMD (6)
- 7 PGD (4)

top gospel catalog albums

Pos.	TITLE—Artist—Label
1	DONNIE McCLURKIN—Donnie McClurkin—Warner Alliance/Warner Bros.
2	THE PREACHER'S WIFE—Whitney Houston—Arista
3	KIRK FRANKLIN AND THE FAMILY CHRISTMAS—Kirk Franklin And The Family—Gospo Centric/Interscope
4	WHATCHA LOOKIN' 4—Kirk Franklin And The Family—Gospo Centric/Interscope
5	GREATEST HITS—BeBe & CeCe Winans—Sparrow/Capitol
6	KIRK FRANKLIN AND THE FAMILY—Kirk Franklin And The Family—Gospo Centric/Interscope
7	TODAY'S GOSPEL MUSIC COLLECTION—Various Artists—Paradise/CGI
8	THE SPIRIT OF DAVID—Fred Hammond & Radical For Christ—Verity
9	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!—T.D. Jakes—Integrity/Word/Epic
10	YOLANDA LIVE IN WASHINGTON—Yolanda Adams—Verity



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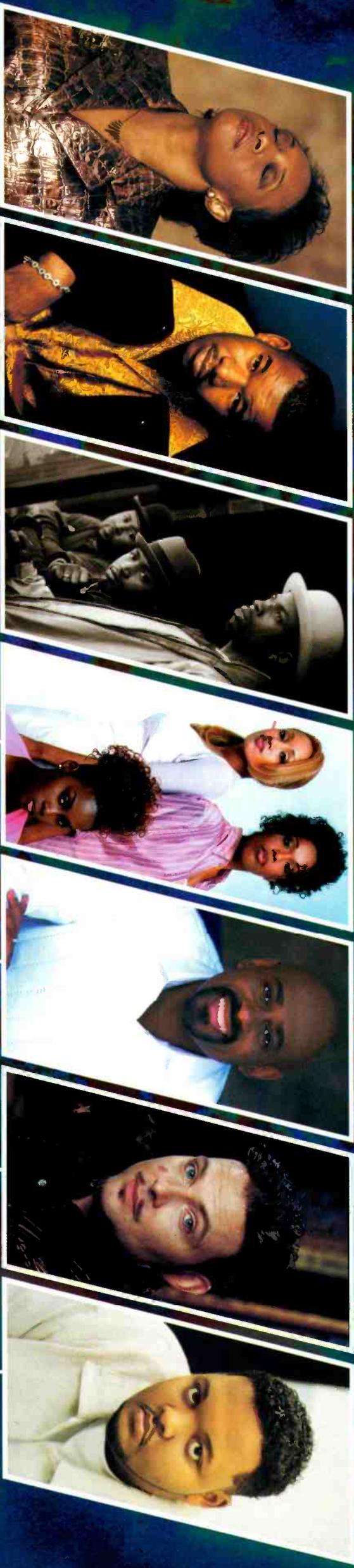
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Composer Peteris Vasks: The Art Of Emotion

NO EXPRESSION can ring true without incorporating its opposite—to recognize the light, and vice versa. The music of Latvian composer Peteris Vasks resonates with life's hopeful ideal as well as its often more tragic reality—and, in this, his work has more immediate impact and more staying power than so many strictly black or white sounds. As the best music always does, Vasks' pieces reveal shades of gray, gradations of emotion borne from a resolute conflation of heart and mind.

Born in 1946 in the Latvian capital of Riga, Vasks lived through the hell of Soviet occupation—never joining the Communist Party, never bending to write a piece of political hack work. He also endured the existential ruin in the aftermath of the Iron Curtain's fall, holding to his roots even as many artists left to pursue careers in the West. Years on, the Latvian music scene is fertile, he says, pointing to promising young composers like Andris Dzenitis and Janis Petraskevics.

Still, Vasks adds, "under the Soviets, concerts perhaps meant more here. People listened very closely to the undercurrent of spiritual protest in the music. This unified the musicians and the audience. Of course, you wouldn't want the Iron Curtain back. But in such an atmosphere, music is very important to people."

As a youth, Vasks wasn't allowed to attend the Riga Music Academy because his father was a Baptist minister; something of a blessing in disguise, this enabled him to go to school in Lithuania. He was the only Latvian composer of his generation to be educated outside the country, and his budding art was enriched, particularly from the proximity to Poland and the influence of its post-war avant-garde, led by Witold Lutoslawski.

The combination of refined technique and powerful expressiveness in Lutoslawski's music made a lasting impression on Vasks. And deeply rooted to nature, to the countryside of Latvia, he incorporates impressions of birdsong and native folklore



by Bradley Bamarger

into his music. So, you hear the aleatoric processes of Lutoslawski and the aviary sounds of Messiaen, each bound in with Vasks' own soulful cantabile style. Some of his first musical memories are of hearing Mozart on the radio, and there is almost always something of that composer's sublime adagio manner inherent in his work.

Vasks' alternately gripping, touching sound world is conjured whole by his three string quartets. Out now in Europe (but not until next year in the U.S.) is a Conifer/BMG recording of the works, richly performed by the



VASKS

Miami String Quartet. Unlike the case with many of his recordings, Vasks wasn't present at the sessions. "We communicated only by faxes," he says. "But they seemed to

understand everything my music seeks to convey. The recording shows that although Miami and Riga are an ocean away, music doesn't need translation."

Published by Schott & Co. of Mainz, Germany, Vasks' music first came to attention in the West via an ear-opening 1993 set on Schott's Wergo label that debuted the deeply moving "Musica Dolorosa." Dedicated in 1983 to his late sister, the piece for string orchestra is Vasks' most popular work, even as it is the only one in which hope does not figure—it is pure catharsis. As he says, "There is only pain there."

The Wergo disc also features the euphonious "Cantabile" and "Voices" Symphony, two works showcased by conductor Juha Kangas and his **Ostrobothnian Chamber Orchestra**

in an ongoing survey of Baltic music for Finlandia.

In the U.S. and U.K., Vasks' heartfelt musical message was furthered thanks to the presence of producer **John Kehoe**, who was moved to search out Vasks after hearing his "Book" for solo cello on the car radio. Led by Kehoe, London's Conifer (an indie then) essayed a remarkable trio of Vasks discs that highlighted his haunting chamber music and his concertos for cello and cor anglais, as well as such pieces as "Lauda" and the by-now-totemic "Musica Dolorosa."

"Musica Dolorosa" has since appeared in its definitive version on a ECM New Series disc with kindred-spirit pieces by **Schnittke** and **Shostakovich**. And showing Vasks' emergence into a more mainstream consciousness, Telarc has issued an audiophile Vasks conspectus from Flemish orchestra **I Fiamminghi**.

Intrepid violinist **Gidon Kremer**, a fellow Riga native, included "Musica Dolorosa" on his '97 Teldec album "From My Home," alongside works by such Vasks peers as **Arvo Part** and **Peteris Plakidis**. This presaged Kremer's premiere of Vasks' Violin Concerto "Distant Light" with his young group of Baltic musicians, **Kremerata Baltica**. Just out from Teldec in Europe, the "Distant Light" disc (including the "Voices" Symphony) is due in the States early next year.

While composing "Distant Light," Vasks read Kremer's autobiography, "Fragments Of Childhood," which reinforced his sense of communion with the violinist. "Being from Riga, we share many of the same memories, I think," Vasks says. "And the concerto has a nostalgic character that you could interpret as a yearning for the 'distant light' of childhood."

To premiere Friday (30) at the BBC Proms in London's Royal Albert Hall is Vasks' large-scale Symphony No. 2, a BBC commission performed by the **Bournemouth Symphony** under **Yakov Kreizberg**. And several Vasks works will figure in a festival to be held next April at Old Dominion University in Norfolk, Va.

Vasks is at work on his String Quartet No. 4, on commission from the **Kronos Quartet**. Set to premiere next year, the fourth quartet will eventually find its way onto a Nonesuch disc with his stirring Quartet No. 3, which Kronos already has in the can.

Anyone attuned to the rapt aura of Sibelius' Fifth and Seventh symphonies or to the mix of archaic and avant-garde in the music of **Edison Denisov** (a key Russian influence) can easily respond to the humane allure of Vasks' work. If not heart-on-sleeve, he does compose in a heart-to-heart manner.

"I write music not for a mass of people but for an individual," Vasks says, noting that if many individuals are drawn to the distinctive music of him and his fellows, then they are likely drawn to the truth of experience. After all, he adds, "the light does come from the East."

TOP WORLD MUSIC ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			NO. 1	
1	1	16	SOGNO ▲ POLYDOR 547222	ANDREA BOCELLI
2	2	96	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
3	3	6	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG	IBRAHIM FERRER
4	4	95	ROMANZA ▲ PHILIPS 539207	ANDREA BOCELLI
5	5	19	THE IRISH TENORS MASTERTONE 8552/POINT	JOHN McDERMOTT/ANTHONY KEARNS/RODAN TYNAN
6	6	94	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENNITT
7	7	21	TEARS OF STONE RCA VICTOR 68968	THE CHIEFTAINS
8	8	14	SUENOS (WITH SPANISH TRACKS) UNIVERSAL LATINO 547224	ANDREA BOCELLI
9	9	55	INTRODUCING... RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG	RUBEN GONZALEZ
10	10	9	VOLUME 2 RELEASE REAL WORLD 47324	AFRO CELT SOUND SYSTEM
11	15	3	GRATTITUDE RICOCHET 81143	FIJI
12	RE-ENTRY		NAMAHANA COCONUT GROVE 78203	HAPA
13	14	2	LIVRO NONESUCH/ATLANTIC 79557/AG	CAETANO VELOSO
14	11	25	ROMANZA (WITH SPANISH TRACKS) UNIVERSAL LATINO 539638	ANDREA BOCELLI
15	13	8	BRASILEIRO PUTUMAYO 150	VARIOUS ARTISTS

TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			NO. 1	
1	1	17	THE REAL DEAL: GREATEST HITS VOLUME 2 LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
2	2	63	JUST WON'T BURN TONE-COOL/ROUNDER 471164/IDJMG	SUSAN TEDESCHI
3	3	39	WANDER THIS WORLD ● A&M 540984/INTERSCOPE	JONNY LANG
4	4	3	HEART OF A WOMAN PRIVATE MUSIC 82180/WINDHAM HILL	ETTA JAMES
5	5	93	TROUBLE IS... ▲ REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
6	NEW		BLUES POLYDOR 547178/UNIVERSAL	ERIC CLAPTON
7	6	12	TAKE YOUR SHOES OFF RYKODISC 10479	THE ROBERT CRAY BAND
8	NEW		UNDISPUTED QUEEN MISS BUTCH 4009/MARDI GRAS	PEGGY SCOTT-ADAMS
9	8	10	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 11939	B.B. KING
10	9	5	BUDDY'S BADDEST: THE BEST OF BUDDY GUY SILVERTONE 41677/JIVE	BUDDY GUY
11	7	39	BLUES ON THE BAYOU MCA 11879	B.B. KING
12	10	4	BLUES POWER - THE SONGS OF ERIC CLAPTON HOUSE OF BLUES 9565	VARIOUS ARTISTS
13	11	7	BEST OF ETTA JAMES MCA 11953	ETTA JAMES
14	12	47	SLOW DOWN OKEH/550 MUSIC 69376/EPIC	KEB' MO'
15	14	88	DEUCES WILD ● MCA 11711	B.B. KING

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			NO. 1	
1	NEW		SPIRIT OF MUSIC ELEKTRA 62396/EEG	ZIGGY MARLEY & THE MELODY MAKERS
2	1	9	REGGAE GOLD 1999 VP 1559*	VARIOUS ARTISTS
3	2	14	EVERYONE FALLS IN LOVE PENTHOUSE 1543*/VP	TANTO METRO & DEVONTE
4	3	10	THE DOCTOR SHOCKING VIBES 1547*/VP	BEENIE MAN
5	4	5	DJ REGGAE MIX 2000 BEAST 5470/SIMITAR	VARIOUS ARTISTS
6	NEW		COMBINATION VIRGIN 47569	MAXI PRIEST
7	5	36	STRICTLY THE BEST 21 VP 1539*	VARIOUS ARTISTS
8	11	11	GENERATION COMING GATOR/I-MAN 1014/PLATINUM	THIRD WORLD
9	6	2	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921	PETER TOSH
10	7	55	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
11	8	53	PURE REGGAE POLYGRAM TV 565122/IDJMG	VARIOUS ARTISTS
12	9	17	LABOUR OF LOVE III VIRGIN 46469	UB40
13	12	61	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
14	10	11	DANCE HALL XPLOSION '99 JAMDOWN 40013	VARIOUS ARTISTS
15	13	83	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY

● Albums with the greatest sales gain 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 multi-pres shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. ■ Indicates past and present Hotseekers titles. © 1999, Billboard/BPI Communications and SoundScan, Inc.

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Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	5	STEVEN CURTIS CHAPMAN SPARROW 1695/CHORDANT	NO. 1 (SPEECHLESS)
2	2	5	VARIOUS ARTISTS MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
3	4	39	VARIOUS ARTISTS ▲ SPARROW 1686/CHORDANT	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
4	5	42	KIRK FRANKLIN ● GOSPO CENTRIC/INTERSCOPE 90241/WORD	THE NU NATION PROJECT
5	3	31	SIXPENCE NONE THE RICHER ● SQUINT 7032/WORD	SIXPENCE NONE THE RICHER
6	9	43	DC TALK ● VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
7	10	6	DELIRIOUS? FURIOUS?/SPARROW 1677/CHORDANT	MEZZAMORPHIS
8	6	5	OUT OF EDEN GOTEE 2806/CHORDANT	NO TURNING BACK
9	8	17	AVALON SPARROW 1687/CHORDANT	IN A DIFFERENT LIGHT
10	11	21	SONICFLOOD GOTEE 2802/CHORDANT	SONICFLOOD
11	NEW		RAZE FOREFRONT 5210/CHORDANT	POWER
12	18	21	THE SUPERTONES BEC 7415/CHORDANT	CHASE THE SUN
13	12	14	CAEDMON'S CALL ESSENTIAL 10486/PROVIDENT	40 ACRES
14	7	7	VARIOUS ARTISTS WORD 5782	STREAMS
15	14	29	VARIOUS ARTISTS HOSANNA/INTEGRITY 1424/WORD	SHOUT TO THE LORD 2000
16	19	50	POINT OF GRACE ● WORD 5444	STEADY ON
17	13	5	GOSPEL GANGSTAZ B-RITE 6582/WORD	I CAN SEE CLEARLY NOW
18	25	13	VARIOUS ARTISTS STAR SONG/SPARROW 0230/CHORDANT	PASSION BETTER IS ONE DAY
19	20	39	BURLAP TO CASHMERE SQUINT/A&M 5562/WORD	ANYBODY OUT THERE?
20	16	55	NEWSBOYS STAR SONG 0169/CHORDANT	STEP UP TO THE MICROPHONE
21	22	34	FFH ESSENTIAL 10498/PROVIDENT	I WANT TO BE LIKE YOU
22	26	6	CLAY CROSSE REUNION 10008/PROVIDENT	I SURRENDER ALL (THE CLAY CROSSE COLLECTION VOL. 1)
23	17	9	GAITHER VOCAL BAND SPRING HILL 5475/CHORDANT	GOD IS GOOD
24	28	17	CARMAN SPARROW 1704/CHORDANT	PASSION FOR PRAISE VOLUME ONE
25	RE-ENTRY		REBECCA ST. JAMES FOREFRONT 5189/CHORDANT	PRAY
26	33	64	MICHAEL W. SMITH ● REUNION 10007/PROVIDENT	LIVE THE LIFE
27	23	72	JENNIFER KNAPP GOTEE 3832/WORD	KANSAS
28	15	38	VARIOUS ARTISTS TIME LIFE 80401/MADACY	SONGS 4 LIFE — FEEL THE POWER!
29	31	97	LEANN RIMES ▲ CURB 77885/CHORDANT	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
30	21	9	VARIOUS ARTISTS WORD 6622	SONGS FROM THE BOOK
31	32	37	SOUNDTRACK ▲ 550 MUSIC/MYRRH 5772/WORD	TOUCHED BY AN ANGEL: THE ALBUM
32	30	53	TRIN-I-TEE 5:7 B-RITE 0072/WORD	TRIN-I-TEE 5:7
33	29	59	JACI VELASQUEZ ● MYRRH 7026/WORD	JACI VELASQUEZ
34	NEW		SHADED RED CADENCE 02410/PROVIDENT	RED REVOLUTION
35	24	17	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2213/CHORDANT	KENNEDY CENTER HOMECOMING: A CELEBRATION OF OUR FAITH & HERITAGE
36	36	4	STEVE GREEN SPARROW 1693/CHORDANT	MORNING LIGHT: SONGS TO AWAKEN THE DAWN
37	37	22	CHRIS RICE ROCKETTOWN 5310/WORD	PAST THE EDGES
38	RE-ENTRY		MXPX TOOTH & NAIL 1122/CHORDANT	LET IT HAPPEN
39	39	43	THE W'S 5 MINUTE WALK/SARABELLUM 5204/CHORDANT	FOURTH FROM THE LAST
40	RE-ENTRY		RICH MULLINS AND A RAGAMUFFIN BAND MYRRH 7034/WORD	THE JESUS RECORD

Records 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. † indicates past or present Heat-seeker title. © 1999, Billboard/BPI Communications.

Artists & Music

Jazz Lovers Can Unite On Net's Y! Jazz

JAZZ ON THE 'NET: Imagine listening to your favorite jazz recording, while discussing it with a close group of friends who share your interest. Now imagine this group of friends is spread out across the country. Or imagine discussing the finer points of your favorite obscure trombonist with a dozen or more like-minded fans, many of whom you have never met face to face.

In the hypersonic world of new media, these once unlikely scenarios are becoming everyday reality at a quickening pace, creating new opportunities for interactive dialogue. Earlier this year, Internet search engine Yahoo! launched a group of genre-specific radio stations dubbed Yahoo! Radio. Along with the obvious rock, pop, and R&B stations, Yahoo! chose to include a channel devoted exclusively to jazz.



Dubbed Y! Jazz, the Internet-only radio station runs 24 hours a day, is accessed via computer modem, and has exciting communal implications for jazz listeners.

"First and foremost, we looked at the most successful formats in the world of traditional radio," says Michael Latham, Yahoo!'s director of production, entertainment, and media. "Jazz is a cornerstone of American music, and we felt that it could not be ignored."

Programmed by Spinner.com, an outside company with "a great deal of experience in traditional radio, in addition to their own Internet channels," Y! Jazz is "an aggregation of all of the sub-genres of jazz, ranging from traditional to contemporary, focusing on current music," according to Latham.

As Spinner was recently acquired by America Online, Latham expects that Y! Jazz will be programmed by a different partner some time in the future.

Unlike traditional radio, Y! Jazz also allows consumers to make impulse CD purchases, via a link to Yahoo!'s music shopping service. "We solicit feedback from our listeners, and the most surprising thing is the amount of people who tell us that they never spent so much money on CDs before," says Latham. "When you listen to traditional radio, the DJ often never tells you what you are listening to. Here, that information is directly in front of the listener, along with an opportunity to instantly make a purchase."

Latham feels that the success of Internet-only radio lies in the medium's ability to "empower the listener. Music is a very personal experience," he explains, "and it's impossible to get a consensus on what is good or bad. People can debate whether or not Miles Davis was the greatest jazz artist who ever lived. It's subjective. Eventually, we hope to present a product where the listener will be able to



by Steve Graybow

customize what they listen to."

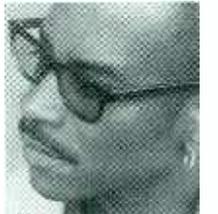
But how does it sound? Sampled through a 28.8K modem with a decent pair of speakers, it sounds quite good. Sure, it won't replace a CD played through a home stereo system, but for offices in areas where tall buildings and electrical wiring make traditional radio listening unfeasible, it is an enjoyable and viable alternative. Artists such as Maynard Ferguson, Duke Ellington, and Kevin Mahogany come through with pleasing clarity, despite the obvious modem-line compression. Information about the track playing is in constant view, a nice plus, and easily accessible links provide detailed information about most of the artists.

"A lot of our listeners are indeed at work," says Latham. "Our task is to unite these people. With the ability to create a community experience, you give the listener an opportunity to talk and live jazz along with other similarly minded people."

MAIDEN'S VOYAGE: If you've never heard of Tony Maiden, chances are you've heard his music. A guitarist, vocalist, and songwriter, Maiden is best-known as a founding member of the 1970s R&B act Rufus. His smooth-jazz solo debut, "Back To Basics," bows Aug. 3 on Atlantic.

Maiden's composition "Sweet Thing" was the title track of saxophonist Boney James' 1997 release.

AND: Upstart label Landlocked Records bows with "The Music Of F. Scott's Restaurant And Jazz Bar" (July 20), a compilation of original material from 10 of the Nashville jazz club's regular performers. For information, see the label's Web site at www.landlocked.net . . . Jazz and world music label SIAM Records has inked an exclusive distribution deal with Navarre. Four of SIAM's releases, including Erik Friedlander's "Topaz" and Steve Khan and Rob Mounsey's "You Are Here," will receive distribution through Navarre Aug. 3.



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Songwriters & Publishers

ARTISTS & MUSIC

Famous Music Nashville Rides High

Writer/Artist Development Grows; In-House Production Planned

BY CHET FLIPPO

NASHVILLE—When Famous Music staffers from London, New York, and Los Angeles gather July 31-Aug. 3 for the company's annual Creative Conference here, the hosting Famous Nashville division, a unit of New York-based Famous Music, can look back on an impressive rate of growth.

Just three years into the job of Famous Nashville VP, Pat Finch has heavily focused on writer/artist development and is increasingly looking toward in-house production.

"There were virtually no writers here when I started," says Finch. "Now, we've got a good cross section of writers. The idea was to have a little of everything for everybody."

Songs by Famous Nashville writers have been recently cut by such acts as Tim McGraw, Garth Brooks, George Jones, John Michael Montgomery, Andy Griggs, Shedaisy, the



FINCH

Kenny Wayne Shepherd Band, Lee Ann Womack, Deana Carter, Neal McCoy, Diamond Rio, and Toby Keith.

Finch has gotten major-label recording deals in the past year for several Famous writer/artists: Big Kenny (Ken Alphin), who will have his first Hollywood Records single released this month; Jerry Kilgore,

'There were virtually no writers here when I started. Now, we've got a good cross section of writers'

- PAT FINCH -

who has his Virgin Records Nashville album debut in September; Hillary Lindsey, who has signed with Epic Records in New York; Cassandra Reed, who is signed to Warner Bros. in Los Angeles; and Nashville songwriter Leslie Satcher, who has signed with Warner Bros./Nashville.

In line with expanding into in-house production, Finch will announce at the Creative Conference the signing of renowned producer/writer Emory Gordy Jr. The latter will be signed as a writer and will take on production development on a case-by-case basis for Famous.

"In-house production is something we see as another opportunity," says Finch. "We want to do it in a controlled way, in a friendly environment and stress quality over quantity. There is no finer producer or person in town than Emory, and we're happy to have him. If Emory finds someone he wants to produce, we can finance it for him, just as we did with Jerry Kilgore. Emory's the first producer for us, and we might find another one or two."

One of the highlights of the Creative Conference, Finch notes, will be the annual Famous Songwriter and Artist Showcase, set for Aug. 2 at the Exit/In club. As an industry-wide event, it attracts a great deal of attention, and this year it will present 20 new songs heard in public for the first time.

"We're not a huge company," says Finch, "and we don't have hundreds of acts, so we can sit down and give everybody the opportunity to play the things that they're excited about. It's just a good opportunity for everybody to show what they've got that's new and where things are headed. We'll present 20-plus new songs to the industry, which is gearing up for the fall recording schedule, and we'll try to get some songs cut."

Michael Peterson will host the show, as well as perform. Also appearing will be Famous artists and writers Kilgore, Gordy, Terry Wade Haynes, Bruce Bouton, Mary Danna, Michael Dulaney, Tony Lane, Hillary Lindsey, Scott Miller, Wendell Mobley, Darrell Scott, and Tia Sillers, as well as surprise guests.

Cherry Lane And OneHouse Form Alliance To Do Digital-Biz Consulting

BY IRV LIGHTMAN

NEW YORK—Cherry Lane Music and Jim Griffin, CEO of OneHouse LLC, the Los Angeles-based company that consults entertainment companies in technology, have formed a "separate alliance," called Cherry Lane Digital LLC, that, as both entities put it, will "transition music companies to the digital world."

OneHouse was established in 1998 by Griffin with Milt Okun, founder of Cherry Lane, and David Braun, the entertainment lawyer who once served as CEO of PolyGram Records. OneHouse's services include consulting, management, and implementation of entertainment technology projects.

Current music-industry clients include the Recording Industry Assn. of America, the Beastie Boys' Grand Royal Records, and E Pluribus Records, owned by the Counting Crows.

"Initially we'll act as a consultant to entertainment companies—not those only associated with us—to help develop plans to market products and services via digital delivery," says Peter Primont, CEO of Cherry Lane Music, a major independent music publishing, music print, and consumer music magazine company.

Primont says that "most people don't have a clue about what to do and

how to go about doing it [in the world of digital business]."

In a prepared statement, Primont says that "our alliance with OneHouse will best enable us to monitor the uses of our producer partners' and composers' music, thereby protecting their rights in order to collect their rightful share of royalty revenues."

Aida Gurwicz, president of Cherry Lane, notes in a prepared statement that the association with Griffin's OneHouse "instantaneously placed us on the cutting edge of the new technology... We can look to the future with anticipation, not trepidation."

Liz Dubleman, who has been named president of Cherry Lane Digital LLC, is responsible for its day-to-day operations. She reports directly to Griffin, who is assuming the additional title of CEO of the new company and is retaining his position with OneHouse LLC. She previously had her own consultancy and, prior to that, worked for Sony Corp.

In another development at Cherry Lane Music, Ross Garnick has joined Cherry Lane Magazines LLC as senior VP/group publishers. He'll be responsible for all aspects of Cherry Lane's magazine publishing business, which includes GuitarOne, Home Recording, and MUSIC ALIVE!.

'We'll act as a consultant to entertainment companies to help develop plans to market products and services via digital delivery'

- PETER PRIMONT -

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
GENIE IN A BOTTLE	Steve Kipner, David Frank, Pam Sheyne	Stephen A. Kipner/ASCAP, EMI April/ASCAP, Appletree/BMI, Griff Griff/ASCAP
HOT COUNTRY SINGLES & TRACKS		
AMAZED	Marv Green, Aimee Mayo, Chris Lindsey	Warner-Tamerlane/BMI, Golden Wheat/BMI, Careers-BMG/BMI, Silverkiss/BMI, Songs Of Nashville Dreamworks/BMI Cherry River/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		
WILD WILD WEST	Will Smith, Stevie Wonder, Rob Fusari, Mohandus DeWese	Treyball/ASCAP, Black Bull/ASCAP, Jobete/ASCAP, June-Bug Alley/ASCAP, WB/ASCAP, EMI April/ASCAP, Zomba/BMI
HOT LATIN TRACKS		
NO ME AMES	Giancarlo Bigazzi, Alejandro Civali Baldi, Marco Falagiani	BMG Songs/ASCAP, Warner-Tamerlane/BMI

Louis Prima's Back In The Swing Of Things; New Original-Cast Sets

SWINGIN' CATALOG: When asked long past the heyday of the Swing Era if big bands were going to make a comeback, **Woody Herman** replied, "Hey, it comes back every fall."

New York-based publishing veteran **Larry Spier** has got something of a Swing-Era feast going on right now. As the administrator of the catalog of songs penned by **Louis Prima**, the late performer and songwriter, for his widow, **Gia Prima**, Spier reports that Prima's catalog of some 50 songs is generating about 25 times more income in the last year or two than it had in past years. Also, Prima's career as an artist is represented by Capitol and Columbia rereleases.

Spier points to the 1996 movie "Big Night" as the big start of renewed interest in Prima, who died

in 1978. In the film, Prima is a central character but is never seen.

Then the Gap selected Prima's 1956 copyright "Jump Jive An' Wail" to advertise its khaki pants. That, in turn, led to the **Brian Setzer Orchestra's** cover version of the song on his album "The Dirty Boogie." Spier says there are now 22 cover recordings of "Jump Jive An' Wail." Also, "A Banana Split For My Baby," which Prima wrote in collaboration with **Stan Irwin**, appeared in the **Whoopi Goldberg/Gérard Depardieu** film "Bogus."

Even on Broadway, Prima's music is making an appearance. His 1936 Swing-Era classic "Sing Sing Sing" is the closing number in "Fosse," the stage tribute to **Bob Fosse**. That seminal composition is published by EMI Music.

With regard to "Sing Sing Sing," EMI Music recently lost out in U.S. District Court in New York when the judge ordered a

summary dismissal of an action against Spalding Sports Worldwide, which used a commercial with the words "swing, swing, swing" to advertise its golf clubs. EMI Music did not claim copyright infringement of the Prima melody but claimed that the use of the words in a way similar to the song did not constitute fair use.

Back on Spier's turf, he notes that the Prima catalog has at least one non-Prima-written copyright in "Buona Sera," which Prima himself brought to fame in this country.

BILLY, MARLENE & NATHAN: Two new original-cast albums have come Words & Music's way.



by Irv Lichtman

"Billy Barnes Revued," featuring the works of a cabaret writer from the late '50s, is offered on the Ducy Lee label, while the London cast recording of "Marlene," the "musical play" about **Marlene Dietrich** starring **Sian Phillips** that had a recent short run on Broadway, is out on Relativity/1st Night.

Awaiting release this fall is "Do Re Mi," as presented in revival last season in New York City Center's "Encores!" series. **Nathan Lane** is the star of the DRG recording of the show, which has a score by **Jule Styne**, **Betty Comden**, and **Adolph Green**. A bonus track is an interview with Comden and Green and the show's producer, **David Merrick**, at the time the show opened in 1961 on Broadway.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Corp.

1. "Tarzan," soundtrack.
2. **The Offspring**, "Americana."
3. **Shania Twain**, "Best Of Shania Twain."
4. **Silverchair**, "Neon Ballroom."
5. **Creed**, "My Own Prison."

Absolute Audio's Zervos Switches Shops To Masterdisk

LEON ZERVOS, a veteran of New York studio Absolute Audio, has joined crosstown competitor Masterdisk. The move puts Zervos in the company of other high-profile mastering engineers who have changed affiliations in recent months.

Masterdisk owner Doug Levine says, "Leon and I see this appointment as mutually beneficial. He comes with a wealth of clients, which is great for Masterdisk, and

he has a diversified following, which I find very attractive. He's worked with 'N Sync, the Black Crowes, Aerosmith, Eddie Palmieri, Plácido Domingo, and Big Pun.

"But what really sold me on Leon was that I brought him here one evening so he could play some CDs and listen to the rooms, and I watched his body language," Levine continues. "When I saw his foot tapping to the music, I said to myself, 'This guy is an engineer, and he has a passion for what he does.' I appreciate that, and I know clients appreciate it too."

Another plus for Zervos was that he hit it off with the Masterdisk staff, which includes Howie Weinberg, Tony Dawsey, Andy Vandette, and Roger Lian. "He liked the staff, and he liked the vibe,"



by Paul Verna

says Levine. "It's a good marriage."

Zervos will begin work at Masterdisk as soon as his room is completed, which Levine estimates will occur by the third week in August. Zervos will occupy the studio used first by Bob Ludwig—who left Masterdisk in 1993 to open Gateway Mastering in Portland, Maine—and later by Scott Hull, who left this year to join New York

studio Classic Sound.

Levine says Zervos' studio was rebuilt from scratch. "The room is a fortress," notes Levine. "It's been completely demolished, except for the concrete slab, which we lowered and put stiffer springs in to accommodate the additional mass that we're going to put in there."

Designed by Francis Manzella, who worked on Zervos' room at Absolute, the new Masterdisk studio will be wired with surround-sound capabilities and fitted with two front and two rear speakers. The front center speaker, used for 5.1-channel mastering, will be brought in when needed, according to Levine.

"It's a real high-end audio room," says Levine, noting that Dawsey and Weinberg will be the next ben-

eficiaries of room redesigns at Masterdisk.

Zervos' studio will be outfitted with vintage Neumann equipment, Sontec EQs, a Z-Systems six-channel EQ, Manley limiter/compressors, Dunleavy 5 monitors for the front left and front right, and smaller Dunleavys in the rear.

News of Zervos' affiliation with Masterdisk follows a period of relative calm in the mastering sector, which was roiled by a period of unprecedented turnover earlier this year. Commenting on the current state of affairs in the industry, Levine says, "The dust seems to have settled."

Zervos was not available to comment at press time.

In other mastering news, Renee Goodwin, an eight-year veteran of Los Angeles studio Future Disc, has moved over to Precision Mastering as project manager, according to Precision owner Larry Emerine. She is the second former Future Disc staffer to join Precision, after mastering engineer Tom Baker, whose former affiliations include Oasis.

MUSIC BIZ 2005 (MB-5), a futuristic conference designed to give attendees hands-on experience in the latest multimedia technologies, is scheduled to take place Oct. 15-17 at the Ex'pression Center for New Media in Emeryville, Calif.

Through its Internet site and literature, the MB-5 encourages participants and attendees to "imagine it's five years from now. How do you think the music business will have changed? What will an artist's Web site consist of? How was the MP3 issue resolved? What is the

(Continued on next page)

FOR THE RECORD

A photo in the July 24 issue of Eric Clapton recording at Allen Sides' Ocean Way/Record One was taken by photographer David Goggin.

Country Producer Mark Wright Sees All Sides Of A Song

BY BEN CROMER

NASHVILLE—When producer Mark Wright heard Aerosmith's version of the Diane Warren song "I Don't Want To Miss A Thing," which reached No. 1 on The Billboard Hot 100 last year, he immediately thought about cutting the tune with Mark Chesnutt.

"When I hear a song and think, 'I wish I'd written that song,' I get fired up about recording it," says Wright, senior VP of A&R at MCA Nashville. "That's when you say to yourself, 'What a great idea; they've really nailed it. We need to cut this song.'"

Chesnutt's version of "I Don't Want To Miss A Thing," which reached the summit of Billboard's Hot Country Singles

& Tracks chart, is an example of how Wright—a songwriter as well as a producer—selects material to suit the performer.

"First, you want to pick songs that are meaningful," Wright says. "Then, when you make the record, you need to put a little of what I call 'radio dust' on it. But you don't pick a song because you think it's great for the radio; you pick a song because it's one you're proud of."

In addition to Chesnutt's latest MCA album—which is named after the Warren song—Wright produced Gary Allan's "It Would Be You," Shane Stockton's "Stories I Could Tell," and Lee Ann Womack's "Some Things I Know," all for Decca/MCA.

Womack's album has already yielded two hits: the sassy "I'll Think Of A Reason Later" and "A Little Past Little Rock," a powerful ballad nominated for a Grammy for best

female country vocal performance.

"The demo of 'A Little Past Little Rock' had a completely different feel: It was folk-sounding with just a guitar and vocal," Wright explains. "But I wanted it to feel like a highway song, so we completely changed the feel of it with this bass-and-drums pattern that is almost mesmerizing, to give it this sense of movement."

Wright also produced Womack's self-titled debut album, which included the playful "Buckaroo" and a tender ballad, "The Fool," that established Womack as the heir apparent to Dolly Parton.

"That song turned out to be one of my favorite records," Wright beams. "First, the melody was haunting. And the concept of a woman confronting the other woman hadn't really been done in a while.

When we went to cut it, we dressed it up a little with a sparse string arrangement."

Wright also co-produced an album by female honky-tonk singer Danni Leigh, "29 Nights," that includes such treasures as "If The Jukebox Took Teardrops" and the title song, a ballad in the vernacular of the Eagles. "I wanted Jim Ed Norman to do the string arrangement on '29 Nights,' because that song just felt like one of those old Eagles ballads. I called Jim Ed and said, 'I know you probably don't have the time, but I've got this song, and it would be an honor for me if you would do the arrangement for it.' And he did it."

Although Wright prefers produc-

ing an artist on his own, he'll work with a co-producer under the right circumstances. "Michael Knox brought me the Danni Leigh project, and the demos were just so advanced it was what I call 'almost record-ready,'" says Wright. "I just went in with Michael and made sure everything got on tape. Since I liked what was on the tape enough to sign the artist, why would I want to remove that ingredient? What I don't want to do is add a co-producer to a project

because I'm too busy to do everything myself. That's just not a good reason."

Originally from Fayetteville, Ark., the 40-year-old Wright moved to Nashville in his late teens and immediately signed with the Welk Music Group as a staff writer and demo producer. Once in Nashville, he quickly

learned that writing songs and producing, although intertwined, require different skills.

"They were doing 4-track demos and having a lot of success, but I wanted to do 16-track demos," Wright recalls. "Then I started doing demos of other writers' songs. That's when I began to learn how to interpret other people's songs. All of a sudden, people started copying my demos."

By the early to mid-'80s, Wright had begun to develop acts for labels, including Clint Black for RCA Records. He also ventured into commercial jingles by acting as a vocal "stand in" for Dave Loggins, one of the era's hottest jingle singers.

'When I hear a song and think, "I wish I'd written that song," I get fired up about recording it'

— MARK WRIGHT —

PRO
FILE



Kramer Vs. Converse. Recording legend Eddie Kramer, right—best known for his production and engineering work with Jimi Hendrix, Led Zeppelin, and Kiss—works on the solo debut by Mystic Music/WEA recording artist Vince Converse. The session took place at Showplace Studios in Dover, N.J., and was engineered by Ben Elliott (not shown).

STUDIO MONITOR

(Continued from preceding page)

function of a 'record label'? What are the latest formats for recording and playback? What will it take to be a music industry leader in 2005?"

The event is being organized by a group of Bay Area industry veterans: producer David Schwartz; co-producer Kelli Richards; operations manager Keith Hatschek; executive producers Leslie Ann Jones, Steve Savage, Gary Platt, and Peter Laanen; and associate producers Andrew Keen and Craig Deonik.

Schwartz says, "This is the first and only conference of its kind to offer industry leaders the opportunity to dive into the latest recording, music creation, and Internet technologies. Rather than just talking about the tools that are changing our industry, attendees will get to venture out on the cutting edge with the assistance of leading producers, artists, and Internet technologists. MB-5 will be educational, challenging, and, most of all, fun."

Michael Greene, president/CEO of the National Academy of Recording Arts and Sciences, says, "It's clear to many of us that the music and radio industry are going through a dramatic transition at the moment, a transition which promises a much-needed shake-up of the status quo. I'm looking for-

ward to MB-5 as a great place to discuss the issues and make tangible progress."

Besides keynote speeches, panels, and discussion groups, the MB-5 will include live performances and workshops in the school's studios, an on-stage technology clinic,

a "town hall" forum where attendees can actively participate in a variety of discussions about new technologies and trends, master classes on 5.1-channel music, a DVD mastering workshop, and a live demonstration of a 5.1-channel project.



Pop Music For A Price. Country music legend Ray Price, left, has been working on a long-awaited traditional pop album with producer and Justice Records founder Randall Jamail. The project was tracked live at Ocean Way's Studio B, using the custom Dalcon API console and an Ampex ATR 124 analog multitrack. The material was then transferred to 24-bit digital tape and mixed on the Sony OXF-R3 "Oxford" digital console at Ocean Way's sister facility in Nashville, where Price and Jamail are shown. The sessions were engineered by Rik Pekonnen and mixed by Steve Tillisch and Jamail.

PRODUCTION CREDITS

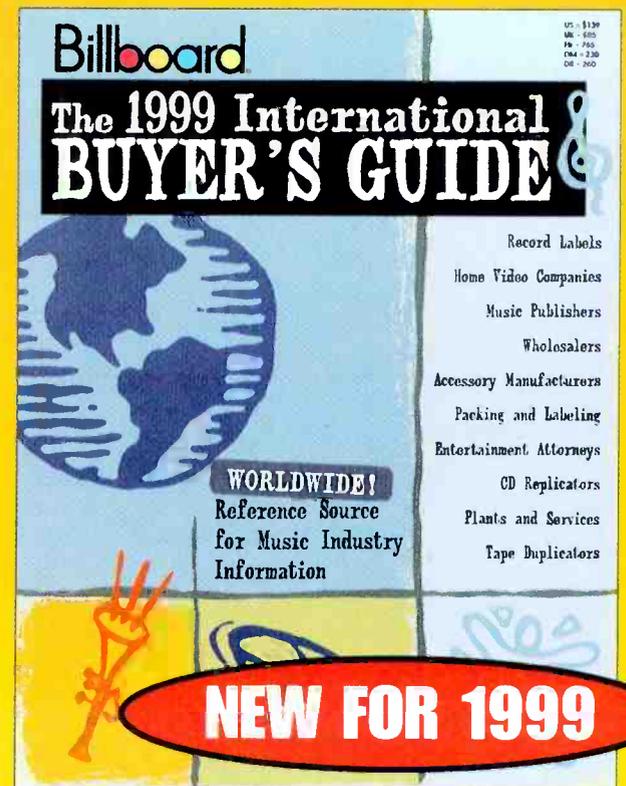
BILLBOARD'S NO. 1 SINGLES (JULY 24 1999)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE SALES	MODERN ROCK
TITLE Artist/ Producer (Label)	WILD WILD WEST Will Smith feta. Dru Hill & Kool Moe Dee/ R. Fusari (Columbia)	BILLS, BILLS, BILLS Destiny's Child/ Kevin "She'kspere" Briggs (Columbia)	AMAZED Lonestar/ D. Huff (BNA)	IF YOU HAD MY LOVE Jennifer Lopez/ Rodney Jerkins (Work)	SCAR TISSUE Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	ENCORE (Burbank, CA) Rob Chiarelli Arty Skye	DIGITAL SERVICES (Houston, TX) Michael Calderon	THE TRACKING ROOM (Nashville) Jeff Balding	SONY MUSIC (New York) Franklyn Grant Robb Williams	OCEANWAY (Los Angeles) Jim Scott
RECORDING CONSOLE(S)	SSL 4000G	SSL 6000 E/G+	SSL 4000	SSL 9000	custom Neve 8038
RECORDER(S)	Studer A827	Tascam DA-88	Sony 3348/Pro Tools	Sony 3348	Ampex ATR 124
MASTER TAPE	Quantegy 499	Sony D-113	Quantegy 467	Quantegy 467	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	ENCORE (Burbank, CA) Rob Chiarelli	LARRABEE NORTH (Los Angeles) Kevin "KD" Davis	THE SOUND KITCHEN (Franklin, TN) Jeff Balding	HIT FACTORY (New York) Tony Maserati	THE VILLAGE (Los Angeles) Jim Scott
CONSOLE(S)	SSL 4000G	SSL 9000J	Neve V3 Legend	SSL 9000J	Neve 8048
RECORDER(S)	Studer A827	Studer A827	Sony 3348	Sony 3348 HR	Studer A800
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	BASF 900	BASF 900
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	BERNIE GRUNDMAN Brian Gardner	MASTERMIX Ken Love	POWERS HOUSE OF SOUND Herb Powers	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	Sony	Sony	JVC	Sony	WEA

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EMI Mexico's Exec Structure Revamped

EMI MEXICO RESTRUCTURES: Two months after its president **Mario Ruiz** departed, EMI Music Mexico has been restructured. Its executive structure was revamped July 12 by **Rafael Gil**, regional director and president of EMI Latin America.

EMI Mexico is now headed by two executive VPs: **Marcelo Ripoll**, who previously held the same title, and **Arturo López Gavito**, formerly the label's marketing director.

Ripoll and López Gavito will report to Gil, who will continue as interim president of EMI Music Mexico.

Though his title remains the same, Ripoll's duties have been expanded. He now oversees a new department called central services. Reporting to Ripoll are **Adrián Murillo**, sales director; **José Pérez**, operations director; **Rafael Caballero**, finance director; **Carlos León**, sub-director; **Alma Rosa Aguilar**, legal manager; and **Maricé Soto**, human resources manager.

Reporting to López Gavito are **Héctor Martínez**, EMI manager; **Camilo Lara**, Virgin manager; **Lidia Salazar**, DLV manager; **Mario Hernández**, strategic marketing manager; **Martha Bandera**, international marketing manager; and **Rosario Valeriano**, press & TV manager.

In a statement, Gil says he expects the staff reorganization to enable EMI Music Mexico to "create a healthy competitive environment inside and outside the company that will enable us to grow our market share and profits in a sustained manner..."

CATHOLIC U. SNARES VIÑA: By a 9-to-1 vote, the municipal council of Viña del Mar, Chile, decided July 13 to award the broadcast rights of its famous song festival to the Television Corporation of the Catholic University of Chile (Latin Notas, Billboard, July 24).

City officials said their decision was based on Catholic U.'s superior financial package, along with its offer of promoting **Mario Kreutzberger** (better known as the popular TV host **Don Francisco**) and the former Miss Universe **Cecilia Bolocco** as "international ambassadors" for the festival.

BIENVENIDOS KARL! **Karl Troller** has been tapped by Billboard to be a contributor covering Colombia for the magazine. A well-known author and journalist, as well as a multifaceted radio and TV personality, Troller—who was born in Switzerland—is the general editor of the Bogotá-based fanzine Shock. He can be reached at karltroller@yahoo.com.

PIRATE BUSTIN': In a series of anti-piracy actions from June 24 to July 1, the Recording Industry Assn. of America, in conjunction with the Los Angeles Police Department, seized a total of 3,688 alleged pirate



by John Lannert

CDs and counterfeit CD-Rs from several locations in the Santee Alley area in downtown Los Angeles. The seizures resulted in the arrest of five persons.

WARNER CHILE FETES PARRA: On Aug. 15, Warner Music Chile is scheduled to drop a double CD of previously unreleased material from homegrown folk icon/composer **Violeta Parra**. Also in September, Warner is slated to reissue four previously released albums by Parra: "Cantos Campesinos" (1950), "Décimas Y Centésimas" (1963), "El Hombre Con Su Razón" (1963), and "Las Últimas Composiciones" (1965). The albums are being remastered in New York. The unreleased sides have been in the possession of Parra's daughter, **Isabel Parra**, since her mother committed suicide in 1967.

Isabel, who also is a singer and songwriter, is president of the Violeta Parra Foundation, which signed a pact with Warner to released the unissued tracks.

Violeta, author of many songs that have been translated into other languages—including "Gracias A La Vida" and "Volver A Los 17"—is one of the most important personalities in the history of popular Chilean music.

At the beginning of her career, she recorded an assortment of Chilean folklore classics. Later she composed her own songs, converting them into anthems that propelled the '60s music movement in Chile called the New Chilean Song, which blended folkloric cadences with socially engaged verse.

Violeta's influence still can be heard in the music of various Chilean artists. Her music has been covered by rock and techno acts, as well as by her grandchildren **Javiera** and **Angel Parra**, both of whom have become stars in their own right.

GRUPOMANÍA MINUS ONE: **Alfred Cotto Díaz**, a singer in Sony Discos' merengue crew **Grupomanía**, was arrested July 9 for his alleged role in a cocaine deal, according to the Puerto Rico Department of Justice. Cotto Díaz was expelled from the band the day of his arrest.

A member of Grupomanía during its glory years with former lead singer **Elvis Crespo**, Cotto Díaz was accused of selling a kilo of cocaine for \$16,000 to an undercover agent. Two other men were charged in connection with the alleged drug transaction, which officials say took place Nov. 20, 1998, in front of the Sweet Girl striptease club in the San Juan suburb of Bayamón. If convicted, Cotto Díaz, who owns the nightclub El Bombazo

in the same area, could be sentenced to as many as 60 years in prison.

GETTING CAUGHT UP: An informed source close to Fonovisa has confirmed that its CEO/president **Guillermo Santiso** doesn't own any of the masters of the label's artists, contrary to what was reported in the July 24 Latin Notas. Also, the source says the auction of the label, to be handled by Morgan Stanley Dean Witter, will take place within the next few weeks.

Add BMG and Warner as interested parties in Fonovisa. If Sony is successful in acquiring Fonovisa, Sony Discos would secure an insurmountable distributor market share of the stateside Latino market—more than 40%.

Caliente Records' first album, due to drop Aug. 24, is the self-titled disc by merengue/pop songstress **Luisa**.

Rafael Cuevas is out as VP/GM of Sony Discos' tropical imprint Sony Tropical. His replacement hasn't been named.

Sony Discos singer/songwriter **Rubén Blades** will tape the PBS show "Sessions At West 54th Street" Wednesday (28) in support of his just-released disc, "Tiempos." The

(Continued on page 52)

LATIN TRACKS A-Z

37	TITLE (Publisher - Licensing Org.) Sheet Music Dist. 5 DIAS (WIZ, BMI)
28	AMOR DEL BUENO (Not Listed)
2	BAILAMOS (Rive Droite, ASCAP/PRS, ASCAP)
6	BELLA (F.I.P.P., BMI/Warner-Tamerlane, BMI/Estefan, ASCAP/A Phantom Vox, BMI)
30	CUANDO LA BRISA LLEGA (Not Listed)
35	DAME UN POCO MAS (Ventura, ASCAP)
17	DE HOY EN ADELANTE (Rubet, ASCAP/Universal, ASCAP)
11	DEJATE QUERER (PSO, ASCAP)
29	EL DISGUSTO (Reyna Musical)
9	EL NIAGARA EN BICICLETA (Redomi, BMI)
12	EL PEOR DE MIS FRACASOS (Crisma, SESAC)
24	EN LAS NUBES (Caribbean Waves, ASCAP)
32	ENTREGA TOTAL (EMI Blackwood, BMI)
36	ESTABA SOLO (ADG, SESAC)
23	HIELO Y FUEGO (F.I.P.P., BMI)
39	INFIDELIDAD (BMG Songs, ASCAP)
7	LAGRIMAS (TN Ediciones, BMI/Fonometric, BMI)
25	LE GUSTA QUE LA YEAN (Caiman, ASCAP)
14	LIVIN' LA VIDA LOCA (A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/PolyGram, ASCAP)
33	LLAMARADA (BMG, ASCAP)
3	LOCO (Not Listed)
16	ME ESTOY ACOSTUMBRANDO A TI (Rightsong, BMI/ASCAP)
13	ME HACES MUCHA FALTA (Flamingo, BMI)
4	MI VIDA SIN TU AMOR (F.I.P.P., BMI)
31	MIL GRACIAS (Not Listed)
10	NECESITO DECIRTE (Seg Son, BMI)
1	NO ME AMES (BMG Songs, ASCAP/Warner-Tamerlane, BMI)
27	NO ME DIGAS QUE YA TE VAS (Not Listed)
26	PASION (Alvi Systems)
20	PINTAME (Sony/ATV Latin, BMI/Elvis, BMI)
38	PURA SANGRE (Canciones Del Mundo, BMI/Warner/Chappell, BMI)
34	SALOME (World Deep Music, BMI)
5	SE ME OLVIDO OTRA VEZ (BMG, ASCAP)
19	SI TE PUJERIA MENTIR (Crisma, SESAC)
22	SI TU ME FALTAS (Gemini Star, ASCAP/Peermusic, ASCAP)
21	SI TU QUISIERAS (Warner/Chappell, ASCAP)
18	SUBLIME MUJER (Peermusic, BMI/Promociones Musicales HR, S.A., BMI)
40	TOCO LA LUZ (Lucas, BMI)
15	TU (World Deep Music, BMI)
8	TU SABES BIEN (Don Cat, ASCAP)

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 96 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
No. 1					
1	1	1	12	JENNIFER LOPEZ WITH MARC ANTHONY SONY DISCOS	NO ME AMES B.SILVETTI (M.A.SOLIS)
2	2	2	7	ENRIQUE IGLESIAS FONOVISA/INTERSCOPE/UNIVERSAL LATINO †	BAILAMOS THE GROOVE BROTHERS (PBARRY.M.TAYLOR)
3	3	3	13	ALEJANDRO FERNANDEZ SONY DISCOS †	LOCO PRAMIREZ (MASSIAS)
4	4	4	10	CHRISTIAN CASTRO ARIOLA/BMG LATIN †	MI VIDA SIN TU AMOR K.SANTANDER (K.SANTANDER)
5	5	5	7*	MANA WEA LATINA †	SE ME OLVIDO OTRA VEZ FHER & ALEX (J.GABRIEL)
6	8	10	4	RICKY MARTIN C2/SONY DISCOS †	BELLA G.NORIEGA (J.SECADA,G.NORIEGA,R.ROSA,L.GOMEZ ESCOLAR)
7	9	15	7	LOS TIGRES DEL NORTE FONOVISA †	LAGRIMAS LOS TIGRES DEL NORTE (R.RUBIO)
8	10	8	8	EDNITA NAZARIO EMI LATIN †	TU SABES BIEN D.DEL INFANTE E.NAZARIO (L.A.MARQUEZ)
9	6	6	12	JUAN LUIS GUERRA 440 KAREN/CAIMAN †	EL NIAGARA EN BICICLETA J.L.GUERRA (J.L.GUERRA)
10	12	12	28	CONJUNTO PRIMAVERA FONOVISA	NECESITO DECIRTE J.GUILLEN (R.GONZALEZ MORA)
GREATEST GAINER					
11	18	17	4	GILBERTO SANTA ROSA SONY DISCOS	DEJATE QUERER J.LUGO (D.PONDEA)
12	13	11	9	MARCO ANTONIO SOLIS FONOVISA	EL PEOR DE MIS FRACASOS B.SILVETTI (M.A.SOLIS)
13	14	14	9	LOS TUCANES DE TIJUANA EMI LATIN	ME HACES MUCHA FALTA G.FELIX (M.QUINTERO LARA)
14	7	9	16	RICKY MARTIN C2/SONY DISCOS †	LIVIN' LA VIDA LOCA R.ROSA D.CHILD (R.ROSA D.CHILD)
15	17	18	22	NOELIA FONOVISA †	TU M.AZEVEDO (ESTEFANO)
16	11	7	24	PEPE AGUILAR MUSART/BALBOA †	ME ESTOY ACOSTUMBRANDO A TI PAGUILAR (R.CERATTO)
17	16	16	8	MILLIE EMI LATIN	DE HOY EN ADELANTE R.PEREZ (R.PEREZ)
18	15	24	15	VICENTE FERNANDEZ SONY DISCOS	SUBLIME MUJER PRAMIREZ (M.E.TOSCANO)
19	19	30	27	MARCO ANTONIO SOLIS FONOVISA †	SI TE PUJERIA MENTIR B.SILVETTI (M.A.SOLIS)
20	21	13	14	ELVIS CRESPO SONY DISCOS	PINTAME R.CORA E.CRESPO (E.CRESPO)
21	24	21	12	LUIS FONSI UNIVERSAL LATINO †	SI TU QUISIERAS A.ZEPEDA (A.MATHEUS)
22	RE-ENTRY	2	2	JERRY RIVERA SONY DISCOS	SI TU ME FALTAS R.SANCHEZ (M.LAURET)
23	29	29	8	OLGA TANON WEA LATINA	HIELO Y FUEGO R.PEREZ (K.SANTANDER)
24	39	38	4	MANNY MANUEL MERENGAZO/RMM	EN LAS NUBES L.MARTI (H.GARCIA)
25	30	31	7	TITO NIEVES RMM †	LE GUSTA QUE LA YEAN R.SANCHEZ (R.RODRIGUEZ)
26	25	26	11	LIMITE RODEVN/UNIVERSAL LATINO	PASION J.CARRILLO (A.VILLAREAL)
27	34	—	2	PESADO WEAMEX/WEA LATINA	NO ME DIGAS QUE YA TE VAS A.MANCILLA (L.PADILLA)
28	35	—	3	BANDA ARKANGEL R-15 LUNA/SONY DISCOS	AMOR DEL BUENO NOT LISTED (NOT LISTED)
29	33	35	8	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN	EL DISGUSTO M.A.SANCHEZ (C.REYNA)
30	31	—	2	TONNY TUN TUN CAIMAN	CUANDO LA BRISA LLEGA T.TUN TUN (T.TUN TUN)
31	40	—	2	BANDA MAGUEY RCA/BMG LATIN	MIL GRACIAS NOT LISTED (NOT LISTED)
32	28	27	22	TIRANOS DEL NORTE SONY DISCOS †	ENTREGA TOTAL J.MARTINEZ (A.PULIDO)
33	NEW	1	1	PEPE AGUILAR MUSART/BALBOA	LLAMARADA PAGUILAR (J.VILLAMIL)
34	22	20	10	CHAYANNE SONY DISCOS †	SALOME ESTEFANO (ESTEFANO)
35	RE-ENTRY	8	8	MDO SONY DISCOS	DAME UN POCO MAS A.JAEN (A.TALAMANTEZ A.GRULLON T.TORRES)
36	27	28	8	LOS TEMERARIOS FONOVISA	ESTABA SOLO A.A.ALBA (A.A.ALBA)
37	—	25	4	AMANDA MIGUEL KAREN/CAIMAN	5 DIAS D.BASTONI (V.INCENZO,M.ZARRILLO,I.BALLESTEROS)
38	26	23	7	JARABE DE PALO EMI LATIN	PURA SANGRE J.DWORNIAK (JARABE DE PALO)
39	36	—	4	JUAN GABRIEL ARIOLA/BMG LATIN	INFIDELIDAD J.GABRIEL (J.GABRIEL)
40	32	40	6	NOELIA FONOVISA	TOCO LA LUZ M.AZEVEDO (L.MENDO B.FUSTER)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
21 STATIONS	FONOVISA/INTERSCOPE/UNIVERSAL LATINO	16 STATIONS	SONY DISCOS	65 STATIONS	SONY DISCOS
1	ENRIQUE IGLESIAS	1	JENNIFER LOPEZ WITH MARC ANTHONY	1	LOS TIGRES DEL NORTE
2	JENNIFER LOPEZ WITH MARC ANTHONY	2	GILBERTO SANTA ROSA	2	CONJUNTO PRIMAVERA
3	RICKY MARTIN	3	JUAN LUIS GUERRA 440	3	LOS TUCANES DE TIJUANA
4	EDNITA NAZARIO	4	ENRIQUE IGLESIAS	4	ALEJANDRO FERNANDEZ
5	CHRISTIAN CASTRO	5	EDNITA NAZARIO	5	MARCO ANTONIO SOLIS
6	MANA	6	JERRY RIVERA	6	VICENTE FERNANDEZ
7	ALEJANDRO FERNANDEZ	7	MANNY MANUEL	7	LIMITE
8	NOELIA	8	MANA	8	PESADO
9	RICKY MARTIN	9	TITO NIEVES	9	BANDA ARKANGEL R-15
10	LUIS FONSI	10	ELVIS CRESPO	10	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
11	MILLIE	11	TONNY TUN TUN	11	BANDA MAGUEY
12	GILBERTO SANTA ROSA	12	LUIS FONSI	12	TIRANOS DEL NORTE
13	AMANDA MIGUEL	13	RICKY MARTIN	13	JUAN GABRIEL
14	JARABE DE PALO	14	GEORGE LAMOND	14	GRUPO INNOVACION
15	CHAYANNE	15	JENNIFER LOPEZ	15	TIRANOS DEL NORTE

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

Rudy Pérez

SONGWRITER OF THE YEAR

ASCAP



Millie
amar es un juego
Produced by Rudy Pérez

THE Billboard Latin 50

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

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	8	ENRIQUE IGLESIAS	FONOVISA 0617	BAILAMOS
No. 1					
2	3	95	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
GREATEST GAINER					
3	2	4	MANA	WEA LATINA 27864	MTV UNPLUGGED
4	4	6	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH 79532/AG	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
5	5	4	LOS TIGRES DEL NORTE	FONOVISA 8076	HERENCIA DE FAMILIA
6	6	66	ELVIS CRESPO	SONY DISCOS 82634	SUAVEMENTE
7	7	20	SELENA	EMI LATIN 97886	ALL MY HITS TODOS MIS EXITOS
8	8	11	ELVIS CRESPO	SONY DISCOS 82917	PINTAME
9	9	75	RICKY MARTIN	SONY DISCOS 82653	VUELVE
10	10	43	SHAKIRA	SONY DISCOS 82746	DONDE ESTAN LOS LADRONES?
11	13	7	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN	MI VIDA SIN TU AMOR
12	11	9	VARIOUS ARTISTS	SONY DISCOS 83231	BILLBOARD LATIN MUSIC AWARDS
13	12	17	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189	AMOR, FAMILIA Y RESPETO
14	15	24	LOS TRI-O	ARIOLA 58436/BMG LATIN	NUESTRO AMOR
15	14	10	ALEJANDRO FERNANDEZ	SONY DISCOS 83182	MI VERDAD
16	19	3	MANNY MANUEL	MERENGAZO 82302/RMM	LLENO DE VIDA
17	22	2	GILBERTO SANTA ROSA	SONY DISCOS 83016	EXPRESION
18	16	21	NOELIA	FONOVISA 6080	NOELIA
19	17	43	ENRIQUE IGLESIAS	FONOVISA 08002	COSAS DEL AMOR
20	18	14	TONNY TUN TUN	CAIMAN 2986	CAMINANDO
21	20	13	DLG	SONY DISCOS 82924	GOTCHA!
22	23	61	PEPE AGUILAR	MUSART 1819/BALBOA	CON MARIACHI
23	47	2	CHARLIE ZAA	SONOLUX 83272/SONY DISCOS	REMIXES
24	24	15	VARIOUS ARTISTS	VIRGIN 47192	THE BEST LATIN PARTY ALBUM IN THE WORLD...EVER!
25	30	17	CONJUNTO ALMA NORTENA	CDM 1037	ALMA
26	26	18	EDNITA NAZARIO	EMI LATIN 59935	CORAZON
27	32	49	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH 79477/AG	INTRODUCING...RUBEN GONZALEZ
28	48	56	OZOMATLI	ALMO SOUNDS 80020/INTERSCOPE	OZOMATLI
29	27	89	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE
30	29	37	LOS TEMERARIOS	FONOVISA 6078	15 EXITOS PARA SIEMPRE
31	25	31	JUAN LUIS GUERRA 440	KAREN 930216/UNIVERSAL LATINO	NI ES LO MISMO NI ES IGUAL
32	33	49	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
33	39	93	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
34	38	7	PUYA	MCA 11859	FUNDAMENTAL
35	31	41	CHAYANNE	SONY DISCOS 82869	ATADO A TU AMOR
36	21	25	MARCO ANTONIO SOLIS	FONOVISA 0516	TROZOS DE MI ALMA
37	41	55	VICENTE FERNANDEZ	SONY DISCOS 82713	ENTRE EL AMOR Y YO
38	44	8	GRUPO EXTERMINADOR	FONOVISA 9780	CONTRABANDO EN LOS HUEVOS
39	37	24	PEPE AGUILAR	MUSART 2017/BALBOA	POR EL AMOR DE SIEMPRE
40	42	41	CONJUNTO PRIMAVERA	FONOVISA 9663	NECESITO DECIRTE
41	34	10	INDUSTRIA DEL AMOR	FONOVISA 9777	RECUERDOS DEL AMOR
42	49	3	GEORGE LAMOND	PRESTIGIO 83209/SONY DISCOS	ENTREGA
43	35	2	DREAM TEAM	CDT 71116	IN YOUR FACE
44	RE-ENTRY		CONJUNTO PRIMAVERA	FONOVISA 0760	EN VIVO
45	28	7	LUIS FONSI	UNIVERSAL LATINO 40119	COMENZARE
46	40	14	LA MAKINA	J&N 83033/SONY DISCOS	PARA EL BAILADOR
47	36	22	TITO ROJAS	M.P. 56250/SONY DISCOS	ALEGRIAS Y PENAS
48	45	7	PRISCILA Y SUS BALAS DE PLATA	FONOVISA 9688	TODO POR TI
49	43	22	ENRIQUE IGLESIAS	FONOVISA 6076	REMIXES
50	RE-ENTRY		RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1770	20 EXITOS GIGANTES

Albuns 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. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Artists & Music

NOTAS

(Continued from page 50)

taping will take place at Sony Studios. No airdate has been announced. Blades will be supported by 13 musicians, most of whom participated in the recording of "Tiempos." Blades won a Grammy in 1998 for his splendid album "La Rosa De Los Vientos."

Blades is set to start an 18-date North American trek Aug. 21 in Orlando, Fla.

Papo, of Plátano Records' Dominican merengue/house duo **Sandy & Papo**, died July 11 in an auto accident on the outskirts of Santo Domingo, Dominican Republic. Born **Luis Ernesto Deschamps**, Papo was 26. Sandy & Papo scored hits with "Mueve, Mueve" (the Spanish remake of "Move It, Move It") and "La Hora De Bailar."

Street talk in San Juan has it that WEA Latina pop/salsa duo **Servando Y Florentino** wants to leave its



From **Boxing To Balladry**. Oscar de la Hoya, left, and José Béhar, president/CEO of EMI Latin, were all smiles recently after the superstar pugilist inked a recording deal with the label. De la Hoya's album debut, which will be recorded mostly in Spanish, is due on Valentine's Day next year.

manager **Topy Mamery**. Likewise, RMM *merengero* **Manny Manuel** apparently wants to bolt **Angelo Medina**, the manager of **Ricky Martin** who reportedly is offering \$4 million to buy out **Elvis Crespo's** current management contract.

Tropical outlet **WLXX-AM** Chicago has been dropped from the panel of stations reporting to Hot Latin Tracks. There are now 16 tropical stations reporting to Hot Latin Tracks. San Diego pop outlet **XLTN-FM** has been added to the panel of reporting stations; there are now 22 reporting pop stations.

COLOMBIA NOTAS: The cultural ministry of Colombia sponsored a rock seminar for the first time on July 12 in Bogotá. Among the participants were **Andrea Echeverry** and **Héctor Buitrago**, members of **BMG's** two-time Grammy nominees **Aterciopelados**, who talked about rock and its possibilities of fusion with local rhythms, and **Antanas Mockus**, the former mayor of Bogotá who, in his administration earlier this decade, launched **Rock al Parque**, a three-day Woodstock-like festival.

Eurotropical Records, a Cuban-oriented imprint based in the Canary Islands, has cut a licensing deal with **Sport Music**. Among the

Cuban artists available at retail in Colombia are trad Cuban acts **Laíto Sureda**, **La Charanga Rubalcaba**, and **Los Soneros De Camacho**, plus newer artists such as **Liuba María Hevia**, **Livám**, **Mayelín**, **Klimax**, and **Manolito Y Su Trabuco**.

CHILE NOTAS: **Luciano Rojas**, **Rodrigo**, and **Iván Delgado**, each of whom is a former member of the Chilean rock act **La Ley**, have formed a new group that so far has no name. The lead singer is **Denisse Malebrán**, who was chosen in a series of auditions over popular actress/singer **Amaya Forch** and **Carolina Sotomayor**, the former singer with rock group **Elso Tumbay**. The band is expected to record its debut in Mexico for release sometime in September.

After months of mutual bickering, **EMI Music Chile** recently dropped the funk/hip-hop act **Los Tetras** from its roster. **Los Tetras** manager **Hugo Moraga** accused **EMI** of not giving enough support to the act's 1997 disc "La Medicina." **EMI's** artistic director **Gaspar Domínguez** counters that the parting of ways was caused by internal problems with the group. **Los Tetras** are performing shows in the New York area.

CHART NOTES, RETAIL: Buoyed by mainstream radio exposure to its titular single, **Enrique Iglesias'** album "Bailamos" (**Fonovisa**) strengthens its grip on the pinnacle of **The Billboard Latin 50** with an 8% increase in sales to 19,500 units.

While **Iglesias** has charted three albums on **The Billboard Latin 50** for the past six issues, that streak seems in jeopardy as his disc "Remixes" (**Fonovisa**) slips 43-49 this issue.

"Bailamos" also rules the pop genre chart for the second straight issue and levitates 83-77 on **The Billboard 200**. Last issue, a record nine Spanish-language titles charted on **The Billboard 200**.

One of those titles—"Buena Vista Social Club" (**World Circuit/Nonesuch/AG**) by the outfit of the same name—spiked 15% to 15,000 to ratchet up 3-2 on **The Billboard Latin 50**. Now in its 95th week on the chart, "BVSC" continues to reap sales benefits from the recently released film of the same name.

"BVSC" not only stays at the apex of the tropical/salsa genre chart for the third issue running; the Grammy-winning disc and its spinoff title, **Ibrahim Ferrer's** self-titled disc (**World Circuit/Nonesuch/AG**), run 1-2 on the chart for the second successive issue. Sales of the latter album slipped 5% to 10,500 units.

Reigning over the regional Mexican genre chart for the fourth consecutive issue is **Los Tigres Del Norte's** "Herencia De Familia" (**Fonovisa**), whose sales dropped 10% to 9,000 pieces.

CHART NOTES, RADIO: A scant 400,000 audience impressions separate the top three titles on **Hot Latin Tracks** this issue. Despite losing nearly 2 million audience impressions, "No Me Ames"—the smash

Work/Sony Discos single by **Jennifer Lopez** and **Marc Anthony**—stays atop the chart for the fifth week with 17.8 million audience.

Enrique Iglesias' former chart-topper "Bailamos" (**Fonovisa/Interscope/Universal Latino**) picks up 150,000 audience impressions to stay at No. 2 with 17.5 million audience.

Alejandro Fernández's "Loca" (**Sony Discos**) adds 1.1 million audience to earn 17.4 million audience.

The wager here is that "Loca" will move into the top rung of **Hot Latin Tracks** next issue.

"No Me Ames" holds down No. 1 on the tropical/salsa genre chart for the sixth consecutive issue with 10.3 million audience impressions.

Likewise, "Bailamos" retains the top ranking on the pop genre chart for the sixth week in a row with 13.3 million audience impressions.



ASCAP'S Latin Show. An **ASCAP** Showcase was staged June 24 at **Shadow Lounge** in **Miami Beach**. Shown, from left, is **John LoFrumento**, **ASCAP** CEO, with **Caimán Records** recording artist **Jaiver**, a showcase performer.

Los Tigres Del Norte's "Lágrimas" (**Fonovisa**) tops the regional Mexican genre chart for the second straight issue with 10.6 million audience.

One week after spending a record 52 weeks on **Hot Latin Tracks**, **Vicente Fernández's** "Me Voy A Quitar De En Medio" (**Sony Discos**) exits the chart. The classic ballad's chart mark likely will not be broken.

Conjunto Primavera's No. 10 entry "Necesito Decirte" (**Fonovisa**) now stands as the longest-running single on **Hot Latin Tracks**, with 28 weeks.

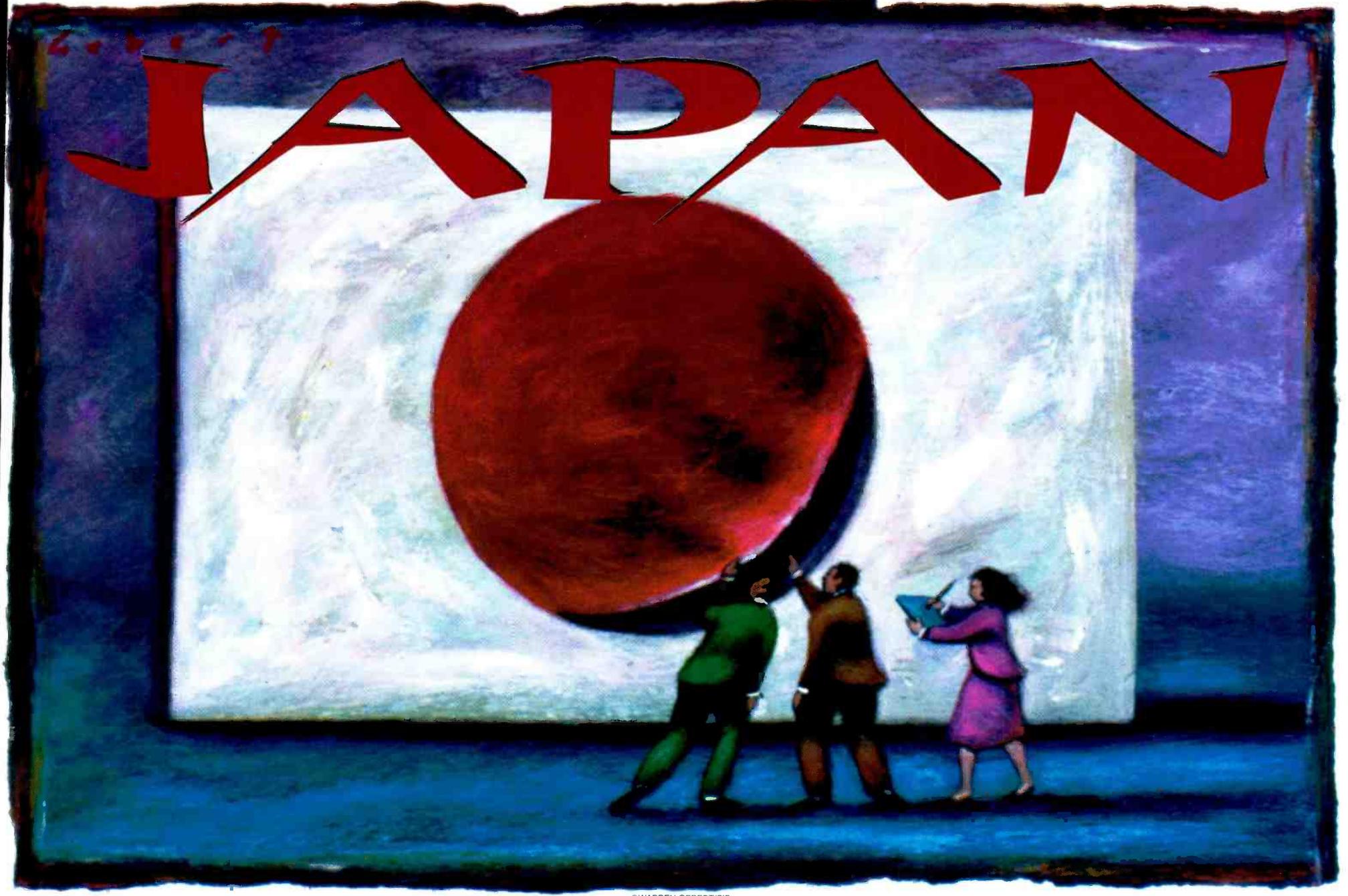
SALES STATFILE: **The Billboard Latin 50:** this issue: 185,500 units; last issue: 195,500 units; similar issue last year: 109,500 units.

Pop genre chart: this issue: 74,500 units; last issue: 79,000 units; similar issue last year: 42,000 units.

Tropical/salsa genre chart: this issue: 64,000 units; last issue: 65,000 units; similar issue last year: 37,000 units.

Regional Mexican genre chart: this issue: 42,000 units; last issue: 44,000 units; similar issue last year: 25,500 units.

Assistance in preparing this column was provided by **Sergio Fortuño** in **Santiago, Chile**; **Karl Ross** in **San Juan, Puerto Rico**; and **Karl Troller** in **Bogotá, Colombia**.



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UNCOVERING THE FUTURE

STUMBLING MAJORS AND SURE-FOOTED INDIES WONDER AS THEY WORK:
WHAT'S AHEAD, AND WHO'LL PROFIT FROM AN ANTICIPATED INDUSTRY UPHEAVAL?

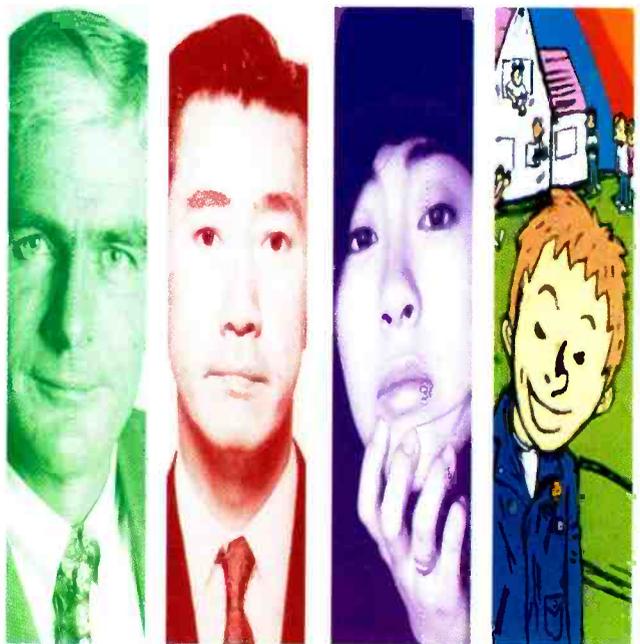
TOKYO—They're leaner—but are they meaner? Japan's major labels, faced with a stagnant, recession-plagued market, have been slashing payrolls and cutting expenses. Now they have to show they've become more competitive.

"If you can't follow up 'negative' moves like trimming staff with positive ideas, then there's no point," says Michael Smellie, BMG Entertainment International's senior VP for the Asia Pacific region. "There has to be a more creative approach to the business in the way deals are done. Too much A&R is subcontracted to production companies; record companies have to take back creativity."

If they don't, Smellie says, then Japan's major labels will go the way of the dinosaurs.

The earnings results posted by several Japanese labels this spring underline just how bad things are. Sony Music Entertainment (Japan), the country's biggest label, saw its after-tax income for the year ending March 31, 1999, plummet 90% to 780 million yen (\$6.5 million), while sales fell 5.7% to 108.3 billion yen (\$909.2 million).

By Steve McClure



"How do you have an 18% market share and basically break even?" is one industry insider's caustic take on SMEJ's less-than-spectacular performance. Realizing the gravity of the situation, SMEJ parent company Sony Corp. in March announced that SMEJ will cease to be publicly traded and become a wholly owned subsidiary on Jan. 1, 2000. This, say analysts, will make it easier for Sony to turn around its Japanese music operation.

Then there's PolyGram K.K., which in the last couple of years has been riding high on the strength of big-selling titles by the Carpenters and local act Glay. The company saw its sales fall 11.7% to 78.7 billion yen (\$692.2 million) in calendar 1998. Company president Kei Ishizaka stresses that the label maintains strong profitability despite the sales decline.

Japan's oldest label, Nippon Columbia, recorded a 10% sales decline to 70 billion yen (\$587.8 million) for the year to March 31, and posted an after-tax loss of 1.5 billion yen (\$12.3 million).

Continued on page 54

JAPAN

UNCOVERING THE FUTURE

Continued from page 53

JAPAN'S ALL-TIME BEST-SELLER

One major label that's weathering the storm better than most is Toshiba-EMI, which has bounced back after an 18-month hitless drought. The label's sales for the business year ending March 31 rose 7.3% to 76.6 billion yen (\$643.5 million), due in large part to the extraordinary success of 16-year-old female vocalist Hikaru Utada. Her debut album, "First Love," has sold more than 6 million units since being released in March, making it Japan's all-time best-selling album.

Toshiba-EMI, like most Japanese majors, has trimmed its payroll to meet the challenge of Japan's increasingly tough market. In the last two years, the label has cut its work force from 1,230 to some 1,000 through attrition and by paying early-retirement bonuses.



Despite the success of Utada and other new domestic acts, Toshiba-EMI isn't resting on its laurels. "It's such a tough market, it's very competitive," says Kei Nishimura, executive GM of Toshiba-EMI's president's office. "So we must work even harder."

CHANGING THE ORGANIZATIONS

When it comes to staff cuts, BMG Japan has led the way among Japanese labels. In the last two years, the label's payroll has been cut from 540 to 290, and the artist roster has been trimmed from more than 200 acts to around 40.



BMG's Smellie (top), PolyGram K.K.'s Ishizaka

But such moves are only a beginning, stresses BMG Japan president Hidehiko Tashiro. "Downsizing was the first stage," says Tashiro, a former direct-marketing executive who joined BMG Japan in November 1998. "Restructuring is changing the organization; that's another thing."

The numbers that really count, though, are those in the labels' profit-and-loss

columns. And, as Japanese majors either plunge into the red or record the thinnest of profit margins, there's a growing consensus that the industry is due for a major shakeout.

"Every local record company in Japan, except for Sony and Avex, is for sale," claims a highly placed industry source here. The reason is simple, the source says: Institutional investors don't like the minuscule return on equity they're getting from domestic labels.

INDIES DO IT THEMSELVES

While many Japanese majors seem to have lost the plot,

The appointment of Hidehiko Tashiro as president of BMG Japan in November 1998 surprised more than a few people, mainly because Tashiro had no music-industry experience. Instead, his background was in direct marketing.

"The Japanese market is in a transitional state," explained Michael Smellie, BMG Entertainment International's senior VP for the Asia Pacific region. "This is not a bad time to have an outsider's perspective." Before being headhunted to run BMG Japan, Tashiro, 56, was president of U.S.-based IEI Corp., a unit of Imperial Enterprises, a direct-marketing firm he founded in 1981. Prior to that, he worked for Franklin Mint in the U.S. and Japan, as well as Jardine Matheson and Shiseido Cosmetics.

Has the transition from the world of direct marketing to the music industry been difficult for you?

No. In the direct-marketing area that I developed, we dealt in and created products original to us. We created a concept and then spent a lot of money on fixed costs, development costs. Then we started promoting through various media. We'd find the customer, develop the product and then sell it. In a general sense, that's the way we do it in the music industry. In the music industry, the artists are a singer, a musician, a producer. In my previous business, the artists were painters, sculptors, designers. Sometimes we had to "create" artists, because established artists are so expensive—[there are] advance payments, royalties. So we'd pick a young artist with future potential. It's similar with music. But the fields are different.



Given your direct-marketing experience, how do you think Japanese record companies can more effectively distribute and market their product?

Shipping costs in Japan are five times higher than in America—sometimes 10 times higher. One of the key areas the record industry always pays attention to is how to reduce shipping costs, and I think that, in a few years, the Japanese government will remove all the controls from the distribution industry. When I talk to middle-aged people, they don't know what music to buy. I think direct mail is one of the ways to reach them. One of the things I'm thinking about doing this year is direct marketing through TV advertising. People in the music industry are experts in the field of music—but advertising and distribution require special knowledge and ability. When I make deals on promoting new artists, my goal is to make the best promotion mix that will benefit the artists and the record companies.

Following its recent restructuring/downsizing, how well-placed is BMG Japan to meet the challenges facing the Japanese music industry?

Downsizing was the first stage. Restructuring is changing the organization—that's another thing. We may find that we lack the necessary talent, so we have to hire from outside. That's what I have to do this year. We're still in the middle of doing that. My belief in managing a creative company is not the "number of staff," but but the quality of people working for us. I am certain BMG Japan has the highest caliber of people, but

a new breed of indie labels is shaking up the music business here. "Indies are taking away market share [from the majors]," says BMG's Smellie. "The combination of that and the Internet will render us obsolete if our only added value is our relationships with the production companies and the media."

There have always been Japanese indie labels specializing in non-mainstream, alternative music—Hoppy Kamiyama's God Mountain label, with its stable of defiantly uncommercial acts, comes to mind—but the newer indie imprints are characterized by a no-nonsense, business-minded style.

Take Pizza Of Death Records, for example. The label was set up in January by the members of "melo-core" ("melodious hardcore") trio Hi-Standard, who wanted to play a more active role in the band's business affairs.

"We simply wanted to do it," says Hi-Standard guitarist Ken Yokoyama when asked why the band chose to start its

own label. "Eventually, we weren't satisfied when we were signed to a major, even though they did their best for us." Hi-Standard was previously signed to midranking label Toy's Factory. The two albums it released on that label ("Growing Up" and "Angry Fist") each sold some 350,000 copies in Japan, as well as about 150,000 units each overseas.

In your view, just what are the challenges facing BMG Japan?

Of course, a top-priority task is developing new artists to appeal to the market. In addition, my biggest challenge is to create a company that can achieve both stable growth and a stable profit. Of course, you may have a big hit, which is good, but I don't want to run the company based on the possibility that you may have a big hit. But almost all record companies in Japan run their business hoping that they'll get a big hit that solves all their problems. And then they forget about restructuring. I want to create a stable return on sales. I want to introduce a "no-maximum" incentive plan based on results. An employee can come up with a big hit maybe only once every few years. When they reach the top, I want to pay them a big bonus, like a baseball player.

What future business trends do you foresee in the Japanese music market?

Some people say digital supply of music and e-commerce will kill record stores. I'm from the direct-marketing world, and I can say that e-commerce will never reach more than a certain point, maybe 10% of total sales. That's the maximum. The average customer still has a kind of "analog" thinking. The majority of people want to go to a store and see the product and touch it and buy it. Other people say the music business faces the problem of the falling percentage of young people in the overall population. But, if a family has only one child, then the parents and grandparents are going to spend their money on that child. So the actual spending power per individual will be even more. At the same time, the percentage of older people is increasing, and they're looking for culture and other things to spend their money on. People in Japan are doing more entertaining at home, compared to, say, 10 years ago. And they need music. So I feel positive.

Do you think Japanese music and the music industry here are becoming more "Western"?

There used to be a "border," but today it's borderless. Japanese people know what's going on internationally. Whenever I visited Japan while I was living in the U.S., I would see music programs on TV, and basically they didn't meet my expectations, because they were targeted at the young generation. But, after producer Tetsuya Komuro became popular, I found that the music was like what I'd heard in New York two years before. Japanese music is much more influenced by international music trends and hits, as we can see with artists like Misia and Hikaru Utada.

Production companies are still doing more than us regarding talent-hunting. Over the past years, record companies have lacked a proper emphasis on signing and developing new artists. Eventually, we will need to start much closer cooperation with producers and realize the importance of creating our own artists. ■

Other indie labels are being set up by industry veterans dissatisfied with the way the majors do business. Network Records was established in April by Yuji Takahashi, whose resumé includes 26 years with Sony Music Entertainment Japan and its predecessor, CBS/Sony, and two years as senior MD in charge of marketing domestic product at Polydor K.K., where he played a key role in rock band Glay's unprecedented achievement of selling 5 million copies of its greatest-hits album.

Takahashi says he started his own label because of what

Continued on page 62

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Billboard bureau chief

Steve McClure in Tokyo

offers his choice of 10

of the most notable recent

album releases in Japan.

Artist: Ryuichi Sakamoto

Album: "BTTB (Back To The Basics)"

Label: Warner Music Japan

Distributor: Warner Music Japan

Publisher: Kab Inc.

Management: Kab Inc.

In which the man they call "kyoju" ("professor") further solidifies his reputation as a composer and performer of "serious" music. Most of the tracks on "BTTB" feature YMO alumnus Sakamoto playing his own compositions on solo piano, and the overall tone is one of austere, limpid melodicism à la Debussy, with the occasional didgeridoo and steel drum thrown in for a bit of exotic color. The deluxe version of "BTTB" includes sheet music for all of the pieces on the album, as well as a floppy disk containing MIDI files of several of the compositions. This is an album to savor and return to again and again.



Sakamoto's current project is an opera titled "Life," and it will be interesting to see whether the muse strikes him with as much inspiration on that rather more grandiose project as it has on "BTTB." ♦

Artist: Audio Active

Album: "Return Of The Red I"

Label: Dream Machine

Distributor: Warner Music Japan

Publisher: Beatnik Inc.

Management: Beat Ink

Songs by Japanese musicians about cannabis are few and far between, and, as if to make up for this, techno/dub trio Audio Active relentlessly extols the virtues of the demon herb on its latest album. Full of hypnotic, ultra-heavy grooves, "Return Of The Red I" sees the members of Audio Active, who began their career in the early '90s under the tutelage of Adrian Sherwood and On-U Sound, further develop a unique musical identity.



While there's still a reggae/dub vibe to Audio Active's music, on "Return" the band moves deeper into a realm of spacey improvisation that defies easy categorization by genre. ♦

Artist: Fantastic Plastic Machine

Album: "Luxury"

Label: readymade records/Triad

Distributor: Nippon Columbia

Publisher: Columbia Music

Management: Jetset Co.

Producer Tomoyuki Tanaka, the Fantastic Plastic man himself, obviously takes great delight in what some might uncharitably term kitsch. Others—presumably including Tanaka—would be more inclined to call it pure pop. Lightweight, maybe, but with a sheen of sophistication aimed at satiating the jaded fin-de-siècle sensibility. Like Cornelius and labelmates Pizzicato Five, Fantastic Plastic Machine is an example of how Japan's more inspired musicians and producers raid the pop-culture cupboard and blend the myriad ingredients they find there into a postmodern potpourri. Besides catchy pop tunes such as "Electric Lady Land" (no relation to the Hendrix tune) and "Bossa For Jackie (Dedicated To Mrs. Kennedy)," "Luxury" includes gems like the bizarre freakout of "He Became A Beatnik" (great title!) and a curious version of the Eurythmics' "There Must Be An Angel (Playing With My Heart)," which sounds like it was recorded under the influence of laudanum. Lovably louche lounge music. ♦

Artist: Seagull Screaming Kiss Her Kiss Her

Album: "17"

Label: Trattoria Menu

Distributor: Polystar

Publisher: Polystar Publishing

Management: N/A

This album of dense, guitar-driven indie rock is worth buying just for the third track, "Down To Mexico," a genuine garage-band classic, what with its inspired "da-da-da da-da-da da-da-da da-da da-da-dah, da-da-da-da-da-dah" killer riff. SSKHKH is signed to Trattoria, home of musical magpie Cornelius, but its dark, brooding music is worlds away from his brand of shiny



pop. Vocalist/guitarist/songwriter Aiha Higurashi, who sings in English, sounds like the Japanese love child of Patti Smith and Lou Reed. She's definitely one of the most intriguing performers to emerge from the Japanese alternative scene: Who else could begin a song ("Living On The Same Planet") with the tender romantic sentiment, "I know you want to fuck me, baby"? No word yet on whether Kahimi Karie is planning a cover version. ♦

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Artist: Hikaru Utada
Album: "First Love"
Label: Eastworld/Virgin/Toshiba-EMI
Distributor: Toshiba-EMI
Publisher: Global Rights Inc.
Management: U3 Music

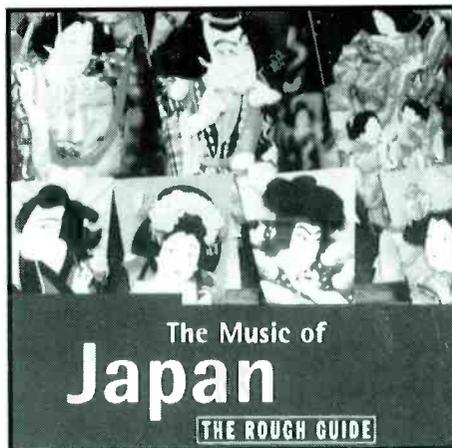
The biggest story in the wacky world of J-pop this year has been the unprecedented success of 16-year-old Hikaru Utada. Born and raised in New York (her mother is enka singer Keiko Fuji, and her father is producer Teruzane Utada).



Utada is now based in Tokyo, where she attends the American School in Japan when not making Japanese pop-music history. Her first, highly infectious single, "Automatic," has sold some 2.2 million copies since its release last December, and a follow-up single, "Movin' On Without You," has moved some 1.5 million units. Utada's soul/R&B-flavored debut album, "First Love" (released March 10) took just over a month to become Japan's all-time top-selling album, with shipments totaling 7.4 million units as of June 2, according to Toshiba-EMI. Both singles and the album have made it to No. 1 on the Japanese charts, firmly establishing Utada as La Diva Suprema among J-pop's current plethora of soul/R&B-influenced female vocalists. "First Love," a slickly produced set of songs replete with strong hooks and smooth grooves, is an amazingly assured debut from someone of Utada's age. What makes it even more impressive is that she writes her own material. So far, Utada's concert appearances have been limited to industry showcases and a couple of limited-admission shows, so it remains to be seen whether she's a consistent performer live. ❖

Artist: Various
Album: "The Rough Guide To The Music Of Japan"
Label: World Music Network
Distributor: Respect Records
Publisher: Various
Management: Various

Paul Fisher, a Briton living in Tokyo, has put together this brilliant collection of Japanese "ethnic" tunes that shows there's a lot more to



Japanese music than either standard-issue J-pop or the refined strains of the koto and shakuhachi. Highlights include Takashi Hirayasu's heartfelt version of "Mangetsu No Yube (Full Moon Evening)," one of this writer's all-time fave Japanese songs and surely destined to become a classic, as well as Kawachiya Kikusumaru's surreal bhangra/kawachi ondo fusion on "Kakin Ondo" and the just totally cool "Moji Banana No Tatakiuri (Banana Street-Selling Song)" by Tadayoshi Ikawa. The album, which also features extremely informative liner notes, is an excellent introduction to Japanese roots music, much of which is unknown to the Japanese—let alone people in the rest of the world. ❖

Artist: Boom Boom Satellites

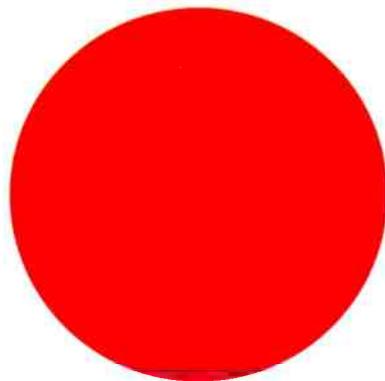
Album: "Out Loud"
Label: SMEJ Associated Records
Distributor: Sony Music Entertainment (Japan)
Publisher: filament Music Publishers
Management: Juggler Company

It would be tempting to pigeonhole the Boom Boom Satellites as "Japan's Chemical Brothers." But that really doesn't do justice to their brilliant techno-rock fusion, which has much more of a

guitar-driven rock sound than the frenetic electronica of the Chemicals. On "Out Loud," the Boom Booms' first full-length album (released in the U.S.



June 1), the sonic palette includes tracks ranging from the ambientish to the jazz-tinged to hard-core block-rockin' beats. This is a band—well, two guys, actually (bassist/programmer Masayuki Nakano and guitarist/vocalist Michiyuki Kawashima)—that we're going to be hearing a lot about in the future. ❖



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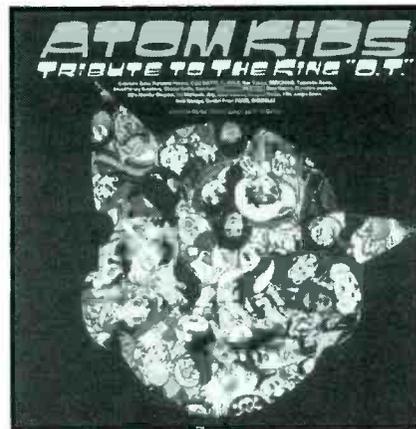
Artist: Chara
Album: "Strange Fruits"
Label: Epic Records
Distributor: Sony Music Entertainment (Japan)
Publisher: filament Music Publishers
Management: Juggler Company

Another strong set—her sixth album—from this increasingly interesting Lolita-voiced singer/songwriter. Over the past few years, Chara has proven that, despite her almost cartoonish public image, she's actually a serious artist with a very definite pop-music vision. As well as producing all but one of the tracks on "Strange Fruits," she wrote or co-wrote most of the songs on the album. The album's overall sound is somewhat rockier than Chara's previous work, and, on tracks such as "Duca," which features tablas, there's a refreshing willingness (considering the stylistic blandness of much J-pop) to experiment. Along with Ua, Chara is one of a select group of female Japanese artists who've exploded the mainstream cutesy-idol stereotype, setting a new template for intelligent J-pop by establishing themselves as strong, independent-minded musicians. ♦



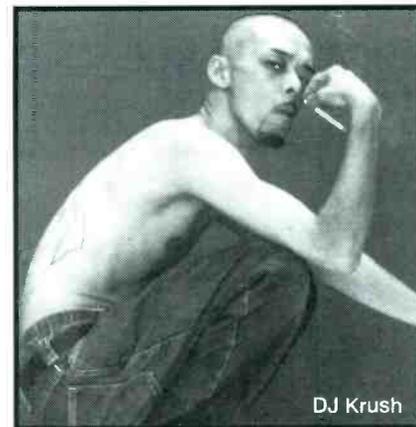
Artist: Various
Album: "Atom Kids—Tribute To The King 'O.T.'"
Label: Warner Music Japan
Distributor: Warner Music Japan
Publisher: Various
Management: Various

One of the most interesting of the many tribute albums recently released in Japan is this imaginatively themed set. The "O.T." in the title is the late Osamu Tezuka, who pioneered Japanese anime with such characters as Tetsuwan Atom and Astro Boy. Standout tracks include New York-based Japanese duo Gibo Matto's hip-hop-styled deconstruction of "Fushigi Na Merumo," Sean Lennon's similarly minimalist take on "The Astro Boy Theme Song" and the Boredoms' surprisingly accessible (given their usual predilection for brain-damaging noise) rendition of "Jungle Taitei." Other acts featured on the album—which is a great introduction to some of Japanese pop's most fascinating artists—include Haruomi Hosono (ex-YMO), Shonen Knife and Kazufumi Miyazawa (of the Boom). With anime now enjoying worldwide popularity, this album would seem to be a natural candidate for international release. ♦



Artist: Various
Album: "Blue—deejays cool cuts"
Label: Blue Note/Fabulous Records
Distributor: Toshiba-EMI
Publisher: Various
Management: Various

Giving some of Japan's top DJ/producers unrestricted sampling access to the Blue Note catalog is like letting a bunch of severely sugar-deprived kids loose in the world's biggest candy store. The range and depth of talent on this album are awe-inspiring, leaving no doubt that, in the right hands, sampling and remixing are artistically valid means of expression. Some of the artists featured on "Blue—deejays cool cuts" focus their attention on a particular cut, as with Dazzle-T and Quicky's redefinition of Donald Byrd's "Place Is The Space," while others, such as DJ Krush, use samples from various Blue Note tracks to create brilliantly realized sound collages. Other Japanese artists represented on this stylistically eclectic collection include Kyoto Jazz Massive, Child's View, Fantastic Plastic Machine and DJ Hasebe. Excellent! ♦



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JAPAN

UNCOVERING THE FUTURE

Continued from page 54

he sees as Japanese majors' inability to effectively market overseas product.

"This is a tough time for *yogaku* [foreign music] in Japan," Takahashi says, explaining why he decided it was a good time to set up a *yogaku*-specialist label. "Japanese record companies aren't promoting it."

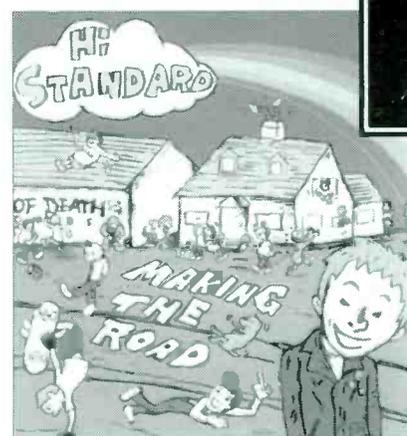
INDIES AND TWENTYSOMETHINGS

Sales of non-Japanese product have steadily fallen over the last year or so, partly because of the strength of domestic acts such as Hikaru Utada and other R&B/soul-style female vocalists, but also because the majors have made drastic staff cuts in their *yogaku* departments, making it dif-



Hikaru Utada

"How do you have an 18% market share and basically break even?" is one industry insider's caustic take on SMEs, laudatory spectacular performances.



difficult for them to promote anything besides superstar acts. One label is said to have gone from 18 to four *yogaku* A&R staffers in the past year.

"We find it hard to get marketing support for all but

the biggest international acts, partly because we're selling the import version that the record companies are selling at very low margin, and they probably can't afford the marketing support," says HMV Japan president Paul Dezelisky. "We end up doing a lot of stuff ourselves for international artists."

Network's Takahashi says that, in contrast to the teen-market-obsessed majors, Network plans to promote *yogaku* among the 18-to-29 age group. "It's a better demographic target," he says.

Ken Kambai is another industry veteran who has gone the indie route. "Japanese record companies have no power to create hits now," says Kambai, who five years ago joined indie label Alinnos Records after working at labels such as King Records, Alfa and Warner Music Japan.

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It's not about the genre

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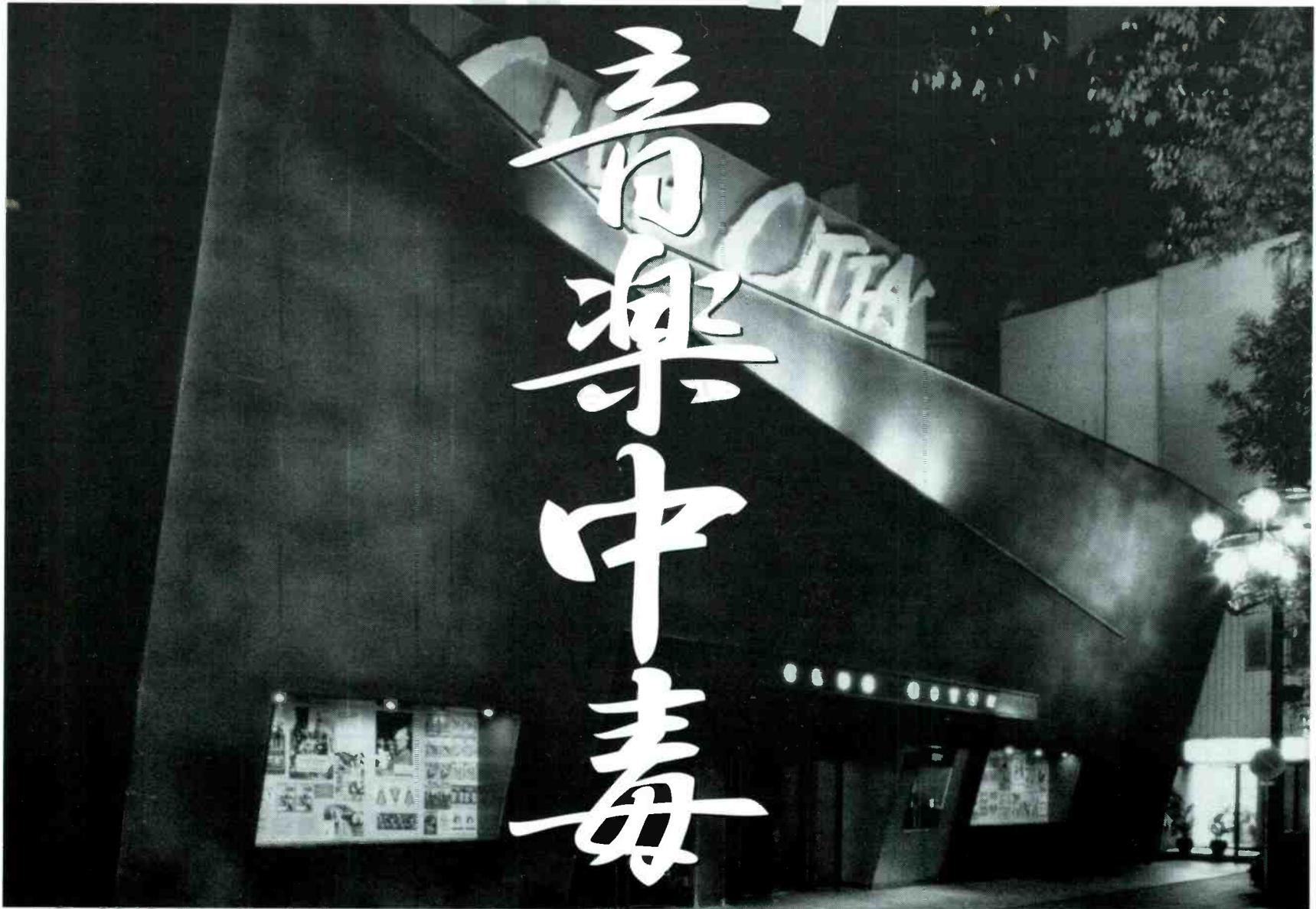
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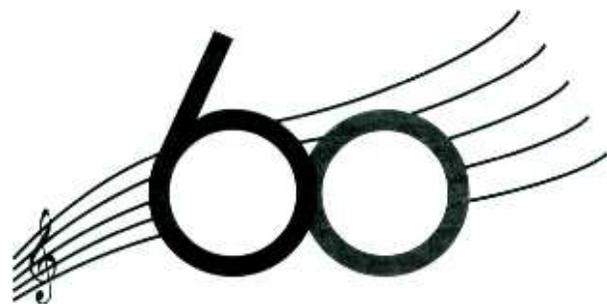
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THE 60TH ANNIVERSARY OF JASRAC

copyright law centennial anniversary

**60 Years of Protection for Music Copyrights
And Now the Transformation
Into a Copyright Society for the Next Century**

This year marks the centennial anniversary of the enforcement of the Copyright Law in Japan, and the 60th anniversary of the Japanese copyright society JASRAC. Since the days when copyright protection was not even a thought in the minds of the Japanese citizenry, JASRAC has unsparingly dedicated itself to protecting the rights of music composers, authors and publishers. The result; JASRAC is now one of the worlds largest copyright societies in the world in terms of royalty collections.

As copyrighted musical works begin to intermingle with digital and networking technologies which continue to advance virtually every minute, a transformation of copyright administration systems has become a priority issue.

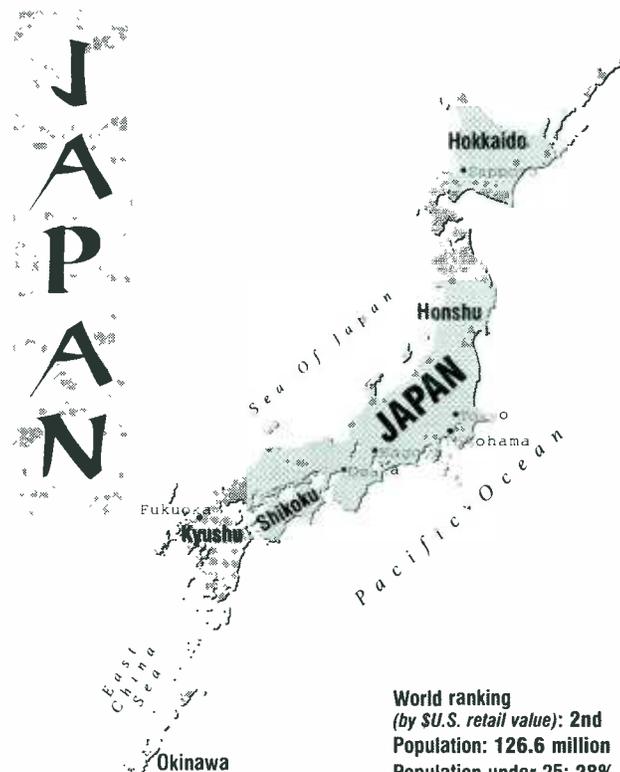
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Home Page: <http://www.jasrac.or.jp>



**World ranking
(by U.S. retail value): 2nd
Population: 126.6 million
Population under 25: 28%**

ECONOMIC WATCH

Currency: Yen
Exchange rate: \$1 = 122 yen
Per capita GDP (Dec. 1998): \$33,326
Unemployment rate (March 1999): 4.8%

SALES WATCH

Average retail album price (U.S.): \$12.30 to \$24.60
Mechanical royalty rate: 6%
Sales tax on sound recordings: 5%
Unit production (1998): 480.2 million
Change over 1997: unchanged
Per capita album sales: 3.8
Piracy level: Not available
CD player/household penetration: 60%
Platinum album award: 400,000 domestic units, 200,000 int'l units
Gold album award: 200,000 domestic units, 100,000 domestic units

MEDIA WATCH (key promotional outlets)

TV Programs:
"Beat Bang," TV Tokyo
"Utaban," TBS
"Music Station," TV Asahi.
"Pop Jam," NHK.
"CD Groove," Nippon TV
"Music Champ: Hey! Hey! Hey!" Fuji TV

Satellite/cable-music specialist channels:

Viewsic (operated by Sony Music Entertainment TV)
Vibe (formerly MTV Japan)
Space Shower TV

Radio stations:

J-WAVE
FM Tokyo
FM Yokohama
NHK FM
InterFM

Magazines:

J-Rock
What's In
POP BEAT
Backstage Pass
Arena 37C
Rockin

RETAIL WATCH

While Shinseido remains Japan's biggest retail chain in terms of number of stores and overall revenues, the foreign chains, led by Tower, now have some 9%-10% of the retail music market in Japan.
Shinseido — 298 stores
Tower Records Japan — 40
HMV Japan — 23
Virgin Megastores Japan — 23
Sumiya — 112
Yamano Gakki — 61
Iwaki — 30
Wave — 16 (plus 6 smaller Disk Port outlets)

REPERTOIRE BREAKDOWN

Domestic: 80%
International/Classical: 20%

TRADE CONTACTS

IFPI national group: RIAJ
Mechanical-rights society: JASRAC
Performing-rights society: JASRAC
Music-publishers associations: MPAJ

Source: RIAJ, IFPI, Foreign Press Center of Japan, and Billboard research

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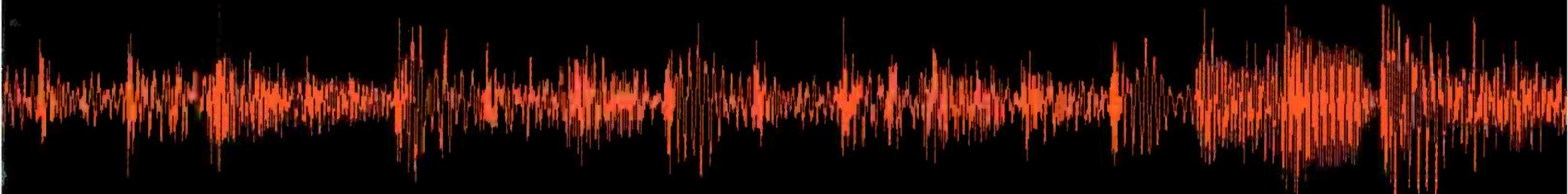
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Next time you're in Hawaii, make some waves.



Japanese artist/producer Tetsuya Komuro, better known as TE, has just opened a state of the art 2 room recording studio in Honolulu, Hawaii. The facility boasts twin Solid State Logic 96 and 112 channel SL9000 consoles, Sony 3348HR recorders, 24 track Digidesign 24 bit Pro Tools systems and Studer A827 analog machines. There is a wealth of outboard equipment available including a large selection of vintage gear and microphones. Both rooms are fitted with full 5.1 custom 3-way monitoring systems utilizing TAD drivers and Bryston amps. (View included.)



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J A P A N

UNCOVERING THE FUTURE

Continued from page 62

"They have no good staff now," says Kambai. "They always say it's good to have young staff, but I don't think so. Veterans are important." Kambai is especially critical of the way Japanese majors rely on TV drama and commercial "tie-ups" to promote product.

MAJORS FIGHT BACK

Some Japanese majors are now trying to beat the indies at their own game by setting up indie-style labels. Earlier this year, Warner Music Japan, for example, established the Dream Machine imprint under the direction of industry veteran Harry Yoshida, who played a key role in developing *bijual-kei* ("visual style") rock band L'Arc-enCiel into a multiplatinum act while working at SMEJ label Ki/oon Records.

"There are many small, indie labels starting up new in Japan, and I wanted to make one too," Yoshida says. "I'm not interested in big TV or commercial tie-ups. I want to promote Dream Machine's artists to the real music market through radio stations, record shops, music magazines and concerts—the basics."

Sony is pursuing a similar strategy with V2 Records Japan, which it set up last year with Britain's V2 label.

"The company is very independent from Sony Music itself," says Shigeki Ouchi, managing director of V2 Records Japan, pointing out that the label's name makes no reference to its Sony relationship. "The idea is that this organization, a 50-50 joint venture, will be more of a V2 affiliate than a part of Sony Music."

MOVE WITH THE TIMES

The most successful Japanese indie is, of course, Avex, which in its 10-year history has grown so big that the "indie" tag hardly seems appropriate. In contrast to

the mediocre results recently posted by most long-established Japanese majors, Avex turned in a solid performance for the year ending March 31, 1999. Sales rose 9.2% to 52.3 billion yen (\$439.1 million), and after-tax profit was up 10.4% to 3 billion yen (\$25.2 million).

And, with a parent-company payroll of just 300 and a market share of some 10%, Avex is in better shape than, say, SMEJ and its some 1,600 employees.

While it's easy to castigate Japan's major labels as dinosaurs unable to move with the times, there's no denying that they've got to get their act together and respond to the challenges posed by the indies, the Internet, the impending abolition of Japan's fixed-price system and a fragmenting, maturing market. It's a simple matter of survival of the fittest. ■

In the last

two years,

BMG's payroll

has been cut

from 540 to

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has been

trimmed from

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200 acts to

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Bouquets And Brickbats As EMI's Southgate Departs

BY MARK SOLOMONS

LONDON—Outgoing EMI Group chairman Sir Colin Southgate received valediction and heard opprobrium in approximately equal measure from ordinary shareholders at the company's annual general meeting here on July 16, his last day at EMI.

Southgate, whose final task was to hand the reins to the new chairman, former United Biscuits



NICOLI

CEO Eric Nicoli, was visibly touched by a send-off message at the close of proceedings from Sir William Barlow, the former Thorn-EMI executive who was responsible for hiring Southgate in 1983.

Barlow—still a shareholder—quipped from the floor that initially Southgate was unenthusiastic about spending more than one day a week in the office and had intended to spend more time on his boat. Proposing a vote of thanks, Barlow added that this was especially deserved by Southgate in view of his “keeping his sense of humor.”

Nicoli addressed the meeting once, in reply to the question “Will the company remain British?” He simply said that his attitude on this issue was the same as Sir Colin's. “I will lend him my claymore,” replied Southgate.

Southgate had earlier commended Nicoli's commitment to the company during his six years as a nonexecutive director and said that the new chairman's abilities “would complement our two music executives”—EMI Recorded Music president/CEO Ken Berry and EMI Music Publishing Worldwide chairman/CEO Mar-

tin Bandier.

Shareholders returned to the issue of former CEO Jim Fifiel's exit package—which dominated last year's meeting—as soon as the floor was opened to comment.

“Will the board abstain from making such objectionable contracts in the future?” asked one, referring to detailed information on executive remuneration and service contracts in EMI's annual

report, which was released at the meeting. Fifiel, who resigned in April 1998, is shown to have received 6.73 million pounds (\$10.5 million) in the year to March 31—nearly 60% of EMI's total wage bill for directors in the year—with 6.38 million pounds (\$9.95 million) of that as “compensation for loss of office.”

(Continued on page 88)

Gabriel's Real World Imprint Celebrates 10th Anniversary

BY KWAKU

LONDON—Peter Gabriel's world music label, Real World, officially celebrated its 10th anniversary July 7 with an open day at its studio-cum-headquarters in Box, in the west of England. It featured performances for the international media and Virgin Records executives by Afro Celt Sound System (ACSS), Tama, Yungchen Lhamo, Ayub Ogada, Joji Hirota, and Joi.

Gabriel's vision—of creating a label that would essentially be a “facilitator” for bringing some of the world's engaging music to Western ears via its deal with Virgin—was originally based on a humble hope of achieving 2,000 sales per release. “We were following our passion at the time,” Gabriel says, “and still are.”

Real World marked its 80th release on July 19 with Japanese multi-instrumentalist Hirota's “The Gate.” This will be followed by “Nostalgie” by the British/West African fusion group Tamas on Aug. 23, the Ananda Shankar Experience & State Of Bengal British/South Asian collaboration “Walking On” on Sept. 13, and two compilations—“Voices From The Real World” and the 10th-anniversary package “11 Out Of 10”—in October.

Paul Conroy, president of Virgin Records U.K., presented a plaque celebrating global sales of “3 million units and rising” to Gabriel on behalf of the label and its artists. “For 10 years, we've been associated with Real World and its artists,” Conroy said, “and it's been a pleasure.”

Although Virgin is generally known for top-selling pop acts like Spice Girls, Conroy noted that “it is impor-

tant to have all spectrums of music covered.” He conceded, however, that “in the early days [of Real World], it was very difficult to get retail to really support this type of music.”

Today, the imprint has made great inroads at retail, where its albums' stylized sleeves and unique color-bar spines are easily “recognized from the other side of the room,” as Gabriel first envisioned.

Five years ago, Real World averaged around 10,000 sales per release. Now most eventually average around 30,000 units, according to label manager Amanda Jones. “Generally the catalog is selling better through more effective distribution,” she says. “With certain projects, like the Afro Celt Sound System, their first record has done over 200,000 copies worldwide.”

Another factor in the uptick has been U.S. distribution, since last September, via Virgin-owned Narada. “We've increased sales substantially from the past,” says Narada president Wesley Van Linda, “and probably doubled them. We see a big future for the label as we develop the brand name for Real World in the U.S.”

Titles by vocalists Sheila Chandra and Lhamo, for instance, have been good sellers. The ACSS title “Volume 2: Release,” issued last month, sold 12,000 units in its first six weeks, according to Van Linda.

ACSS producer/member Simon Emmerson says he believes his group is making serious inroads into the mainstream through playing at various rock concerts and festivals in Europe. “I think rock culture is closing down,” he concludes, “and something else is happening.”



Brockett Bash. EMI Records Group U.K. & Ireland president Tony Wadsworth greets two of his retail guests at a special fourth-quarter music presentation held by the company July 13 at Brockett Hall outside London. Pictured, from left, are Andy Lown, Tower Records' senior VP and director of European operations; Richard Wootton, a partner in Ainley's Music & Video in Leicester; and Wadsworth. Among the artists whose latest music was featured at the event were the Pet Shop Boys, Tina Turner, Lynden David Hall, the Vengaboys, Supergrass, and Blur.

Publishing Co. Back In Action

Reorganization Over At Universal In Canada

BY LARRY LeBLANC

TORONTO—As the summer temperature rises in Canada, a sudden thaw has seen one of the country's publishing majors spring back to life.

“I was in a freeze pattern for almost a year,” says Universal Music Publishing Canada VP John Redmond, looking back on long months melding the combined music-publishing operations of MCA and PolyGram into a single entity, while looking forward to moving ahead with a variety of deals.

“It's been a fascinating experience putting the company together,” Redmond says. “I'm now past the reorganization stage and back to work-

ing on the creative side of business. We have several songwriter deals on the table right now, and we're close to completing a deal for music rights for a Canadian-based TV series [to be broadcast] internationally.”

Redmond, VP/GM of PolyGram Music Publishing Canada prior to Seagram's acquisition of PolyGram last year, took over the running of both PolyGram and MCA Music Publishing Canada when Brian Hetherman, who had headed A&R at both Universal Music and MCA Music Publishing Canada, was named director of A&R at the newly merged label operation.

Operating from former PolyGram (Continued on page 69)



REDMOND

Yoshida Named President At east west japan

BY STEVE McCLURE

TOKYO—Haruhiko “Harry” Yoshida will become president of Warner Music Japan (WMJ) group company east west japan (ewj) Aug. 1, WMJ announced July 19. Yoshida, currently label manager of WMJ indie-style imprint Dream Machine, replaces Takeyasu Hashizume (*Billboard Bulletin*, July 16).

Yoshida, who until late last year was VP of Sony Music Entertainment (Japan) (SMEJ) label Ki/oon Records, is the latest in a string of former Sony executives to be appointed by WMJ chairman Hiroshi Inagaki, a former SMEJ deputy president, to a key position at WMJ. Another SMEJ veteran, Keisuke Hamano, became president of WEA Japan July 1, replacing Mitsuaki Tsunekawa, who returned to leading music publisher Nippon.

Yoshida, who oversaw Ki/oon's successful promotion campaign for rock band L'Arc-En-Ciel last year, will remain in charge of Dream Machine, whose roster includes such acts as Tomoe Shinohara, Audio Active, and Yuki Koyanagi.

“We expect Yoshida's assumption of the post of ewj president will be an epoch-making event for not only the company but also the entire record industry, which has been seeing rapidly changing consumer trends and technologies,” Inagaki said in a statement announcing the appointment.

WMJ also announced that Takeo Nakanishi, president of production company Disk Garage, will join ewj as executive chief producer Oct. 1 to strengthen the label's Japanese music division.



EMI Publishing Denmark Breaks Tradition

BY CHARLES FERRO

COPENHAGEN—The new Danish arm of EMI Music Publishing is going on the offensive with the appointment of Ole Dreyer as creative manager.

"Denmark needs a good publishing company, since there has been no real tradition for this type of operation," Dreyer says. "There have been publishers, but they have mostly been inactive."

Dreyer, a 20-year industry veteran, comes from artist agency and management company PDH, where he handled such local acts as Dizzy

Mizz Lizzy, Strawberry Slaughterhouse, Baal, and Puddu Varano. He is also co-owner of a trendy nightclub called Pussy Gallore's Flying Circus, as well as Rust, one of the hottest music venues in Copenhagen.

Says EMI Music Publishing Denmark's managing director, Thomas Höhne, to whom Dreyer reports, "He has the perfect combination of business experience and creativity."

Höhne was previously director of international exploitation at the EMI-Medley label in Denmark.

Prior to that, publishing activities were handled by EMI Casadida Music Publishing in Stockholm. Casadida will continue to act as publisher for some EMI-Medley artists.

"We want to give artists financial and administrative support, and we will be their creative partner," Höhne continues. "My vision is to live up to EMI Publishing's status as the most successful in the world. I want to use Ole's—and my—established networks to exploit creativity worldwide through EMI's network."

Along with recruiting songwriting talent, the Danish office plans to focus on synchronization rights, with possible tie-ins to radio and TV.



HÖHNE



DREYER

adventure

POP

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komm.

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congress centre east
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Trade Fair ++ 1998: 800 exhibitors from 24 countries, 16.000 participants ++ Wortkomm. - The Forum for the Spoken Word Medium ++ At least 15 national stands ++ Advertising ++ Personnel Information Centre of the Record Industry ++ Music, Entertainment, Pop ++ Publishers ++ Institutions ++ Contact ++ Business & Chill-out ++ Meeting Point Jazz ++ Marketing ++ Orders and Contracts ++ Merchandising ++ Print, radio, TV ++ Poetry ++ Labels ++ Video production ++ Distributors ++

Conference ++ The up-to-the-minute industry topics ++ Digital media production ++ MP3, MOD, Internet ++ Radio special in cooperation with Music and Media and Musikwoche magazines ++ Pop 2000 ++ Pop and Politics revisited ++ In cooperation with the German association of music clip producers: The Digital Image - what makes music videos so successful? ++ Basic workshops ++ Film and music ++ The digital challenge - Music and new technology presented by Billboard ++ Workshop: Licensing and Business Affairs ++ List of topics constantly being updated ++

Komm.Unity ++ ITS Reisen travel agency presents opening concert ++ New: Euro shows ++ Eins.Zwo ++ 400 acts ++ 80 shows ++ Bizarre Festival ++ Red Hot Chili Peppers ++ Blumfeld ++ The Offspring ++ Trends ++ The Cardigans ++ Many more ++ Billboard Talent Net ++ KickZone on four stages ++ Derrick May ++ 808 State DJs ++ Juan Atkins ++ Clubs, stages and garages ++ 2,8 mio. visitors at Music festival on the Ring ++ Ian Pooley ++ Holger Czukay ++ international Acts ++

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newsline...

BRITAIN'S ENTERTAINMENT INDUSTRIES have joined forces with other consumer-goods manufacturers to pressure the U.K. government into providing stiffer sentencing for counterfeiting. The newly formed Alliance against Counterfeiting and Piracy (ACP) wants the government to put intellectual property theft on a par with ordinary theft. Currently, counterfeiters face a maximum sentence of two years in jail, compared with seven years maximum for other forms of theft. The ACP claims copyright and intellectual property theft costs U.K. industry 6.42 billion pounds (\$10.3 billion) a year and the U.K. exchequer 1 billion pounds (\$1.6 billion) in lost taxes. ACP chair Lavinia Carey, who is also director general of the British Video Assn. (BVA), says the ACP will press for legislation to emphasize that "the theft of intellectual property is as unacceptable as theft of any other form of property." ACP members include the British Phonographic Industry, British Music Rights, the British Assn. of Record Dealers, the BVA, the European Leisure Software Publishers Assn., the Business Software Alliance, and British Brands Group.

SAM ANDREWS

CREATIVE TECHNOLOGY, a Singapore-based computer-accessories manufacturer, has launched an MP3 player on the domestic market and plans to introduce the product in the U.S. later this year. Dubbed the Nomad, it retails for \$429 Singapore (\$269), weighs 64 grams, and stores about 90 minutes of music. It is sold with a docking station and a software program that can convert tracks from CDs to MP3 files and store them on a PC's hard drive. Creative says the Nomad is part of its "personal digital entertainment" strategy, which focuses on using PCs as "anchor points" for audio-video entertainment applications separate from the desktop environment.

NAZIR HUSAIN

GERMAN LIVE ENTERTAINMENT GROUP DEAG has acquired 50% of London-based pan-European concert promoter Marshall Arts Ltd. Berlin-based DEAG has divisions covering venue management, venue ownership, concert and show promotion, and ticket sales. Marshall Arts has organized two world tours for Sir Paul McCartney and is promoting this fall's world tour by the Eurythmics. The 30-year-old company has also worked with Sting, Rod Stewart, Elton John, Spice Girls, and Dire Straits. Details of DEAG's shareholding were not available at press time, but CEO Peter Schwenkow calls the acquisition a "milestone" in the publicly quoted company's history. "We have come far closer to our overriding goal of becoming Europe's leading live entertainment group," he says. Marshall Arts, which employs 16 people, will continue to operate from London; company founder and managing director Barrie Marshall will sit on DEAG's newly created International Entertainment Strategy Board.



SCHWENKOW

TOM FERGUSON

THE SWEDISH MUSIC MARKET declined slightly in the first half of 1999, according to figures published July 15 by the local International Federation of the Phonographic Industry (IFPI) group. Sales volume was down 1.2% to just over 11 million units, compared with the first six months of 1998, with a 1.5% drop in value to 606.9 million kronor (\$70.7 million). Although the value of singles sales increased 21% to 45.6 million kronor (\$5.24 million), CD sales dipped 2.4% to 550.6 million kronor (\$64 million). Cassettes continued to slide, dropping 30% to 4.6 million kronor (\$535,000). "January started off in a very weak manner," says IFPI Sweden legal adviser Thomas Stenmo, "but we managed to close the gap throughout the rest of the period. However, sales are relatively stable and healthy."

KAIR LOFTHUS

JOHN DRURY has been appointed marketing director at London Arena, the British capital's entertainment/sports venue. Previously sales and marketing manager for London's Wembley Arena, he will lead a new marketing and PR drive to promote the flexibility of the location's facilities, which recently underwent a \$15 million investment program. Drury notes that Blondie and the re-formed Eurythmics are among the music acts booked during the next six months. Last year, London Arena owner SMG consummated a deal with U.S.-based Anschutz Sports Holdings, which now holds a 50% ownership stake in the building.

THE BRITISH PHONOGRAPHIC INDUSTRY (BPI) has promoted David Martin, currently head of operations at its anti-piracy unit, to the new position of director of anti-piracy, effective immediately. Martin joined the U.K. labels' body in October 1993, after a brief period spent working in the Trading Standards Service. Before that, he spent more than 22 years in the Provost and Counter Intelligence branch of the Royal Air Force, serving in Cyprus, Germany, Sardinia, Bahrain, and the Falklands.

TOM FERGUSON

PUBLISHING CO. BACK IN ACTION

(Continued from page 67)

Group offices in Markham, Ontario, outside Toronto, Redmond reports to David Renzer, worldwide president of Universal's music publishing section in Los Angeles, and Universal Music Canada president Randy Lennox.

Citing the unprecedented visibility of Canadian acts internationally, Redmond says he is optimistic about domestic development of the combined PolyGram and MCA roster.

"We now have the most successful group of [domestic] songwriters in Canadian history," Redmond boasts.

Coming from PolyGram Music's roster were such domestic publishing signings as Jann Arden, Ashley MacIsaac, D.D.T., Finger 11, and Bootsauce. PolyGram Music had also acquired the catalog of Quebec's La Seconde Decade and administered and subpublished songs by such Canadian writers as Shania Twain, k.d. lang, Terri Clark, and Crash Test Dummies' Brad Roberts.

MCA Music Publishing Canada's roster included Canadians Holly McNarland and the Headstones. It administered and subpublished songs by Alanis Morissette and Frankenstein. "We've set our sights on continuing to build and maintain local repertoire," says Redmond. "I like working with acts which are musically different and are lyrically interesting."

Redmond says he was forced to pass on negotiations for new signings or acquisitions for the better part of a year, due to the integration of the two companies and the personnel issues involved. "After the merger was announced," says Redmond, "people were nervous [about signing]. It's also been uneasy operating because of having to merge two businesses and two creative philosophies."

CANADA VIA NASHVILLE

After being a performer/songwriter with such midlevel '60s Canadian bands as Young, Seadog, and the Justin Paige Band, Redmond moved in 1971 to Nashville. A meeting with David Kastle, then professional manager at Acuff-Rose Music Publishing and now owner of NewKastle Music Group, led to Redmond's working at Acuff-Rose for five years. Acuff-Rose was sold to Opryland Music Group in 1985.

"I drove into the Acuff-Rose parking lot with everything I had to my name," recalls Redmond. "David and I met inside while my car was being broken into outside. Thieves took everything, including the radio. Then [Acuff-Rose co-owner] Wesley Rose heard about it and told the accountant to write me a check for a couple of thousand dollars. That was my start with

Acuff-Rose."

Redmond returned to Canada in 1986 to be professional manager at Irving/Almo Music of Canada, the Canadian division of A&M Records-owned Almo/Irving Music in Los Angeles. Redmond reported to both Gerry Lacoursiere, then president of A&M Canada, and Lance Freed, then head of Almo/Irving Music in Los Angeles and now Rondor Music International president.

"We had a very small Canadian roster at Irving/Almo," recalls Redmond. "There was Paul Janz, Stan Meisner, and the Arrows. Still, it was a wonderful learning opportunity."

When A&M was sold to PolyGram in 1990, Almo/Irving was not included, and the publisher—consisting of ASCAP-affiliated Almo Music Corp. and BMI-affiliated Irving Music Corp.—went with the Rondor Music International corporate name, which had been used in Europe. As a result

of Rondor's realignment, Irving/Almo in Canada was shut down and Redmond was without a job.

Five weeks later, however, Lacoursiere, who had become chairman of PolyGram Group Canada, tapped Redmond to be professional manager at PolyGram Music Publishing Canada. The publishing affiliate, which had been based in Montreal, had previously operated with only part-time personnel.

"I hadn't even known until then that PolyGram had a publishing division," admits Redmond.

EXPANDING ROLE

PolyGram Music Publishing Canada's roster consisted solely of songwriters who had company recording deals. These included Sue Medley, Nico Matisse, Bootsauce, Lost & Profound, the Young Saints, and Ivan and Stefan Doroshuk of Men Without Hats. Redmond, promoted to VP/GM in 1995, not only worked closely with this roster but also signed acts with no label affiliation, including D.D.T. from Vancouver and Toronto's Think Tank Fish.

As one of Canada's leading publishers, Redmond remains intensely involved in artist development of his roster but also spends more time in film and TV licensing and developing catalog acquisitions.

"My job has significantly expanded over the years," he says. "There are TV and film opportunities which weren't available for Canadians a decade ago. As well, I was never involved in clocking revenue and royalty streams from international and domestic sources like I am today."



Onstad Holes Out. Former Sam Goody U.K. managing director Ken Onstad, center, returned to the U.S. July 16 to take up a new post as VP of senior planning at the Musicland Group (Billboard, July 17). Before leaving London, he was presented with an award from his fellow organizing-committee members recognizing his efforts at the helm of the annual anti-piracy fund-raising golf tournament organized jointly by the British Assn. of Record Dealers, the British Phonographic Industry (BPI), and the British Video Assn (BVA). The 1999 tournament takes place Aug. 25, at Foxhills, Surrey. Pictured, from left, are Frances Howell, BVA operations manager, and Wendy Hunt, BPI events coordinator.



Warren Piece. Peter Reichardt, U.K. managing director and continental Europe president at EMI Music Publishing, celebrates the signing in Los Angeles of an extended publishing deal with writer Diane Warren and her independent publishing company, Realsongs. Under the three-year deal, EMI Music Publishing will continue to represent Warren's catalog outside the U.S. and Canada. Pictured, from left, are Realsongs president Doreen Dorien, Reichardt, and Warren.



Bala's Bosses. BMG U.K. COO Ratnam Bala, center, is flanked by a pair of chairmen as they pay tribute to his 11-year tenure at the company. A special reception was held for Bala July 8 in London; he retired at the end of June (Billboard, June 19). Pictured, from left, are former BMG U.K. chairman John Preston and current chairman Richard Griffiths, who succeeded Preston last year. (Photo: Hayley Madden)



Fantastic Sales. Sony Music Entertainment (SME) Asia president Richard Denekamp, center, presents the first royalty check to MTV Networks Asia president Frank Brown from sales of the compilation album "Fantastic Females," which the broadcaster says has become the best-selling MTV-branded album in the region to date, with more than 600,000 units sold. Pictured, from left, are Mishal Varma, senior director of programming and talent and artist relations at MTV Networks Asia; SME Indonesia marketing director Rudy Ramawaty; SME Singapore managing director Terence Phung; Brown; Denekamp; MTV Networks Asia VP of licensing and merchandising Dan Levi; SME Indonesia managing director Sutanto Hartono; SME Asia VP of marketing Andy Yavasis; and SME Asia international marketing director Yvonne Yuen.



Sofia's Choice. The Bulgarian capital of Sofia was the venue for EMI's recent Eastern European meeting, hosted by Ka Music, the company's licensee for that territory. Representatives of EMI and Virgin licensees attended the event, including Virgin France CEO and continental Europe president Emmanuel de Buretel (second row, second from right) and EMI Eastern Europe VP Jo Govaerts (first row, fourth from left).



Taylor Made. British jazz guitarist Martin Taylor has been signed to Sony Music U.K., "the first British jazz signing by the company in 30 years," according to Sony Jazz marketing manager Adam Sieff. Taylor will release his first album under the new deal in September. Pictured, from left, are Sony Classical & Jazz director Chris Black, Taylor, Sony Jazz coordinator Sharon Kelly, and Sieff.



Conquering Cartoons. EMI Europe president Rupert Perry, right, presents executives at EMI's Polish affiliate, Pomaton, with an award marking 1 million sales of Smurfs albums there. Pictured with Perry, from left, are EMI-Pomaton managing director Piotr Kabaj, EMI Eastern Europe VP Jo Govaerts, and EMI-Pomaton commercial marketing manager Ania Kecik.

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 07/26/99

THIS WEEK	LAST WEEK	SINGLES
1	NEW	BE TOGETHER AMI SUZUKI SONY
2	1	URA BTTB RYUICHI SAKAMOTO WARNER
3	NEW	TAIYO NO ATARU BASYO V6 AVEV TRAX
4	NEW	BOYS & GIRLS AYUMI HAMASAKI AVEV TRAX
5	NEW	FURUSATO MORNING MUSUME ZETIMA
6	4	FLY SMAP VICTOR
7	3	TOI ET MOI NAMIE AMURO AVEV TRAX
8	NEW	YOKAN DIR EN GREY EASTWEST
9	2	TOKYO SADS TOSHIBA-EMI
10	5	FLOWER KINKI KIDS JOHNNY'S ENTERTAINMENT
11	NEW	HOSHI NO KAKERA WO SAGASHINI IKOU AGAIN FUKUMIMI KITTY
12	9	ANO KAMHIKOUKI KUMORIZORA WATTE 19 VICTOR
13	11	SAIGO NO KISS KIRORO VICTOR
14	6	GIRI GIRI CHOP B'Z ROOMS
15	13	HUNGRY SPIDER NORIYUKI MAKIHARA SONY
16	NEW	HAPPY TOMORROW NINA SONY
17	10	MIZERABLE SINGLE BOX GACKT NIPPON CROWN
18	7	INORI HITOE'S 57 MOVE TOYS FACTORY
19	12	BYE-BYE BLACK BISCUITS BMG
20	15	LOVE-DESTINY AYUMI HAMASAKI AVEV TRAX
ALBUMS		
1	NEW	B'Z BROTHERHOOD ROOMS
2	NEW	SMAP BIRDMAN 013 VICTOR
3	1	L'ARC-EN-CIEL ARK KI/OON
4	2	L'ARC-EN-CIEL RAY KI/OON
5	3	NORIYUKI MAKIHARA CICALA SONY
6	6	HIKARU UTADA FIRST LOVE TOSHIBA-EMI
7	4	TOMOYASU HOTELI GREATEST HITS 1990-1999 TOSHIBA-EMI
8	7	ZARD ZARD BEST: THE SINGLE COLLECTION—KISEKI B-GRAM
9	8	JAMIROQUAI SYNCHRONIZED EPIC
10	15	RICKY MARTIN RICKY MARTIN EPIC
11	10	HI-STANDARD MAKING THE ROAD PIZZA OF DEATH
12	17	BACKSTREET BOYS MILLENNIUM JIVE/AVEV TRAX
13	16	LISA ONO DREAM TOSHIBA-EMI
14	5	PIERROT FINALE TOSHIBA-EMI
15	20	RYUICHI SAKAMOTO BTTB WARNER
16	NEW	SOUNDTRACK STAR WARS: EPISODE I—THE PHANTOM MENACE SONY
17	12	SILVA HONEYFLASH BOOGALOO
18	11	VARIOUS ARTISTS PUNCH THE MONKEY! 2 COLUMBIA
19	NEW	VARIOUS ARTISTS CLASSICAL EVER! ONE TOSHIBA-EMI
20	NEW	HISAYA MORISHIGE HAPPA NO FREDDY TOSHIBA-EMI

GERMANY (Media Control) 07/20/99

THIS WEEK	LAST WEEK	SINGLES
1	1	MAMBO NO. 5 LOU BEGA ARIOLA
2	2	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARIOLA
3	4	MAMBOLEO LOONA UNIVERSAL
4	6	KING OF CASTLE WAMDUO PROJECT STRICTLY RHYTHM/UNIVERSAL
5	8	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA
6	3	WILD WILD WEST WILL SMITH COLUMBIA
7	7	ALONG COMES MARY BLOODHOUND GANG MOTOR/UNIVERSAL
8	5	O LA PALOMA O LA PALOMA BOYS EDEL
9	12	THE RIGGA-DING-DONG-SONG PASSION FRUIT EPIC
10	13	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY
11	9	I FEEL LONELY SASHA WEA
12	11	SOMETIMES BRITNEY SPEARS JIVE/ROUGH TRADE
13	10	ALL OUT OF LOVE ANDRU DONALDS VIRGIN
14	NEW	BLUE (DA BA DEE) EIFFEL 65 ARIOLA
15	14	WE'RE GOING TO IBIZA! VENGABOYS UNIVERSAL
16	15	HATE ME NOW NAS FEATURING PUFF DADDY COLUMBIA
17	NEW	2 TIMES ANN LEE ZYX
18	16	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ROUGH TRADE
19	18	THE LAST UNICORN IN-MOOD FEATURING JULIETTE EPIC
20	NEW	MIT DIR FREUNDESKREIS COLUMBIA
ALBUMS		
1	1	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST
2	3	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA
3	2	IBRAHIM FERRER IBRAHIM FERRER WORLD CIRCUIT/EASTWEST
4	5	SOUNDTRACK THE MATRIX WEA
5	4	JAMIROQUAI SYNCHRONIZED EPIC
6	8	JENNIFER LOPEZ ON THE 6 COLUMBIA
7	6	RED HOT CHILI PEPPERS CALIFORNICATION WEA
8	7	BACKSTREET BOYS MILLENNIUM JIVE/ROUGH TRADE
9	18	SOUNDTRACK NOTTING HILL MERCURY
10	16	DIE FANTASTISCHEN 4 4:99 COLUMBIA
11	12	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ROUGH TRADE
12	11	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC
13	9	THE CHEMICAL BROTHERS SURRENDER VIRGIN
14	14	SHANIA TWAIN COME ON OVER MERCURY
15	19	FREUNDESKREIS ESPERANTO COLUMBIA
16	10	BOYZONE BY REQUEST POLYDOR/UNIVERSAL
17	17	SASHA DEDICATED TO ... WEA
18	13	RICKY MARTIN RICKY MARTIN COLUMBIA
19	NEW	BLOODHOUND GANG ONE FIERCE BEER COASTER MOTOR/UNIVERSAL
20	15	SANTANA SUPERNATURAL ARIOLA

U.K. (Copyright CIN) 07/17/99

THIS WEEK	LAST WEEK	SINGLES
1	1	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA
2	NEW	LOVE'S GOT A HOLD ON MY HEART STEPS JIVE
3	2	9 P.M. (TILL I COME) ATB SOUND OF MINISTRY
4	3	WILD WILD WEST WILL SMITH COLUMBIA
5	5	BOOM, BOOM, BOOM, BOOM! VENGABOYS POSITIVA
6	NEW	BILLS, BILLS, BILLS DESTINY'S CHILD COLUMBIA
7	4	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARIOLA
8	NEW	SYNTH & STRINGS YOMANDA MANIFESTO
9	8	SOMETIMES BRITNEY SPEARS JIVE
10	9	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY
11	6	BRING IT ALL BACK S CLUB 7 POLYDOR
12	7	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA
13	NEW	WITHOUT LOVE DINA CARROLL MANIFESTO
14	10	BEAUTIFUL STRANGER MADONNA MAVERICK/WEA
15	13	SECRET SMILE SEMISONIC MCA
16	12	VIVA LA RADIO LOLLY POLYDOR
17	NEW	HANGING AROUND CARDIGANS STOCKHOLM/POLYDOR
18	NEW	GROOVELINE BLOCKSTER SOUND OF MINISTRY
19	14	GREATEST DAY BEVERLY KNIGHT PARLOPHONE
20	NEW	LONDINIUM CATATONIA BLANCO Y NEGRO
ALBUMS		
1	1	BOYZONE BY REQUEST POLYDOR
2	2	SHANIA TWAIN COME ON OVER MERCURY
3	7	RICKY MARTIN RICKY MARTIN COLUMBIA
4	5	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA
5	6	ABBA GOLD—GREATEST HITS POLYDOR
6	4	JAMIROQUAI SYNCHRONIZED EPIC
7	3	THE CHEMICAL BROTHERS SURRENDER VIRGIN
8	8	VENGABOYS THE PARTY ALBUM! POSITIVA
9	9	DEAN MARTIN THE VERY BEST OF—CAPITOL/REPRISE YEARS EMI
10	17	TRAVIS THE MAN WHO INDEPENDIENTE
11	10	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE
12	11	STEREOPHONICS PERFORMANCE AND COCKTAILS V2
13	NEW	BELLE & SEBASTIAN TIGERMILK JEEPSTER
14	12	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST
15	13	TEXAS THE HUSH MERCURY
16	15	STEPS STEP ONE EBU/JIVE
17	16	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA
18	RE	MADONNA RAY OF LIGHT MAVERICK/WARNER
19	NEW	SEMISONIC FEELING STRANGELY FINE MCA
20	NEW	GIPSY KINGS VOLARE—THE VERY BEST OF COLUMBIA

FRANCE (SNEP/IFOP/Tite-Live) 07/17/99

THIS WEEK	LAST WEEK	SINGLES
1	2	ZEBDA TOMBER LA CHEMISE BARCLAY/UNIVERSAL
2	4	BLUE EIFFEL 65 HOT TRACKS/SONY
3	1	TU NE M'AS PAS LAISSE LE TEMPS DAVID HALLYDAY MERCURY/UNIVERSAL
4	3	DAY NOM DE LA ROSE MOOS MERCURY/UNIVERSAL
5	10	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA
6	5	JAMAIS LOIN DE TOI LAAM ODEON/EMI
7	6	I NEVER KNEW LOVE LIKE THIS ORGANIZ JAM/SONY
8	8	WILD WILD WEST WILL SMITH COLUMBIA
9	12	2 TIMES ANN LEE PANIC/UNIVERSAL
10	7	VIVRE POUR LE MEILLEUR JOHNNY HALLYDAY MERCURY/UNIVERSAL
11	11	TURN AROUND PHATS & SMALL SCORPIO/UNIVERSAL
12	9	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN
13	NEW	PAPA CHICO JAMALAK ALCHEMIS/SONY
14	15	ON NE S'AIMERA PLUS JAMAIS LARUSSO ODEON/EMI
15	17	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA
16	16	T'ES ZINZIN DJ XAM LA TRIBU/SONY
17	14	PIERPOLJAK PIERPOLJAK BARCLAY/UNIVERSAL
18	13	TU M'OUBLIERAS LARUSSO ODEON/EMI
19	20	NO SCRUBS TLC LAFACE/ARISTA
20	19	THE HEART OF THE OCEAN MYTHOS & DJ COSMO EDEL/SONY
ALBUMS		
1	2	FRANCIS CABREL HORS SAISON COLUMBIA
2	3	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY
3	1	JEAN JACQUES GOLDMAN TOURNEE 98 EN PAS-SANT COLUMBIA
4	6	ZEBDA ESSENCE ORDINAIRE BARCLAY/UNIVERSAL
5	5	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
6	4	JAMIROQUAI SYNCHRONIZED SMALL/SONY
7	7	CHER BELIEVE WEA
8	9	MYLENE FARMER INNAMORAMENTO POLYDOR/UNIVERSAL
9	13	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
10	8	MANU CHAO CLANDESTINO VIRGIN
11	14	THE OFFSPRING AMERICANA COLUMBIA
12	15	MANAU PANIQUE CELTIQUE POLYDOR/UNIVERSAL
13	11	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SMALL/SONY
14	12	SOUNDTRACK THE MATRIX MAVERICK/WARNER
15	16	JENNIFER LOPEZ ON THE 6 COLUMBIA
16	10	DAVID HALLYDAY UN PARDONIS UN ENFER MERCURY/UNIVERSAL
17	17	PATRICIA KAAS LE MOT DE PASSE COLUMBIA
18	NEW	TINA ARENA IN DEEP COLUMBIA
19	18	TEXAS THE HUSH MERCURY/UNIVERSAL
20	NEW	TRYO MAMAGUBIDA YELENSOY

CANADA (SoundScan) 07/31/99

THIS WEEK	LAST WEEK	SINGLES
1	1	LAST KISS PEARL JAM EPIC/SONY
2	2	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE OVERBROOK/COLUMBIA/SONY
3	9	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON ARIOLA
4	5	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL
5	3	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA/BMG
6	6	NO PIGEONS SPORTY THIEVZ FEATURING MR. WOODS RUFFHOUSE/COLUMBIA/SONY
7	7	I WANT IT THAT WAY BACKSTREET BOYS JIVE/BMG
8	4	IF YOU HAD MY LOVE JENNIFER LOPEZ WORKEPIC/SONY
9	10	EVERYONE FALLS IN LOVE TANTO METRO & DEVONTE PENTHOUSE/VP
10	8	LIVIN' LA VIDA LOCA RICKY MARTIN C2/SONY
11	11	BILLS, BILLS, BILLS DESTINY'S CHILD COLUMBIA/SONY
12	13	GOODBYE SPICE GIRLS VIRGIN/EMI
13	12	I'VE DREAMED OF YOU BARBRA STREISAND COLUMBIA/SONY
14	16	LOOK AT ME GERI HALLIWELL EMI
15	19	KISS ME SIXPENCE NONE THE RICHER SQUINT/COLUMBIA/SONY
16	RE	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN NUMUZIK
17	20	WHERE MY GIRLS AT? 702 MOTOWN/UNIVERSAL
18	17	BLUE MONDAY ORGY ELEMENTREE/REPRISE/WARNER
19	RE	LOVE SONG SKY EMI
20	RE	RALLY'N JULLY BLACK PLR
ALBUMS		
1	1	RICKY MARTIN RICKY MARTIN C2/COLUMBIA/SONY
2	2	BACKSTREET BOYS MILLENNIUM JIVE/BMG
3	3	LUMP BIZKIT SIGNIFICANT OTHER FLIP/INTERSCOPE/UNIVERSAL
4	4	VARIOUS ARTISTS NOW! 4 UNIVERSAL
5	6	JENNIFER LOPEZ ON THE 6 WORKEPIC/SONY
6	5	SARAH McLACHLAN MIRRORBALL NETTWERK
7	11	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/BMG
8	NEW	I MOTHER EARTH BLUE GREEN ORANGE MERCURY/UNIVERSAL
9	9	VENGABOYS THE PARTY ALBUM! ISBA/DEP INTERNATIONAL
10	7	SOUNDTRACK AUSTIN POWERS: THE SPY WHO SHAGGED ME MAVERICK/WARNER
11	14	VARIOUS ARTISTS PURE ENERGY VOL. 6 SPG/UNIVERSAL
12	12	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
13	8	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
14	10	SOUNDTRACK WILD WILD WEST OVERBROOK/INTERSCOPE/UNIVERSAL
15	13	GREAT BIG SEA TURN WARNER
16	17	SOUNDTRACK NOTTING HILL ISLAND/UNIVERSAL
17	19	THE TEA PARTY TRIP TYCH EMI
18	NEW	SMASH MOUTH ASTRO LOUNGE INTERSCOPE/UNIVERSAL
19	RE	BLINK 182 ENEMA OF THE STATE MCA/UNIVERSAL
20	RE	VARIOUS ARTISTS NO BOUNDARIES—A BENEFIT FOR THE KOSOVAR REFUGEES EPIC/SONY

NETHERLANDS (Stichting Mega Top 100) 07/24/99

THIS WEEK	LAST WEEK	SINGLES
1	1	MAMBO NO. 5 LOU BEGA BMG
2	2	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA
3	5	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARIOLA/BMG
4	3	SOMETIMES BRITNEY SPEARS JIVE/ZOMBA
5	4	WILD WILD WEST WILL SMITH COLUMBIA
6	14	2 TIMES ANN LEE HIGH FASHION
7	8	THE ROAD AHEAD CITY TO CITY EMI
8	7	MAMMA MIA ABBA TEENS POLYDOR/UNIVERSAL
9	6	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL
10	12	DANCEHALL QUEEN BEENIE MAN FEATURING CHEVYLLE FRANKLYN MERCURY/UNIVERSAL
11	15	HATE ME NOW NAS FEATURING PUFF DADDY COLUMBIA
12	9	BEST FRIEND TOY-BOX EDEL
13	10	KING OF MY CASTLE WAMDUO PROJECT ROADRUNNER
14	NEW	TELL ME IF IT'S REAL K-CI & JOJO MERCURY/UNIVERSAL
15	NEW	BLUE (DA BA DEE) EIFFEL 65 BMG
16	13	WE'RE GOING TO IBIZA! VENGABOYS ZOMBA
17	11	BEAUTIFUL STRANGER MADONNA WARNER
18	NEW	MIJN HOUTEN HART DE POEMA'S S.M.A.R.T.
19	NEW	BILLS, BILLS, BILLS DESTINY'S CHILD COLUMBIA
20	16	NEVER NOOT MEER GORDON & RE-PLAY CNR
ALBUMS		
1	3	DE KAST ONVOORSPELBAAR CNR
2	1	TOY-BOX FANTASTIC EDEL
3	2	ABBA 25 JAAR NA 'WATERLOO' POLYDOR/UNIVERSAL
4	7	IBRAHIM FERRER IBRAHIM FERRER WORLD CIRCUIT/MUNICH
5	11	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
6	5	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA
7	6	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ZOMBA
8	4	BOYZONE BY REQUEST POLYDOR/UNIVERSAL
9	9	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
10	12	JAMIROQUAI SYNCHRONIZED EPIC
11	8	VENGABOYS GREATEST HITS ZOMBA
12	10	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL
13	RE	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA
14	NEW	JENNIFER LOPEZ ON THE 6 COLUMBIA
15	17	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA/BMG
16	15	ACDA & DE NUNNIK ACDA & NUNNIK S.M.A.R.T.
17	18	CHER BELIEVE WARNER
18	16	K-CI & JOJO IT'S REAL MERCURY/UNIVERSAL
19	14	ILSE DELANGE WORLD OF HURT WARNER
20	13	FRANS BAUER & CORRY KONINGS FRANS BAUER & CORRY KONINGS KOCH

AUSTRALIA (ARIA) 07/12/99

THIS WEEK	LAST WEEK	SINGLES
1	1	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA
2	3	SOMETIMES BRITNEY SPEARS JIVE/ZOMBA/SONY
3	2	KISS ME SIXPENCE NONE THE RICHER COLUMBIA
4	4	LAST KISS PEARL JAM EPIC
5	6	SAY IT ONCE ULTRA EASTWEST
6	8	BEAUTIFUL STRANGER MADONNA MAVERICK/WARNER
7	7	MAN I FEEL LIKE A WOMAN! SHANIA TWAIN MERCURY/UNIVERSAL
8	NEW	GET SET TAXIRIDE WEA/WARNER
9	15	BOOM, BOOM, BOOM, BOOM! VENGABOYS SHOCK
10	13	WESTSIDE TQ EPIC
11	9	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ZOMBA/SONY
12	14	SWEET LIKE CHOCOLATE SHANKS AND BIGFOOT JIVE/ZOMBA/SONY
13	10	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA
14	NEW	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR/UNIVERSAL
15	NEW	SCAR TISSUE RED HOT CHILI PEPPERS WEA/WARNER
16	11	NO SCRUBS TLC ARIOLA/BMG
17	12	LOOK AT ME GERI HALLIWELL EMI
18	NEW	WEAR IT AGAIN WESTLIFE BMG
19	NEW	SILENCE DELIRIUM FESTIVAL
20	18	HEARTBREAK HOTEL WHITNEY HOUSTON ARIOLA/BMG
ALBUMS		
1	1	SOUNDTRACK SONGS FROM DAWSON'S CREEK COLUMBIA
2	4	RED HOT CHILI PEPPERS CALIFORNICATION WEA
3	3	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
4	2	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ZOMBA/SONY
5	5	SOUNDTRACK NOTTING HILL ISLAND/UNIVERSAL
6	6	SOUNDTRACK AUSTIN POWERS: THE SPY WHO SHAGGED ME WEA
7	10	ABBA GOLD—GREATEST HITS POLYDOR/UNIVERSAL
8	8	RICKY MARTIN RICKY MARTIN COLUMBIA
9	13	FATBOY SLIM YOU'VE COME A LONG WAY, BABY COLUMBIA
10	9	KATE CEBERANO TRUE ROMANTIC—THE BEST OF MUSHROOM/FESTIVAL
11	12	THE OFFSPRING AMERICANA COLUMBIA
12	16	LIMP BIZKIT SIGNIFICANT OTHERS INTERSCOPE/UNIVERSAL
13	11	JENNIFER LOPEZ ON THE 6 COLUMBIA
14	14	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA/SONY
15	NEW	SOUNDTRACK SOUTH PARK: BIGGER, LONGER & UNCUT WEA/WARNER
16	15	JAMIROQUAI SYNCHRONIZED EPIC
17	7	HUMAN NATURE COUNTING DOWN COLUMBIA
18	NEW	JOHN WILLIAMSON THE WAY IT IS EMI
19	19	THE CHEMICAL BROTHERS SURRENDER VIRGIN
20	18	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC

ITALY (Musica e Dischi/FIMI) 07/19/99

THIS WEEK	LAST WEEK	SINGLES
1	1	IL MIO NOME E MAI PIU LIGA/JOVA/PELU WEA
2	3	UNFORGIVABLE SINNER LENE MARLIN VIRGIN
3	2	BEAUTIFUL STRANGER MADONNA MAVERICK/WEA
4	6	MAMBO NO. 5 LOU BEGA ARIOLA/BMG
5	7	WILD WILD WEST WILL SMITH COLUMBIA
6	5	I WANT IT THAT WAY BACKSTREET BOYS JIVE/VIRGIN
7	17	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA
8	9	MI PIACI ALEX BRITTI UNIVERSAL
9	4	BLUE EIFFEL 65 SKOBY/LEVEL ONE
10	11	NO SCRUBS TLC LAFACE/ARISTA
11	15	SCAR TISSUE RED HOT CHILI PEPPERS WEA
12	10	OPEN YOUR EYES GUANO APES ARIOLA/BMG
13	20	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA
14	8	PER TE JOVANOTTA MERCURY/UNIVERSAL

HITS OF THE WORLD

CONTINUED

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY CHRISTIAN LORENZ

EUROCHART		MUSIC & MEDIA	
07/17/99			
THIS WEEK	LAST WEEK	SINGLES	
1	6	WILD WILD WEST	WILL SMITH COLUMBIA
2	3	MAMBO NO. 5	LOU BEGA LAUTSTARK/BMG
3	1	MY LOVE IS YOUR LOVE	WHITNEY HOUSTON ARISTA
4	4	SOMETIMES	BRITNEY SPEARS JIVE
5	NEW	IF YOU HAD MY LOVE	JENNIFER LOPEZ COLUMBIA
6	9	THAT DON'T IMPRESS ME MUCH	SHANIA TWAIN MERCURY
7	2	I WANT IT THAT WAY	BACKSTREET BOYS JIVE
8	5	BEAUTIFUL STRANGER	MADONNA MAVERICK/WARNER
9	NEW	9 P.M. (TILL I COME)	ATB KONTOR
10	10	AU NOM DE LA ROSE	MOOS MERCURY
		ALBUMS	
1	1	JAMIROQUAI	SYNCHRONIZED SONY S2
2	2	BACKSTREET BOYS	MILLENNIUM JIVE
3	5	BOYZONE	BY REQUEST POLYDOR
4	3	RED HOT CHILI PEPPERS	CALIFORNICATION WEA
5	4	THE CHEMICAL BROTHERS	SURRENDER VIRGIN
6	6	RICKY MARTIN	RICKY MARTIN COLUMBIA
7	7	BRITNEY SPEARS	... BABY ONE MORE TIME JIVE
8	9	SHANIA TWAIN	COME ON OVER MERCURY
9	10	WHITNEY HOUSTON	MY LOVE IS YOUR LOVE ARISTA
10	8	ABBA	GOLD—GREATEST HITS POLAR

SPAIN		(AFYVE/ALEF MB) 07/10/99	
THIS WEEK	LAST WEEK	SINGLES	
1	1	MAMBO NO. 5	LOU BEGA ARIOLA
2	NEW	SANTO SANTO	SO PRA CONTRARIAR RCA
3	2	BAILAMOS	ENRIQUE IGLESIAS POLYDOR/UNIVERSAL
4	3	BLUE EIFFEL 65	BLANCO Y NEGRO
5	5	LIVIN' IN JAM	BLUE 4 U VALE
6	4	WILD WILD WEST	WILL SMITH COLUMBIA
7	RE	LIVIN' LA VIDA LOCA	RICKY MARTIN COLUMBIA
8	6	BEAUTIFUL STRANGER	MADONNA MAVERICK/WEA
9	7	SALOME CHAYANNE	COLUMBIA
10	10	WOULD YOU ... ?	TOUCH & GO VIRGIN
		ALBUMS	
1	1	VONDA SHEPARD	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC
2	NEW	MANOLO GARCIA	LOS SINGLES DE ARENA EN LOS BOLSIL ARIOLA
3	3	CHAYANNE	ATADO A TU AMOR COLUMBIA
4	7	RICKY MARTIN	RICKY MARTIN COLUMBIA
5	5	DOVER	LATE AT NIGHT CHRYSALIS/EMI
6	2	BACKSTREET BOYS	MILLENNIUM JIVE/VIRGIN
7	6	ABBA	GOLD—GREATEST HITS POLYDOR/UNIVERSAL
8	4	BRITNEY SPEARS	... BABY ONE MORE TIME JIVE/VIRGIN
9	8	MANA	TODO MANA—GRANDES EXITOS WEA
10	NEW	MAITA VENDE CA	NO HAY LUZ SIN DIA HORUS

MALAYSIA		(RIM) 07/13/99	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	BACKSTREET BOYS	MILLENNIUM JIVE/FORM
2	3	BOYZONE	BY REQUEST UNIVERSAL
3	2	VARIOUS ARTISTS	KUCH KUCH HOTA HAI EMI
5	NEW	SITI NURHALIZA	PANCAWARNA SUWAH
6	5	RAIHAN	SENYUM WARNER
7	10	BRITNEY SPEARS	... BABY ONE MORE TIME JIVE/FORM
8	NEW	VARIOUS ARTISTS	BASS ATTACK EMI
9	6	DR. BOMBAY	RICE & CURRY WARNER
10	7	AWIE	BEST OF AWIE BMG

PORTUGAL		(Portugal/AFP) 07/20/99	
THIS WEEK	LAST WEEK	ALBUMS	
1	4	TROVANTE	UMA NOITE SO EMI
2	3	SANTOS E PECADORES	V0AR RCA/BMG
3	1	BACKSTREET BOYS	MILLENNIUM JIVE/EMI
4	2	BRITNEY SPEARS	... BABY ONE MORE TIME JIVE/EMI
5	5	VENGA BOYS	THE PARTY ALBUM! VIOLENT/EMI
6	NEW	SHANIA TWAIN	COME ON OVER MERCURY/UNIVERSAL
7	6	ANDREA BOCELLI	SOGNO POLYDOR/UNIVERSAL
8	RE	DIANA KRALL	WHEN I LOOK IN YOUR EYES VERVE/UNIVERSAL
9	7	SANTAMARIA	SEM LIMITE VIDISCO
10	8	BOYZONE	BY REQUEST POLYDOR/UNIVERSAL

SWEDEN		(GLF) 07/22/99	
THIS WEEK	LAST WEEK	SINGLES	
1	1	MAMBO NO. 5	LOU BEGA LAUTSTARK/BMG
2	2	MAMMA MIA	ABBA TEENS STOCKHOLM/UNIVERSAL
3	5	SIMARIK TARKAN	POLYDOR/UNIVERSAL
4	3	MY LOVE IS YOUR LOVE	WHITNEY HOUSTON ARISTA/BMG
5	NEW	OPA OPA	ANTIQUÉ BONNIER
6	4	SOMETIMES	BRITNEY SPEARS JIVE/ZOMBA
7	NEW	WE'RE GOING TO IBIZA!	VENGA BOYS JIVE/ZOMBA
8	6	WILD WILD WEST	WILL SMITH COLUMBIA
9	9	IF YOU HAD MY LOVE	JENNIFER LOPEZ COLUMBIA
10	8	BAILAMOS	ENRIQUE IGLESIAS UNIVERSAL
		ALBUMS	
1	1	ABBA	GOLD—GREATEST HITS POLAR/UNIVERSAL
2	2	DI LEVA	FOR SVERIGE I RYMDEN—DI LEVAS BASTA METRONOME/WARNER
3	3	RED HOT CHILI PEPPERS	CALIFORNICATION WARNER
4	4	BOYZONE	BY REQUEST POLYDOR/UNIVERSAL
5	5	ROBYN	MY TRUTH RICOCHET/BMG
6	7	SHANIA TWAIN	COME ON OVER MERCURY/UNIVERSAL
7	9	THE CHEMICAL BROTHERS	SURRENDER VIRGIN
8	6	RICKY MARTIN	RICKY MARTIN COLUMBIA
9	8	BACKSTREET BOYS	MILLENNIUM JIVE/ZOMBA
10	RE	WHITNEY HOUSTON	MY LOVE IS YOUR LOVE ARISTA/BMG

DENMARK		(IFPI/Nielsen Marketing Research) 07/19/99	
THIS WEEK	LAST WEEK	SINGLES	
1	1	MAMBO NO. 5	LOU BEGA BMG
2	2	TIMES ANN LEE	SWEMIX/REXIMED
3	3	WILD WILD WEST	WILL SMITH SONY
4	4	MAMMA MIA	ABBA TEENS STOCKHOLM/UNIVERSAL
5	5	THAT DON'T IMPRESS ME MUCH	SHANIA TWAIN UNIVERSAL
6	7	IF YOU HAD MY LOVE	JENNIFER LOPEZ SONY
7	NEW	SOMETIMES	BRITNEY SPEARS ZOMBA/VIRGIN
8	6	BEAUTIFUL STRANGER	MADONNA MAVERICK/WARNER
9	NEW	MY LOVE IS YOUR LOVE	WHITNEY HOUSTON ARISTA/BMG
10	9	I WANT IT THAT WAY	BACKSTREET BOYS JIVE/VIRGIN
		ALBUMS	
1	1	SHANIA TWAIN	COME ON OVER UNIVERSAL
2	2	BOYZONE	BY REQUEST UNIVERSAL
3	4	DET BRUNE PUNKTUM	HELBREDELSSEN EMI MEDLEY
4	6	SOUNDTRACK	DAWSON'S CREEK SONY
5	3	MICHAEL LEARNS TO ROCK	MLTR—GREATEST HITS EMI-MEDLEY
6	5	TOY-BOX	FANTASTIC EDEL/SPIN
7	NEW	JOHNNY REIMAR	SOMMER PARTY UNIVERSAL
8	7	SOUNDTRACK	DEN ENESTE ENE BMG
9	9	TV-2	VERDENS LYKKELIGSTE BAND—LIV PLADESEL-SKABET/EMI
10	8	GASOLIN	GASOLIN FOREVER SONY

NORWAY		(Verdens Gang Norway) 07/20/99	
THIS WEEK	LAST WEEK	SINGLES	
1	1	MAMBO NO. 5	LOU BEGA BMG
2	2	NOT FOR THE DOUGH	MULTICYDE WARNER
3	3	LIVIN' LA VIDA LOCA	RICKY MARTIN SONY
4	9	SIMARIK TARKAN	UNIVERSAL
5	6	WILD WILD WEST	WILL SMITH SONY
6	5	BLUE	RESETE EDEL
7	4	MAMMA MIA	ABBA TEENS STOCKHOLM/UNIVERSAL
8	7	BAILAMOS	ENRIQUE IGLESIAS UNIVERSAL
9	NEW	THE REVENGE	SLINKY ARIOLA/BMG
10	NEW	KISS ME	SIXPENCE NONE THE RICHER SQUINT/WARNER
		ALBUMS	
1	1	SHANIA TWAIN	COME ON OVER MERCURY/UNIVERSAL
2	2	BOYZONE	BY REQUEST POLYDOR/UNIVERSAL
3	3	RICKY MARTIN	RICKY MARTIN SONY
4	NEW	RANDY CRAWFORD	HITS WARNER
5	6	RED HOT CHILI PEPPERS	CALIFORNICATION WARNER
6	5	ABBA	GOLD—GREATEST HITS POLAR/UNIVERSAL
7	4	LENE MARLIN	PLAYING MY GAME VIRGIN
8	9	DEAN MARTIN	THE BEST OF DEAN MARTIN EMI
9	7	MULTICYDE	MULTICYDAL WARNER
10	10	MODERN TALKING	ALONE—THE 8TH ALBUM HANS/BMG

FINLAND		(Radiomafia/IFPI Finland) 07/21/99	
THIS WEEK	LAST WEEK	SINGLES	
1	2	BEAUTIFUL STRANGER	MADONNA MAVERICK/WARNER
2	7	I FEEL LONELY	SASHA WEA/WARNER
3	1	ANNA MUN	BAILAA AIKAKONE RCA/BMG
4	4	IF YOU HAD MY LOVE	JENNIFER LOPEZ COLUMBIA/SONY
5	NEW	MAMBO NO. 5	LOU BEGA LAUTSTARK/BMG
6	8	WILD WILD WEST	WILL SMITH SONY
7	5	LIVIN' LA VIDA LOCA	RICKY MARTIN SONY
8	NEW	SUMMERTIME GIRL	CAMILLA DANCEPOOL/SONY
9	NEW	WE'RE GOING TO IBIZA!	VENGA BOYS JIVE/EMI
10	10	ALL OR NOTHING	CHER WEA/WARNER
		ALBUMS	
1	1	BOMFUNK MC'S	IN STEREO EPIDROME/SONY
2	NEW	DINGO	PARHAAT F-RECORDS/WARNER
3	3	RED HOT CHILI PEPPERS	CALIFORNICATION WARNER
4	4	RICKY MARTIN	RICKY MARTIN SONY
5	2	KIRKA, HECTOR, PAVE & PEPE	MESTARIT AREENALLA EMI/BMG
6	5	ABBA	GOLD—GREATEST HITS POLAR/UNIVERSAL
7	7	SHANIA TWAIN	COME ON OVER MERCURY/UNIVERSAL
8	8	ULTRA BRA	KALIFORNIA FYRAMID/MEGAMANIA
9	6	THE OFFSPRING	AMERICANA SONY
10	NEW	MADONNA	THE IMMACULATE COLLECTION SIRE/WARNER

JAPANESE VISUAL-KEI (visual style) rock band **L'Arc-En-Ciel** claimed the No. 1 and No. 2 spots on both the Oricon and Dempa Shim-bun album charts for the week of July 12. It is rare enough for an act to hold the two top slots at the same time in Japan, rarer still if the albums in question have been issued simultaneously. "Ark" and "Ray" were both



L'ARC-EN-CIEL

released July 1 by Ki/oon Records, a Sony Music Entertainment Japan (SMEJ) label. The pop-oriented "Ark" made it to the top spot the week of July 12, while the rockier "Ray" went straight to No. 2 on both charts. As of July 13, the albums had sold some 2.8 million copies each, according to SMEJ. The double release is not the first time L'Arc-En-Ciel has used such marketing tactics. On July 8, 1998, the band simultaneously released three singles: "Shinshoku—Lose Control," "Honey," and "Kaso" (Flower Funeral), bringing L'Arc's track record to no fewer than seven singles on Oricon's year-end top 30 singles chart. "Ark" and "Ray" are also unusual in that the albums were simultaneously released July 1 in various Southeast Asian territories, a first for SMEJ.

STEVE MCCLURE

BRITAIN'S FASTEST-SELLING jazz act in the U.S., **Down To The Bone**, performed July 15 in front of Manhattan's World Trade Center, making its allegiance to the Big Apple clear with such tracks as "Long Way From Brooklyn" and "Staten Island Groove." Saxophonist **Paul "Shilts" Weimar** said, "It is an absolute honor for us to be playing here in New York." The concert was part of a U.S. tour to showcase the band's sophomore set, "The Urban Grooves" (Internal Bass), which went to No. 11 with a bullet in its second week on the Top Contemporary Jazz Albums chart. The group is the brainchild of two young producers, hip-hop-oriented **Chris Morgans** and jazz- and soul-centered **Stuart Wade**. They recruited a band of musicians whose credits include sessions with **Jamiroquai** and the **Brand New Heavies**. The band's debut album, "Manhattan To Staten," was a top five album on the contemporary jazz album chart in 1998, with sales of 150,000 plus. Further information on Down To The Bone is available at www.internalbase.com.

THOM DUFFY

RUSSIAN ALTERNATIVE rock act **Blast** is making its Western debut with a string of U.K. club dates July 26-31. Signed to U.K. indie Apollo G, Blast will release its debut single, "Cookies Are Sweet," Aug. 16, with distribution by Pinnacle. The three-track CD was produced by **Mark Tolle**, who earned his spurs with seminal Manchester, England, rock band **the Stone Roses**. Tolle flew to

Moscow to record the quartet and mixed the tracks back in Edinburgh, Scotland. Blast's lead singer, **Noshrevon "Nash" Tavkelidze**, is the godson of former Russian Prime Minister **Yevgeniy Primakov**, who is credited with introducing Nash to **the Beatles** at an early age.

CHRISTIAN LORENZ

SYNTH-POP PIONEERS **Yazoo**, better known as **Yaz** in the U.S., gave the green light for the release of the first best-of compilation of its work, which comes out on U.K. indie Mute Records 16 years after the act's last album. The U.K. duo of former **Depeche Mode** front man **Vince Clarke** and singer **Alison Moyet** lasted only two years and split up in 1983 after two albums and a series of international hits—"Only You," "Don't Go," and "Situation." Mute managing director **Daniel Miller** says, "Yazoo's music is very much of its time, but it's also very influential on today's scene." Taking Yazoo's sound into 1999, **Todd Terry** provides a house mix of "Don't Go," and **Peter Rauhofer (Club 69)** is remixing "Situation," which **François Kevorkian** mixed in 1982 and which inspired New York's fledgling electro scene. "Only Yazoo—The Best Of" is scheduled to be released Sept. 6 internationally by Mute, except for the U.S., where the album is due out on Warner's Reprise label later this year. Mute will release "Only You" as a teaser single, backed with Terry's mix of "Don't Go," on Aug. 16.

CHRISTIAN LORENZ

WALTZ KING **Johann Strauss** churned out dancefloor-fillers for Vienna's swish ballrooms in his day; now his music is at the receiving end of some serious attention from the city's premier DJ talent. Released



THE SOFA SURFERS

in Austria on June 21, "Strauss—The Vienna Remixes" (Nightcom/Universal) features contributions by such acts as **Christopher Just** (of "I'm A Disco Dancer" fame), **Pulsinger & Tunakan** (Cheap Records), **FM4 DJ Werner Geier** (Uptight), and **the Sofa Surfers**. "We picked a piece called 'Unter Donner Und Blitz' (Under Thunder And Lightning), which used cymbals to create a thunderstorm feel," says **Sofa Surfer Wolfgang Schlögl**. The Surfers sampled the cymbal parts to build a new rhythm. The album was initially intended only as a promotional tool for the city's tourist board. Nightcom A&R manager **Michael Grabner**, aka **DJ Animal**, resident at house club Heaven in Vienna, says, "We did 10,000 albums, which were sent to Austrian embassies around the world. Then Universal showed interest to release it commercially." The "Vienna Remixes" is also slated for release later this year in Germany and Switzerland.

CHRISTIAN LORENZ

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Shopping To The Music Made Easy

AEI Music Provides Custom Programming To Retailers

BY CATHERINE APPELFELD OLSON
WASHINGTON, D.C.—These days, when music enthusiasts say they are going to the mall to check out the latest tunes, they might not always be headed to the record store.

Shopping for clothing, sporting goods, and even home accessories has become a lot noisier, with stores playing audio backdrops carefully tailored to their customers' lifestyles.

Keeping the beat in this high-vol-

ume environment is the business of Seattle-based AEI Music, which for more than 27 years has been programming music for selected stores, restaurants, and airlines.

What started out as a fairly formulaic presentation of light rock has fattened into a custom business that affords record companies another option to get their music out to a broad, somewhat targeted consumer base.

AEI currently provides custom

music programs via digital broadcast, cassette, or CD for such trend setters as Abercrombie and Fitch, Eddie Bauer, Foot Locker, the Gap, Old Navy, Pottery Barn, and Victoria's Secret.

AEI president Chazz Oliver says the company is playing an increasing role in launching songs and artists across a spectrum of genres.

"We are not in the business of breaking acts, but because we are not tied down like radio, we have a chance to go deeper and can bring a lot of exposure," Oliver says.

Major and independent labels service AEI as they do radio stations, and Oliver says in some cases the company even gets a track or two ahead of time.

AEI will weave a custom program of 40 to 60 tracks for clients, who receive a fresh loop every 30, 60, or 90 days.

Oliver points to a string of hits that surfaced in dressing rooms before they made it to the airwaves. Among them are Morcheeba's "Part Of The Process" and Lenny Kravitz's "Fly Away," which both debuted in the Gap; Sarah Brightman's "Eden," which played in Banana Republic; the Cardigans' "Erase/Rewind," also in Banana Republic; and Sixpence None The Richer's "Kiss Me," which played in Limited Too and Bath & Body Works.

Because the shops playing AEI loops are not selling the albums directly, it is impossible to truly quantify the effect of a song's inclusion on a given AEI program. How-



OLIVER



(Continued on next page)

Video Retailers Debate Pros And Cons Of Copy Depth

BY DON JEFFREY

LOS ANGELES—At a research seminar during National Video Week here this month, John Nucifora, owner of Chimney's Video Superstore, told video retailers and distributors in the audience that he had done well renting and selling "Saving Private Ryan," a major hit at the box office and on home video. What helped was that he was able to stock 80 copies of the title in his store.

Trouble was, the Blockbuster Video store down the street had 575 copies of that particular

video.

Therein lay the problem that many video retailers complained about during the three-day conference July 8-10 in Los Angeles. Despite

their best efforts to meet consumer demand for hit titles by adopting revenue sharing and other copy-depth programs, they were finding it difficult to compete with Blockbuster and Hollywood Video, which, because of their size, can cut the best copy-depth deals with the movie studios.

Retailers were told that the best way to combat the mammoth chains was to band together into buying groups whose clout with studios could rival that of Blockbuster and Hollywood.

But many retailers and distributors seemed skeptical about such groups and confused by the number of alternatives presented to them.

In addition, many video retailers maintained their basic

ambivalence about revenue sharing as a business model for their stores. Although this strategy can cut their buying cost per title from \$65 wholesale to less than \$10, many seem loathe to share profits with studios or with revenue-sharing distributors like Rentrak.

However, the Video Software Dealers Assn. (VSDA) made a presentation of research showing that revenue sharing may be the savior of the industry (Billboard, July 24).

The Mars & Co. report, based on a survey of members and on Rentrak's 2,400-plus-store database, concluded that the average video store could increase its sales by 8% if it doubled the copies of each hit title it stocked.

Moreover, the total video retail industry could grow by \$300 million over the next three years if revenue sharing were widely adopted.

VSDA director of research Robert Liuag said that the organization was looking to undertake another study, this time for a full year rather than six months, and to include all titles.

The current research has been taken to the movie studios to "educate them about the impact of their programs on the independent retailer," said Liuag.

Nonetheless, the retailers, especially the independents, maintained that their suppliers weren't favorably disposed to offer them good deals.

"The studios are not convinced

(Continued on next page)



ARTISTdirect Gives Stock To Acts Whose Web Sites It Manages

NEW YORK—ARTISTdirect LLC, which operates Internet music sites for recording artists, is giving stock options to 44 acts whose Web sites it will be managing.

The acts include the Beastie Boys, Metallica, Aerosmith, Tori Amos, Beck, the Rolling Stones, the Backstreet Boys, Red Hot Chili Peppers, Stevie Nicks, Tom Petty, Dwight Yoakam, and the Who.

During a meeting at the Plug.In conference, held July 19-20 in New York, Marc Geiger, co-founder/CEO of the privately held company, said, "Artists need to own their own channel and control it."

Mike Diamond of the Beastie Boys, who was also at the meeting, said the connection with ARTISTdirect made sense to artists because it enables them to retain their property rights and maintain "direct means of communication" with their fans.

Asked about a potential initial public offering of stock, Geiger declined comment and said he was "exploring multiple options."

The Encino, Calif.-based company has set up online superstores for 23 of the 45 acts so far and plans to launch sites for the other 21 by the end of the year. The Internet stores sell CDs and other merchandise and provide news, information, and tracks for digital downloading.

Under the terms of the deal, the artists have agreed to promote their sites in album packaging, tour advertising, and other print materials.

The stock options, the company states, are based on "historical sales of records, tickets, and merchandise, plus the degree to which the artists agreed to actively participate in the [company's] marketing activities and the development of their Web sites and fan communities."

The company's Web properties—under the ARTISTdirect Network—include UBL.com (Ultimate Band List), iMusic, and ARTISTdirect Superstores. The other units are ARTISTdirect Talent Agency and the Kneeling Elephant record label.

DON JEFFREY

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VIACOM reports that the turnaround at Blockbuster Entertainment has continued, with cash flow (earnings before interest, taxes, amortization, and depreciation) of \$104.5 million for the second fiscal quarter, which ended June 30. In the same period last year, the video retailer's cash flow was a negative \$359.2 million. Revenue for the 6,658-store Blockbuster chain rose 17% to \$1.04 billion from \$890 million. The company attributes the turnaround to the retailer's revenue-sharing programs with film studios.

VIACOM

Viacom's MTV Networks unit, meanwhile, booked a 25% increase in cash flow to \$219.3 million from \$175.1 million in the same period a year ago. MTV's revenue jumped 18% to \$704.4 million from \$597.3 million. The company says worldwide MTV advertising revenue was up 21% in the quarter.

For Viacom's other large operating unit, Paramount Pictures, cash flow increased 8% to \$165.8 million from \$153.5 million on a 2% decline in revenue to \$1.02 billion from \$1.04 billion a year ago. The company says the home video of "Saving Private Ryan" contributed to the film unit's cash-flow gain, while the difficult comparison to last year's second-quarter success with "Titanic" resulted in the lower revenue.

MUSICLAND STORES reports a net profit of \$1.5 million in the second quarter, compared with a net loss of \$4.7 million in the same period a year ago. The company says DVD and music sales were particularly strong in the quarter that ended June 30, with DVD reaching 20% of total video sales. Total revenue was up 3.8% to \$381.1 million from \$367.2 million. Sales from stores open at least a year were up 4.4%. For the superstores Media Play and On Cue, same-store sales rose 5.7%; for the mall stores Sam Goody and Suncoast Motion Picture Company, they were up 3.7%. The company also reports that its gross profit margin increased while its expense rate declined.

MUSICLAND STORES

Musicland states that its cash flow "for the trailing 12 months increased by 21.1% to \$136.9 million from the same period last year, providing significant free cash to support revenue growth, E-commerce expansion, and debt reduction, which will bolster future earnings development."

The company opened five stores and closed seven during the quarter, for a total of 1,325 stores (687 Sam Goody, 406 Suncoast, 69 Media Play, and 163 On Cue).

SFX ENTERTAINMENT, a concert promoter and venue operator, says that its board of directors approved a three-for-two stock split as of July 20. The company says that since it went public in February 1998, its stock has risen more than 240%.

CAT'S MUSIC, a 23-store music chain, has joined with WAVF (96 Wave) Charleston, S.C., to produce a weekly radio program beginning this month devoted to "heavy music" and called HVY SHT. The chain has four stores in the Charleston market. Cat's Music is a subsidiary of Nashville-based Music City Record Distributors.

TIME WARNER reports that cash flow from its Warner Bros. film unit increased 8.2% to \$132 million in the second quarter from \$122 million in the same period a year ago. Film revenue rose 8.3% to \$1.44 billion from \$1.33 billion. The company's biggest movie in the quarter was "The Matrix," which took in \$307 million at the box office.

Warner Music Group's cash flow rose 5.2% to \$101 million from \$96 million a year ago, on an 8.5% decline in revenue to \$828 million from \$905 million (Billboard, July 24). The top sellers in music during the quarter were by Cher; Tim McGraw; Kid Rock, the Corrs, and Tom Petty, as well as the "Austin Powers: The Spy Who Shagged Me" soundtrack.

FOX LORBER FILMS is releasing six feature films from legendary French film director François Truffaut on DVD for the first time on Aug. 24. The movies will also be released on VHS video on that date. The set, which includes the classic "Jules And Jim" as well as such titles as "Stolen Kisses" and "The Woman Next Door," will also be available in a VHS six-pack, with a list price of \$119.98. The individual DVD titles are priced at \$29.98. An earlier set of Truffaut DVD titles was released in April. The releases coincide with the 40th anniversary of Truffaut's first film and are part of a yearlong project, "François Truffaut: A Celebration," that features 14 films by and about the late director that have been shown in theaters around the country. Fox Lorber Films is a subsidiary of WinStar TV and Video.

WINSTAR
TV & VIDEO

SHOPPING TO THE MUSIC MADE EASY

(Continued from preceding page)

ever, the general modus operandi at the labels is, the more exposure the better.

"They get serviced automatically on everything that comes out, and they've done a lot of work," says Rose Mann-Pierce, VP of marketing and A&R at Judgment Records, formerly Ruffhouse Records. Ruffhouse/Columbia act Lauryn Hill's "Everything Is Everything" played in the Gap in January '99. "I don't know the correlation of exposure and sales, but I'm sure it helps."

Mann-Pierce says that if the label requests that AEI use a particular focus track, it will. Otherwise, AEI is free to use its own judgment on what songs best fit a custom mix.

"It gets into an area that you can't really tell, but we look at it as any exposure is ultimately going to be good for a record," says Dwight DeReighter, label director for the western U.S. at Capitol-EMI Jazz and Classics. EMI distributes Brightman's label, Angel.

"When people are shopping," he says, "they will hear a particular track and inquire about it, and that's the way a record can get a buzz."

DeReighter says that in the case of Brightman, the label sent a five-track sampler to radio stations, AEI, and in-store programmer Muzak three months before it solicited radio with a single, and that's when AEI jumped on the "Eden" track.

"If it is a big enough project and it is something we know AEI could get placed in a loop, then we would try to get something out as early as possible," he says. "If you send out a sampler like that and are lucky enough to get a response back, that can help you decide what is the obvious first single."

Just as each store sells unique products, each is looking for particular types of songs that fit its brand image.

"Initially, we work with the customer to figure out what their client base is—what age and lifestyle they are going for," Oliver says. "Together, we create the musical image for their store, and then our programmers pick songs that work up against that image."

AEI then creates what the company terms "soundscapes," or col-

lections of music specifically tailored to a given brand name and lifestyle.

"Some stores want only today's hits, what's in line with radio," Oliver says. "But a lot of stores want something more on the cutting edge, and often what we pick ends up being a third or fourth single from an album."

In cases where the lyrics are not tame enough for general public consumption, AEI requests a clean edit of the track.

For retail customers who want a unique sound but not necessarily a

unique audio program, AEI offers a service through which it pools libraries of music in different genres from which retailers can select. Oliver says that these days more clients tend to go the more custom route.

AEI also creates compilation albums that stores can sell directly.

As for current trends, Oliver says, "Latin music is definitely growing by leaps and bounds, and R&B is always very strong." He notes that AEI is also receiving more requests for "retro-soul type stuff, like Maxwell and D'Angelo."



At The Platter. RCA band Vertical Horizon and Vanguard artist David Wilcox recently performed in-stores on the same day at the Magic Platter store in Birmingham, Ala. Pictured in the rear, from left, are Vertical Horizon band employee Will Lundy; Vertical Horizon guitarist Keith Kane; Magic Platter GM Rusty Wilkes; Wilcox; and Vertical Horizon vocalist Matt Scannell. At bottom is Magic Platter retail manager Bryan Peters.

VIDEO RETAILERS DEBATE COPY DEPTH

(Continued from preceding page)

you're going to buy significantly more copies if they reduce the price," said Rich Thorward of videoretailer.com, a buying collective.

"Studios are asking us to spend 25%-100% over budget to get two to three times copy depth," Thorward added. "Revenues are up only 12%-19%. So margins are down. The independent is being screwed."

Thorward said he formed a buying collective for "independents to negotiate deals directly with studios." He said it represented 400 stores.

Bill Burton, executive director of the National Assn. of Video Distributors, brought up another concern of video sellers: that the copy-depth programs proposed by studios were far too complex.

Asked whether the distributors could band together into buying groups, Burton said, "This is a tremendously competitive industry. It's hard to get distributors to agree. We don't represent as much of the product as we used to."

One executive noted that profit margins for video distributors ranged only from about 0.5%-2%.

To maintain their customers and margins, some retailers have engaged in what is called "sideways selling," which is selling product obtained through copy-depth programs to fellow retailers. Some collectives ban this form of trading, and the studios are generally opposed to it. But some executives see it as a necessary evil.

"Sideways selling has kept a few retailers in business," said Tom Warren, owner of Video Hut. "Who does it hurt?"

During a question-and-answer period, another independent retailer admitted that he was "drowning" and added, "If you have to cut a sideways deal to survive, you do it."

EXECUTIVE TURN TABLE

HOME VIDEO. Keith Milton is promoted to VP of video production for Virgin Records America in Beverly Hills, Calif. He was senior director of video production.

Karen Mika is named VP of customer service and retail inventory management for Universal Music and Video Distribution in Universal City, Calif. She was director of distribution for Peregrine Inc.

David Jessen is appointed VP of video premieres for DIC Entertainment Inc. in Burbank, Calif. He was VP of worldwide product development for Buena Vista Home Entertainment.

Tim Palen is named VP of creative



MILTON

MIKA

advertising for Destination Films in Santa Monica, Calif. He was executive director of creative advertising for Columbia TriStar Home Video.

RETAIL. Jim Kelly is named COO for Zia Record Exchange in Phoenix and Tucson, Ariz. He was store manager for Wherehouse.

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FACT: Music consumers own an average of 3 cassette players

“All I know is that one in every six pieces of music we sell is on cassette,” Carl Singmaster says. “That really shocks me, especially since some of the music hits are only available on CD.”

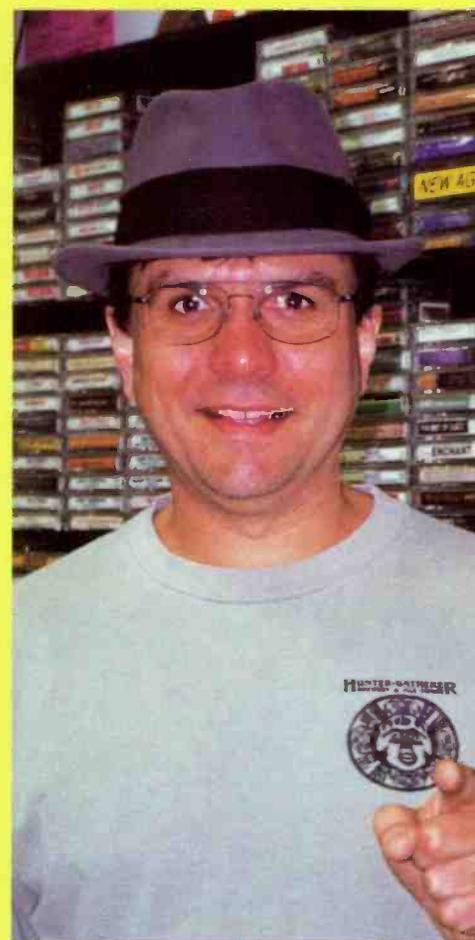
SoundScan backs this up, finding that over 16% of all album sales are on the cassette format. What's more, 42% of all music consumers buy cassette albums. One-third of them think it's a “terrible idea for record stores not to offer cassette albums.” 48% say they listen to cassettes “often” or “very often” in their cars.

This full-line, independent retailer, with seven stores in the southeast, has a vested interest in tape — it's in their name. And they make it obvious to their customers that they have cassettes in depth, by merchandising them on the wall where they're easily seen.



Sales are especially strong in catalog rock, rap, R&B, gospel. “There is a strong customer base for the format. And there's margin. That's the right combination for any retailer.”

Smart retailers know that it pays to carry cassettes.



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*Source: SoundScan

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SHYHEIM, <i>Manchild</i>	6.29	10.49
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A Best Buy Campaign Shows How Retail Can Help Sell Acts

WHO'S ON FIRST? It's been four months since Best Buy launched its "Find 'Em First" campaign (Billboard, March 6), and label executives are giving it an overwhelming thumbs up.

Among the titles featured in the program, the company has sold, as of mid-July, about 7,800 units of David Garza's "This Euphoria," or 30% of the 26,000 units counted by SoundScan, according to Best Buy and Atlantic Records executives; about 16,000 units of Kelly Willis' "What I Deserve," or 26.7% of 60,000 SoundScan units; and about 7,000 copies of the Blues Jumpers' "Wheel Starts Turning," or 58.3% of 12,000 SoundScan units.

Sources say that the "Find 'Em First" budget was in the area of \$2 million, with the bulk of that going to television. I would think that with that kind of budget and the TV commercial featuring only one artist at a time, first Garza and then Willis, each album might have sold more copies. After all, direct-marketers using 800 numbers can generate direct sales of about 100,000, with another 900,000 at retail. But Atlantic Records' Rick Froio and Best Buy's Gary Arnold both say they are pleased with the results.

Says Froio, senior VP of sales at the label, "We had no radio and no video, but [Garza] does a lot of touring. Best Buy adopted him and went

all out for him."

He adds that the Best Buy program has given Atlantic "a nice base to build upon for the next record."

Arnold, senior VP of merchandising at the Minneapolis-based chain, says, "We never expected the campaign to produce the No. 1 album in Billboard. This is a campaign about constant growth, with a number of emerging artists, that has resulted in substantial sales for them."

Retail Track suggested that the commercials might have yielded more in the way of sales if the television ads had identified the artist throughout the commercial, instead of only for the initial few seconds. I must have caught the Garza commercial about eight times, but because I was always tuning into it late, I didn't know whose album I was supposed to go out and buy until I started to prepare for this column.

Arnold's response to me was, "You are just getting a piece of the campaign because you are in an area where we don't have any stores. You don't see the print advertising and our circulars."

Finally, Arnold had enough of my nit-picking. "The point is this: Retail has to become aware that it is as much their job as it is the label's to help break artists. I would encourage all the industry to work together to make artist development more effective."

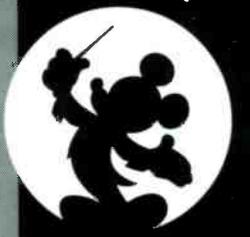
Amen.

RETAIL TRACK
by Ed Christman



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Koch Shines Spotlight On Its Own Labels At Sales Confab

TARRYING AT TARRYTOWN: The big news at Koch International's 1999 sales conference was labels—Koch's own labels.

The Port Washington, N.Y.-based distributor held its annual sit-down July 15-17 at Tarrytown House, a rambling facility that was formerly an estate owned by the wealthy Bidle family, in Tarrytown, N.Y., in Westchester County. (We should take a moment to bow deeply to national sales director **John Toney** and sales assistant **Cherie Mathisen**, whose efficiency and energy during the confab kept things running swimmingly.)

Koch's sales reps heard presentations from 29 labels during the conference. But the July 15 session was the most revelatory, since most of the day was given over to forthcoming product from the imprints of Koch Entertainment LLC, the new umbrella organization for the firm's wholly owned label interests.

In June, Koch purchased Velvel Records; **Bob Frank**, Velvel's president, now oversees Koch Entertainment LLC (Billboard, June 19).

In his opening remarks, Koch senior VP **Michael Rosenberg** noted that things were looking sunny for the distributor: In 1998, gross sales were up 5% to \$77 million. For just the first six months of '99, gross sales totaled \$57 million; the company shipped more in one day in June than it did in all of 1987, the company's first year in operation. Koch president **Michael Koch** estimates that sales will top \$100 million this year, marking a new high-water level.

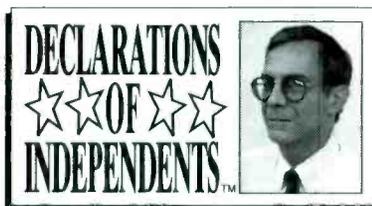
"We set out to be the No. 1 independent distributor in America," Koch told his sales representatives. "The vision now is to cement that position and also to become the No. 1 independent label group in America."

Koch is moving into proprietary music in a major way. The firm has retained former Velvel staffer **Jim Cardillo** to serve as an A&R executive for Koch Records; he will be based in Koch's new L.A. office, which will also be home to the distributor's L.A. sales reps and twenty14.com, the new label established by former World Domination head **Dave Allen** (Billboard, June 5).

More is on the way: Koch has established Oberon Records, an Atlanta-based adult-oriented imprint to be operated by former Platinum Entertainment senior VP **Trammell Starks**. The label will issue four or five albums a year; one of the company's first projects will be "The Symphonic Songs Of Peter Gabriel."

Koch also said that the firm will be setting up a Nashville-based operation that will be run by two high-profile Music City veterans, but he declined to offer further details to either his staff or *Declarations of Independents*.

DAVE ALLEN'S LABEL is coming out of the gate with a solid album—twenty14's first release will be "The Evil Powers Of Rock-



by Chris Morris

'N'Roll," an Oct. 19 release by raunch'n'roll band and former Sub Pop act **the Supersuckers**. The band originally recorded the set for Interscope Records but parted ways with the label; when Interscope asked a price for the masters that the 'Suckers believed was too high, the group quickly rerecorded the album for twenty14. It kicks hard.

Koch Records, headed by VP/GM **Steve Wilkison**, will issue a new album by the great pop/rock group **the Smithereens** in October. It will be the band's first album in nearly five years (though singer **Pat DiNizio** issued an album on Velvel in 1997). The Smithereens performed twice at the conference: during Koch Records' presentation and at an evening barbecue.

Koch International Classics will release its second boxed set devoted to the music of songwriter **Cole Porter** in October; in conjunction with the Indiana Historical Society; the three-CD collection will include tracks by Porter himself, **Nat "King" Cole**, **Marlene Dietrich**, **Ethel Merman**, **Judy Garland**, **Fred Astaire**, **Ben Webster** & **Coleman Hawkins**, **Benny Goodman**, **Rosemary Clooney**, **Mel Tormé**, and **Frank Sinatra**, among others. The classics imprint will also release

an album by pianist **Peter Serkin** in October; November will bring "Bach To Brubeck," a jazz-and-classical album by **Chris Brubeck**, the son of pianist **Dave Brubeck**.

Koch Jazz's offerings were amusingly unveiled by VP **Donald Elfman**. He announced that the label has acquired the audio rights to "Jazz Casual," the famous '60s TV show produced and hosted by writer **Ralph J. Gleason**. Koch Jazz will release 12 CDs, featuring two artists each; the stars include **Count Basie**, **the Modern Jazz Quartet**, **Gerry Mulligan**, **Art Pepper**, **Sonny Rollins** & **Jim Hall**, **Woody Herman**, **Dizzy Gillespie**, **Louis Armstrong**, **B.B. King**, **Carmen McRae**, and **Earl "Fatha" Hines**.

The release schedule of Shanachie Records, which is one-third owned by Koch, is highlighted by new titles from South African reggae luminary **Lucky Dube** (Aug. 17), bluesman **Popa Chubby** (Sept. 21), folk singer **Luka Bloom** (Sept. 21), and bluesman **Pinetop Perkins** (Oct. 19).

MORE KOCH LABEL NEWS: Smithsonian Folkways is contemplating a three- or four-CD boxed set devoted to Folkways' famed "Broadside Ballads" series. The original LPs included political songs by a host of folk luminaries, including one **Blind Boy Grunt**—better known as **Bob Dylan**. There's no word as yet about which tracks will be included in the box... **Silva America** plans a 40th-anniversary four-CD "Twilight Zone" boxed set, including original music from the great sci-fi TV show (penned by such masters as **Bernard Herrmann** and **Jerry Gold-**

smith) and, possibly, the show introductions by creator **Rod Serling**.

Arhoolie Records will celebrate its 40th anniversary next year with a first-quarter boxed overview, with rare photos and remembrances by founder **Chris Strachwitz**. In September, the label will finally release its much-awaited "Sacred Steel Live!," featuring performances by

the **Campbell Brothers**, **Willie Eason**, and others.

In September, **Compass Music** will release "New Grange," a roots music project featuring label operator/banjoist **Alison Brown**, with such guests as **Tim O'Brien** and **Darroll Anger**... In September, **Instinct Records** will release "Shark Attack," (Continued on page 79)

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Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Suggested List Price
			TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	
			NO. 1		
1	1	12	HOMECOMING-LIVE IN ORLANDO ▲ ¹ Jive/Zomba Video 41675-3	Backstreet Boys	19.98
2	2	36	'N THE MIX WITH 'N SYNC ▲ ² BMG Video 65000	'N Sync	19.95
3	4	10	LIVE USA Home Entertainment 45059955	Shania Twain	19.95
4	5	59	ALL ACCESS VIDEO ▲ ³ Jive/Zomba Video 41589-3	Backstreet Boys	19.98
5	3	2	JIMI HENDRIX LIVE AT WOODSTOCK Universal Studios Home Video Universal Music Video Dist. 11989	Jimi Hendrix	14.95
6	7	36	NIGHT OUT WITH THE BACKSTREET BOYS ▲ ⁴ Jive/Zomba Video 41657	Backstreet Boys	19.95
7	6	5	FIVE INSIDE BMG Video 5741	Five	19.98
8	9	12	AROUND THE WORLD Columbia Music Video Sony Music Video 50184	Mariah Carey	19.98
9	10	3	B*WITCHED Epic Music Video Sony Music Video 50201	B*Witched	19.98
10	8	18	KENNEDY CENTER HOMECOMING Spring House Video Chordant Dist. Group 42902	Bill & Gloria Gaither And Their Homecoming Friends	29.98
11	11	16	FAMILY VALUES TOUR '98 ▲ Epic Music Video Sony Music Video 50188	Various Artists	19.95
12	15	32	CUNNING STUNTS ▲ Elektra Entertainment 40202	Metallica	19.98
13	12	5	THE LAST SUPPER Epic Music Video Sony Music Video 50187	Black Sabbath	24.98
14	14	174	HELL FREEZES OVER ▲ ² Geffen Home Video Universal Music Video Dist. 39548	Eagles	24.98
15	13	21	LIVE AT THE FILLMORE EAST MCA Music Video Universal Music Video Dist. 11931	Jimi Hendrix	14.98
16	16	9	SO GLAD Spring House Video Chordant Dist. Group 44369	Bill & Gloria Gaither And Their Homecoming Friends	29.98
17	17	9	MEETING PEOPLE IS EASY Capitol Video 77860	Radiohead	19.95
18	18	19	THE VELVET ROPE TOUR-LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 5517	Janet Jackson	19.98
19	19	28	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
20	NEW ▶		HEALING-LIVE IN DETROIT Verity Video BMG Video 43119	Richard Smallwood With Vision	19.95
21	20	83	A NIGHT IN TUSCANY ▲ USA Home Entertainment 4400553973	Andrea Bocelli	24.95
22	21	99	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
23	22	5	KICKING IT BACK-UNAUTHORIZED Eaton Video 31393	98 Degrees	14.95
24	25	8	LIVE: ONE NIGHT IN PENNSYLVANIA Star Song Video Chordant Dist. Group	Newsboys	14.98
25	31	42	SHOCKUMENTARY ● USA Home Entertainment 57595	Insane Clown Posse	19.98
26	27	84	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	19.98
27	29	38	WELCOME TO THE VIDEOS Geffen Home Video MCA Music Video 39557	Guns N' Roses	16.98
28	23	20	VH1-BEHIND THE MUSIC ▲ USA Home Entertainment 44059953	Shania Twain	14.95
29	RE-ENTRY		ATLANTA HOMECOMING ● Spring House Video Chordant Dist. Group 44359	Various Artists	29.98
30	32	119	WHO THEN NOW? ◇ Epic Music Video Sony Music Video 50153	Korn	19.98
31	24	7	VOICE OF AN ANGEL-IN CONCERT Sony Classical Video Sony Music Video 61770	Charlotte Church	19.98
32	28	9	THUG TV Relativity Video 11735	Mo Thugs	15.98
33	26	4	LIVE AND MORE ENCORE Epic Music Video Sony Music Video 50202	Donna Summer	19.98
34	RE-ENTRY		ALL DAY SINGIN' AT THE DOME ● Spring House Video Chordant Dist. Group 44360	Various Artists	29.98
35	RE-ENTRY		THE BOB MARLEY STORY ▲ Island Video USA Home Entertainment 4400823733	Bob Marley And The Wailers	9.95
36	38	35	BRIDGES TO BABYLON: 1998 LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98
37	35	73	SELENA REMEMBERED EMI Latin Video 77826	Selena	19.98
38	RE-ENTRY		SECOND COMING ▲ USA Home Entertainment 80063005917	Kiss	29.98
39	30	4	LIVE FROM AUSTRALIA Elektra Entertainment 53100	matchbox 20	19.98
40	36	41	VH1 DIVAS LIVE ● Epic Music Video Sony Music Video 50175	Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©1999, Billboard/BPI Communications.

Merchants & Marketing

Kidstock Adds New Angle To Woodstock '99

BY THE TIME WE GOT TO KIDSTOCK: When Beth Kohn of Cleveland-based Dream Team Marketing put on her first touring multi-artist children's music festival and called it Kidstock, in homage to Woodstock (Billboard, Aug. 15, 1998), little did she dream it would become part of the real thing. But that's just what was set to occur July 23-25 in Rome, N.Y., when Kidstock played a part in Woodstock '99.

An eclectic roster of kids' acts was scheduled to perform continuously from noon-6 p.m. all three days on a side stage. Performers included Lyle Cogen (who also serves as creative director of Kidstock), Gaia, Patricia Shih, Nelson Gill, Scooter, Dan Crow, DJ Terry Macklin, and MC Jeff Nolan. "We geared the lineup toward acts who could skew older, as well as entertain preschoolers," Kohn says. The Kidstock stage was set in Woodstock's campground area.

Kohn's partnership with original Woodstock producers Michael Lang, John Roberts, and Joel Rosenman (doing business as Woodstock Ventures LLC) came about after Lang and company saw last year's Aug. 15 Child's Play, which focused on Kidstock.

"They hold the federal trademark for the name Kidstock," says Kohn. But instead of having Kohn give up the name, Lang told her that he and his partners had wanted to do a kids' fest for some time—only they were unfamiliar with the children's music arena. "He told me, 'We have the name, you want to do the festival, let's partner,'" says Kohn.

Producing a kids' festival, says Lang, "taps into an area that lacks attention. We're trying to create something that will be educational, fun, and constructive." He acknowledges that although Woodstock attendees aren't encouraged to bring their kids, people do bring them. "It would be boring for them not to have fun on their own level," he says. "I don't know how into Metallica they are."

For the original Woodstock in 1969, Lang notes, "we built a kids' park with a petting zoo."

Kohn says Kidstock continues to tour. It came through Chicago in May, featuring Cogen, Gaia, Dana, David Jacks, and Shana Banana. She's particularly excited about plans for a Kidstock festival to be held on the site of the original Woodstock in Bethel, N.Y.

According to Lang, it would serve as "a kickoff event" for a proposed large-scale Kidstock tour "and will probably be a TV event."

ALL AROUND THE WORLD: Worldkids Press of Troy, Mich., wants to make polyglots of your kids, and more power to 'em. On



by Moira McCormick

Aug. 3, the label is releasing a pair of new Sing, Color'n'Say Activity Paks in its "World Of Language" audio series. "Going To Grandma's" and "Happy B-I-R-T-H Day," each 23 minutes at \$7.95, are aimed at kids 3 and up.

Each sing-along cassette features a song in English featuring a certain phrase—"I love you, Grandma and Grandpa" and "Happy birthday," respectively—and repeats it in 10 languages, including Spanish, French, Italian, Hebrew, Polish, Japanese, and German. The accompanying coloring book has read-along words, illustrations, and pronunciations, along with "fun facts" about the people and customs from each of the countries. A 36-piece floor display is available.

KIDBITS: Craig Taubman of (Continued on next page)

Top Kid Audio

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY	
			ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			NO. 1	
1	1	3	POKEMON 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES KOCH 8901 (11.98/16.98)	
2	2	9	READ-ALONG WALT DISNEY 60427 (6.98 Cassette)	TARZAN
3	3	9	READ & SING ALONG WALT DISNEY 60991 (11.98 Cassette)	TARZAN
4	4	11	READ-ALONG ● STAR WARS EPISODE I: THE PHANTOM MENACE KID RHINO 75642/RHINO (7.98/11.98)	
5	6	136	CEDARMONT KIDS CLASSICS ● BENSON 84056 (3.98/5.98)	TODDLER TUNES
6	8	14	VARIOUS ARTISTS WALT DISNEY 60642 (9.98/16.98)	RADIO DISNEY KID JAMS
7	7	18	MANNHEIM STEAMROLLER MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 60641/WALT DISNEY (10.98/15.98)	
8	10	38	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75261/RHINO (3.98/6.98)	TODDLER FAVORITES
9	9	23	VEGGIE TUNES LYRICK STUDIOS 9451 (6.98/10.98)	VEGGIE TUNES
10	13	185	VARIOUS ARTISTS ▲ ¹ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 60605 (6.98/13.98)	
11	5	67	VEGGIE TUNES BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES
12	15	204	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)	
13	12	153	CEDARMONT KIDS CLASSICS ▲ BENSON 82217 (3.98/5.98)	ACTION BIBLE SONGS
14	11	54	VEGGIE TUNES BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)	VEGGIE TUNES 2
15	14	143	CEDARMONT KIDS CLASSICS ● BENSON 82218 (3.98/5.98)	SUNDAY SCHOOL SONGS
16	16	120	CEDARMONT KIDS CLASSICS ● BENSON 82220 (3.98/5.98)	SILLY SONGS
17	17	22	BLUE'S CLUES KID RHINO 75626/RHINO (9.98/13.98)	BLUE'S BIG TREASURE
18	18	194	BARNEY ▲ ² BARNEY'S FAVORITES VOLUME 1 BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	
19	20	150	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
20	21	17	BARNEY BARNEY MUSIC 9463/LYRICK STUDIOS (9.98/14.98)	I LOVE TO SING WITH BARNEY
21	22	39	READ-ALONG WALT DISNEY 60289 (6.98 Cassette)	A BUG'S LIFE
22	24	19	BEAR WALT DISNEY 60640 (9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE
23	23	24	VARIOUS ARTISTS CLASSIC DISNEY VOL. V - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60648 (10.98/15.98)	
24	25	187	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/15.98)	
25	RE-ENTRY		VARIOUS ARTISTS ▲ ² DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 60606 (9.98/13.98)	

Children's recordings; original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ©1999, Billboard/BPI Communications, and Soundscan, Inc.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
NO. 1				
1	1	BOB MARLEY AND THE WAILERS ♦ ¹⁰	LEGEND	526
2	14	POISON ●	GREATEST HITS 1986-1996	18
3	3	MATCHBOX 20 ▲ ⁸	YOURSELF OR SOMEONE LIKE YOU	124
4	2	METALLICA ♦ ¹¹	METALLICA	414
5	4	JIMMY BUFFETT ▲ ⁹	SONGS YOU KNOW BY HEART	439
6	5	GUNS N' ROSES ♦ ¹⁵	APPETITE FOR DESTRUCTION	424
7	6	DEF LEPPARD ▲	VAULT — GREATEST HITS 1980-1995	143
8	7	DAVE MATTHEWS BAND ▲ ⁴	CRASH	168
9	8	TOM PETTY AND THE HEARTBREAKERS ▲ ⁸	GREATEST HITS	277
10	9	SUBLIME ▲ ³	SUBLIME	153
11	10	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴	GREATEST HITS	247
12	12	TIM MCGRAW ▲ ³	EVERYWHERE	111
13	11	SHANIA TWAIN ♦ ¹¹	THE WOMAN IN ME	229
14	13	PINK FLOYD ♦ ¹⁵	DARK SIDE OF THE MOON	1165
15	16	BARRY WHITE ●	ALL TIME GREATEST HITS	14
16	21	STEVE MILLER BAND ▲ ⁸	GREATEST HITS 1974-78	392
17	17	THE OFFSPRING ▲ ⁵	SMASH	136
18	15	CREEDENCE CLEARWATER REVIVAL ▲ ¹	CHRONICLE VOL. 1	309
19	18	JAMES TAYLOR ♦ ¹¹	GREATEST HITS	455
20	19	BEASTIE BOYS ▲ ⁸	LICENSED TO ILL	407
21	41	BRUCE SPRINGSTEEN ▲ ³	GREATEST HITS	65
22	—	LINDA RONSTADT ▲ ⁸	GREATEST HITS	86
23	25	METALLICA ▲ ⁶	...AND JUSTICE FOR ALL	484
24	22	VAN MORRISON ▲ ³	THE BEST OF VAN MORRISON	436
25	24	PINK FLOYD ♦ ¹⁵	THE WALL	536
26	26	DAVE MATTHEWS BAND ▲ ⁵	UNDER THE TABLE AND DREAMING	195
27	27	THE BEACH BOYS ▲ ²	20 GOOD VIBRATIONS — THE GREATEST HITS	15
28	23	THIRD EYE BLIND ▲ ⁴	THIRD EYE BLIND	119
29	20	QUEEN ▲	GREATEST HITS	320
30	30	AL GREEN ▲	GREATEST HITS	58
31	33	ERIC CLAPTON ▲	THE CREAM OF ERIC CLAPTON	82
32	32	AC/DC ♦ ¹⁶	BACK IN BLACK	270
33	36	FLEETWOOD MAC ▲ ⁴	GREATEST HITS	358
34	31	SAVAGE GARDEN ▲ ⁵	SAVAGE GARDEN	118
35	28	KORN ▲	KORN	123
36	37	AC/DC ▲ ²	LIVE	86
37	39	JOURNEY ♦ ¹⁰	JOURNEY'S GREATEST HITS	476
38	40	GARTH BROOKS ♦ ¹⁰	THE HITS	193
39	—	BELLE & SEBASTIAN	TIGERMILK	1
40	—	BLONDIE ▲	THE BEST OF BLONDIE	47
41	29	STYX ●	GREATEST HITS	9
42	34	MADONNA ▲ ⁵	THE IMMACULATE COLLECTION	275
43	43	TOOL ▲	AENIMA	142
44	42	AEROSMITH ▲ ⁴	BIG ONES	146
45	35	BARRY WHITE ▲	GREATEST HITS VOLUME 1	22
46	38	CELINE DION ♦ ¹⁰	FALLING INTO YOU	175
47	48	ALAN JACKSON ▲ ⁴	THE GREATEST HITS COLLECTION	187
48	49	SUBLIME ▲	40 OZ. TO FREEDOM	112
49	44	KORN ▲	LIFE IS PEACHY	86
50	47	AEROSMITH ▲ ⁹	AEROSMITH'S GREATEST HITS	317

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. † indicates past or present Heatseeker title. ©1999, Billboard/BPI Communications, and SoundScan, Inc.

CHILD'S PLAY

(Continued from preceding page)

kid rock act Craig 'N Co. is producing a summer concert series called "Sunday Funday," held at the University of Judaism in Los Angeles. Craig 'N Co. kicked off the series July 18. **Trout Fishing In America** take the stage Aug. 1, and **Sugar Beats** play Aug. 15. Sponsors include Rhino Records and Zany Brainy. Taubman himself has been composing songs for an upcoming animated video feature and a compilation CD of family songs for a TV music library.

Sony Classical has enlisted a formidable trio of celebrities—**Kate Winslet**, **Wynton Marsalis**, and **Graham Greene**—to contribute to its upcoming release of original tales, "Listen To The Sto-

'We're trying to create something that will be educational, fun, and constructive'

— MICHAEL LANG —

ryteller," due Sept. 7. Winslet narrates "The Face In The Lake," whose original music is composed by film scorer **Patrick Doyle**. Marsalis is the composer and narrator of "The Fiddler And The Dancin' Witch," which features young American violinist **Joshua Bell** as soloist. Greene narrates "The Lesson Of The Land," which features musical performances by bassist **Edgar Meyer** and dobro player **Jerry Douglas**. Complete texts of all three stories will be included with the recording—a companion book will be released Sept. 1 by Viking Children's Books. The recording and book will be jointly marketed and promoted in collaboration between Sony Classical and Viking Children's Books.

INDEPENDENTS

(Continued from page 77)

the first U.S. album in eight years by ex-Soft Cell vocalist **Marc Almond**; October will bring "Hybrids," a compilation of rare tracks by the **Creatures** . . . In October, DRG Records will begin releasing a series of albums drawn from "Kukla, Fran & Ollie," the famed '50s TV show featuring singer **Fran Allison** and puppeteer **Burr Tillstrom** . . . Strange & Beautiful Music will issue the soundtracks for the **Jim Jarmusch** films "Stranger Than Paradise" and "Down By Law" in October. The music for both features was recorded by S&B owner **John Lurie**, who also starred in both pictures . . . *Musica Alternativa Latina* label Grita! Records will drop "Exitos Al Carbon," a Spanish-language album by Epitaph ska/punk stars **Voodoo Glow Skulls**, on Aug. 17 . . . "Retrograss," an album of string-band variations on songs by the likes of **Bob Dylan** and **Otis Redding**, arrives Sept. 21 from Acoustic Disc. The set features **John Hartford**, **Mike Seeger**, and label founder **David Grisman**.



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New Media

MERCHANTS & MARKETING

Music Sites Embrace InterTrust's Rights System

DiNizio Uses Web For Collaboration Service; CDDB Launches Auction House

This week's column was written by guest columnist Catherine Applefeld Olson.

TUNING IN: The consortium of music interests embracing InterTrust's digital rights-management technology continues to swell. Internet music network Tunes.com has begun working with Magex—a division of an InterTrust partner, the U.K. bank National Westminster Group (NatWest)—to develop a system for the secure distribution and sale of digital content on its music sites.

Tunes.com, formerly JamTV, will base its distribution on InterTrust's MetaTrust rights-management products, which have already wooed the Universal Music Group and BMG (Billboard, May 8). Tunes.com's music sites include www.tunes.com, www.rollingstone.com, www.thesource.com, and www.downbeatjazz.com.

Initially the company will provide content to CranberryGrove (www.cranberrygrove.net), the pilot site launched by Magex and InterTrust that includes content from a variety of sources. **Jo Sager**, VP of marketing at Tunes.com, says a full commercial sales and distribution system should be in place by December.

The Tunes.com alliance is yet another sign of Internet natives becoming restless while the broad music industry organization the Secure Digital Music Initiative (SDMI) works out the kinks in its security and watermarking framework.

"We are looking at a partnership to create this full-scale, front-to-end solution we hope will be lined up eventually with all the labels," says Sager. "SDMI hasn't gotten to this side of the equation, and nobody can afford to wait at this point. The trains are leaving the station."

InterTrust's Digibox technology envelopes copyrighted material with an additional layer of security, which lets content be passed around the Internet while protecting it from pirated use. "The best part of this is it allows consumers to become super distributors; everyone is part of the distribution channel," Sager says. "Anyone can listen to a song and then pass it along to a friend, and whatever rules are in place for that track are passed along with it."

DINIZIO FOR HIRE: Remember the good old days when opportunistic record companies posted ads inside matchbook covers and in the back pages of comic books inviting songwriters to submit lyrics that just might be the makings of a hit song? **Smithereens** leader **Pat DiNizio** is reinventing the concept on the Internet in a cyber-lab of sorts called Psycholaborations.

Budding writers can submit their prose to DiNizio at the site (www.psycholaborations.com). He, in turn, will create music around it, record the song, and deliver it to the writer in the form of a cassette, DAT, CD, or MP3 file. A spokesman for the artist says that thus far he has



received about eight submissions. DiNizio is charging a studio fee of \$350 per submission before Aug. 15; after that the price jumps to \$500.

DiNizio will release his favorite 12 submissions/recordings as an album, to be titled "Strangers On A Re-frain," which he will make available only by digital download via Liquid Audio on the Psycholaborations site. A price for the album has not been determined, but DiNizio will split revenue with the songwriters 50/50.

CDDB GOES SHOPPING: As record companies and recording artists poke around for new ways to make money when music increasingly acts like a commodity on the Net, the concept of hawking memorabilia and other ancillary products sounds more and more enticing.

To this end, Internet CD information database CDDB (www.CDDB.com) has launched an auction service in conjunction with CityAuction that is hawking everything from autographed CDs to guitars to photographs, all supplied by Mickey's

Autograph Arena.

Visitors to the site can deep-link to the co-branded auctions site and bid on a given item during a predetermined time slot. Once the time allotment expires, the person with the highest bid gets the goods. Although details are still being worked out, **Ann Greenberg**, CDDB senior VP of marketing and business development, says CDDB Auctions will also function as a clearinghouse from which visitors to the site can sell CDs, vinyl, cassettes, and audio equipment.

"We are on track to do localized auctions," she says. Greenberg says CDDB gets 300,000 visitors a day.

RANDOM BITS: Music industry visionary and Palm Pictures chairman **Chris Blackwell** joins the board of directors of listen.com, a directory of downloadable music. listen.com and the interactive site sputnik7.com recently started a long-term promotion for the Palm band **the Supreme Beings Of Leisure**.

Home entertainment retailer Wherehouse has launched a weekly chat show on its online store (www.wherehousemusic.com). The Wherehouse Lounge—open 6 p.m.-7 p.m. Pacific time each Thursday—will feature actors, musicians, and insiders in the film and music industries.

Music Exchange™ automates the sales and licensing of music on the Internet. It provides publishers, artists, record labels and other music owners a simple, secure mechanism for creating, promoting, selling and licensing digital music on-line. Additionally, it offers new opportunities for secure music distribution via physical media such as CD, DVD or pre-installation on new PC's.

Complete m-commerce MusicX is a complete software solution for the recording industry and its consumers. It allows the creator and/or publisher of the music to securely deliver and license on-line music and CD's to a consumer. The process is simple and effective, and ensures appropriate compensation for the music owner while providing music buyers with simple and legal access to high quality music.

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Billboard

JULY 31, 1999

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	2	5	MIRROBALL ▲ ARISTA 19049	SARAH MCLACHLAN	7
			◀ NO. 1 ▶ 3 weeks at No. 1		
2	1	4	SIGNIFICANT OTHER FLIP 90335*/INTERSCOPE	LIMP BIZKIT	2
3	7	2	RUNNING WITH SCISSORS WAY MOBY 32118/VOLCANO	WEIRD AL YANKOVIC	29
4	NEW ▶		SOUTH PARK: BIGGER, LONGER & UNCUT ATLANTIC 83199/AG	SOUNDTRACK	38
5	5	9	MILLENNIUM ▲ ³ JIVE 41672	BACKSTREET BOYS	1
6	4	6	CALIFORNICATION WARNER BROS. 47386*	RED HOT CHILI PEPPERS	8
7	3	10	RICKY MARTIN ▲ ⁴ C2/COLUMBIA 69891*/CRG	RICKY MARTIN	3
8	14	5	ASTRO LOUNGE ● INTERSCOPE 90316	SMASH MOUTH	10
9	6	5	AUSTIN POWERS: THE SPY WHO SHAGGED ME MAVERICK 47348/WARNER BROS.	SOUNDTRACK	13
10	NEW ▶		BRAVE NEW WORLD CMC INTERNATIONAL 86275	STYX	—
11	10	5	SUPERNATURAL ● ARISTA 19080	SANTANA	20
12	8	3	TARZAN ▲ WALT DISNEY 60645	SOUNDTRACK	9
13	15	2	CLASSICS IN THE KEY OF G ARISTA 19085	KENNY G	24
14	13	3	WILD WILD WEST ▲ ² OVERBROOK 60344*/INTERSCOPE	SOUNDTRACK	6
15	18	7	COME ON OVER ◆ ¹¹ MERCURY (NASHVILLE) 536003	SHANIA TWAIN	12
16	12	4	WHEN I LOOK IN YOUR EYES VERVE 304/AVG	DIANA KRALL	116
17	9	3	SURRENDER FREESTYLE DUST 47610*/ASTRALWERKS	THE CHEMICAL BROTHERS	80
18	RE-ENTRY		ENEMA OF THE STATE ● MCA 11950	BLINK 182	17
19	16	4	5 ▲ VIRGIN 47758	LENNY KRAVITZ	31
20	NEW ▶		CALIFORNIA WARNER BROS. 47447 [HS]	MR. BUNGLE	144

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



Dazzling Video Disc. DVD supporters attending the Video Software Dealers Assn. show July 8-10 in Los Angeles had reason to smile. Shipments of players to stores are running 300% ahead of last year, and more than 2 million units are now installed in homes, including—you can be sure—the residences of, from left, Eric Doctorow of Paramount, Paul Culberg of Columbia TriStar, Emiel Petrone of Philips, Warren Lieberfarb of Warner, and Dennis McGuire of Disney.

Niche Marketing Key For New Web Stores

Video Retailers Note Internet's Power And Problems At VSDA Panel

BY EILEEN FITZPATRICK

LOS ANGELES—The old adage in buying real estate is “location, location, location.” In the world of Internet property, it might be “target your market, target your market, target your market.”

A panel of online retailers who have successfully carved out their E-tail niche recently had advice for those starting similar ventures: Know your audience and provide videos that they want to buy.

The panel, “Online Retailing At Any Level: How To Make The Internet Work For You,” was one of two

Web seminars presented at the Video Software Dealers Assn. (VSDA) Convention July 8-10 in Los Angeles.

“The Internet is like the thousands of magazine publishers out there with special niches,” said KidFlix president/CEO Jonathan Kaplan, whose Web site specializes in family entertainment. “The only thing different is that magazine publishers have taken decades to establish their audience, and Internet businesses have done it in a couple of years.”

Kaplan urged retailers thinking of entering the online business to find a niche that has a large audience and then provide those members with every possible product they might want, as well as information to help them make purchase decisions.

“We chose the family because it’s a huge market, and parents want information,” said Kaplan. The KidFlix site has various interactive activities designed for children, Kaplan says, but the site is mainly for parents.

At its inception two years ago, Reel.com decided to target movie fans, providing them with extensive editorial content, low prices, and wide selection. Within the last year, the site has seen its customer base jump from 100,000 to 500,000.

Reel.com revenue has grown apace. Its revenue for 1999’s first quarter was five times larger than that of the same period in 1998. Last year, sales topped \$15 million.

“Our positioning has been that our site is the best place to buy movies,” said Reel.com president Jeff Jordan.

But target marketing can be as much geographic as genre-specific. Amazon.com general product manager for video Jason Kilar suggested that some retailers can target the residents of their city or town.

“There are a lot of things a local dealer can do for customers in their own market, like online rental or purchasing with door-to-door delivery,” he noted. “Working the local geographic area can be a good option.”

Kilar doesn’t recommend trying to compete against major established players, such as Amazon, due to the heavy investment required for technical support and advertising. But some of the costs of a Web business can be lessened via partnerships.

The panelists agreed that teaming with other Web locations is essential to driving traffic. Jordan pointed out that Reel has more than 60,000 affiliates linking Internet surfers to the company’s site.

For back-end packing and shipping services, Kaplan urged long-term contracts with distributors.

“When you’re partnering with a distributor, try to make it a long-

term relationship, because that will give you, and them, time to make mistakes and correct them until things work right,” he said.

Newly appointed Columbia TriStar Home Video worldwide executive VP Paul Culburg praised the Internet’s ability to showcase the studio’s entire 2,000-title catalog. Nevertheless, he commented, brick-and-mortar stores are still a “very important piece of our business.”

Columbia has a consumer site that offers titles for sale at suggested list prices and a business-to-business site for retailers to access product and marketing information.

“These days you have to be in the game, but we’re not in conflict with retail,” Culburg said. “The Internet provides access, but the technology isn’t quite there to create the instant gratification that brick-and-mortar retail does to stimulate impulse buying.”

Like many studios, Columbia uses its sites as informational and marketing tools, not as revenue sources. Perhaps as a result, while

“The Internet is like the thousands of magazine publishers out there with special niches”

— JONATHAN KAPLAN —

E-commerce is regarded as a growing source of video revenue, it’s not as large as headlines make it out to be.

According to Adams Media Research, 15% of all video sales could come from online retailers by 2003, leaving plenty of business for traditional stores. But the lion’s share is being whittled away.

About 30 million U.S. households have Internet capability, and more than 45% of them include someone who bought something online in 1998, up from 17% in 1997, according to Adams. In addition, households are more than doubling their online purchases.

Adams’ research indicates that in 1997 consumers typically bought one video; in 1998, they acquired an average of 3.5 units. In comparison, the average VCR household buys a total of seven videos a year from walk-in retail.

The one Internet development that panelists said will have little impact on the video business—at least in the short term—is the purchase of movies streamed to personal computers and downloaded.

“The reality is that there is 70% VCR penetration, 60% cable penetration, and 30% online penetration,” said Adams. “It will take 40 more years before every home in America has the ability to download movies on demand.”

In 10 years, he predicts, DVD players will be in 30% of homes and purchasing dollars will be split equally between DVDs and VHS tapes.

Watch Out, Tape Biz: Here Comes TiVo; Millions Of ‘Titanic’ DVDs May Be Shipped

COUCH POTATOES: Don’t look now, but the VCR has a rival that threatens its uniqueness. Called TiVo, this one could match the VCR’s ability to record programs off the air. And that loss could quickly infect rental and sell-through cassettes. The tape business had best hang on to its release windows, which open ahead of satellite and cable, for dear life. Of course, if TiVo catches on—a big if—the studios will reorder their sequencing anyway, to tape’s detriment. What DVD doesn’t kill off, TiVo could.

TiVo, a joint venture of Philips Electronics and TiVo Inc. in Sunnyvale, Calif., is currently a set-top box that records anywhere from 14 to 30 hours of TV programming on a magnetic disc. By hitting a thumbs-up button on the remote, the machine can be taught to capture the same show every week

or every day; favorites are readily transferable to cassette for VCR repeat viewing. Onscreen instructions are simple, requiring no more of an easily confounded viewer than the ability to read a declarative sentence and press a button.

The drawback could be price—\$499 for the 14-hour unit, \$999 for 30 hours—which won’t drop until demand creates competition. There’s also a \$9.95 a month (\$199 lifetime) programming charge, conducted via phone line (similar, but not identical, to the late, unlamented Divx). TiVo debuted in March; national rollout begins this fall with a slogan familiar to old VCR hands: “Watch what you want when you want it.”

Philips’ **Christian Lake** says at least 1,000 units are installed, drawing hosannas from trial users, many of whom have refused to return test models. The partners—Philips makes, TiVo markets—haven’t tracked how TiVo affects VCR habits. Lake, though, already knows: “I don’t use my VCR a lot anymore. You don’t really bother going to Blockbuster.”

VIDBITS: Paramount Home Video’s “Titanic” DVD should swamp the competition. An industry source estimates the studio will ship an astounding 2 million-3 million copies, 10 times current best sellers and the equivalent of one disc per installed player. Of course, the movie itself undoubtedly will convince on-the-fence consumers that now’s the time to buy a machine.

Rumors abounded at the Video Software Dealers Assn. (VSDA) show in Los Angeles earlier this month

that a major DVD/VHS/CD packaging combine was being created by a New York investment group. If the talk was on target, several independent manufacturers would be acquired and brought under one corporate umbrella. Definitely not included: Warner Advanced Media Operations in Olyphant, Pa., which is trying to expand the customer list for its DVD “snapper” box outside the Warner family. Amaray/Joyce Molding is the dominant DVD supplier, Alpha Enterprises No. 3, with Philips trying to gain a U.S. foothold for the so-called super jewel box.

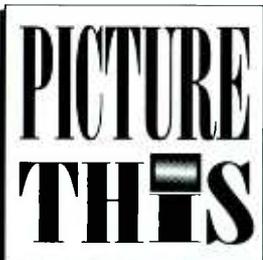
Whither West Coast Entertainment? The struggling Philadelphia-based chain, delisted by Nasdaq when its stock price skidded below \$1 a share, is for sale. Likely bidders include Video City in Bakersfield, Calif., which just bought six-store TLA Video,

another Philly retailer, and Video Update in St. Paul, Minn. Video City may buy West Coast outright or split it with Update, itself in trouble with Nasdaq. West Coast headquarters staffers, we’re told, are already bailing out.

Viacom, meanwhile, proceeds with plans to spin off 17.7% of Blockbuster at \$16-\$18 a share, for a take of more than \$500 million. The chain increased its cash flow 61% to \$105 million in the second quarter and its share of the rental market to 31%, vs. 26% at the end of 1998. Its oft-stated goal is 40%. Nevertheless, some consider Blockbuster a one-trick pony—cassette sales account for only 7% of revenues—and thus a hard sell on Wall Street.

Musical Heritage Society in Oakhurst, N.J., may greatly expand its mail-order video offerings with a DVD club, according to marketing VP **Mark Stenroos**, patrolling the aisles at VSDA. Columbia House, merging with CDnow, has been the direct-response powerhouse for more than a decade but reportedly has lost business to online predators.

The International Recording Media Assn. (IRMA) convenes DVD99 Aug. 4-5 at the Universal City Hilton in Universal City, Calif. About 200 attendees are expected. Columbia TriStar president **Ben Feingold** will deliver the keynote. “Why DVD And Why Now?” Anticipating player release this fall, IRMA has scheduled DVD Audio sessions that will include record executives from BMG, Warner, and Universal Music. For more information, call IRMA at 609-279-1700.



by Seth Goldstein

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			◀ No. 1 ▶					
1	1	72	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1997	PG-13	19.98
2	2	6	BLADE	New Line Home Video Warner Home Video N4685	Wesley Snipes	1998	R	19.98
3	3	4	RUSH HOUR	New Line Home Video Warner Home Video N4687	Jackie Chan Chris Tucker	1998	R	14.98
4	4	11	YOU'VE GOT MAIL	Warner Home Video 16954	Tom Hanks Meg Ryan	1998	PG	22.96
5	6	13	A BUG'S LIFE	Walt Disney Home Video Buena Vista Home Entertainment 15653	Dave Foley Kevin Spacey	1998	G	26.99
6	5	27	TAE-BO WORKOUT	Tae-Bo Retail Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
7	7	11	BACKSTREET BOYS: HOMECOMING-LIVE IN ORLANDO ▲³	Jive/Zomba Video 41675-3	Backstreet Boys	1999	NR	19.98
8	8	28	ALIENS	FoxVideo 1504	Sigourney Weaver	1986	R	19.98
9	13	6	ALIEN RESURRECTION	FoxVideo 0032530	Sigourney Weaver Winona Ryder	1997	R	14.98
10	9	10	PLAYBOY: 1999 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0842	Heather Kozar	1999	NR	19.98
11	11	6	LETHAL WEAPON 4	Warner Home Video 16075	Mel Gibson Samuel L. Jackson	1998	R	19.98
12	10	10	PLAYBOY'S HOT CITY GIRLS	Playboy Home Video Universal Music Video Dist. PBV0843	Various Artists	1999	NR	19.98
13	15	6	OUT OF SIGHT	Universal Studios Home Video 83408	George Clooney Jennifer Lopez	1998	R	19.98
14	12	8	RADIOHEAD: MEETING PEOPLE IS EASY	Capitol Video 77860	Radiohead	1999	NR	19.95
15	19	2	THE TRUMAN SHOW	Universal Studios Home Video 33597	Jim Carrey Laura Linney	1998	PG	19.98
16	NEW ▶		THE KING AND I	Warner Home Video 17468	Animated	1998	G	22.95
17	14	11	BABE: PIG IN THE CITY	Universal Studios Home Video 83607	James Cromwell Magda Szubanski	1998	G	22.98
18	18	2	A CLOCKWORK ORANGE	Warner Home Video 1031	Malcolm McDowell	1971	R	19.98
19	RE-ENTRY		JIMI HENDRIX: LIVE AT THE FILLMORE EAST	MCA Music Video Universal Music Video Dist. 11931	Jimi Hendrix	1999	NR	14.98
20	17	9	GEORGE MICHAEL: LADIES & GENTLEMEN	Columbia Music Video Sony Music Video 50183	George Michael	1999	NR	19.98
21	38	60	GHOSTBUSTERS	Columbia TriStar Home Video 6-20413	Bill Murray Sigourney Weaver	1984	PG	14.95
22	23	20	EVER AFTER: A CINDERELLA STORY	FoxVideo 0392	Drew Barrymore Anjelica Huston	1998	PG-13	19.98
23	22	7	ALICE IN WONDERLAND	Hallmark Home Entertainment Family Home Entertainment 91015	Tina Majorino Whoopi Goldberg	1999	NR	19.98
24	16	8	SHANIA TWAIN: LIVE	USA Home Entertainment 45059935	Shania Twain	1999	NR	19.95
25	26	8	DEEP IMPACT	Paramount Home Video 330827	Morgan Freeman Robert Duvall	1998	PG-13	14.95
26	21	27	CADDYSHACK: SPECIAL EDITION	Warner Home Video 17215	Chevy Chase Rodney Dangerfield	1980	R	19.98
27	24	15	FAMILY VALUES TOUR '98 ▲	Epic Music Video Sony Music Video 50188	Various Artists	1999	NR	19.95
28	33	35	'N THE MIX WITH 'N SYNC ▲⁴	BMG Video 65000	'N Sync	1998	NR	19.95
29	RE-ENTRY		FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R	19.98
30	39	6	THE NEGOTIATOR	Warner Home Video 6692	Samuel L. Jackson Kevin Spacey	1998	R	19.98
31	36	8	SOUTH PARK 3 PACK: VOLUME 3	Rhino Home Video Warner Home Video 36685	Animated	1999	NR	39.98
32	20	7	HOW STELLA GOT HER GROOVE BACK	FoxVideo 2767	Angela Bassett Whoopi Goldberg	1998	R	19.98
33	30	5	SLIDING DOORS	Paramount Home Video 335763	Gwyneth Paltrow Jack Hannah	1998	PG-13	14.95
34	NEW ▶		DONNA SUMMER: LIVE AND MORE ENCORE	Epic Music Video Sony Music Video 50202	Donna Summer	1999	NR	19.98
35	RE-ENTRY		CRUNCH: TAE BOXING WORKOUTS	Anchor Bay Entertainment 10813	Billy Blanks	1998	NR	14.98
36	27	7	DR. STRANGELOVE	Columbia TriStar Home Video 60172	Peter Sellers George C. Scott	1965	NR	19.98
37	37	7	BASEKTBALL	Universal Studios Home Video 83658	Trey Parker Matt Stone	1998	R	14.98
38	25	2	THE ROAD WARRIOR: COLLECTOR'S EDITION	Warner Home Video 17266	Mel Gibson	1982	R	19.98
39	28	11	MARIAH CAREY: AROUND THE WORLD	Columbia Music Video Sony Music Video 50184	Mariah Carey	1999	NR	19.98
40	35	3	FEAR AND LOATHING IN LAS VEGAS	Universal Studios Home Video 83657	Johnny Depp	1998	R	14.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ○ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

MGM's Got Bond On DVD

BONDED COLLECTION: With every new 007 movie, there is bound to be a new Bond re-promotion. MGM Home Entertainment is living up to expectations.

To coincide with the Nov. 19 release of the 19th Bond, "The World Is Not Enough," MGM will release the most expansive special-edition collection to date. On Oct. 19, eight titles from the franchise will be released as special-edition DVDs. In a departure from other strategies, the enhanced features will be available only in the DVD format, a move that will most likely serve to drive player sales.

"We wanted the DVDs to be special," says MGM VP of marketing Cory Tappin. "It's a target-audience issue, and film collectors are going to want to buy the DVD. The regular, broad audience just wants the movie."

VHS versions of "Tomorrow Never Dies" and "GoldenEye" will be reduced from \$19.95 to

\$14.95, but the remaining titles in the collection will stay at \$14.95. "We're able to have stable sales at \$14.95, and one of the reasons we're out-doing other Bond re-promotions is to maintain that price point," says Tappin.

SHELF TALK



by Eileen Fitzpatrick

For DVD buyers, the incentives to buy are as great. Priced at \$34.98 and available in wide-screen only, features in the new collection include first-time DVD special editions of "GoldenEye," "Goldfinger," "Thunderball," "Live And Let Die," "For Your Eyes Only," and "License To Kill." Also due for re-promotion is "Tomorrow

Never Dies," which was released in 1998. A gift set is priced at \$199.98.

Each of the DVDs includes two audio-commentary tracks from the director and producers and 30-45 minutes of behind-the-scenes documentaries or featurettes about the making of the (Continued on next page)

Top DVD Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			◀ No. 1 ▶		
1	NEW ▶		A CIVIL ACTION (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 16790	John Travolta Robert Duvall
2	1	5	ENEMY OF THE STATE (R) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 0016	Will Smith Gene Hackman
3	NEW ▶		SHE'S ALL THAT (PG-13) (29.99)	Miramax Home Entertainment/Buena Vista Home Entertainment 17489	Freddie Prinze, Jr. Rachael Leigh Cook
4	2	3	GHOSTBUSTERS (PG) (NL)	Columbia TriStar Home Video 4139	Bill Murray Sigourney Weaver
5	3	3	VARSITY BLUES (R) (29.99)	Paramount Home Video 336437	James Van Der Beek
6	11	13	A BUG'S LIFE (G) (34.99)	Walt Disney Home Video/Buena Vista Home Entertainment 10018	Dave Foley Kevin Spacey
7	5	28	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley
8	4	4	PATCH ADAMS: COLLECTOR'S EDITION (PG-13) (34.98)	Universal Studios Home Video 20546	Robin Williams
9	6	10	STAR TREK: INSURRECTION (PG) (29.99)	Paramount Home Video 335887	Patrick Stewart Jonathan Frakes
10	20	17	THE WATERBOY (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10016	Adam Sandler
11	7	4	A SIMPLE PLAN (R) (29.99)	Paramount Home Video 33376	Bill Paxton Billy Bob Thornton
12	NEW ▶		THE KING AND I (G) (24.98)	Warner Home Video 17468	Animated
13	8	8	WHAT DREAMS MAY COME (R) (34.95)	USA Home Entertainment 440058275	Robin Williams Cuba Gooding, Jr.
14	RE-ENTRY		TOP GUN (PG) (29.99)	Paramount Home Video 16927	Tom Cruise Kelly McGillis
15	16	29	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
16	10	11	YOU'VE GOT MAIL (PG) (24.98)	Warner Home Video 16954	Tom Hanks Meg Ryan
17	13	20	RUSH HOUR (PG-13) (24.98)	New Line Home Video/Warner Home Video N4717	Jackie Chan Chris Rock
18	12	5	THE FACULTY (R) (29.99)	Dimension Home Video/Buena Vista Home Entertainment 0022	Josh Hartnett Elijah Wood
19	14	8	TRUE LIES (R) (29.98)	FoxVideo 21105	Arnold Schwarzenegger Jamie Lee Curtis
20	15	3	FULL METAL JACKET (R) (24.98)	Warner Home Video 17371	Matthew Modine James Caan

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SHELF TALK

(Continued from preceding page)

movie, original theatrical trailers, production photos, and a collectible booklet.

In addition, there are some rare extras, such as the Playboy Bond Girl screen-test footage on "For Eyes Only"; a British milk industry series of ads featuring cast members of "Live And Let Die" talking about the film while drinking pints of the white stuff; and a Kenmore truck commercial showing its trucks being blown up and pushed over cliffs in "License To Kill." Also shown are music videos from "GoldenEye," with Tina Turner; "License To Kill," with Gladys Knight; and "Tomorrow Never Dies," with Sheryl Crow.

"We've located talent from all over the world for this collection," says MGM DVD director of marketing Dave Miller, "and those Bond women are hard to find."

What won't be hard to find is advertising about the new DVD Bond collection.

MGM will team with Hershey's and First USA Visa card to promote the videos and DVDs via in-theater and direct-mail campaigns. In November and December, Hershey's will advertise the Bond collection in more than 6,000 theaters. More than 7.5 million units of Hershey's candy product will tout the package.

There's more. With signage and on-pack advertising, Hershey is conducting a sweepstakes offering a trip to one of four Bond locales. The company will offer a \$3 rebate with the purchase of any Bond cassette or DVD.

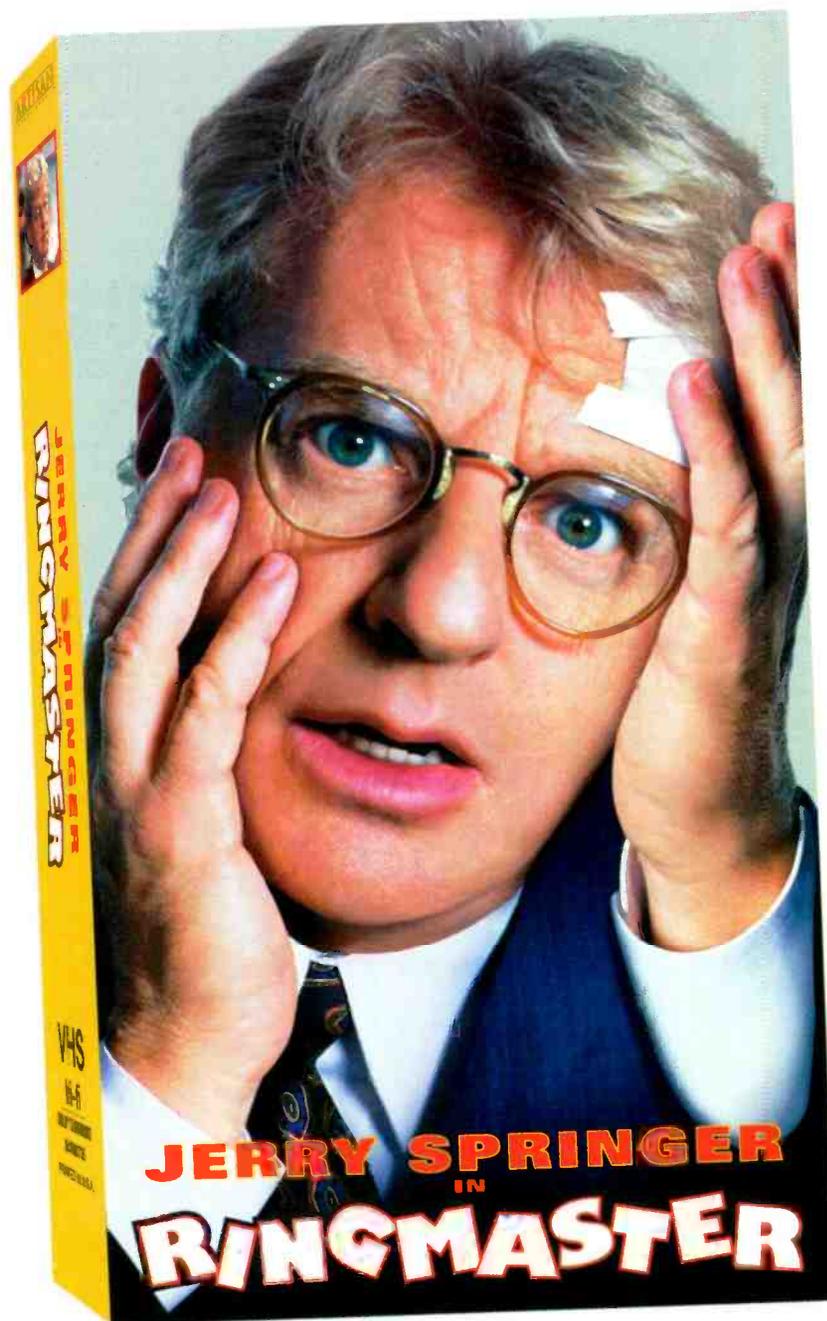
Meanwhile, consumers who apply for a First USA Visa card will receive a free Bond video. The offer, targeted to more than 1 million potential cardholders, is being promoted via an insert in each Bond title on video or DVD, along with a free-standing newspaper insert reaching 4 million households Oct. 24.

Each title in the collection will be packed with an instant-win scratch-off game card. Winning cards will award a variety of prizes, including a grand-prize trip for two to a luxury resort in the Grand Bahamas; a year's supply of Hershey's chocolate; Omega watches; \$10 discounts off any action game from Electronic Arts; and \$1 instant discounts off MGM product.

With the purchase of three DVDs in the collection, consumers can mail in for one free DVD from a selection of 15 MGM titles.

Web surfers will get a chance to join the 007 Cyberspace Adventure Game, an online scavenger hunt beginning Sept. 1. When participants collect all the clues concerning various Bond gadgets, cars, and, of course, Bond girls, they are entered in the contest to win a trip to England and a ride in the James Bond fighter jet from "Tomorrow Never Dies," the Albatross L39. Various trivia games and a new feature called Miss Money Penny's Rolodex are also on the site.

FROM THE PRODUCERS OF "DUMB AND DUMBER" COMES... A SELL-THROUGH KNOCKOUT!

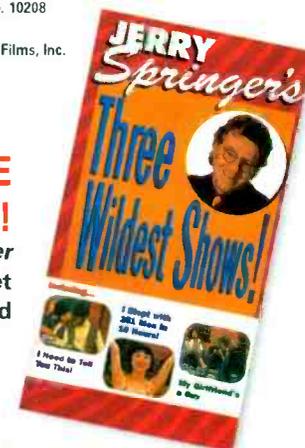


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PRE-ORDER DATE: AUGUST 24, 1999 STREET DATE: SEPTEMBER 28, 1999

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Billboard Party Fetes Musicland's Eugster

Billboard this year honored Musicland Group chairman Jack Eugster as Video Person of the Year during National Video Week in Los Angeles. The crowd of more 200, many of them Musicland vendors paying homage to one of the trade's premier retailers, also had a chance to compete in a movie trivia contest for home entertainment gear. Party sponsors included Anchor Bay Entertainment, Crest National, and Madacy Entertainment Group.



Musicland Group chairman Jack Eugster, accepting his award, underscores the importance of video to the chain. DVD, he said, is growing in importance.



Eugster, center, and some of his fans: from left, Mary Kincaid and Mitch Koch, Buena Vista; Ann Daly, DreamWorks; and Pat Wyatt, 20th Century Fox.



Billboard editors Seth Goldstein, left, and Don Jeffrey, center, discuss DVD—what else?—with Warner Home Video president Warren Lieberfarb.



WEA chairman/CEO Dave Mount, left, and Musicland's Gary Ross take a break from swapping industry tales.

Bracketed by Billboard's Geoff Mayfield, far left, and Irwin Kornfeld, far right, are Video Person of the Year sponsors, from left, Amos Alter, Madacy Entertainment Group; Dan Whitt, Anchor Bay Entertainment; and Ronald Stein, Crest National.

Billboard. JULY 31, 1999

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			NO. 1		
1	1	4	ENEMY OF THE STATE (R)	Touchstone Home Video Buena Vista Home Entertainment 1596903	Will Smith Gene Hackman
2	2	7	SAVING PRIVATE RYAN (R)	DreamWorks Home Entertainment 83735	Tom Hanks Matt Damon
3	3	11	ELIZABETH (R)	USA Home Entertainment 440058273	Cate Blanchett Geoffrey Rush
4	4	3	PATCH ADAMS (PG-13)	Universal Studios Home Video 83660	Robin Williams
5	6	5	GODS AND MONSTERS (NR)	Universal Studios Home Video 84142	Ian McKellen Brendan Fraser
6	5	3	A SIMPLE PLAN (R)	Paramount Home Video 333763	Bill Paxton Billy Bob Thornton
7	7	12	THE SIEGE (R)	FoxVideo 0173	Denzel Washington Annette Bening
8	11	2	THE THIN RED LINE (R)	FoxVideo 142550	Sean Penn
9	8	10	YOU'VE GOT MAIL (PG)	Warner Home Video 16954	Tom Hanks Meg Ryan
10	10	4	THE FACULTY (R)	Dimension Home Video Buena Vista Home Entertainment 1597203	Josh Hartnett Elijah Wood
11	12	11	STEPMOM (PG-13)	Columbia TriStar Home Video 02700	Julia Roberts Susan Sarandon
12	9	6	WAKING NED DIVINE (PG)	FoxVideo 0389	Ian Bannen David Kelley
13	15	2	VARSITY BLUES (R)	Paramount Home Video 336433	James Van Der Beek Jon Voight
14	16	2	RUSHMORE (R)	Touchstone Home Video Buena Vista Home Entertainment 1599803	Bill Murray
15	14	14	AMERICAN HISTORY X (R)	New Line Home Video Warner Home Video N4739	Edward Norton Edward Furlong
16	13	11	HAPPINESS (NR)	Trimark Home Video 6999	Jane Adams Philip Seymour Hoffman
17	19	5	PSYCHO (R)	Universal Studios Home Video 83935	Anne Heche Vince Vaughn
18	17	9	STAR TREK: INSURRECTION (PG)	Paramount Home Video 35883	Patrick Stewart Jonathan Frakes
19	18	14	MEET JOE BLACK (PG-13)	Universal Studios Home Video 83377	Brad Pitt Anthony Hopkins
20	20	16	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.

Billboard.

JULY 31, 1999

Top Special Interest Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK REPORTS COLLECTED, COMPILED, AND PROVIDED BY

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS					
			NO. 1		
1	1	5	WWF: THE ROCK-KNOW YOUR ROLE	World Wrestling Federation Home Video 234	14.95
2	2	5	WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES	World Wrestling Federation Home Video 233	14.95
3	3	5	WWF: BEST OF RAW VOL. 1	World Wrestling Federation Home Video 236	14.95
4	5	34	WWF: AUSTIN 3:16 UNCENSORED ◇	World Wrestling Federation Home Video 213	14.95
5	4	6	MICHAEL JORDAN: HIS AIRNESS	USA Home Entertainment 41949	19.98
6	6	4	WWF: COME GET SOME-THE WOMEN OF THE WWF	World Wrestling Federation Home Video 235	14.95
7	NEW		THE OFFICIAL 1999 NHL STANLEY CUP CHAMPIONSHIP VIDEO	FoxVideo (CBS/Fox) 14525	19.98
8	7	34	WWF: 'CAUSE STONE COLD SAID SO ◇	World Wrestling Federation Home Video 210	14.95
9	8	34	WWF: BEST OF SURVIVOR SERIES-1987-1997 ◆	World Wrestling Federation Home Video 215	14.95
10	9	4	RODDY PIPER: TOUGH AND DEADLY	Universal Studios Home Video 82234	9.98
11	10	32	WWF: BEST OF WRESTLEMANIA I-XIV ◇	World Wrestling Federation Home Video 214	14.95
12	12	7	WCW: NWO 4 LIFE	Turner Home Entertainment 97143	14.95
13	11	34	WWF: WRESTLEMANIA 14 ◇	World Wrestling Federation Home Video WWF143	14.95
14	14	28	WWF: D-GENERATION X ◇	World Wrestling Federation Home Video 212	14.95
15	13	7	WCW: KEVIN NASH	Turner Home Entertainment 97142	14.95
16	15	4	HITMAN HART: WRESTLING WITH THE SHADOW	Trimark Home Video 87088	14.99
17	17	34	WCW: STING UNMASKED	Turner Home Entertainment 97105	14.95
18	18	29	WWF: SABLE UNLEASHED ◆	World Wrestling Federation Home Video 217	14.95
19	19	34	WWF: UNDERTAKER THE PHENOM ◇	World Wrestling Federation Home Video 216	14.95
20	16	10	WWF: KING OF THE RING '98	World Wrestling Federation Home Video WWF10205	19.95

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK REPORTS COLLECTED, COMPILED, AND PROVIDED BY

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS					
			NO. 1		
1	2	2	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE	Ventura Distribution 2271	29.95
2	1	29	BILLY BLANKS: TAE-BO WORKOUT	Ventura Distribution TB2274	39.95
3	3	21	CRUNCH: TAE BOXING WORKOUTS	Anchor Bay Entertainment 10813	14.98
4	5	31	ABS AND BUNS: 2-PACK	UAV Entertainment 60115	9.95
5	6	8	DENISE AUSTIN: POWER KICKBOXING	Parade Video 832	14.98
6	4	30	PAULA ABDUL: CARDIO DANCE	Anchor Bay Entertainment 8611	14.95
7	10	24	POWER YOGA FOR BEGINNERS	Healing Arts 60017	9.98
8	8	33	YOGA FOR BEGINNERS: ABS	Healing Arts 1188	9.98
9	7	34	A.M. YOGA FOR BEGINNERS	Healing Arts 1071	9.98
10	13	32	KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT	Sony Music Video 51565	14.98
11	9	14	YOGA: STRESS RELIEF	Healing Arts 60014	9.98
12	11	248	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS	Healing Arts 1088	14.98
13	16	31	P.M. YOGA FOR BEGINNERS	Healing Arts 1186	9.98
14	19	14	KATHY SMITH'S KICKBOXING WORKOUT	Sony Music Video 51570	14.98
15	12	100	PAULA ABDUL'S GET UP AND DANCE!	Artisan Entertainment 60214	9.98
16	14	34	KICKBOXING: KNOCKOUT WORKOUT	Anchor Bay Entertainment 29700	9.99
17	18	26	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER	Sony Music Video 51564	14.98
18	17	8	DENISE AUSTIN: 30 MINUTE TARGET TONER	Parade Video 32	14.98
19	RE-ENTRY		DENISE AUSTIN: FAT BURNING BLAST	Parade Video 1933	12.99
20	15	34	DENISE AUSTIN: SIZZLER	Parade Video 909	12.98

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CALENDAR



Founding Miracles. Kenny G presents a check for \$250,000 to Communities In Schools at the Kenny G Miracles Foundation's launch event, held July 1 at Macfarland Middle School in Washington, D.C. At the gathering, Kenny G pledged that the foundation will raise \$1 million for music resources for school programs by the end of 2000 and that all proceeds from his new single, "What A Wonderful World," will go to the foundation. Shown, from left, are Charles Goldstuck, executive VP/GM of Arista Records; Kenny G; Robbyn Mitchell, a Macfarland Middle School graduate; Nicholas Forstmann, chairman of the board for Communities in Schools; and Gen. Colin Powell, chairman of America's Promise—The Alliance for Youth.

GOOD WORKS

DO YOU BELIEVE IN MAGIC: Whitney Houston and Universal Amphitheatre are donating a portion of the proceeds from her July 30 concert in Los Angeles to the Magic Johnson Foundation's 14th annual "A Midsummer Night's Magic," a series of events that raise money for the Taylor Michaels Scholarship and the Tom Joyner Foundation. There will also be an all-star benefit basketball game Aug. 1 at the Great Western Forum. Contact: Lisa Meyers at 310-247-2033.

GRACIOUS GIFTS: The Recording Industry Assn. of America has announced its 1999 grant recipients, which include Middle Tennessee State University's Center For Popular Music, Hearing Education and Awareness for Rockers (HEAR), the University of Miami School of Music, Manda Clair Jost, Archives of Appalachia at East Tennessee State University, UCLA's Archives of Popular American Music, Wayne County (Indiana) Historical Museum, Louisiana State University's Medical Center Foundation, John Flohr and Daniel Miller, California State University, Northridge's College of Arts, Mills College Music Department, and the University of North Texas. Next year's applications are due Oct. 1. Contact: Maureen O'Connor at 310-201-8816.

ODDS AND ENDS: Julian Lennon donated a limited-edition version of his latest album, "Smile," to the Music.com charity auction benefiting breast cancer research. Upcoming auctions will include items from Kid Rock, Motorhead, Amber, and Godsmack. Contact: Chris Bergen at 973-540-9990, ext. 406.

Country/Tejano entertainer Freddy Fender has given college scholarships to two high school

seniors, Veronica Saucedo and Sandra Zavala. It is the fifth year the singer has sponsored the program. Contact: Kirt Webster at 615-889-6995.

Barry Manilow was awarded the Humanitarian Award from the Friends of Sheba Medical Center June 17 at a gala reception at the Regent Beverly Wilshire Hotel in Beverly Hills, Calif. The award was presented by Elizabeth Taylor and Nancy Sinatra for Manilow's continuing work with UNICEF, the United Way, AMFAR, the Prince's Trust, the Starlight Foundation, and his own music scholarships. Contact: Susan DuBow at 310-274-7800.

LIFELINES

BIRTHS

Girl, Ruby Cambridge, to Victoria Shaw and Bob Locknar, June 22 in Nashville. Mother is a singer/songwriter who records for Taffeta Records. Father is in artist management.

Girl, Cassandra Grace, to Patricia and Tim Fink, July 6 in Nashville. Father is senior research analyst/multimedia projects producer at SESAC.

MARRIAGES

Christina Zafonte to Edgar Decastro, July 5 in Woodbury, N.Y. Groom is a mainstream marketing manager at Arista Records.

DEATHS

Joaquín Rodrigo, 97, of natural causes, July 6 in Madrid. Blind since age 3 after suffering diphtheria, Rodrigo composed more than 300 orchestral pieces and hundreds others for specific instruments. He wrote for theater, ballet, cinema, and in the Spanish operetta style known as zarzuela. He joined Spanish authors' and publish-

JULY

July 24, **Summer NAMM 1999 VH1 Save The Music Concert**, Tennessee Performing Arts Center, Nashville. 714-522-9011.

July 26, **MusiCares Night At The Net**, opening-night benefit at the Mercedes-Benz Cup Tennis Tournament, L.A. Tennis Center at UCLA, Los Angeles. 310-392-3777.

July 27, **Legal Issues And The International Artist Workshop**, California Lawyers for the Arts Office, Oakland, Calif. 510-444-6351.

July 27, **ASCAP Presents Quiet On The Set**, Largo, Los Angeles. 323-882-1414.

July 27, **Music Video Production Assn. Directors Cuts '99 Festival**, Writer's Guild Theater, Los Angeles. 323-660-9311.

July 28, **Trademark And Copyright Issues Workshop**, California Lawyers for the Arts Office, San Francisco. 415-775-7200.

July 28, **Music Publishing Workshop**, sponsored by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.

July 30-Aug. 1, **1999 North American Taiko Conference**, Japanese-American Cultural and Community Center, Los Angeles. 213-628-2725.

July 31-Aug. 1, **1999 PBS/TCA Summer Press Tour**, Ritz-Carlton Huntington Hotel, Pasadena, Calif. 703-739-5074.

AUGUST

Aug. 1-3, **Herring On Hollywood Conference**, Century Plaza Hotel, Los Angeles. 888-286-2167. hoh99.redherring.com.

Aug. 6-7, **Fourth National Entertainment Industry Conference On The Technology, Art & 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. 10, **Negotiations & Conflict Resolutions Workshop**, California Lawyers for the Arts Office, Oakland, Calif. 510-444-6351.

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@musik.komm.de.

Aug. 24, **Demo Tapes To Recording Contracts Workshop**, California Lawyers for the Arts Office, Oakland, Calif. 510-444-6351.

Aug. 25, **Music Publishing Workshop**, California Lawyers for the Arts Office, San Francisco. 415-775-7200.

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**, 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. 10-11, **50th Anniversary Michigan Assn. Of Broadcasters Annual Conference**, Grand Hotel, Mackinac Island, Mich. 800-968-7622. www.michmab.com.

Sept. 14, **Negotiating With Live Performance Presenters Workshop**, California Lawyers for the Arts Office, Oakland, Calif. 510-444-6351.

Sept. 15, **Starting And Operating An Independent Record Label Workshop**, California Lawyers for the Arts Office, San Francisco. 415-775-7200.

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. 22, **Managers Vs. Agents Vs. Attorneys Workshop**, sponsored by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.

Sept. 23, **Songwriter Showcase**, presented by the Songwriters' Hall Of Fame and the National Academy of Popular Music, Life nightclub, New York. 212-957-9230.

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, **15th Annual Technical Excellence & Creativity Awards**, presented by the Mix Foundation for Excellence In Audio, Marriott Marquis, New York. 925-939-6139.

Sept. 25, **Society Of Professional Audio Recording Services 20th Anniversary Gala**, Statue of Liberty, New York. 800-771-7727. spars@spars.com.

Sept. 25, **1999 Music Business Seminar**, sponsored by the California Lawyers for the Arts, Yoshi's Jazz Club, Oakland, Calif. 510-444-6351.

Sept. 25, **How To Start & Run Your Own Record Label Seminar**, New Yorker Hotel, New York. 212-688-3504. www.outersound.com/revange.

Sept. 25-26, **10th Anniversary HAL Pre-Millennium Reunion And Awards**, honoring Universal Records' Jean Riggins, Universal Sheraton Hotel, Universal City, Calif. 310-274-1609.

Sept. 30-Oct. 10, **Mammoth Music Mart For Lou Gehrig's Disease**, Old Orchard Center, Skokie, Ill. 312-751-5520.

OCTOBER

Oct. 2, **1999 Music Business Seminar**, sponsored by the California Lawyers for the Arts, UCLA, Los Angeles. 510-444-6351.

Oct. 4-5, **Trend Tracking: Identifying & Leveraging Emerging Consumer Trends Conference**, Empire Hotel, New York. 212-661-3500, ext. 3111.

Oct. 6, **City Of Hope Presents The Spirit Of Life Award**, Warner Bros. Studios, Burbank, Calif.

Oct. 7-9, **Billboard/Airplay Monitor Radio Seminar & Awards**, Fontainebleau Hilton Resort and Towers, Miami Beach. 212-536-5002.

Oct. 7-9, **Amsterdam Dance Event '99**, Felix Meritis, Amsterdam. 31-35-621-87-48.

Oct. 15-17, **MusicBiz 2005 Conference**, San Francisco. 800-539-9032. www.mb-5.com.

Oct. 18-19, **Talking To Teens '99: Tapping Into The Teen Culture Conference**, Hilton Hotel & Towers, New York. 800-345-8016, ext. 3160.

Oct. 27-30, **19th Annual Black Entertainment & Sports Lawyers Assn. Conference**, Marriott Casa Magna Resort, Puerto Vallarta, Mexico. 323-938-2364.

Oct. 28, **NATPE ETC: New Media Road Tour**, American Film Institute, Los Angeles. 323-965-1990.

NOVEMBER

Nov. 6, **Music In The Digital Millennium: A Legal And Business Affairs Forum And Technical Expo**, McAllister Auditorium, Tulane University Law School, New Orleans. 504-897-0886.

Nov. 10-12, **Billboard Music Video Conference & Awards**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 212-536-5002.

Nov. 10-12, **REPLItech Asia**, Convention and Exhibition Centre, Hong Kong. 914-328-9157.

Nov. 13, **How To Get A Record Deal Seminar**, New Yorker Hotel, New York. 212-688-3504. www.outersound.com/revange.

Nov. 19, **Third Annual Wooten Center Golf Classic**, California Country Club, Whittier, Calif. 323-756-7203.

DECEMBER

Dec. 3, **VH1/Vogue Fashion Awards**, the Armory, New York. 212-258-7800.

Dec. 10, **Food Industries Circle For The City Of Hope Harvest Ball And Silent Auction**, Century Plaza Hotel, Los Angeles. 213-626-4611.

Dec. 31, **Latin Gala 2000**, benefiting Project Angel Food and the Hollywood Westside Cultural Commission, Hollywood Palladium, Los Angeles. 323-634-7811.

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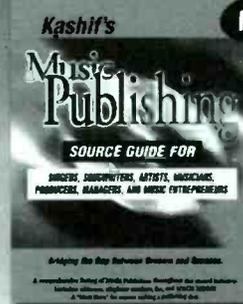
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EMI'S SOUTHGATE

(Continued from page 67)

Several shareholders compared this with Southgate's own exit deal, under which, according to the report, he receives "compensation for the early termination of his service contract" of 812,000 pounds (\$1.27 million). Such a comparison was unfair, Southgate argued, telling shareholders, "It's different, because Mr. Fifield was asked to leave the company."

"When the Fifield decision was made, I was asked to stay for two years," said Southgate. "Because we found Eric Nicoli, I'm leaving one year early."

Deputy chairman Sir Peter Walters, who chairs EMI's remuneration committee and who also stepped down at the meeting, said that the committee had agreed to pay Southgate "his full 12 months' notice and full 12 months' target bonus [for the remainder of his contract], agreed now"—on the basis that the target would be achieved. "We feel that he deserves it, and it breaks no rules," said Walters.

The report further reveals that EMI Group finance director Simon Duffy—tipped at one point as Southgate's successor—received a one-off bonus of 100,000 pounds (\$156,000)

*'Because we found
Eric Nicoli, I'm
leaving one year
early'*

- SIR COLIN SOUTHGATE -

for his work on the spinning off of the HMV retail chain (Billboard, March 7, 1998).

The document also provides, for the first time, details of the remuneration of other key executives. Berry, who the report says received a total for fiscal 1999 of 2.06 million pounds (\$3.21 million), "did not earn any bonus, since Recorded Music did not achieve its base targets for the year."

Meanwhile, Bandier earned a bonus of 863,800 pounds, giving him total pay of 2.05 million pounds (\$3.2 million).

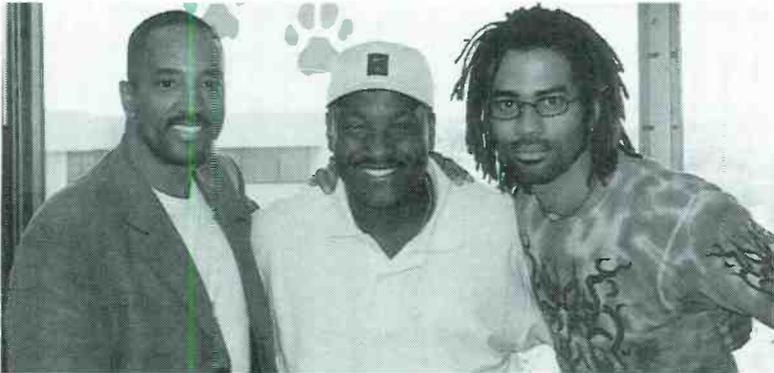
These two executives are each paid about four times as much as the chairman. An EMI Group spokesman said, "What Sir Colin and Eric Nicoli get or got is the going rate for a chairman of a public company in the U.K., whereas Ken Berry and Marty Bandier are swimming in the U.S. entertainment pool. People who come knocking on their door are thinking megabucks, so that's what you pay."

Southgate made no new pronouncements on company strategy at the meeting, beyond extolling the potential on the Internet for rights owners such as EMI's publishing arm. He also said that there would be "further restructuring" of EMI's manufacturing and distribution activities in the next two to three years and that he expects expansion of EMI's activities in China and India.

The outgoing chairman said he was looking forward to joining ordinary shareholders on the floor of the meeting next year, adding, "I look forward to your support."

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



A Day In His Life. Warner Bros. artist Eric Benét was recently a guest on WPGC Washington, D.C.'s morning show, hosted by Donnie Simpson. Benét is actively promoting his sophomore set, "A Day In The Life," which spawned the recent Toto remake "Georgy Porgy." Shown, from left, are Warner Bros. VP of promotion A.J. Savage, Simpson, and Benét.

'Women' Strikes Chord In Syndication

United Stations Show Born Of Lilith Momentum Finds Its Own Niche

BY DYLAN SIEGLER

NEW YORK— Last summer, at the peak of the Lilith Fair-induced media frenzy over "women in music," United Stations Radio Networks launched the seasonal syndicated series "Today's Women." The two-hour program included interviews, music, and news about the female artists listeners couldn't seem to get enough of.

A year later, "Today's Women" is going strong as a cropped, hourlong weekly program, largely because the show typifies United Stations' mission: It identifies and fills a niche, providing local affiliates with star power and inside information the stations couldn't afford alone.

"No one wanted it to end on Labor Day, so we thought, 'Why does it have to?'" explains United Stations VP of programming Andy Denemark. Featuring artists like Paula Cole, Sheryl Crow, Melissa Etheridge, Jewel, Lisa Loeb, Sarah McLachlan, Alanis Morissette, and Joan Osborne, the show targets the hot AC, modern AC, and top 40 formats.

With live concert recordings, interview spots, and access to up-and-coming stars, "We do things that stations can't do, and that's why we're thriving," says United Stations president/CEO Nick Verbitsky.

"The quality work we do on a national scale is on a level that would be difficult for a station to replicate on its own," he adds. "And if there's a hole in a format or a music form, we want to fill it."

Verbitsky, one of the company's original co-founders, re-formed United Stations in February 1994 along with his partner, Dick Clark. The original United Stations had under-

gone a number of mergers and was eventually absorbed by the Westwood One umbrella, freeing up the name.

MORE NIMBLE, ENTREPRENEURIAL

"We're a little smaller, more nimble, more entrepreneurial. We dive in and do it," says Denemark of the company's current size and philosophy. Denemark was in the spirit when he devised "Today's Women" in the winter of 1998. "We were looking ahead, and as a music fan, I found myself turning up the radio when these [female] artists came on," he explains.

The company planned a show that "covered not just Lilith but got in deeper and dealt with all the hippest women making music," including lesser-known artists. "The pleasant surprise has really been how welcome the reception is for the new artists or offbeat tunes by some of the artists you already know," notes Denemark.

With companies advertising products like the Biore skin-care line and Chevy Cavalier eager to avail themselves of women's buying power, the bartered syndicated show has had no shortage of sponsor interest.

"Today's Women' makes for a nice little sales package," says Denemark. "Our sponsors want to go directly to these particular audiences, which are predominantly women."

Adds "Today's Women" host Ali Castellini, "This show also shatters the programming preconception that women can't appeal to other women."

MEN ARE INTO WOMEN, TOO

Denemark and Castellini both add, however, that a larger number of men listen to the show than they had expected. United Stations has found that a credible celebrity pres-

(Continued on next page)



VERBITSKY



DENEMARK

newsline...

REFORM THE NAME OF THE GAME. The swank Meadowood Resort in California's Napa Valley was the setting for an intense discussion of telecom and Federal Communications Commission (FCC) issues July 17-18, as many major players gathered for an "FCC retreat," hosted by Rep. Billy Tauzin, R-La., House Telecommunications Subcommittee chair. A spokesman says Sunday's agenda focused on FCC reform, as Tauzin prepares a bill aimed at streamlining the agency. The subcommittee has held two hearings on the subject, while a separate bill-writing task force is also working on the legislation. FCC Chairman Bill Kennard attended the conference, hoping to seize what Tauzin's office characterized as his "last chance" to save some of the agency's authority. Among the broadcasters that attended were CBS, Disney, News Corp., and Time Warner. Conservative think tank the Cato Institute sponsored the weekend.

NYC SPANISH RIVALS IN LAWSUIT. The New York Daily News reports that Spanish-language WCAA (Caliente 105.9) New York is suing rival WSKQ (Mega 97.9), saying that the latter station swiped recording artist Elvis Crespo from its Puerto Rican Day Parade float by threatening to drop Crespo's music. WCAA, charging breach of contract and unfair business practices, seeks \$7 million in damages and \$50 million in punitive damages from Crespo; his label, Sony Discos; and WSKQ owner Spanish Broadcasting System, none of whom could be reached for comment.

RADIO/TV OWNERSHIP RULES ON THE AGENDA. The FCC is set to tackle radio-TV cross-ownership rules at its Aug. 5 meeting. FCC sources say group owners may be capped at six stations in a market, one less than the current rule, if a group also owns a TV station in the market. While the FCC is also examining rules surrounding radio-newspaper cross-ownership, it's not expected to take up that issue until later this fall.

AMFM On Growth Path As Merger Is Approved

NEW YORK—AMFM Inc. CEO Jimmy de Castro rang the closing bell of the New York Stock Exchange July 14, one day after Chancellor Media and Capstar Broadcasting approved the merger that created the largest radio group in the U.S., with 465 radio stations.

In its opening hours of trading on the exchange, AMFM's stock gained ground, nearing an all-time high, but it has since settled.

De Castro told CNBC that the

company is not finished with its station-buying, having purchased 22 companies in the past three years.

"There are several companies we feel will be good prospects," he said, although he admitted the challenge

now facing AMFM is developing a single strategy for its diverse holdings. De Castro also said that radio appears to be becoming more recession-proof, much like TV and print.

am-fm

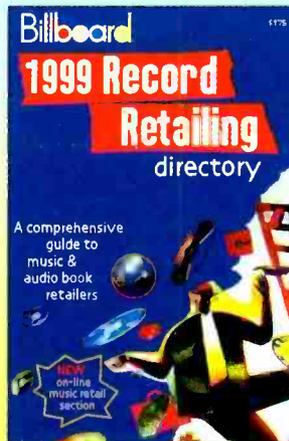
FRANK SAXE

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Adult Contemporary

T. WK.	L. WK.	WKS. ON	TITLE	ARTIST
1	2	12	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS 3 week at No. 1
2	1	15	YOU'LL BE IN MY HEART WALT DISNEY 60025/HOLLYWOOD †	PHIL COLLINS
3	4	13	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
4	3	19	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
5	5	31	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA 65685 †	'N SYNC
6	6	7	THE HARDEST THING UNIVERSAL 56246 †	98 DEGREES
7	8	8	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
8	7	6	BELIEVE WARNER BROS. 17119 †	CHER
9	9	9	FROM THIS MOMENT ON MERCURY 4664501/DJMG †	SHANIA TWAIN
10	10	12	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
11	15	6	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
12	12	11	THAT DON'T IMPRESS ME MUCH MERCURY 172118/DJMG †	SHANIA TWAIN
13	17	10	DESTINY JIM BRICKMAN WITH JORDAN HILL & BILLY PORTER WINDHAM HILL ALBUM CUT	
14	11	10	LET ME LET GO WARNER BROS. ALBUM CUT †	FAITH HILL
15	14	14	YOU'RE STILL THE ONE MERCURY 568452/DJMG †	SHANIA TWAIN
16	13	13	ANGEL OF MINE ARISTA 13590 †	MONICA
17	19	16	I'LL BE LAVA 84191/ATLANTIC †	EDWIN MCCAIN
18	18	15	A STEP TOO FAR ROCKET ALBUM CUT/DJMG	ELTON JOHN, HEATHER HEADLEY & SHERIE SCOTT
19	20	19	LIVIN' LA VIDA LOCA C2 79124 †	RICKY MARTIN
20	22	23	SOMETIMES JIVE ALBUM CUT †	BRITNEY SPEARS
21	21	21	BABY, DON'T YOU BREAK MY HEART SLOW JACKET ALBUM CUT †	VONDA SHEPARD WITH EMILY SALIERS
22	24	25	NO MATTER WHAT RAVENOUS/MERCURY SOUNDTRACK CUT/DJMG †	BOYZONE
23	23	22	ALL I HAVE TO GIVE JIVE 42562 †	BACKSTREET BOYS
24	25	26	I WILL BE RIGHT HERE BLITZ 84466/ATLANTIC †	ALL-4-ONE
25	27	30	BEAUTIFUL STRANGER MAVERICK SOUNDTRACK CUT/WARNER BROS. †	MADONNA

Adult Top 40

T. WK.	L. WK.	WKS. ON	TITLE	ARTIST
1	2	11	ALL STAR INTERSCOPE ALBUM CUT †	SMASH MOUTH 1 week at No. 1
2	3	12	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
3	1	15	LIVIN' LA VIDA LOCA C2 79124 †	RICKY MARTIN
4	4	39	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
5	7	13	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN
6	5	44	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
7	10	8	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
8	6	32	EVERY MORNING LAVA 84462/ATLANTIC †	SUGAR RAY
9	11	16	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
10	8	18	THAT DON'T IMPRESS ME MUCH MERCURY 172118/DJMG †	SHANIA TWAIN
11	12	8	BEAUTIFUL STRANGER MAVERICK SOUNDTRACK CUT/WARNER BROS. †	MADONNA
12	9	42	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC †	MATCHBOX 20
13	13	24	WHAT IT'S LIKE TOMMY BOY ALBUM CUT †	EVERLAST
14	14	13	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS. 16965 †	CITIZEN KING
15	16	11	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
16	18	7	LAST KISS EPIC 79197	PEARL JAM
17	15	53	SAVE TONIGHT WORK ALBUM CUT/ERG †	EAGLE-EYE CHERRY
18	20	6	SOMEDAY LAVA ALBUM CUT/ATLANTIC †	SUGAR RAY
19	19	6	BLACK BALLOON WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
20	17	12	CALL AND ANSWER REPRISE ALBUM CUT †	BARENAKED LADIES
21	21	10	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH ALBUM CUT/V2 †	BLESSID UNION OF SOULS
22	27	4	SMOOTH ARISTA ALBUM CUT	SANTANA FEATURING ROB THOMAS
23	28	11	YOU'LL BE IN MY HEART WALT DISNEY 60025/HOLLYWOOD †	PHIL COLLINS
24	23	26	RUN HOLLYWOOD SOUNDTRACK CUT/ATLANTIC †	COLLECTIVE SOUL
25	24	23	ANYTHING BUT DOWN A&M ALBUM CUT/INTERSCOPE †	SHERYL CROW

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 70 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

SPRING '99 ARBITRONS

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Call	Format	'98	'98	'98	'98	'99
NEW YORK—(1)						
WLTW	AC	5.9	5.5	5.9	6.1	5.4
WOHT	R&B	5.6	5.8	5.3	5.7	5.4
WSKQ	Spanish	5.9	6.0	5.2	4.5	4.8
WHTZ	top 40	5.1	4.6	4.5	4.4	4.6
WKTU	top 40/rhythm	4.2	3.9	4.0	4.0	4.5
WCBS-FM	oldies	4.6	4.2	4.7	3.5	4.2
WXRK	modern	3.8	3.7	3.6	4.4	3.8
WINS	N/T	3.2	3.6	3.5	4.1	3.7
WBLS	R&B	2.7	3.3	3.7	3.3	3.6
WRKS	R&B adult	4.3	3.6	3.8	3.6	3.3
WPAT-FM	Spanish	3.2	3.2	3.0	2.9	3.2
WABC	N/T	3.2	3.3	3.0	3.2	3.1
WCBS-AM	N/T	3.0	2.8	3.0	2.9	3.0
WPLJ	AC	2.7	2.9	2.3	2.4	2.9
WQCD	jazz	2.8	3.1	3.1	2.7	2.9
WOR	N/T	3.2	2.8	2.9	2.6	2.8
WFAN	sports	2.6	2.6	2.8	2.4	2.7
WTJM	R&B oldies	1.5	1.6	1.7	3.5	2.6
WOXR	classical	3.1	2.4	2.8	2.5	2.5
WADO	Spanish	2.4	1.6	1.6	1.8	2.3
WAXQ	cls rock	1.6	1.7	1.7	1.9	2.0
WCAA	Spanish	0.9	1.7	1.5	1.3	1.5
WNEW	album	1.7	1.5	1.5	1.4	1.4
WALK-FM	AC	0.9	0.9	0.9	1.0	1.0

Call	Format	'98	'98	'98	'98	'99
LOS ANGELES—(2)						
KSCA	Spanish	5.8	6.0	6.9	6.0	6.2
KLVE	Spanish	6.3	6.0	6.5	5.4	5.9
KIIS	top 40	3.3	3.5	3.6	4.3	4.7
KPWR	R&B	3.9	3.7	4.1	4.3	4.0
KROQ	modern	3.3	3.4	3.5	3.7	3.7
KOST	AC	3.3	3.9	3.6	3.0	3.5
KFI	N/T	3.9	3.4	3.9	3.6	3.3
KYSR	AC	2.9	3.1	2.5	3.0	3.2
KKBT	R&B	3.8	4.0	3.8	3.8	3.0
KLAX	Spanish	3.5	3.2	4.1	3.3	3.0
KRTH	oldies	3.3	3.4	3.0	3.2	2.9
KTWV	jazz	3.3	3.3	3.5	3.5	2.9
KBUE	Spanish	1.6	1.3	1.8	2.1	2.7
KCBS-FM	cls rock	2.4	2.4	2.3	2.6	2.5
KCMG	R&B oldies	3.1	3.2	2.8	2.8	2.5
KLOS	album	2.6	2.4	2.3	2.1	2.4
KABC	N/T	2.9	2.8	2.4	2.4	2.3
KLSX	N/T	2.2	2.5	2.4	1.9	2.2
KZLA	country	2.3	2.1	2.2	2.1	2.2
KBIG	AC	2.6	2.6	2.4	2.5	2.1
KKGO	classical	1.9	1.6	1.8	2.1	2.0
KNX	N/T	2.4	2.1	2.1	2.5	2.0
KFWB	N/T	1.9	2.1	2.0	1.9	1.9
KTNQ	Spanish	2.2	1.9	1.7	1.6	1.9
KSSE	Spanish	1.3	1.8	1.9	1.8	1.8
KLAC	adult std	2.2	2.1	2.3	2.3	1.7
KKHJ	Spanish	0.6	0.5	0.6	1.1	1.4
KJLH	R&B adult	1.5	1.3	1.2	1.0	1.2

Call	Format	'98	'98	'98	'98	'99
CHICAGO—(3)						
WGCI-FM	R&B	7.7	8.0	6.4	6.7	6.7
WGN	N/T	5.8	6.6	6.6	5.8	6.7
WBBM-FM	top 40/rhythm	4.8	5.3	4.8	5.4	5.3
WLS	N/T	4.3	4.3	4.0	5.0	4.6
WNUA	jazz	4.1	4.3	4.2	4.1	4.4
WVAZ	R&B adult	4.7	4.9	4.0	4.1	4.2
WQXX	modern	2.8	3.4	3.9	3.4	4.0
WLIT	AC	4.6	3.8	3.5	3.4	3.9
WTMX	AC	3.3	2.9	3.2	3.8	3.4

Call	Format	'98	'98	'98	'98	'99
NASSAU/SUFFOLK, N.Y.—(17)						
WALK-FM	AC	5.5	5.8	5.8	5.3	6.0
WHTZ	top 40	5.5	5.1	5.4	4.4	5.6
WXRK	modern	5.5	5.1	5.4	6.6	5.2
WBLI	top 40	4.3	5.3	4.2	4.2	5.0
WFAN	sports	3.8	3.6	3.5	3.4	4.2
WCBS-AM	N/T	3.3	3.5	4.0	4.2	4.1
WBAB/WHFM	album	3.5	3.5	2.8	3.3	3.8
WCBS-FM	oldies	4.2	4.0	4.5	3.7	3.8
WABC	N/T	3.5	3.2	3.0	3.0	3.6
WLTW	AC	4.3	3.7	4.3	4.4	3.6
WKTU	top 40/rhythm	3.6	3.6	3.4	2.9	3.1
WPLJ	AC	2.8	3.2	2.6	2.0	3.0
WOHT	R&B	3.9	3.1	3.2	2.8	3.0
WOR	N/T	3.6	3.2	3.2	2.8	2.8
WHLI/WGSM	adult std	2.5	3.1	2.8	3.6	2.7
WBZO	oldies	2.7	2.5	2.7	3.4	2.6
WINS	N/T	2.2	2.2	2.1	2.4	2.3
WQCD	jazz	2.1	2.5	2.4	2.4	2.3
WAXQ	cls rock	1.8	2.2	2.1	2.9	2.2
WKYJ	AC	2.0	2.7	2.8	2.1	2.1
WNEW	album	1.9	1.9	1.3	1.8	2.0
WQXR	classical	2.0	1.3	2.1	2.0	2.0
WTJM	R&B oldies	1.0	1.1	1.1	2.1	1.9
WBLS	R&B	1.5	1.5	1.6	1.4	1.7
WMJC	country	1.6	2.0	1.6	1.7	1.5
WRKS	R&B adult	1.4	1.4	1.3	1.4	1.5
WLIR/WDRS	modern	1.6	1.4	1.8	1.6	1.4
WSKQ-FM	Spanish	1.5	1.5	1.5	1.3	1.1
WEZN	AC	0.7	0.8	0.7	0.7	1.0

Call	Format	'98	'98	'98	'98	'99
RIVERSIDE, CALIF.—(29)						
KFRG	country	11.0	9.6	9.9	9.5	8.9
KFI	N/T	6.0	6.9	6.6	7.3	5.9
KGGI	top 40/rhythm	6.1	5.9	7.0	6.1	5.9
KOLA	oldies	4.6	4.6	4.7	5.1	5.2
KKBT	R&B	3.6	3.4	3.1	3.1	4.5
KOST	AC	2.9	3.3	3.1	2.7	3.5
KIIS-FM	top 40	3.0	3.9	3.3	3.3	3.3
KCAL-FM	album	2.7	2.8	3.2	2.8	3.1
KWRP	easy	3.0	2.9	3.2	3.0	3.0
KLOS	album	3.2	2.7	3.0	3.5	2.7
KLVE	Spanish	2.3	2.6	2.8	1.7	2.7
KSSE	Spanish	1.8	2.3	2.1	1.8	2.5
KCBS-FM	cls rock	1.7	2.3	2.0	2.4	2.4
KSCA	Spanish	2.8	3.7	3.7	3.1	2.4
KCXX	modern	2.7	2.5	2.4	2.6	2.1

Call	Format	'98	'98	'98	'98	'99
KLSX	N/T	1.6	1.3	1.2		

After seeing the Universal lose-your-virginity comedy, Tonic wanted a piece of "American Pie." "The label thought it would be a good idea for us to put one of our new songs on the soundtrack, but we wouldn't agree until we saw a screening," says lead singer/guitarist Emerson Hart. "It is hysterical. A 'Fast Times' for a new generation. At the time, we were working on a song that we thought complemented the film's theme, so we finished it up."

The result was "You Wanted More," the first single from the soundtrack and this issue's No. 15 on Modern Rock Tracks.

"I don't want to spoil it by over-explaining, but it is basically a song about not settling. Love is an

awesome thing, and you don't live long enough to not be happy. You have to keep looking for the right kind, because it will make you happier. It isn't much different than most of our songs. I like



to write about the human condition and how people deal with each other in different situations. All I know is the road and relationships."

Along with the soundtrack, the song will appear

on Tonic's next album, which the band hopes to release in October and is currently recording in a haunted mansion in New Orleans.

"This record has got a lot more Southern influence. We toured a lot down here, and they were good to us. We identify with that culture. It is also heavier guitarwise. We've grown a lot and are better writers now. Plus, the humidity down here is working wonders on my voice. We look at this record as an eclectic puzzle."

Hart acknowledges that a lot of time has passed since the last album and Tonic's last hit, "If You Could Only See." "We didn't want to rush and squat out bad songs. We figured fans would choose better over sooner."

Shooting Of U.K. DJ Draws Controversy

BY PAUL SEXTON and MARK SOLOMONS

LONDON—The wounding of U.K. DJ Tim Westwood in a drive-by shooting July 18 here has shocked the country's hip-hop community into an uncharacteristic quiet, while prompting an immediate response from one of the scene's key figures in the U.S.

At press time, Westwood—who has the top-rated show for hip-hop and rap on the BBC national network Radio 1 and is a key tastemaker for British buyers of the genres—was resting at home after being released July 20 from St. Thomas' Hospital here following treatment for a bullet wound to his right arm (*Billboard* Bulletin, July 20). He was to miss presenting his Friday- and Saturday-night Radio 1 shows July 23-24, according to the station.

Radio 1 said it would bring forward the air date of two pre-recorded shows in his "New York Rap Exchange" series to accommodate his absence. Westwood broadcasts such programs from New York once a month with U.S. rapper Funkmaster Flex.

The DJ was departing from a Radio 1 Roadshow event at the annual Lambeth Country Fair, held the weekend of July 17-18 at Brockwell Park in south London's Brixton neighborhood. According to a Metropolitan Police statement, at around 8:40 p.m., two men on a motorcycle fired into a car containing six people on Kennington Park Road in the southeast of the capital, striking two. Other passengers sustained minor injuries. The police say they are keeping an open mind as to the motive and have appealed for witnesses.

Published reports have compared the shooting to a spate of similar incidents in south and west London in recent months, all of which have been linked to Jamaican "Yardie" gangs. The reports have also referred to alleged incidents at two of Westwood's recent live dates in London.

Other sources say that Westwood's perceived position of influence as a white man in the predominantly black and occasionally violent British hip-hop scene has made him vulnerable to such an attack. Many rap and hip-hop artists receive their only national U.K. radio exposure on his shows, and he is a keen supporter of new and unsigned domestic talent, both on-air and at live appearances.

Sources close to Westwood and others in the U.K. hip-hop community contacted by *Billboard* were unwilling to go on the record about the incident. A source at one of the country's best-known black music magazines said that its publisher had

(Continued on page 95)

Billboard® JULY 31, 1999

Mainstream Rock Tracks™					ARTIST	
T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
1	1	1	9	No. 1 3 weeks at No. 1		
1	1	1	9	SCAR TISSUE	CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
2	2	2	9	PROMISES	EUPHORIA	DEF LEPPARD MERCURY/IDJMG †
3	3	3	11	AMERICAN WOMAN		LENNY KRAVITZ MAVERICK/VIRGIN †
4	4	4	8	GET BORN AGAIN	NOTHING SAFE - THE BEST OF THE BOX	ALICE IN CHAINS COLUMBIA †
5	5	5	19	LIT UP	BUCKCHERRY	BUCKCHERRY DREAMWORKS †
6	6	6	10	LAST KISS	NO BOUNDARIES	PEARL JAM EPIC
7	7	7	24	WHY I'M HERE	FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
8	9	14	5	YOU WANTED MORE	"AMERICAN PIE" SOUNDTRACK	TONIC UNIVERSAL †
9	14	13	7	NOOKIE	SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
10	15	21	4	CRUSH 'EM	RISK	MEGADETH TRAUMA/CAPITOL †
11	12	11	18	BAWITDABA	DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
12	8	8	33	ONE	MY OWN PRISON	CREED WIND-UP
13	16	17	7	NO MORE, NO LESS	DOSAGE	COLLECTIVE SOUL ATLANTIC
14	10	12	28	HEAVY	DOSAGE	COLLECTIVE SOUL ATLANTIC
15	13	9	41	WHATEVER		GODSMACK REPUBLIC/UNIVERSAL †
AIRPOWER						
16	21	25	4	ROLLIN' STONED	CAN'T GET THERE FROM HERE	GREAT WHITE PORTRAIT/COLUMBIA
17	18	18	13	KEEP AWAY		GODSMACK REPUBLIC/UNIVERSAL †
18	11	10	19	MY OWN WORST ENEMY	A PLACE IN THE SUN	LIT RCA †
19	19	20	10	WHAT'S MY AGE AGAIN?	ENEMA OF THE STATE	BLINK 182 MCA †
20	20	24	8	THE KIDS AREN'T ALRIGHT	AMERICANA	THE OFFSPRING COLUMBIA †
21	17	15	24	FREAK ON A LEASH	FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
22	22	23	6	SHAG	RED VOODOO	SAMMY HAGAR MCA
23	25	27	8	HAMMER OF LOVE	THE ORIGINAL BAD COMPANY ANTHOLOGY	BAD COMPANY ELEKTRA/VEEG
24	NEW ▶	1	1	WELCOME TO THE FOLD	TITLE OF RECORD	FILTER REPRISE †
25	30	32	4	SMOOTH	SUPERNATURAL	SANTANA FEATURING ROB THOMAS ARISTA †
26	28	29	9	DIE, DIE MY DARLING	GARAGE INC.	METALLICA ELEKTRA/VEEG
27	29	30	4	MYSTERIOUS	EYE II EYE	SCORPIONS KOCH
28	33	34	3	ANA'S SONG (OPEN FIRE)	NEON BALLROOM	SILVERCHAIR EPIC †
29	27	28	8	GO FASTER	BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA
30	31	33	4	WHEN WORLDS COLLIDE	TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
31	NEW ▶	1	1	WORKIN'	EDGE OF FOREVER	LYNYRD SKYNYRD CMC INTERNATIONAL
32	26	26	13	MEET VIRGINIA	TRAIN	TRAIN AWARE/COLUMBIA †
33	34	39	3	BLACK BALLOON	DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
34	35	35	4	SLIDER	JUMP START	SIMON SAYS HOLLYWOOD †
35	24	22	11	CARS	OBSOLETE	FEAR FACTORY ROADRUNNER †
36	32	31	21	MAS TEQUILA	RED VOODOO	SAMMY HAGAR MCA †
37	36	37	4	UNDER IT ALL	NEW AMERICAN SHAME	NEW AMERICAN SHAME WILL/LAVA/ATLANTIC
38	37	36	6	BLD FOR DAYS	WISCONSIN DEATH TRIP	STATIC-X WARNER BROS.
39	NEW ▶	1	1	SWINGIN'	ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
40	38	—	2	STITCHES	CANDYASS	ORGY ELEMENTREE/REPRISE †

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. † Videoclipp availability. © 1999, Billboard/BPI Communications.

She's So Unusual: Fired-Up Lauper Hits Dance Chart With 'Disco Inferno'

TURN THE BEAT AROUND: For Cyndi Lauper, recording a cover version of the Trammps' 1978 dance classic "Disco Inferno" was a lot like giving birth.

In fact, with some ironic twists of fate in play, that's exactly what the groundbreaking '80s singer/songwriter did: She used the original track to exercise while pregnant in 1998 and then played it during the delivery of her son Declyn.

The whimsical tale begins when her husband since 1991, actor David Thornton, was cast in the 1998 motion picture "The Last Days Of Disco." "He kept bringing home all of this Studio 54 music," Lauper explains, "and during the last part of my pregnancy, I found myself dancing to the song, over and over."

Thornton then said, "Wouldn't it be great to record that song for the movie I'm in?" That didn't work out, but Lauper was so inspired that she ended up recording the raucous, free-wheeling track anyway and found a home for it on the soundtrack to last year's "A Night At The Roxbury" on DreamWorks.

Curiously, the track was not chosen as a single, but then it was awarded an unexpected and influential endorsement: "Disco Inferno" was nominated last year for a Grammy Award as best dance single.

"That's when everybody got excited and said, 'Let's put it out,'" Lauper says.

Talk about the miracle of birth.

Without a major-label deal to deliver the song to radio, Lauper eventually hooked up through producer/remixer Soul Solution with old friend and '80s remixer Jellybean Benitez, now the head of his own label, Jellybean Recordings.

"I did remixes back in 1983 of 'Girls Just Want To Have Fun,' so I've known Cyndi for a good number of years, and we've kept in touch," Benitez says. "When this came up, it was an easy decision. I just thought it would be fun to do, and with this whole retro thing going on in dance music, the timing seemed to work really well."

The track is now a certifiable hit, climbing this issue to No. 32 on Billboard's Hot Dance Music/Club Play chart and spinning at a handful of dance-leaning top 40 stations, including WKTU New York. A commercial CD-5 with remixes is due Aug. 3; a CD and cassette single will follow Aug. 24.

"Being that it's a remake of 'Disco Inferno,' it naturally fits into that weekend-party frame of mind," says John McDaniel, PD of noncommercial dance outlet KNHC Seattle. "Our early response has been pretty positive. I think that people are happy she's back with anything at all. It's a good move, and people recognize her instantly. It just couldn't be anybody else singing it."

"This song has two major things going for it," adds Victor "The Latino," assistant PD/music director for

dance station WXXP (Party 105) Long Island, New York. "Number one, it's a classic dance song that people recognize, and two, Cyndi Lauper did it. This is a great opportunity for us to play something new from her.

"People are calling and saying, 'My God, she's back.' There's an element



by Chuck Taylor

of surprise that a superstar of the '80s is returning, which makes the success story easier to build," he says. And the timing couldn't be better for Party 105, given its July 25 mega-dance concert, featuring 25 dance-oriented artists. Lauper served as a co-host for the event.

For the artist, the track marks another notch in a nearly 20-year career marked by eight top 40 hits, including the No. 1's "Girls Just Want To Have Fun" and "Time After Time," five hit albums, and a Grammy for best new artist in 1984. Lauper also won an Emmy in 1995 for an appearance as the character Marianne Lagasso on NBC's "Mad About You," which led to a reprise of the madcap role in the show's final episode, which aired in May 1999.



LAUPER

In addition, she was just selected one of VH1's 100 greatest women of rock'n'roll, landing at No. 58. "Really? I didn't even know that," Lauper says with amusement. "You see? I'm right there in the middle. Some people will like you and half the people won't, so all you can do is just keep going."

Part of that mission includes a major role in the upcoming independent film "The Opportunists," alongside Christopher Walken. In the movie, which was shot last fall and is due later this summer, Lauper will play Walken's love interest, Sally, who runs the local watering hole he frequents.

But foremost, the music remains front and center. Lauper is on the road throughout the summer as the opening act for Cher's high-profile North American tour, with a 50-minute set.

"I must say, having people stand up and scream and sing along to the songs that weren't hits is kind of nice.

There's a lot of energy, and I'm having a hoot," she says.

"Seeing Cyndi live, you get the sense that she's an artist that needs to perform," Benitez says. "Her interaction with the audience is amazing. She has a true core fan base out there, which I didn't fully understand until we moved the release date for 'Disco Inferno.' You better believe I heard from all of them calling here nonstop."

And yes, Lauper says, she still performs her 1983 debut hit, "Girls Just Want To Have Fun." "It's an anthem, and it meant a lot to people," she attests. "And now, there's a new generation of young women and girls who listen to that song, which is pretty remarkable. It's not like, 'Oh, that's a song that used to be famous.' It was a song that freed people, so I do it because of what it meant."

"I have tried throughout my career to do songs that were worthy and not just disposable art, things that meant something to me, because then they would mean things to other people," Lauper says. "I try not to sing words that aren't grounded in some form of reality."

She hopes to continue that approach with an upcoming album, perhaps in the fall, though Lauper admits that securing a label deal must come first. "I need to have fun at a label; they've all become so corporate," she says. "I've taken some meetings, and it all just felt the same. So for now, this is perfect, with the tour to keep me busy."

Still, she's been actively writing and has already completed a song with dance producer Junior Vasquez and another with bandmate/producer Jan Pulsford, so it's likely she will visit dance-land again.

"I love dance music," she says. "It's a subculture where there are no boundaries, where music is music and you're not separated by color or age, gender, or sexuality. I enjoy that as a really great place."

"I'd love to see her make a comeback all the way, like in the old days," says McDaniel at KNHC, who fully supports her entree into the dance arena. "We've been a dance station since Cyndi had her first album out, so she's always been a dance artist, for us anyway. Even when she crossed to top 40, we felt like she was our artist. As far as we're concerned, she's a superstar act, and we always have to at least take a second listen to whatever she's doing."

If Lauper has any say, programmers will be hooked the first time through, thanks to her dedication to grow with her music.

"I feel compelled to always dig deeper and do the best I can," she says. "To me, the joy of music is the birth of it, the creation, discovery, and the danger. Without that, it has no life in it, and music with no life falls dead on the ears."

"I think I live to sing. Music makes me feel more alive than anything else."

Top 40 Tracks™

T. WK.	L. WK.	WKS.	WKS. ON CH.	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	2	15	I WANT IT THAT WAY JIVE	BACKSTREET BOYS
2	2	3	11	IF YOU HAD MY LOVE WORK/ERG	JENNIFER LOPEZ
3	4	4	10	ALL STAR INTERSCOPE	SMASH MOUTH
4	5	5	11	WILD WILD WEST COLUMBIA	WILL SMITH FEAT. DRU HILL & KOOL MO DEE
5	3	1	17	LIVIN' LA VIDA LOCA C2	RICKY MARTIN
6	7	11	6	GENIE IN A BOTTLE RCA	CHRISTINA AGUILERA
7	6	7	8	BEAUTIFUL STRANGER MAVERICK/WARNER BROS.	MADONNA
8	11	10	10	I WILL REMEMBER YOU (LIVE) ARISTA	SARAH MCLACHLAN
9	12	19	5	BAILAMOS OVERBROOK/INTERSCOPE	ENRIQUE IGLESIAS
10	9	9	12	SOMETIMES JIVE	BRITNEY SPEARS
11	8	6	23	NO SCRUBS LAFACE/ARISTA	TLC
12	14	15	8	SHE'S SO HIGH COLUMBIA	TAL BACHMAN
13	10	8	23	KISS ME SQUINT/COLUMBIA	SIXPENCE NONE THE RICHER
14	13	12	15	THAT DON'T IMPRESS ME MUCH MERCURY/IDJMG	SHANIA TWAIN
15	16	16	10	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH/V2	BLESSID UNION OF SOULS
16	20	21	9	WHERE MY GIRLS AT? MOTOWN	702
17	26	31	4	LAST KISS EPIC	PEARL JAM
18	18	17	7	THE CUP OF LIFE COLUMBIA	RICKY MARTIN
19	22	23	5	SOMEDAY LAVA/ATLANTIC	SUGAR RAY
20	19	20	10	IT'S NOT RIGHT BUT IT'S OKAY ARISTA	WHITNEY HOUSTON
21	24	27	8	OUT OF MY HEAD HOLLYWOOD	FASTBALL
22	23	28	8	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS.	CITIZEN KING
23	28	25	8	TELL ME IT'S REAL MCA	K-CI & JOJO
24	21	18	20	WHAT IT'S LIKE TOMMY BOY	EVERLAST
25	25	29	6	UNPRETTY LAFACE/ARISTA	TLC
26	27	26	7	I COULD NOT ASK FOR MORE LAVA/ATLANTIC	EDWIN MCCAIN
27	30	24	19	THE HARDEST THING UNIVERSAL	98 DEGREES
28	32	33	4	BLACK BALLOON WARNER BROS.	GOO GOO DOLLS
29	33	30	13	ANYWHERE BAD BOY/ARISTA	112 FEATURING LIL'Z
30	31	32	25	FLY AWAY VIRGIN	LENNY KRAVITZ
31	29	22	13	ALMOST DOESN'T COUNT ATLANTIC	BRANDY
32	35	38	3	BILLS, BILLS, BILLS COLUMBIA	DESTINY'S CHILD
33	36	35	5	808 TRACK MASTERS/COLUMBIA	BLAQUE
34	38	39	3	SUMMER GIRLS LOGIC/ARISTA	LFO
35	37	34	21	HEARTBREAK HOTEL ARISTA	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
36	NEW	1	1	SHE'S ALL I EVER HAD C2	RICKY MARTIN
37	NEW	1	1	I DO (CHERISH YOU) UNIVERSAL	98 DEGREES
38	NEW	1	1	SMOOTH ARISTA	SANTANA FEATURING ROB THOMAS
39	NEW	1	1	SMILE ELEKTRA/EEG	VITAMIN C FEATURING LADY SAW
40	NEW	1	1	BOOM, BOOM, BOOM, BOOM!! GROOVILICIOUS/STRICTLY RHYTHM	VENGABOYS

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 218 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Records below the top 20 are removed from the chart after 26 weeks. © 1999, Billboard/BPI Communications.

Billboard Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
 1899 9th Street NE,
 Washington, D.C. 20018

- 1 Lauryn Hill, Everything Is Everything
- 2 Destiny's Child, Bills, Bills, Bills
- 3 Case, Happily Ever After
- 4 K-Ci & JoJo, Tell Me It's Real
- 5 Eve & Nokie, What Ya Want
- 6 Monica, Street Symphony
- 7 Naughty By Nature, Jamboree
- 8 Slick Rick, Street Talkin'
- 9 Maxwell, Fortunate
- 10 TLC & Sporty Thiezz, No Scrubs/No Pigeons
- 11 702, Where My Girls At
- 12 Eminem, Guilty Conscience
- 13 Blackstreet, Think About You
- 14 Tyrese, Lately
- 15 Will Smith, Wild Wild West
- 16 Blaque, 808
- 17 Jennifer Lopez, If You Had My Love
- 18 Tru, Hoody Hoo
- 19 GZA/Genius, Breaker, Breaker
- 20 Ginuwine, So Anxious
- 21 Aaron Skyy, The One
- 22 Ja Rule, Holla Holla
- 23 Lil' Troy, Wanna Be A Baller
- 24 Eric Benet, Spend My Life With You
- 25 Grenique, Should I
- 26 Mobb Deep, Quiet Storm
- 27 R. Kelly, If I Could Turn Back The Hands
- 28 Mystikal & Outkast, Neck Uv Da Woods
- 29 Dave Hollister, Baby Mama Drama
- 30 Dray, Almost Doesn't Count

NEW ONS

Aaron Skyy, The One
 Blackstreet, Think About You
 Chantay Savage, Come Around
 Dru Hill, You Are Everything
 EPMD, Symphony 2000
 GZA/Genius, Breaker, Breaker



COUNTRY MUSIC TELEVISION

Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 The Wilkinsons, Boy Oh Boy
- 2 Faith Hill, The Secret Of Life
- 3 Martina McBride, Whatever You Say
- 4 George Strait, Write This Down
- 5 Dwight Yoakam, Crazy Little Thing Called
- 6 Lonestar, Amazed
- 7 Trio, After The Gold Rush
- 8 Shane Minor, Ordinary Love
- 9 Chely Wright, Single White Female
- 10 Alabama, God Must Have Spent A Little More...
- 11 Shedaisy, Little Good-Byes
- 12 Joe Diffie, A Night To Remember
- 13 Lila McCann, Crush *
- 14 Tim McGraw, Please Remember Me
- 15 Kenny Rogers, The Greatest *
- 16 Michael Peterson, Sure Feels Real Good
- 17 Brad Paisley, Who Needs Pictures
- 18 John Michael Montgomery, Home To You
- 19 Sherrie Austin, Never Been Kissed *
- 20 Bryan White, You're Still Beautiful To Me *
- 21 Jerry Kilgore, Love Trip *
- 22 Montgomery Gentry, Lonely & Gone *
- 23 Shania Twain, You've Got A Way *
- 24 Jessica Andrews, You Go First *
- 25 Rebecca Lynn Howard, When My Dreams Come *
- 26 Chris LeDoux, Life Is A Highway *
- 27 Clay Walker, She's Always Right
- 28 Julie Reeves, Trouble Is A Woman *
- 29 Shania Twain, Man! I Feel Like A Woman!
- 30 Mark Wills, She's In Love
- 31 Chad Brock, Lightning Does The Work
- 32 Trisha Yearwood, I'll Still Love You More
- 33 Rankin Family, Moving On
- 34 Brooks & Dunn, South Of Santa Fe
- 35 Deana Carter, Angels Working Overtime
- 36 Warren Brothers, She Wants To Rock
- 37 Claudia Church, Home In My Heart
- 38 Paul Brandt, That's The Truth
- 39 Mary Chapin Carpenter, Almost Home
- 40 David Ball, Watching My Baby Not Coming
- 41 Kelly Willis, Not Forgotten You
- 42 Shana Petrone, This Time
- 43 Stacy Dean Campbell, Makin' Good Time
- 44 Alan Jackson, Little Man
- 45 Vince Gill & Patty Loveless, My Kind Of... *
- 46 Steve Wariner, Two Teardrops
- 47 Sammy Kershaw & Lorrie Morgan, Maybe Not Tonight
- 48 The Kinleys, My Heart Is Still Beating
- 49 Yankee Grey, All Things Considered
- 50 Susan Ashton, You're Lucky I Love You

* Indicates Hot Shots

NEW ONS

Gary Allan, Smoke Rings In The Dark
 Lisa Angelle, I Wear Your Love



MUSIC TELEVISION

Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Eminem, Guilty Conscience
- 2 Christina Aguilera, Genie In A Bottle
- 3 Blink 182, What's My Age Again?
- 4 702, Where My Girls At
- 5 Lauryn Hill, Everything Is Everything
- 6 Smash Mouth, All Star
- 7 Limp Bizkit, Nookie
- 8 Ja Rule, Holla Holla
- 9 98 Degrees, I Do
- 10 Britney Spears, Sometimes
- 11 Jennifer Lopez, If You Had My Love
- 12 Madonna, Beautiful Stranger
- 13 Red Hot Chili Peppers, Scar Tissue
- 14 Orgy, Stitches
- 15 Backstreet Boys, I Want It That Way
- 16 Macy Gray, Do Something
- 17 Joey McIntyre, I Love You Came Too Late
- 18 Kid Rock, Bawitdaba
- 19 Tyrese, Lately
- 20 Len, Steal My Sunshine
- 21 Garbage, When I Grow Up
- 22 Lit, My Own Worst Enemy
- 23 The Chemical Brothers, Let Forever Be
- 24 Enrique Iglesias, Bailamos
- 25 Chris Rock, No Sex
- 26 Lenny Kravitz, American Woman
- 27 Ricky Martin, The Cup Of Life
- 28 Whitney Houston, It's Not Right But It's Okay
- 29 Destiny's Child, Bills, Bills, Bills
- 30 Sugar Ray, Sometday
- 31 Will Smith, Wild Wild West
- 32 112 Feat. Lil'z, Anywhere
- 33 Goo Goo Dolls, Black Balloon
- 34 The Offspring, The Kids Aren't Alright
- 35 Blackstreet, Think About You
- 36 Monica, Street Symphony
- 37 K-Ci & JoJo, Tell Me It's Real
- 38 LL Cool J, Deepest Bluest
- 39 Mystikal & Outkast, Neck Uv Ja Woods
- 40 'N Sync, I Drive Myself Crazy
- 41 Godsmack, Keep Away
- 42 Blaque, 808
- 43 Vitamin C, Smile
- 44 Jamiroquai, Canned Heat
- 45 Sarah McLachlan, I Will Remember You
- 46 TLC, No Scrubs
- 47 Freestylers, Here We Go
- 48 Powerman 5000, When Worlds Collide
- 49 Busta Rhymes Feat. Janet, What's It... *
- 50 Tonic, You Wanted More

** Indicates MTV Exclusive

NEW ONS

Jordan Knight, I Could Never Take The Place Of My Man
 Jewel, Jupiter (Swallow The Moon)
 Alanis Morissette, So Pure
 Everclear, The Boys Are Back In Town
 The Verve Pipe, Hero
 Santana Feat. Rob Thomas, Smooth
 The Beatnuts, Watch Out Now/Turn It Out
 LFO, Summer Girls



MUSIC FIRST

Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Ricky Martin, Livin' La Vida Loca
- 2 Smash Mouth, All Star
- 3 Jennifer Lopez, If You Had My Love
- 4 Madonna, Beautiful Stranger
- 5 Lenny Kravitz, Fly Away
- 6 Goo Goo Dolls, Black Balloon
- 7 Alanis Morissette, So Pure
- 8 Red Hot Chili Peppers, Scar Tissue
- 9 Sixpence None The Richer, Kiss Me
- 10 Donna Summer, I Will Go With You
- 11 Sarah McLachlan, I Will Remember You
- 12 TLC, No Scrubs
- 13 Backstreet Boys, I Want It That Way
- 14 Will Smith, Wild Wild West
- 15 Sugar Ray, Every Morning
- 16 Shania Twain, That Don't Impress Me Much
- 17 Kid Rock, Bawitdaba
- 18 Lenny Kravitz, American Woman
- 19 Whitney Houston, It's Not Right But It's Okay
- 20 Sheryl Crow, Sweet Child O' Mine
- 21 Sugar Ray, Sometday
- 22 Everlast, What It's Like
- 23 Enrique Iglesias, Bailamos
- 24 Ricky Martin, The Cup Of Life
- 25 Eagle-Eye Cherry, Save Tonight
- 26 Edwin McCain, I Could Not Ask For More
- 27 Blessid Union Of Souls, Hey Leonardo
- 28 Phil Collins, You'll Be In My Heart
- 29 Len, Steal My Sunshine
- 30 Cher, Strong Enough
- 31 Fastball, Out Of My Head
- 32 Shania Twain, You've Got A Way
- 33 Natalie Imbruglia, Torn
- 34 Cher, Believe
- 35 Barenaked Ladies, One Week
- 36 Sarah McLachlan, Angel
- 37 Goo Goo Dolls, Slide
- 38 Matchbox 20, Back 2 Good
- 39 Shawn Mullins, Lullaby
- 40 Los Lobos, La Bamba
- 41 Tina Turner, We Don't Need Another Hero
- 42 Bryan Adams, (Everything I Do) I Do It...
- 43 Whitney Houston, I Will Always Love You
- 44 John Travolta & Olivia Newton-John, Grease Mega-Mix
- 45 Def Leppard, Promises
- 46 Fleetwood Mac, Gypsy
- 47 Bruce Springsteen, Streets Of Philadelphia
- 48 Michael Jackson, You Are Not Alone
- 49 Trio, Da, Da, Da, ...
- 50 Elton John & LeAnn Rimes, Written In The Stars

NEW ONS

Jewel, Jupiter (Swallow The Moon)
 Santana Feat. Rob Thomas, Smooth
 Chris Isaak, Baby Did A Bad Bad Thing
 Macy Gray, Do Something

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 31, 1999.



Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

Sporty Thiezz, No Pigeons
 Destiny's Child, Bills, Bills, Bills
 Weird Al Yankovic, The Saga Begins
 Blackstreet Boys, I Want It That Way
 Will Smith, Wild Wild West
 Monica, Street Symphony
 Ginuwine, So Anxious
 Juvenile, Back That Thang Up
 Whitney Houston, It's Not Right But It's Okay
 K-Ci & JoJo, Tell Me It's Real
 Tru, Hoody Hoo
 Limp Bizkit, Nookie
 Britney Spears, Sometimes
 Eminem, Guilty Conscience
 B.G., Bling Bling
 Christine Aguilera, Genie In A Bottle
 112 Feat. Lil'z, Anywhere
 'N Sync, I Drive Myself Crazy
 TLC, No Scrubs
 Naughty By Nature, Jamboree
 Dru Hill, You Are My Everything
 Ricky Martin, Livin' La Vida Loca
 Insane Clown Posse, Another Love Song
 Jennifer Lopez, If You Had My Love

NEW

Calvin Richardson, True Love
 Everclear, The Boys Are Back In Town
 Fiend, Talk It Like I Bring It
 Gang Starr, Discipline
 Jordan Knight, I Could Never Take...
 K7 & Ty Bless, Voulez Vous
 KY-Mani, Warriors
 LFO, Summer Girls
 Lord Have Mercy, Say What, Say What
 Made Men, Just You & I
 Oleander, Just To Rock
 Puff Daddy, P.E. 2000
 Santana Feat. Rob Thomas, Smooth
 Venga Boys, Boom, Boom, Boom, Boom!!



Continuous programming
 1515 Broadway
 New York, NY 10036

NEW

Beth Hart, L.A. Song
 Alice In Chains, Get Born Again
 Tom Waits, Hold On
 Q-Tip, Vivrant Thing
 Filter, Welcome To The Fold
 Franka Potente & Thomas D, Wish
 Billie, Honey To The Bee
 Powerman 5000, When Worlds Collide



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

Ivana Santilli, Sun + Moon = Tomorrow (new)
 Geri Halliwell, Mi Chico Latino (new)
 LFO, Summer Girls (new)
 Puff Daddy, P.E. 2000 (new)
 Jacynthe, Don't Let Me Down (new)
 Melanie G., Word Up (new)
 New Radicals, Sometday We'll Know (new)
 Robbie Williams, Let Me Entertain You (new)
 The People Of South Park, South Park Medley (new)
 Limp Bizkit, Nookie
 The The Offspring, The Kids Aren't Alright
 Jennifer Lopez, If You Had My Love
 Len, Steal My Sunshine
 The Tea Party, Heaven Coming Down
 Smash Mouth, All Star
 Madonna, Beautiful Stranger
 Moist, Breathe
 Red Hot Chili Peppers, Scar Tissue
 Sarah McLachlan, I Will Remember You
 Lenny Kravitz, American Woman



MUSIC TELEVISION EN ESPAÑOL

Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

Aleks Synleke, Sexo, Pudor Y Lagrinas (Heavy)
 Cafe Tacuba, La Locomotora (Heavy)
 Lynda, No Quiero Verte (Heavy)
 Smash Mouth, All Star (Heavy)
 The Cranberries, Animal Instinct (Heavy)
 Titan, Corazon (Heavy)
 TLC, No Scrubs (Heavy)
 Will Smith, Wild Wild West (Heavy)
 Alanis Morissette, So Pure (Medium)
 Blur, Coffee & TV (Medium)
 Chayanne, Atado A Tu Amor (Medium)
 Def Leppard, Promises (Medium)
 El Circulo, Sube Que Baja (Medium)
 El Gran Silencio, Tonta Cancion De Amor #2 (Medium)
 Eminem, Guilty Conscience (Medium)
 Gustave "El Zopilote" Pimentel, El Magazo (Medium)
 Jennifer Lopez, If You Had My Love (Medium)
 Jordan Knight, Give It To You (Medium)
 Jumbo, Siento Que (Medium)
 La Dosis, Hombre Bala (Medium)



2 hours weekly
 3900 Main St
 Philadelphia, PA 19127

Naughty By Nature, Jamboree
 Eve & Nokie, What Ya Want
 Ginuwine, So Anxious
 Sway & Tech, The Anthem
 Les Nubians, Tabou
 Eminem, Guilty Conscience
 Slick Rick, Street Talkin'
 Destiny's Child, Bills, Bills, Bills
 Young Bloods, U-Way
 Missy "Misdemeanor" Elliott, She's A Bitch
 Monica, Street Symphony
 Ja Rule, Holla Holla
 Mobb Deep, Quiet Storm
 T.W.D.Y., Players Holiday
 Lil' Cease, Play Around



Five hours weekly
 223-225 Washington St
 Newark, NJ 07102

Madonna, Beautiful Stranger
 Sheryl Crow, Sweet Child O' Mine
 Megadeth, Crush 'Em
 Jennifer Lopez, If You Had My Love
 Alanis Morissette, So Pure
 Def Leppard, Promises
 Silverchair, Ana's Song (Open Fire)
 Lauryn Hill, Everything Is Everything
 Vitamin C, Smile
 Tracie Spencer, It's All About You...
 Sugar Ray, Sometday
 Bijou Phillips, When I Hated Him
 Tonic, You Wanted More
 Smash Mouth, All Star
 Christine Aguilera, Genie In A Bottle
 Monster Magnate, See You In Hell
 Blur, Coffee & TV
 Blink 182, What's My Age Again
 Hole, Awful
 Britney Spears, Sometimes



CALIFORNIA MUSIC CHANNEL

15 hours weekly
 10227 E 14th St
 Oakland, CA 94603

Jennifer Lopez, If You Had My Love
 Ginuwine, So Anxious
 Eve & Nokie, What Ya Want
 Monica, Street Symphony
 Naughty By Nature, Jamboree
 Dru Hill, You Are My Everything
 Sway & Tech, The Anthem
 R.Kelly/NAS, Did You Ever...
 702, Where My Girls At
 Backstreet Boys, I Want It That Way
 Mac Mall, Wide Open
 Maxwell, Fortunate
 B.G., Cash Money Is An Army
 The High And The Mighty, Document 99
 The Whoridas, Dock Of The Bay

Music Video PROGRAMMING

NBC's Airline, Radio Shack Shows Give Vids Nat'l Exposure

NBC'S MUSIC VIDEO ALTERNATIVE: With music video networks tightening their playlists and increasing their longform programming without music videos, many video promoters are saying it's becoming harder for music videoclips to get national exposure.

NBC is offering an alternative by producing two programs, which are being shown on United Airlines flights and in Radio Shack stores nationwide.

The United Airlines show, "NBC Newsmagazine In The Air," shows music videos as well as an airline edition of shows like "Date-line NBC." The Radio Shack program, called "NBC Radio Shack Network," also features music videos, and it's seen on closed-circuit TV at select RadioShack stores.

"We're looking for videos that can be shown to general audiences," says NBC manager of on-air production Frank Fernandez, who handles all music video programming. In other words, says Fernandez, "no videos that are violent or have other [offensive] content."

He adds, "A lot of record companies should realize that showing videos this way can be a powerful marketing tool. They're reaching people who have a certain income and may be more likely to buy the music."

Fernandez says that NBC is looking for all kinds of music from both major and independent labels. Tapes should be sent on Beta SP format to Fernandez at NBC, 30 Rockefeller Plaza, Room 1882 East, New York, N.Y. 10012.

THIS & THAT: Pam Marcello has exited Virgin Records as VP of video promotion. No replacement has been named.

Jive Records has named Niki Benjamin manager of video promotion. She replaces Kelly Charles, who has exited the label.

RuffWorld Entertainment Group, the new music company formed by former Ruffhouse CEO Chris Schwartz, has appointed Richard Murray VP of video production and special projects (BillboardBulletin, July 14).

The Box has promoted Jay Frank to senior music director. He was previously music director.

The Launch Red-Eye Network has partnered with the Local Independent Network of CD Stores (LINCS) for cross-promotions in Southern California. The LINCS stores are Benway Music in Venice, Fingerprints in Long Beach, Mad Platter in Riverside, Rhino Records in Claremont, and Salzer's Music in Ventura.

The Launch Red-Eye Network consists of music video programs shown in late-nights on KDOC-TV Los Angeles.



by Carla Hay

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on hip-hop show "Nasty Videos."

TV affiliate: Time Warner Cable in New York.

Program length: 30 minutes.
 Time slot: 1 a.m. Thursdays.

Key staffer: Big Nasty, host/producer.

Following are the top five videos for the episode that aired July 8:

1. High & Mighty, "B-Boy Document" (Rawkus).
2. The Beatnuts Featuring Yellaklaw, "Watch Out Now" (Violator/Relativity).
3. Mystikal & Outkast, "Neck Uv Da Woods" (No Limit).
4. Black Rob, "You Don't Know Me" (Immortal/Epic).
5. Naughty By Nature Featuring Zhané, "Jamboree" (Arista).

PRODUCTION NOTES

NEW YORK
 Mary J. Blige filmed "All That I Can Say" with director Noble Jones.

The Beatnuts' "Turn It Out" was directed by Diane Martel.
 Paul Fedor directed the Alice In Chains clip "Get Born Again."

NASHVILLE
 Guy Guillet directed Danni Leigh's "29 Nights" and Chad Brock's "Lightning Does The Work."

Collin Raye's "Anyone Else" video was directed by Chris

Rogers.
 Randy Spear directed Mary Chapin Carpenter's "Almost Home" and Sons Of The Desert's "What About You."

Truth filmed "Wonderful World" with director Michael Ashcraft.

Deaton Flanigen directed Chely Wright's "Single White Female" and Martina McBride's "Whatever You Say."

Wade Hayes teamed with director Steven Goldmann for the video "Tore Up From The Floor Up."

GUEST COMMENTARY

(Continued from page 4)

a recording fund of \$200,000 (out of which \$180,000 went to pay off third-party recording costs and \$20,000 in "back-end" money was left over to distribute to the artist), and a retail record royalty of 12%.

That means that in this direct artist-to-label signing, the artist winds up with \$70,000 and a 9% royalty (after deducting 3% for an outside producer). If that same artist signed the same deal with identical terms but did it through a production agreement in which the production company is entitled to 50% of whatever the artist receives, the artist would be lucky to net \$35,000 and a 6% royalty.

But it gets much worse. Many production agreements provide that all costs (including recording costs) are recoupable solely against the artist's share of royalties. It is also common for production deals to require that the royalty payable to the producer of the album (usually 3%) comes solely out of the artist's share of royalties (thus reducing the artist in my hypothetical case to a total royalty of 3%).

The effect of these provisions is that the entire \$250,000 paid out by the record company so far will be recouped only against the artist's meager royalty share rather than on an equal basis with the production company, which is gladly willing to accept 50% of the "upside" but only a disproportionately small percentage of the "downside."

As in the days of Robert Johnson, Muddy Waters, and others, many artists are still not represented by a music attorney when they enter into these agreements.

If the artist is wise enough to use an experienced music lawyer, there is some reason to hope that a production deal might be improved in the artist's favor. For example, the production company might agree to split the financial responsibility for the royalty paid to the producer, even though this is still more disingenuous than generous, since the artist's principal motivation for signing with a production company in the first place was to allow it to handle all production responsibilities and to be compensated for doing so out of its share of the proceeds.

Unfortunately, many rap and hip-hop artists come from disadvantaged urban neighborhoods and can't afford to pay what often amounts to sizable legal fees. As a result, these artists are sometimes encouraged to sign retainer agreements whereby they agree to pay their attorney 5%-10% of all gross royalties and gross advances (in perpetuity).

HOW IT SHAKES OUT

Applying this arrangement to our hypothetical production deal, the artist who used this retainer plan would be required to pay his lawyer \$25,000 (i.e., 10% of the gross signing advance of \$50,000 and 10% of the gross recording fund of \$200,000) and a royalty of 1.2% (10% of the gross royalty of 12%).

So even if we assume that the artist's attorney was able to get the production company to reduce its share of record royalties by one-half of the producer's royalty (i.e., by 1.5%), the 6% royalty due to the artist for his half of the original 12% royalty would still amount to only 4.5%.

If you then reduce it by the 1.2% due to the lawyer, that royalty would equal an embarrassingly low 3.3%. And when you deduct the attorney's share of the advances (i.e., \$25,000) from the \$35,000 that the artist was due to receive, the artist will actually net a paltry \$10,000.

And just when you might be saying to yourself it can't possibly get any worse than that—it does.

Most production agreements allow the production company to recoup any costs that it incurred prior to entering into the recording/distribution agreement. Conceptually, this makes sense, because anyone who makes a capital investment in an artist's career should have the opportunity to recover that investment.

At this point, I doubt that it would surprise anyone to discover that the entire amount of the production company's investment (let's say it was \$10,000) can be recovered 100% out of the artist's share of income, despite the fact that the production company

'While the days of cheating unsuspecting bluesmen may be over, I'm sorry to say the days of ripping off naive rappers and hip-hoppers is in its ascendancy'

stands to gain 50% of all the monies earned under this deal.

So if the production company exercises its right to deduct this \$10,000, the artist in my hypothetical case is now left with a royalty of 3.3% and an advance of zero dollars.

It can't get worse than zero, you say? I say it can, because it is not uncommon for artists under these circumstances to also sign a management agreement with a "division" of the production company at the same time they enter into the production agreement.

One hopes the production company would avoid the outright conflict of interest and not commission the artist's income from the production deal. But if the company does commission it, or if a third-party manager is involved, the artist's royalty points (which are currently 3.3%) could be diminished by an additional 20%, leaving the artist with a whopping royalty of 2%.

In other words, the artist who is the engine that drives this entire process may actually wind up receiving only 17% of the total royalty points in the deal and 0% of all the money that the record company handed over to the production company in order to acquire the artist's services.

STILL WORSE

Can it possibly get any worse than that, you ask? Of course it can. Most production agreements contain a clause that allows the production com-

pany to award itself a substantial portion of the artist's publishing rights for free. (This is exceptionally greedy when you consider that in many cases the production company already owns half of the publishing because it provided the "tracks.")

Young artists have been trained through music business seminars, self-help books, and the advice of fellow musicians to adhere to the mantra "Never ever give away your publishing rights." Apparently, there are still many young artists who are not getting the same good advice. As a result, they are routinely assigning over these rights for little or no consideration.

They don't understand that in doing so they are (1) granting control over the administration of their compositions to a production company that is free to do whatever it wishes to the artist's songs—from changing the songs' titles and lyrics to licensing the artist's songs for a "Worst Songs Of The '90s" compilation album; (2) permitting the production companies to directly collect the majority of the publishing income, which means that the artist will probably be paid at a date that is considerably later than the date on which the production company actually receives that money; (3) granting the production company's publishing entity the right to charge a 10% administration fee for doing exactly what it promised to do when the production company took the artist's publishing interest for free in the first place (is there no end to the hubris of these people?); and (4) allowing the production companies to "cross-collateralize" the artist's share of publishing royalties against any unrecouped balances in the record deal.

Probably the greatest irony of this publishing situation is that the major labels, which are the entities usually taking most of the financial risk by funding the cost of recording, manufacturing, distributing, and marketing the artist's albums, are themselves receiving 0% of the artist's publishing, which probably makes production companies the highest-paid middlemen in the history of the music business!

And yes, of course, it gets worse. Many production agreements also include a clause that allows them to own a 50% interest in the artist's merchandise rights. Do they get this interest in return for the large amount of capital that they have tied up in manufacturing and distributing the artist's merchandise? Of course not. They get it for precisely the same reason that they were able to command 50% of the artist's record royalties and the artist's music publishing royalties—they get it because they can.

And they can get it because they are part of an industry that would prefer not to confront a system that works for everyone—except the artist. If a record label deals directly with an artist, it costs a 12% royalty. If a label deals with a production company for the services of that same artist, it still costs a 12% royalty. So why should they care?

How about because it's wrong to allow anyone to be exploited, especially those who form the heart and soul of our business.

Production agreements prove the old adage that "no good deed goes unpunished." The genesis of these deals was an attempt to reward producers who could get new artists signed to record deals just by dint of their affiliation with those artists.

For example, if a producer with the stature of R. Kelly or L.A. Reid and Babyface agrees to produce a previously unknown and unsigned act, chances are that it won't be long before several major record labels will be beating down the door to sign that artist.

Reid and Babyface probably receive a 4% producer's royalty to produce an album by an established performer like Whitney Houston. Therefore, it makes sense that they should receive something more than their normal producer's royalty if it was really their stature as producers (rather than that of the artist) that caused the label to sign the new artist in the first place. Consequently, the concept of the production agreement was born.

'The artist may wind up receiving only 17% of the total royalty points in the deal and 0% of the money the record company handed over to acquire the artist'

One reason for the growth of production deals is that record companies have abandoned a good portion of the obligation to "develop" new artists.

If a production company truly takes on the responsibility for helping an artist locate good songwriters, choose the right producers, fund the recording of an album, and "shop" for a deal, then I believe the production company is entitled to share in any financial rewards that the artist may receive.

But like so many other things that have a benign and logical beginning, this process has become increasingly bastardized so that today it is not uncommon to find high school students who have never had a single record released handing out production agreements to young "wannabe" recording stars.

Even more distressing for me is what I perceive to be "racial profiling" on the part of some of my colleagues.

If a white rock'n'roll artist comes to a lawyer with a production agreement that requires the artist to turn over 50% of his record royalties, a substantial portion of his publishing royalties, and 50% of his merchandise royalties to a production company when there is no record deal on the table, most of us will discourage that artist from mortgaging his future simply to have the opportunity to record a few demos.

But if you assume the identical scenario, only this time the artist is a black rapper, I believe most music attorneys will try to negotiate better terms—but will allow the deal to go forward.

At best, there is a double standard in play here; at worst, it is a classic form of racism. In either case, it is the artists (and ultimately the entire music industry) who are the big losers.

HOW TO FIX IT

Here are my suggestions as to what can be done to fix this problem:

1. Record companies should dramatically curtail the number of artists whom they sign through production deals. I realize this will be tough to do, because everyone knows that "you don't look a gift horse in the mouth" and right now the most profitable area of the record industry is the area that contains the greatest percentage of production deals—rap and hip-hop.

But in the end, the most important relationship that any label has is with its artists, and once an artist starts to sell a large number of albums and receives a small royalty, he or she is going to be understandably upset. (The Pebbles and TLC cases are perfect cases in point.)

We all know that the majors can get together when it is in their best interest to do so. Wouldn't it be great to see them act together for the benefit of their artists? And here's the best part—it won't cost them one extra dollar to do so.

2. Only real production companies with major-label affiliations should sign artists to multiple album deals.

If a producer with a proven track record for success is interested in working to develop a new artist, a production deal may be warranted. Why? Because the mere affiliation of a hot producer is often enough to earn a project a long hard look and listen by some top labels.

If a record deal is not consummated within nine months, the artist should have the option to terminate the production agreement, and all rights to the artist's masters should thereafter be co-owned by the artist and the production company, with neither party having the right to exploit these masters without the prior written consent of the other party.

3. The royalties and advances payable under production agreements must reflect each party's actual contribution to the ultimate success of this project.

Any third-party producer royalties and advances should be paid "off the top" of the deal. Thereafter, all royalties and advances should be split between the artist and production company according to the following schedule: album No. 1: 65% artist/35% production company (PC); album No. 2: 75% artist/25% PC; album No. 3: 85% artist/15% PC; album No. 4 (and beyond): 90% artist/10% PC.

4. Production company agreements must be fair for both sides. All "recoupable" amounts must come out of both parties' shares in proportion to their royalty interests. The artist should be paid directly by the record company at the same time and subject to the same calculation of royalties as the production company is paid.

5. Let's not encourage artists to sign production agreements when a finder's fee agreement might be a suitable alternative.

If someone is going to use the master recordings that were financed and recorded by the artist (as opposed to
(Continued on next page)

newsline...

EMI MUSIC Publishing will emerge as the owner of Windswept Pacific Music with the closing of the deal July 21 at EMI Music headquarters in New York, Billboard has learned. Japan's Fujisankei Communications is said to be getting about \$200 million to sell the Los Angeles-based company in a purchase that does not include Fujisankei's giant local publishing holdings. If completed, the sale of the company would end almost a year of speculation about the deal. At one time, it appeared Warner/Chappell Music was close to a deal, but in the last month momentum has shifted to EMI Music. Interest in the company by the world's two leading publishing companies appeared to center on Windswept Pacific's strong holdings of rock'n'roll copyrights from the '50s, represented by its ownership of the Big Seven Music catalog started by the late Morris Levy. Both EMI Music and Warner/Chappell have been on the lookout to obtain major holdings of such copyrights to fill a void in both catalogs. Billboard has also learned that Evan Medow, the president of Windswept Pacific, may continue to operate a spinoff company that will have a roster of more recent writers signed to the company.

IRV LICHMAN

A FLOOD OF multimedia announcements accompanied the Plug.In conference, held July 19-20 in New York (see story, page 1). Among them, Universal Music Group said it would make a "wide array" of its music available to, and compatible with, forthcoming "next-generation" portable players due out this winter from Matsushita (Panasonic), Toshiba, and RioPort (maker of the Diamond Rio players). All are expected to have "SDMI-compliant" devices out this winter that can play music downloaded from computers, as well as copied from CDs. Unlike those already on the market, players compliant with the Secure Digital Music Initiative (SDMI) will screen out illegal or unauthorized music. Universal's music will be available on GetMusic, its joint-venture online store with BMG, as well as on numerous other sites, according to Larry Kenswil, president of global E-commerce and advanced technology for the Universal Music Group. "We're working already with dozens of people that want to be able to offer electronically distributed music," Kenswil says, adding that offerings initially will skew heavily toward single tracks rather than albums, which are highly cumbersome to download via modems.

MARILYN A. GILLEN

EMI MUSIC ALSO said it will be offering tracks for sale digitally—though the distribution vehicle in this case will not be the Internet but rather Digital On-Demand's RedDot Network of retail kiosks. More than 5,000 songs will be available for the kiosks, which allow consumers to download albums and manufacture CDs in stores. Sony Music had previously signed on to supply the kiosks, which are rolling out in Virgin Megastore and Trans World Entertainment outlets. Speaking at Plug.In, Digital On-Demand president Scott Smith said the idea is to "let brick-and-mortar retail participate in the oncoming Internet revolution by putting an Internet 'spigot' in their stores." Smith noted that the spigot would also tap into the desire of customers for catalog product they now cannot easily find in many stores.

MARILYN A. GILLEN

MTV NETWORKS Online will jump into the digital download space through a multi-year deal with RioPort Inc., a subsidiary of Diamond Multimedia Systems. Under the deal, RioPort will provide its secure digital download technology to all of MTV's online ventures, including MTV.com, VH1.com, SonicNet, Nick.com, and MTV's in-development Buggles Project. MTV also will take a "significant" financial stake in RioPort, and the two companies will share future revenue from the downloads. "With RioPort we get into the market in a quick manner," says MTV Networks Online president Fred Seibert. "RioPort is the first company to offer a secured technology that is dedicated to making

sure all three parties—the artist, the content provider, and the deliverer of the content—get what they want." RioPort and MTV expect to have content for downloading on the MTV sites, as well as RioPort's site, by the fourth quarter, though the parties were not specific on what content will be available at launch.

EILEEN FITZPATRICK

SONY MUSIC will launch a major new Internet "portal," Uville.com, this fall, according to Fred Ehrlich, president of new technology and business development at the company. Uville—which will offer music news, reviews, and product sales—will be "label agnostic," according to Ehrlich, offering content from and about numerous companies.

MUSIC SALES in France were flat during the first half of 1999, both in terms of units and in value, according to labels' body SNEP. The recorded music market rose only 0.9% in value to 3.21 billion francs (\$510 million) at trade price during January-June 1999, compared with the same period in 1998. Total shipments grew 1.1% to 70.2 million units. "These figures are neither disastrous nor fabulous—this is a flat market," says SNEP GM Hervé Rony. Album sales were up 6.8% to 50.8 million units sold, with a total value of 2.71 billion francs (\$429 million). However, singles sales dropped 11.5% to 17.6 million units.

RÉMI BOUTON

SHOOTING OF U.K. DJ DRAWS CONTROVERSY

(Continued from page 91)

instructed that no comment be given by staff.

Among the comments heard were, "The higher you go up, you mix in different circles, and you are liable to intimidation—it's a symptom of becoming successful. This is a one-off isolated incident. The scene's not a violent one, although there are certain criminal elements—all music attracts some proportion of undesirables."

Commented another, "Anyone with that amount of influence is going to attract those elements. But there's going to be repercussions. Westwood is an institution."

Bad Boy Entertainment/Arista Records artist Puff Daddy, one of the artists whom Westwood is credited with giving early U.K. radio exposure and a friend of the Radio 1 presenter, had been with him July 16. He telephoned the station July 19 to express his solidarity with the DJ and to downplay widespread British media conjecture that the shooting marked the arrival on these shores of the violence associated with gangsta rap and hip-hop in the U.S.

"This has nothing to do with rap," he said during the call, which was broadcast by the station. "There is a cop-out when people try to connect rap music, like, 'OK, whoever shot him put on a rap record, and the rap record said, 'OK, go shoot Tim Westwood,' or, 'It's part of the way we live' . . . Because of our jobs, it doesn't protect us from ignorance. Because Tim Westwood works for Radio 1 and is one of the biggest DJs in the world doesn't protect him from any form of violence or form of tragedy."

Radio 1 controller Andy Parfitt declined to comment, but the station's head of publicity, Paul Simpson, told Billboard that the safety of its presenters is always paramount.

Awareness of the potential risks to high-profile BBC staff was heightened in April this year by the fatal—and apparently motiveless—shooting of TV presenter Jill Dando outside her London home. "Security is always under review," said Simpson. "It's already been tightened in

the light of recent events, both at the station and also at outside broadcasts."

Simpson adds that it is "too early to say" whether Westwood will fulfill a scheduled appearance at London's annual Notting Hill Carnival in late August, an event that in recent years has recovered from a reputation for racial tension. The BBC Radio 1 stage has in recent years been the strongest draw at the Carnival, which attracts up to a million people.

Westwood, 30, began to make his broadcasting name on the pirate station LWR (London Weekend Radio) and was a co-owner of then pirate

SUMMIT EXAMINES DANCE MUSIC'S STATUS

(Continued from page 3)

from a corporate culture in the music industry that allows little time for nurturing and developing artists. "A&R people need to have a quick hit," said Hosh Gureli, senior VP of A&R at Arista Records. "Artists aren't allowed to grow and evolve in all kinds of genres."

RCA artist Kristine W. said that the thought of "Kristine W. vs. [label-mate] Dave Matthews scares the crap out of me. My armor is to just write great songs. We have to make the quality of our songs and remixes credible, because that's where we're going to earn our respect. After that, you hope that the room is full of geniuses who can take that song to the next level."

"We absolutely have to develop the artist," added Chris Cox of remixing team Thunderpuss 2000. "Look at Britney Spears: Girls want to be her, and guys want to do her. But dance music is producer- and remixer-driven."

Dance legend Candi Staton compared such challenges with a much different label environment in the '70s, when dance music was at its peak in the U.S.

"Then, we could be ourselves," she said. "We all had our own sound. You knew the vocal when you heard it, and the record companies were

Kiss FM in London before spending seven years as presenter of the popular rap show on the capital's leading commercial CHR station, Capital Radio. He was brought to Radio 1 by that station's former head of news and talks Matthew Bannister, now chief executive of BBC production.

Westwood's shows, which air 11 p.m.-2 a.m. Fridays and 9 p.m.-12 a.m. Saturdays, attract more than 1 million listeners per week, according to Radio 1 figures. The presenter was recognized with the Sony Award for best specialist music program in 1990, 1991, and 1994.

behind it. We could spend two or three hours getting the emotion behind a song just right. Now, everybody's sounding the same. Labels used to put millions of dollars into making you a household name. Now, the producers get all the credit."

BUILDING A SONG NATIONALLY

Some also pointed to the sheer size of the U.S. and how difficult it is to establish enough regional support to build a song into a national hit.

But, said Dave Jurman, Columbia Records senior director of dance music, "I don't think the U.S. is too big to get back to the level that we've had with success stories in the past. It just takes longer, because it's a big country. The dance subculture isn't as large as it used to be, but we can still build success on a national level."

Part of the responsibility of spreading the word is also up to the artists, said dance staple Joi Cardwell. "I think this industry can be lazy. The thing that separates the people who are still working since the beginning is that they want to work," she said. "If you want to work at a bank, you don't start as a president; you start as a teller. If you want to be an artist, you need to do it all the time."

GUEST COMMENTARY

(Continued from preceding page)

investing a substantial amount of his own capital to record some new demos), this is a classic finder's fee arrangement. In this situation, the artist should not be signing a production agreement but should enter into a deal that rewards the successful finder a portion of royalties and net advances. (I would suggest starting at 10% and then decreasing this amount for each succeeding album in the deal.)

6. Music attorneys should remember that artists and production companies retain them to be their legal representatives—not their partners. If a lawyer acts as a "finder" of a record deal, I have no objection to that lawyer being paid as a finder (see No. 5 above).

But I am appalled that lawyers who are providing conventional legal services to artists are expecting to receive 5% to 10% of that artist's "gross" earnings "in perpetuity" while simultaneously arguing that

managers and production companies—who deal with the artist's career for many, many more hours each day than the lawyer ever will—should be paid on "net" monies against a very short "sunset" clause.

7. Production agreements should not require an artist to give away any portion of his music publishing or merchandising rights. If a production company wants these rights, it should pay fair market value for them.

8. Let's agree that every production agreement must publish a calculation of what the artist will actually receive in net advances and royalties in bold type on page 1 of each contract.

Most of the people who are likely to read this article are probably experienced music business professionals. Nevertheless, I'll bet most of you had difficulty following the pea as it moved from shell to shell when I

explained the typical calculation of royalties in my hypothetical production deal. Just imagine how difficult it must be for an 18-year-old first-time artist with no business experience whatsoever to understand the ramifications of the contract he or she is being asked to execute.

I'd like to believe that if production companies and their lawyers had to disclose a "truth-in-contract" clause in large, bold type that clearly acknowledges that artists like the one in my hypothetical case would receive an embarrassingly low royalty and advance, it might be harder for them to convince the artists to go along so willingly with this type of production agreement.

9. Let's not wait for a musician's union or a congressional commission or a state statute to tell us to clean up our act. Let's do it ourselves simply because it's the right thing to do.

WEB BUSINESS MODELS DEBATED BY TRADITIONAL, NEW MUSIC FIRMS

(Continued from page 1)

war of words was waged over whether new technologies would cut anyone out of the music-industry food chain that currently runs from the creation of music by artists through major and indie labels, distributors, fulfillment companies, and retailers to the end consumer.

"Whole value layers don't just go away," contended Jason Olim, president/CEO of online retailer CDnow. "Instead, I think we will be seeing reintermediation: new people coming in and creating value where none existed before."

That said, he added, "Someone who is flatfooted today is going to be in a lot of trouble, but someone new will come along and do something nifty."

The debate was most acute between retailers and labels—with the former wary over the latter's moves into direct sales (see story, page 105)—but carried over to discussions about the potential for artists to go directly to fans.

As if further proof were needed of the prominence of new media in the music industry and the economy at large, on the day the conference ended, investment bankers priced shares of upstart online music company MP3.com at \$28 each for its initial public offering (IPO), far exceeding the original \$9-\$11 estimate.

The next day, public trading opened at a whopping \$92.50 a share. At that day's close, the stock had fallen to \$63.125, but that was still 126% over the IPO price, giving the profitless 1-year-old company a market valuation of \$778 million, more than what many longtime labels are worth.

Strauss Zelnick, president/CEO of BMG Entertainment, homed in on sky-high valuations of Internet companies during a well-received keynote speech July 19, in which he explored the question of whether the methodologies used to obtain them represented real economic underpinnings. (The audience's laughter suggested its answer.)

His conclusion: In the end, basic business principles will play out even in the online space ("Sooner or later, value is based on earnings and dividends") and "only real businesses—with a sound business model and strong management—will ultimately do well" (see story, this page).

A NEW MODEL?

While Zelnick also espoused a fairly conservative view of the future in which big content companies such as BMG would remain powerful, others had very different visions.

Al Teller, founder of Internet label Atomic Pop (and a veteran of major record companies), summed up the combative stance of new media when he said, "The music industry will be virtually unrecognizable in 10 years. The role of the majors will be significantly diminished. They'll be the owners of the biggest catalogs, but not the breakers of new acts."

He said that consumers had made 300,000 downloads of the initial single from Atomic Pop's first major act, Public Enemy, and that initial retail shipments for the rap group's latest album were 20% higher than expected.

Another record industry veteran also warned the majors not to settle into complacency. Chris Blackwell, founder of Island Records and now

chairman of Palm Pictures, said, "The losers from the Internet will be the middlemen . . . who don't offer added value."

However, there were many defenders of the major music companies and of their role in the changing music marketplace.

Kevin Conroy, senior VP of worldwide marketing for BMG, said, "Record companies are in the business of creating value . . . The Internet represents another way to create value around relationships with artists."

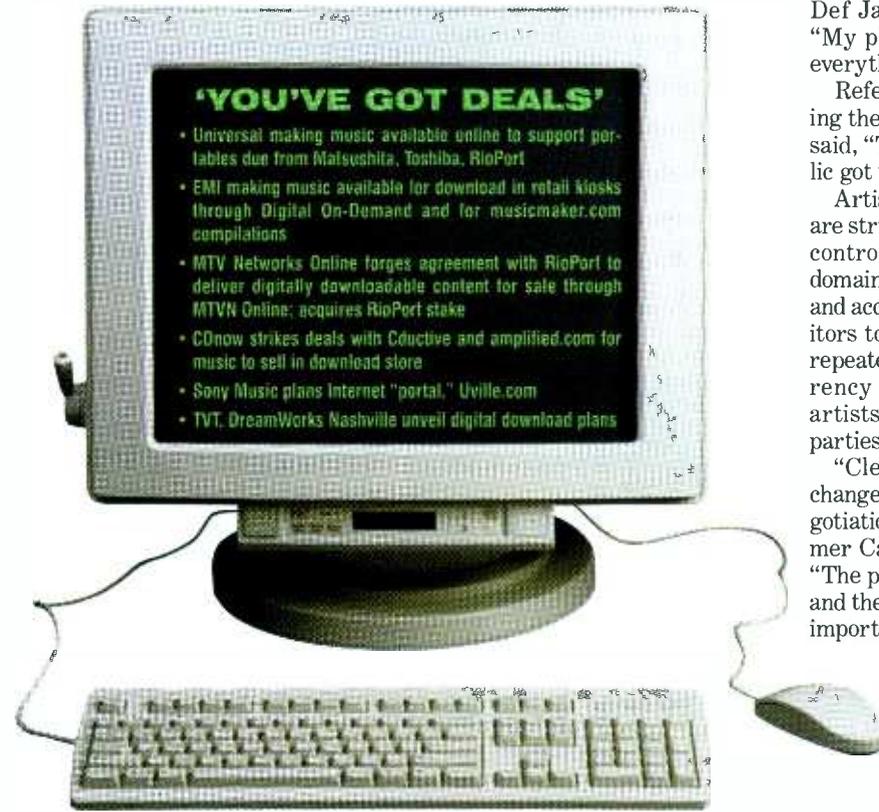
Other record company executives

the companies and adequate royalties for the artists. That is, the definition of "breaking" would change.

Michael Dorf, head of independent record company KnitMedia, said, "The fundamental flaw in the majors' thinking is creating hits. You can make money with a smaller level of sales."

THE ARTIST ANGLE

Teller and other participants in Plug.In panels said that the new music landscape could mean radical changes in artist contracts, such as shorter durations, higher royalties, and more artist control over master



pointed out that the majors make a significant investment in artists' careers by financing marketing, promotion, videos, and tour support to reach a mass audience.

As to truly breaking artists, many expressed skepticism that the current online environment would be up to the task on its own.

"It's hard to conceive how a record would be marketed and sold just through the online [system] right now," said Fred Ehrlich, president of new technology and business development at Sony Music.

"Acknowledging change is one thing," said Danny Goldberg, president of new indie label Artemis Records, in his keynote address. "Predicting that the Internet eliminates the need for traditional forms of marketing is silly."

"Clusters of the public are still going to gravitate toward stars and superstars. My 9-year-old daughter didn't memorize all the words on Ricky Martin's album because of the Internet," Goldberg continued, later adding that no new acts have significantly broken through solely because of the Internet. "So far, that model does not exist," he said.

But executives from online companies and independent labels argued that under new models of distribution, fewer units of albums would need to be sold to make profits for

recordings.

Many participants agreed that the artists might benefit from the new ways in which music could be sold and marketed—whether by traditional majors or Internet newcomers.

Citing such diverse arrangements

as Public Enemy's joint venture with Atomic Pop, the Beastie Boys' "huge upfront cash" deal with Capitol Records, and Todd Rundgren's subscription music service, Hilary Rosen, president/CEO of the Recording Industry Assn. of America, said, "The artist will have more leverage. There'll be more places to go."

Indeed, artists look to be key drivers in some future revenue models laid out for the music business.

Public Enemy's leader, Chuck D, gave the sole artist presentation during the two-day event, excoriating the music industry for the way it treats artists. Formerly signed to Def Jam Records, Chuck D said, "My philosophy is Internet first, everything else second."

Referring to consumers' embracing the Internet for music, Chuck D said, "This is the first time the public got to the technology first."

Artists on majors and indies alike are struggling to come to terms with control in the digital space—from domain names to digital music rights and access to data gathered from visitors to online sites. The latter was repeatedly touted as a valuable currency that will be fought over by artists, labels, retailers, and third parties in the future.

"Clearly, artists have started to change the nature of [contract] renegotiations," said Liz Heller, the former Capitol Records executive VP. "The perspective has begun to shift, and these things are going to be very important."

"As for right now, the fear of what they might be giving away is huge—because they just don't know," Heller said.

THE PRICING ISSUE

Another big unknown discussed here was pricing models in a digital-download world.

Many executives said that since the cost of virtual distribution would be lower than that of physical distribution, the economics of the business would change.

Others warned against making such assumptions, however. "The

idea that dropping physical distribution out will radically lower costs is fallacious," said Alby Galuten, senior VP of advanced technology, eCAT, the Universal Music Group, noting the oft-cited example that just because it costs only about 70 cents to press a physical CD doesn't mean an album should cost that.

"There is a huge value in the intellectual property underlying [the music]," said Sony's Ehrlich, "no matter what form it takes."

No pricing models for digital distribution have been set, at least for albums.

"We will be able to experiment with very different price points," said Scott Smith, president of Digital On-Demand, which has pacted with Sony and EMI to send downloadable music into in-store kiosks. "I think you will start to see testing at many different levels and usages."

Some Web sites are now charging from 99 cents to under \$2 for a downloaded single, but many observers view the online single in the same way they do the offline single, as a profitless promotional vehicle designed to get consumers to buy the album.

Some Internet businessmen said the music itself could become a promotional vehicle of sorts. David Goldberg, chairman of new-media music company Launch Media, proposed that record companies realign themselves on a media-company model and provide music for free, as on radio, in order to make money from advertising.

Speaking as a former record producer and current label executive, Galuten expressed dismay at that model.

"I know that some of us would like to see music as an end product which is valued," he said, "rather than as the loss leader that sells something else."

The traditional retail model was defended by executives of record chains and major record companies, who pointed out that retail commanded the lion's share of music revenue and would continue to do so for many years.

Jupiter predicts that only about 15% of U.S. music purchases will be made online by 2003.

Zelnick: Net Future Rosy, But Not For All

BY MARILYN A. GILLEN

NEW YORK—In a sharp, well-received keynote address at Plug.In July 19, Strauss Zelnick, president/CEO of BMG Entertainment, cut down some standard assumptions about music-industry fallout from the unfolding Internet revolution. At the same time, he pricked at the logic behind—and longevity of—the current IPO bubble that has valued online start-ups at rates often exponentially above their proven, real-world counterparts.

"Wall Street has been exceedingly innovative" in assigning valuations to Internet companies, he said, citing the concept of multiples of revenue. The yardstick makes sense only if it is some kind of proxy

'The fact that you can put your garage band on the Net doesn't mean that anyone will listen to it'

— STRAUSS ZELNICK —

for earnings or growth, Zelnick argued.

Ultimately, standard business judgment—value equals return on cash investment over time—will come to bear even in the Wonder-

land-like world of the Internet, Zelnick said, and only "real businesses" with sound business models and strong management will survive.

"The dirty little secret is that there are going to be some big winners, but there will also be many losers and there will be some big ones," Zelnick said, adding that those who create product—such as the major record labels—"will win disproportionately over those that merely distribute."

Specific criteria that will distinguish winners from losers, he said, include:

- A profitable underlying business model;
- Speed to market and within the market;

(Continued on page 105)

GARTH BROOKS' SET AS FICTITIOUS POP STAR DUE FROM CAPITOL

(Continued from page 1)

story here about Garth getting so fed up he's got to stretch out . . . If I hadn't been approached by Paramount, I would have made this album and played it in my house. I'd never have put it out, because it's not what I am."

The music on the album, which pictures Brooks as Gaines in the artwork, ranges from light AC fare, such as the first single, "Lost In You," to midtempo pop/rock songs like "Snow In July" (see track listing, this page). Brooks' voice shifts into different registers on many tunes, often making it hard to recognize. The album was produced by Don Was.

"It was extremely hard for me to sing some of this stuff. [The musicians] cut everything in keys way above my range," says Brooks. "A lot of this was a stretch for me."

In the Gaines myth, this album serves as a greatest-hits project summing up a 15-year career. The liner notes even show album art from Gaines' five previous releases.

The set's first single, "Lost In You," is presented, along with "Right Now," as one of the two "new" tunes on the greatest-hits set. Shipped to AC, hot AC, and top 40 radio July 19, "Lost In You," which features Brooks singing falsetto, is garnering good early feedback.

"It's already getting positive phones," says Mike McCoy, PD at Oklahoma City, Okla., top 40 KJYO. John Ivey, PD of Boston top 40 WXKS, says he's spinning the track upward of 30 times a week.

While Capitol is suggesting that DJs announce the song's performer as "Garth Brooks as Chris Gaines"—and the artist listed on any charts will be Chris Gaines—Capitol senior VP of promotion Burt Baumgartner says each station will do as it sees fit.

"Some PDs have told me they'd have trouble on a mainstream top 40 saying Garth Brooks, because they've never played Garth Brooks and there's a billboard down the street with his face on it and the call letters of the local country station," he says. "We're leaving it up to the programmer."

Jack Oliver, PD at Wichita, Kan., top 40 KKRK, says his station, after having initially explained the project on the air, is saying the song is by

Brooks, while Haynes Johns, music director at Chicago AC outlet WNND, says, "We're introducing it as Chris Gaines. The words 'Garth Brooks' are not being uttered."

A commercial single will be released Aug. 24, marking the first time Brooks has released one. Sources say only 500,000 singles will be pressed. The song's video, which features Brooks as Gaines, premieres on VH1 Aug. 2.

When discussing how to market the project, Capitol and Capitol Nashville execs frequently repeat the mantra that while Gaines is fictitious, this isn't Spinal Tap or the Rutles, and the music should be taken seriously.

"It's a fun project, but Garth head-checks us when we get too giggly," says Stacy Conde, Capitol VP of marketing. "The main thing we need to do is educate the public. It's not Garth Brooks dressed up in some weird mopy wig and outfit. This character is a movie hero. This album is trying to set up everyone early so that they care about the character and go along for the ride."

Brooks did showcases for top 40 and AC programmers in Los Angeles, New York, and Chicago where he explained the concept and performed tunes from the album.

"People get lost in how we're going to break Chris Gaines as an artist. That's not the marketing approach I'm taking," says Pat Quigley, president of Capitol Nashville. "I'm taking this as a Garth Brooks record and that Chris Gaines is a character in a movie he's playing. I know Garth would like his rock career to be Chris Gaines, and that's fine with me, but to me, Chris Gaines is just a vehicle for Garth Brooks."

Indeed, should the project do well—Capitol Records Group president/CEO Roy Lott says his goal is "to sell more than the recent Garth Brooks' studio albums" (1997's "Sevens" is at 6 million)—the album could propel Brooks past the 100 million mark for total career album sales. According to the Recording Industry Assn. of America, Brooks stands at 89 million. (A Brooks Christmas album, slated for Nov. 23 release, will also

undoubtedly help.)

An NBC special will air Sept 29. While the content has yet to be determined, the show most likely will feature Brooks performing Gaines' songs but not dressed in character as Gaines.

There are no plans for Brooks to appear live in character as Gaines.

"As far as actually dressing up as Chris, I just don't think it's a good idea," says Brooks. "The only obvious place would be on 'Saturday Night Live.' Garth could host, and Chris would be the musical guest."

For most talk-show appearances, Brooks will appear as himself and show video footage of Gaines, just as any actor promoting a movie would.

However, VH1 is preparing a "Behind The Music"-type documentary that will feature actors already tapped for the movie talking about their relationship with Gaines. It will also feature real artists, such as Billy Joel, talking about Gaines.

Starting Sept. 14, 15-second TV spots teasing both the NBC special and the album will begin airing. They'll be followed Sept. 23 by a 30-second spot featuring snippets of three songs and Brooks as himself explaining the album.

An official Chris Gaines Web site will feature trivia, pseudo-press clippings that illustrate Gaines' 15-year career, and even a real-life auction of Gaines "memorabilia" created by the label. Money raised from the auction will go to charity, says Capitol new-media head Robin Bechtel.

Sources say initial shipments for the album could run as high as 4 million units, although Quigley would not comment. The album's list price is \$17.98. The minimum advertised price is \$12.85.

There will be a limited-edition run of 600,000 units that will feature a holographic disc and holograph of Gaines' logo on the album cover.

In terms of where to stock the title, Brooks says he'd prefer that retailers put it under his own name in the country section and create a new Gaines header card for the pop section.

However, Eric Keil, buyer for 10-store, Plainfield, N.J.-based Compact Disc World, says he'll only stock

the record under Brooks' name in the country section. "I don't see a point in creating a Chris Gaines slot in pop," he says. "It's not going to be a mystery who Chris is."

"It's going to be under Garth Brooks in both pop and country," says John Artale, buyer for 181-store, Carnegie, Pa.-based National Record Mart.

Although country radio will not be officially serviced with a single, stations will receive the commercial single of "Lost In You," which is backed with the country-leaning "It Don't Matter To The Sun."

Additionally, a video for the track features Brooks, Brooks as Gaines, and footage from an upcoming Kevin Costner movie, "For The Love Of The Game," which features "It Don't Matter To The Sun" and "Lost In You." Neither song is on that film's soundtrack.

"The video of 'It Don't Matter To The Sun' is the morphing of Garth to Chris," says Brooks. "There's a lot of people in our country music audience who don't get or watch VH1. They watch CMT, and this will hopefully explain it to them . . . I'd love to see the country fans that we have embrace the album, because I don't

think it's far off from what a lot of our country fans were raised on."

Country programmers say they are taking a wait-and-see attitude about playing any music from the project. "You just can't reject it out of hand," says Neil McGinley, PD of country station WKHX Atlanta. "If something fits, yes, we'll play it."

"I've had the chance to hear a few cuts, and they didn't sound as far off the country track as [I expected]," says Ken Johnson, PD of Philadelphia country station WXTU.

"We've tested the music with about 3,000 Garth fans, and I think he's going to lose 10% of his listeners for just this project," says Quigley. "If you're a 40-plus, rock-solid country guy, you're probably not going to take this trip."

One thing is certain: Should the project do well, Capitol will look at releasing more Gaines albums beyond "The Lamb" soundtrack.

"That's really up to the people," says Brooks. "Would you ever have seen the prequel to 'Star Wars' if the others hadn't taken off? I think you just play the music; that's all you can do. If the movie works, and people seem to have a hunger for Chris Gaines' style of music, then maybe we'll go on."

Songs On 'Chris Gaines'

"Garth Brooks . . . In The Life Of Chris Gaines" serves as a greatest-hits package for the fictitious artist. The liner notes provide a back story for Gaines' life, detailing which past album spawned each hit. Following is a track listing of the Capitol Records release. The songwriters are in parentheses.

"That's The Way I Remember It" (Tommy Sims, Tony Arata): A wistful chugging number about a love gone by.

"Lost In You" (Gordon Kennedy, Wayne Kirkpatrick, Tommy Sims): Gaines sings in falsetto on this romantic song that sounds like it could be straight off of a Babyface album.

"Snow In July" (Gordon Kennedy, Wayne Kirkpatrick, Mike More, Andrew Logan): Originally recorded by Dakota Moon, this is an organ-drenched, bluesy tale of a lover taken by surprise by his partner's departure.

"Driftin' Away" (Tommy Sims): Lovely, stripped-down, R&B-tinged ballad about a repentant lover.

"The Way Of The Girl" (Gordon Kennedy): Brooks has described this as a cross between Aerosmith and The Artist Formerly Known As Prince. Heavy, guitar-driven verses collide with ethereal, airy choruses.

"Unsigned Letter" (Gordon Kennedy, Wayne Kirkpatrick): Stylish, Wallflowers-sounding rocker. One of the few songs that may fit directly into the movie's plot.

"It Don't Matter To The

Sun" (Gordon Kennedy, Wayne Kirkpatrick, Tommy Sims): Melancholy, soulful ballad whose chorus—"I'm still in love, so why aren't you?"—tells the whole story. Most Brooks-like of all the songs.

"Right Now" (Cheryl Wheeler, Chet Powers): The album's most compelling track, the tune combines Gaines' take on Cheryl Wheeler's spoken-word "If It Were Up To Me"—which has garnered a great deal of airplay following the Columbine High School shootings—and the Youngbloods' classic "Get Together."

"Main Street" (Gordon Kennedy, Wayne Kirkpatrick, Trisha Yearwood): Dylanesque midtempo rocker.

"White Flag" (Gordon Kennedy, Wayne Kirkpatrick): Midtempo rocker about surrendering in the game of love, if only temporarily.

"Digging For Gold" (Gordon Kennedy, Wayne Kirkpatrick): Fleetwood Mac meets Dan Fogelberg meets Kenny Loggins on this very '70s, very catchy track.

"Maybe" (Gordon Kennedy, Phil Madeira): Beatlesque track complete with strings again finds Gaines singing in a high register that gives the song a touching, vulnerable appeal.

"My Love Tells Me So" (Gordon Kennedy, Wayne Kirkpatrick, Tommy Sims): In Gaines lore, this song is by his previous band Crush and is sung by its now-dead lead singer, voiced here by Gordon Kennedy.

MELINDA NEWMAN

Trad Retail To Be Included In Gains Web Push

Fans will be able to download Garth Brooks' new album, "Garth Brooks . . . In The Life Of Chris Gaines," in its entirety, as well as its first single, "Lost In You." However, Capitol Records believes it's found a way to include traditional retailers in the online plan.

When fans go to the Chris Gaines Web site or to a yet-to-be-determined software company's Web site to download the single or album, they'll be able to choose from a list of traditional retailers. The chosen retailer will then scan the title and pay EMI Music Distribution for the release. To qualify, the retailer must have a Web site that is selling the Gaines album.

"The consumer will put in a credit-card number, and a retailer will get credited with the sale," says Roy Lott, Capitol Records Group CEO/

president. "We are consistently searching for ways to utilize the Internet in connection with the traditional retailers who have been involved in breaking our artists."

"This helps position Garth in the youth market; it helps make the project kind of edgy," says Pat Quigley, president of Capitol Nashville.

A price for the single, which will be available online on the single's Aug. 24 commercial release date, has yet to be determined. The album, which will be available online on the set's Sept. 28 street date, has a minimum advertised price of \$12.85.

Capitol also is talking to a computer manufacturer about loading the "Lost In You" video onto all computers manufactured between Sept. 1 and Dec. 25. Fans will also be able to download the album through a link loaded onto the computer that

will again benefit a specific retailer.

Quigley says Capitol is waiting to ink the deals until the software and hardware firms provide them with network media plans and commercial treatments.

Traditional retailers applaud the idea. "I like that it's giving credit to the retailers and that there's a choice up for grabs," says Angie Walker, marketing manager for Carnegie, Pa.-based National Record Mart. "It would have been really easy for Capitol to just bid it out to one retailer like CDnow, but that would have caused huge problems."

Plainfield, N.J.-based Compact Disc World buyer Eric Keil agrees. "It sounds like a really innovative idea. I imagine it will be a pretty large menu of retailers that want to be involved."

MELINDA NEWMAN

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 740 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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top songs like 'I WANT IT THAT WAY' and 'ALL STAR'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'LITTLE GOOD-BYES' and 'THE HARDEST THING'.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent songs like 'FLY AWAY' and 'BELIEVE'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent songs like 'THIS KISS' and 'I GOT MUST HAVE SPENT A LITTLE MORE TIME ON YOU'.

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table listing songs alphabetically by title. Includes entries like '808 (R. Kelly, BMI/Dotted Line, BMI) WBM' and 'ALL N MY GRILL (Mass Confusion, ASCAP/WB)'.

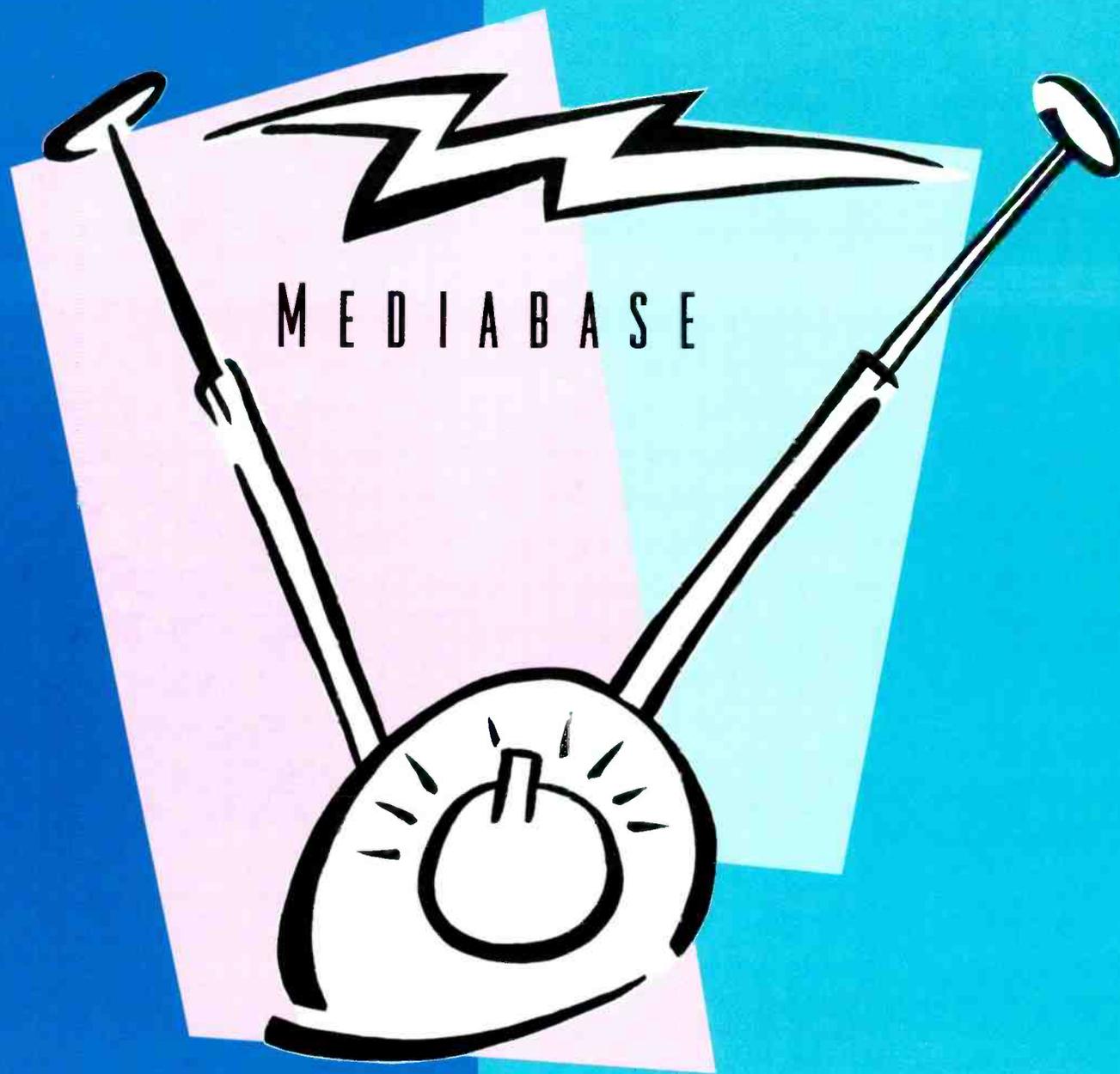
Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top selling singles like 'GENIE IN A BOTTLE' and 'BILLS, BILLS, BILLS'.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'BETTER DAYS (AND THE BOTTOM DROPS OUT)' and 'MY FIRST NIGHT WITH YOU'.



OOPS.

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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 31, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
▶ No. 1/GREATEST GAINER ◀						
1	2	2	9	BACKSTREET BOYS ▲ ⁶ JIVE 41672 (11.98/17.98) 6 weeks at No. 1	MILLENNIUM	1
2	1	1	4	LIMP BIZKIT FLIP 90335*/INTERSCOPE (11.98/17.98)	SIGNIFICANT OTHER	1
3	3	3	10	RICKY MARTIN ▲ ⁴ C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
4	4	6	27	BRITNEY SPEARS ▲ ⁵ JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1
▶ Hot Shot Debut ◀						
5	NEW ▶	1	1	TOO SHORT SHORT 41644/JIVE (11.98/17.98)	CAN'T STAY AWAY	5
6	5	4	5	SOUNDTRACK ▲ ² OVERBROOK 60344*/INTERSCOPE (11.98/17.98)	WILD WILD WEST	4
7	7	8	5	SARAH MCLACHLAN ▲ ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
8	9	12	6	RED HOT CHILI PEPPERS WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
9	6	5	9	SOUNDTRACK ▲ WALT DISNEY 60645 (11.98/17.98)	TARZAN	5
10	12	14	6	SMASH MOUTH ● INTERSCOPE 90316 (11.98/17.98)	ASTRO LOUNGE	10
11	11	13	29	KID ROCK ▲ LAVA/ATLANTIC 83119*/AG (10.98/16.98) HS	DEVIL WITHOUT A CAUSE	6
12	10	10	89	SHANIA TWAIN ◆ ¹¹ MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
13	8	7	7	SOUNDTRACK MAVERICK 47348/WARNER BROS. (11.98/17.98)	AUSTIN POWERS: THE SPY WHO SHAGGED ME	5
14	13	11	4	K-CI & JOJO MCA 11937* (10.98/17.98)	IT'S REAL	8
15	14	16	7	JENNIFER LOPEZ ▲ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
16	NEW ▶	1	1	SOUNDTRACK JIVE 41686* (11.98/17.98)	THE WOOD	16
17	20	22	7	BLINK 182 ● MCA 11950 (10.98/16.98)	ENEMA OF THE STATE	9
18	18	18	12	VARIOUS ARTISTS ▲ RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
19	19	17	21	TLC ▲ ⁴ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
20	24	25	5	SANTANA ● ARISTA 19080 (10.98/17.98)	SUPERNATURAL	19
21	23	21	77	DIXIE CHICKS ▲ ⁶ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	4
22	21	19	7	JA RULE ▲ MURDER INC./DEF JAM 538920*/DJMGM (10.98/16.98) HS	VENNI VETTI VECCI	3
23	25	40	38	98 DEGREES ▲ ² MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	14
24	17	23	3	KENNY G ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	17
25	22	15	4	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	10
26	NEW ▶	1	1	LIL' CEASE UNDEAS/ATLANTIC 92783*/AG (10.98/16.98)	THE WONDERFUL WORLD OF CEASE A LEO	26
27	27	26	69	'N SYNC ▲ ⁷ RCA 67613 (11.98/17.98)	'N SYNC	2
28	29	28	21	EMINEM ▲ ² WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
29	16	35	3	WEIRD AL YANKOVIC WAY MOBY 32118/VOLCANO (11.98/17.98)	RUNNING WITH SCISSORS	16
30	30	27	9	SOUNDTRACK ● ISLAND 546196/DJMG (11.98/17.98)	NOTTING HILL	19
31	33	30	62	LENNY KRAVITZ ▲ VIRGIN 47758 (12.98/17.98)		5
32	34	31	7	LONESTAR ● BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
33	NEW ▶	1	1	GANG STARR NOO TRYBE 47279*/VIRGIN (19.98/22.98)	FULL CLIP: A DECADE OF GANG STARR	33
34	35	34	37	JUVENILE ▲ CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	16
35	31	24	7	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	5
36	40	42	18	GINUWINE ▲ ⁵⁵⁰ MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	5
37	36	33	5	VARIOUS ARTISTS EPIC 63653 (11.98 EQ/17.98)	NO BOUNDARIES — A BENEFIT FOR THE KOSOVAR REFUGEES	18
38	28	38	4	SOUNDTRACK ATLANTIC 83199/AG (10.98/17.98)	SOUTH PARK: BIGGER, LONGER & UNCUT	28
39	39	41	27	SUGAR RAY ▲ LAVA/ATLANTIC 83151*/AG (10.98/16.98)	14:59	17
40	15	—	2	FIEND NO LIMIT 50107*/PRIORITY (10.98/16.98)	STREET LIFE	15
41	38	29	3	VARIOUS ARTISTS RAZOR & TIE 89024 (11.98/17.98)	MONSTER BALLADS	29
42	43	53	101	BACKSTREET BOYS ◆ ¹⁰ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
43	37	32	36	CHER ▲ ² WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
44	44	59	14	LIL' TROY SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	44
45	26	9	3	GZA/GENIUS WU-TANG 11969*/MCA (10.98/16.98)	BENEATH THE SURFACE	9
46	41	36	35	THE OFFSPRING ▲ ⁶ COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	2
47	32	20	3	ALICE IN CHAINS COLUMBIA 63649/CRG (11.98 EQ/17.98)	NOTHING SAFE	20
48	NEW ▶	1	1	CHRIS ROCK DREAMWORKS 50055/INTERSCOPE (10.98/16.98)	BIGGER & BLACKER	48
49	49	50	28	GODSMACK ▲ REPUBLIC 53190/UNIVERSAL (10.98/16.98) HS	GODSMACK	22
50	42	39	11	TIM MCGRAW ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
▶ PACESETTER ◀						
51	76	164	3	SOUNDTRACK UNIVERSAL 53269 (10.98/17.98)	AMERICAN PIE	51
52	57	66	43	GOO GOO DOLLS ▲ ⁶ WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
53	50	43	21	LIT ● RCA 67775 (10.98/16.98) HS	A PLACE IN THE SUN	31

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
54	45	48	13	CASE DEF SOUL 538871*/IDJMG (8.98/12.98)	PERSONAL CONVERSATION	33
55	46	45	5	702 MOTOWN 549526/UNIVERSAL (10.98/16.98)	702	34
56	53	51	36	112 ▲ ⁶ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
57	58	58	47	LAURYN HILL ▲ ⁶ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
58	52	46	10	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	2
59	47	44	6	DEF LEPPARD ● MERCURY 546212/DJMG (11.98/17.98)	EUPHORIA	11
60	56	62	8	SLICK RICK ● DEF JAM 558936*/DJMG (10.98/16.98)	THE ART OF STORYTELLING	8
61	51	47	4	DONNA SUMMER EPIC 69910* (11.98 EQ/17.98)	VH1 PRESENTS LIVE & MORE ENCORE!	43
62	54	49	42	EVERLAST ▲ ² TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES	9
63	66	73	5	EDWIN MCCAIN LAVA/ATLANTIC 83197/AG (10.98/16.98)	MESSENGER	63
64	48	37	5	MASE ● BAD BOY 73030*/ARISTA (11.98/17.98)	DOUBLE UP	11
65	61	67	5	STEVEN CURTIS CHAPMAN SPARROW 51695 (11.98/16.98)	(SPEECHLESS)	31
66	55	55	4	SOUNDTRACK AMERICAN/C2 69947/CRG (11.98 EQ/17.98)	BIG DADDY	55
67	69	69	35	WHITNEY HOUSTON ▲ ² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
68	60	57	16	ANDREA BOCELLI ▲ POLYDOR 547222 (10.98/17.98)	SOGNO	4
69	68	71	94	CREED ▲ ³ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON	22
70	64	65	18	B*WITCHED ▲ EPIC 69751 (10.98 EQ/16.98)	B*WITCHED	12
71	67	64	48	KORN ▲ ² IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
72	59	52	11	SOUNDTRACK ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE	3
73	63	60	9	JIMMY BUFFETT ● MARGARITAVILLE 524660/DJMG (11.98/17.98)	BEACH HOUSE ON THE MOON	8
74	62	54	15	NAS ▲ COLUMBIA 68773*/CRG (11.98 EQ/17.98)	I AM...	1
75	77	81	17	SILK ● ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	21
76	70	70	42	JAY-Z ▲ ⁴ ROC-A-FELLA 558902*/DJMG (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
77	83	96	7	ENRIQUE IGLESIAS FONOVISA 0517 (10.98/16.98)	BAILAMOS	77
78	75	75	29	ORGY ● ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	CANDYASS	32
79	74	74	26	DAVE MATTHEWS/TIM REYNOLDS ▲ ² BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
80	65	56	4	THE CHEMICAL BROTHERS FREESTYLE DUST 47610*/ASTRALWERKS (11.98/17.98)	SURRENDER	32
81	79	82	70	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
82	71	97	5	VARIOUS ARTISTS INTEGRITYWORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	71
83	84	77	64	DAVE MATTHEWS BAND ▲ ² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
84	87	99	11	VARIOUS ARTISTS RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	73
85	72	63	58	BRANDY ▲ ⁴ ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
86	98	141	5	LEN WORK 69528/EPIC (7.98 EQ/11.98) HS	YOU CAN'T STOP THE BUM RUSH	86
87	80	80	70	LIMP BIZKIT ▲ FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	22
88	82	90	65	FAITH HILL ▲ ² WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
89	78	79	27	TRICK DADDY ● SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM	30
90	94	91	15	BUCKCHERRY DREAMWORKS 50044/INTERSCOPE (8.98/12.98) HS	BUCKCHERRY	74
91	85	76	105	SARAH MCLACHLAN ▲ ⁶ ARISTA 18970 (10.98/17.98)	SURFACING	2
92	73	68	8	INSANE CLOWN POSSE (ISLAND 524661/DJMG (11.98/17.98)	THE AMAZING JECKEL BROTHERS	4
93	89	92	47	ROB ZOMBIE ▲ ² GEFENN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
94	86	78	4	VARIOUS ARTISTS TOMMY BOY 1332 (12.98/17.98)	ESPN PRESENTS JOCK ROCK 2000	78
95	81	83	6	JAMIROQUAI WORK 69973/EPIC (11.98 EQ/17.98)	SYNKRONIZED	28
96	92	88	30	DMX ▲ ² RUFF RYDERS 538640*/DJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
97	99	110	13	B.G. CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	9
98	93	101	61	DMX ▲ ³ RUFF RYDERS 558227*/DJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
99	96	98	31	FATBOY SLIM ● SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	34
100	105	106	15	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!	98
101	102	103	12	SOUNDTRACK ● COLUMBIA 69853/CRG (11.98 EQ/17.98)	SONGS FROM DAWSON'S CREEK	7
102	122	142	9	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98) HS	BUENA VISTA SOCIAL CLUB	102
103	106	119	10	SHEDAISSY LYRIC STREET 65002/HOLLYWOOD (8.98/12.98) HS	THE WHOLE SHEBANG	103
104	91	95	4	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	53
105	95	104	10	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
106	113	127	20	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
107	88	89	86	WILL SMITH ▲ ⁶ COLUMBIA 68683*/CRG (11.98 EQ/17.98)	BIG WILLIE STYLE	8
108	101	87	7	HARRY CONNICK, JR. COLUMBIA 69618/CRG (11.98 EQ/17.98)	COME BY ME	36

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

Billboard 200 continued

JULY 31, 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
109	103	100	16	SOUNDTRACK ● MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
110	109	108	7	BLAQUE TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)	BLAQUE	79
111	116	117	62	GARBAGE ▲ ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
112	118	111	12	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25
113	128	136	4	VARIOUS ARTISTS EPITAPH 86563 (4.98 CD)	PUNK-O-RAMA 4	113
114	115	94	3	LYLE LOVETT CURB 11964/MCA (10.98/17.98)	LIVE IN TEXAS	94
115	104	93	4	MANA WEA LATINA 27864 (9.98/16.98)	MTV UNPLUGGED	83
116	108	114	6	DIANA KRALL VERVE 304/VG (10.98/16.98)	WHEN I LOOK IN YOUR EYES	68
117	100	72	3	MERCEDES NO LIMIT 50085/PRIORITY (10.98/16.98)	REAR END	72
118	135	139	41	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
119	120	125	23	COLLECTIVE SOUL ● ATLANTIC 83162/AG (10.98/16.98)	DOSAGE	21
120	97	61	18	CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
121	132	135	8	OLEANDER REPUBLIC 53242/UNIVERSAL (8.98/12.98) HS	FEBRUARY SON	121
122	119	122	34	2PAC ▲ ⁵ AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
123	121	120	35	GARTH BROOKS ◆ ¹² CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
124	117	109	8	JT MONEY TONY MERCEDES/FREEWORLD 50060*/PRIORITY (10.98/16.98)	PIMPIN ON WAX	28
125	124	124	20	GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	6
126	114	121	3	TRACIE SPENCER CAPITOL 34287 (10.98/16.98) HS	TRACIE	114
127	130	132	88	MARTINA MCBRIDE ▲ ² RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
128	125	115	38	DRU HILL ▲ ² DEF SOUL 524542/DJMG (10.98/17.98)	ENTER THE DRU	2
129	126	118	8	MARY CHAPIN CARPENTER COLUMBIA (NASHVILLE) 68751/SONY (NASHVILLE) (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	43
130	107	84	9	EIGHTBALL & M.J.G. ● SUAVE HOUSE 53251/UNIVERSAL (10.98/16.98)	IN OUR LIFETIME	10
131	111	116	8	CHANTE MOORE SILAS 11674/MCA (10.98/16.98)	THIS MOMENT IS MINE	31
132	138	140	53	MONICA ▲ ² ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
133	123	102	3	LUSCIOUS JACKSON GRAND ROYAL 96084*/CAPITOL (10.98/16.98)	ELECTRIC HONEY	102
134	136	123	8	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 50047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	34
135	110	133	6	SARAH BRIGHTMAN REALLY USEFUL 539330/DECCA	THE ANDREW LLOYD WEBBER COLLECTION	110
136	131	113	31	TYRESE ▲ RCA 66901* (10.98/16.98) HS	TYRESE	17
137	149	180	3	SOUNDTRACK KOCH 8901 (11.98/16.98)	POKEMON: 2. B.A. MASTER — MUSIC FROM THE HIT TV SERIES	137
138	134	131	48	FIVE ▲ ARISTA 19003 (10.98/16.98) HS	FIVE	27
139	112	86	5	GERI HALLIWELL ● CAPITOL 21009 (11.98/17.98)	SCHIZOPHONIC	42
140	133	129	12	NAUGHTY BY NATURE ARISTA 19047* (10.98/16.98)	NINETEEN NAUGHTY NINE NATURE'S FURY	22
141	141	143	5	SWAY & KING TECH INTERSCOPE 90292* (10.98/16.98) HS	THIS OR THAT	107
142	145	149	13	LO FIDELITY ALLSTARS SKINT/SUB POP 69654/CRG (7.98 EQ/13.98) HS	HOW TO OPERATE WITH A BLOWN MIND	115
143	163	167	9	BLESSID UNION OF SOULS PUSH 27047/V2 (10.98/16.98)	WALKING OFF THE BUZZ	143
144	NEW		1	MR. BUNGLE WARNER BROS. 47447 (10.98/16.98) HS	CALIFORNIA	144
145	151	112	3	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98) HS	SLIPKNOT	112
146	129	105	18	SOUNDTRACK ▲ ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	10
147	146	145	34	METALLICA ▲ ⁴ ELEKTRA 62299*/EEG (18.98/24.98)	GARAGE INC.	2
148	142	151	6	IBRAHIM FERRER WORLD CIRCUIT/ONESUCH 79532/AG (10.98/17.98) HS	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER	137
149	147	137	85	ANDREA BOCELLI ▲ ² PHILIPS 539207 (10.98/17.98) HS	ROMANZA	35
150	90	—	2	JIMI HENDRIX EXPERIENCE HENDRIX 11987*/MCA (13.98/21.98)	JIMI HENDRIX LIVE AT WOODSTOCK	90
151	160	169	42	SHERYL CROW ▲ ² A&M 540959/INTERSCOPE (10.98/17.98)	THE GLOBE SESSIONS	5
152	137	134	5	ALABAMA RCA (NASHVILLE) 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	51
153	148	147	9	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
154	153	138	14	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. 47294* (10.98/17.98)	ECHO	10

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155	139	130	11	ROBBIE WILLIAMS CAPITOL 97726 (10.98/16.98)	THE EGO HAS LANDED	63
156	154	153	19	SOUNDTRACK DREAMWORKS 50033/INTERSCOPE (17.98 CD)	A NIGHT AT THE ROXBURY	95
157	127	85	4	VARIOUS ARTISTS WU-TANG/RAZOR SHARP 69610*/EPIC (11.98 EQ/17.98)	THE RZA HITS	61
158	140	148	15	JOEY MCINTYRE ● C2/COLUMBIA 69856/CRG (11.98 EQ/17.98)	STAY THE SAME	49
159	144	189	17	SOUNDTRACK ● HOLLYWOOD 62177 (10.98/17.98)	VARSITY BLUES	19
160	150	126	13	SARAH BRIGHTMAN ● NEMO STUDIO 56769/ANGEL (10.98/17.98)	EDEN	65
161	162	152	36	R. KELLY ▲ ⁴ JIVE 61625* (19.98/24.98)	R.	2
162	157	128	5	HEAVY D UPTOWN 53260/UNIVERSAL (10.98/16.98)	HEAVY	60
163	NEW		1	ELVIS PRESLEY RCA 67732 (39.98/49.98)	ARTIST OF THE CENTURY	163
164	152	150	18	SILVERCHAIR EPIC 69816 (11.98 EQ/16.98)	NEON BALLROOM	50
165	158	166	36	NEW RADICALS ● MCA 11858 (10.98/16.98) HS	MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
166	143	107	4	VARIOUS ARTISTS MOTOWN 549520/UNIVERSAL (10.98/16.98)	MARVIN IS 60: A TRIBUTE ALBUM	97
167	156	144	16	VARIOUS ARTISTS ● IMMORTAL 69904*/EPIC (11.98 EQ/16.98)	FAMILY VALUES TOUR '98	7
168	155	146	4	LOS TIGRES DEL NORTE FONOVISA 80761 (13.98/17.98)	HERENCIA DE FAMILIA	92
169	159	158	35	MARIAH CAREY ▲ ³ COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	4
170	164	160	34	ELVIS CRESPO ▲ SONY DISCOS 82634 (8.98 EQ/13.98) HS	SUAVEMENTE	106
171	165	159	68	SOUNDTRACK ▲ ⁵ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
172	171	161	38	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
173	170	181	39	VARIOUS ARTISTS SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
174	NEW		1	SOUNDTRACK WARNER SUNSET/REPRISE 47450/WARNER BROS. (11.98/17.98)	EYES WIDE SHUT	174
175	172	174	8	LYNYRD SKYNYRD MCA 11941 (6.98/11.98)	THE MILLENNIUM COLLECTION: THE BEST OF LYNYRD SKYNYRD	147
176	NEW		1	VARIOUS ARTISTS BLACK HAND 54329*/LIGHTYEAR (11.98/17.98)	BLACK GANGSTER — ORIGINAL SOUNDTRACK	176
177	173	157	28	VARIOUS ARTISTS ▲ KOCH 8803 (10.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3	10
178	182	178	54	BARENAKED LADIES ▲ ³ REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
179	168	156	31	BUSTA RHYMES ▲ FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	12
180	166	182	19	SELENA ● EMI LATIN 97886 (11.98/17.98)	ALL MY HITS TODOS MIS EXITOS	54
181	175	163	42	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
182	161	186	22	SIXPENCE NONE THE RICHER ● SQUIRT 7032* (10.98/15.98) HS	SIXPENCE NONE THE RICHER	89
183	174	154	6	MC EIHT HOO BANGIN' 50021*/PRIORITY (10.98/16.98)	SECTION 8	54
184	167	155	8	JORDAN KNIGHT ● INTERSCOPE 90322 (10.98/16.98)	JORDAN KNIGHT	29
185	NEW		1	VARIOUS ARTISTS ALMO SOUNDS 80024/INTERSCOPE (16.98 CD)	RETURN OF THE GRIEVOUS ANGEL: A TRIBUTE TO GRAM PARSONS	185
186	188	—	15	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	85
187	178	171	72	MADONNA ▲ ³ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
188	177	172	35	JEWEL ▲ ³ ATLANTIC 82950*/AG (10.98/17.98)	SPIRIT	3
189	181	168	19	VAN MORRISON POINTBLANK 47148/VIRGIN (12.98/17.98)	BACK ON TOP	28
190	180	198	31	JIMI HENDRIX EXPERIENCE HENDRIX 11671*/MCA (10.98/17.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	133
191	185	170	6	PENNYWISE EPITAPH 86553* (10.98/15.98)	STRAIGHT AHEAD	62
192	189	191	56	SOUNDTRACK ▲ ⁴ COLUMBIA 69440/CRG (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
193	184	187	42	OUTKAST ▲ ² LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
194	186	183	62	JOHN MELLENCAMP ▲ MERCURY 536738/DJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
195	187	165	59	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
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DANCE SEES FUTURE ON THE WEB

(Continued from page 1)

But on top was the understanding that new tools to showcase the dance scene in America—such as the Internet, with its potential for increased visibility and downloading opportunities, as well as cable radio and satellite radio—will be essential for the future.

"In the next five years, the music business will change more than it has in the last 50 years," said Hosh Gureli, senior VP of A&R at Arista Records. "We're in an incredible time right now, like Christopher Columbus landing on a new country. Technology will play such a major role."

Added longtime dance recording artist Joi Cardwell, "When I see one of my songs on the cable box over cable radio with the title and artist name, I'm thrilled. The more we can exploit technology, the better we can all be."

NEW WAYS TO PROMOTE

"The Internet has demanded that you look for new ways to promote and distribute your music," said keynote speaker Ridge Nye, head of Strategy Inc., which identifies new ways to promote and market dance music. "You can't depend on radio airplay to get it to the clubs or DJs. This is your pirate radio to build a community of mass culture. You need to use every resource you have available."

Nye cited research that shows the Internet is "changing life as we know it," saying that 38% of Net users have browsed for music, and 11% have purchased it online. In total, 70,000 music Web sites exist today, according to Nye. By the end of next year, it is estimated that 15% of music sales will take place on the Internet, he said.

Tom Ryan, head of CDuctive, an online distributor for more than 300 independent dance, electronic, hip-hop, and indie-rock labels, explained that "with one click, people can learn about an artist, listen to their music, and take delivery of the product, all in the same place."

His company, on July 20, announced an alliance with traditional retailer the Warehouse (and its Warehousemusic.com) to provide a library of dance tracks for Warehouse's custom CD service, via on-demand.warehousemusic.com.

"Music is digital information, and the Internet is perfect for that," Ryan said. "In the last two years, it's already proved itself to be a viable medium for traditional music products."

Chris Bergen, head of publicity and artist relations for Music.com, said that a recent posting about Canadian dance act Love Inc. "got so much E-mail in response. When I was leaving [independent Los Angeles-based label] Interhit, I was running into walls left and right, especially with the club community. The Internet is definitely a creative way to get people to listen."

Peter Wohlski, label manager of Planet E Communications, cautioned those who might hesitate to utilize the Web that "things are moving so quickly in the online world that unless you make your relationships now, you're going to be paying for your Internet promotion, so take advantage of it while you can."

Wohlski said that in three years, his company's business has quadrupled

its sales via the Internet. "It's for the DJs in Bumfuck, Mo., who don't have access to the releases. That's a big thing for us; it's a way for people to procure releases they can't get at their local retailer."

Bryan Tollin, managing director of Velocity Records, said his company is spearheading a research project commissioned by Microsoft to gauge the viability of forming a Web-based dance music collective that would offer exposure to independent labels. More details on the venture are expected before the month's end.

Tollin told Billboard that Microsoft is focusing on the dance community, "because they feel it is the most-ready genre for an alternative means of promotion for sales and marketing. Dance is probably the primary genre that needs a nontraditional outlet to maximize their sales."

DOWNLOAD DEBATE

Many dance pundits are also looking to the potential of digital downloading as a weapon for the community, though there was much debate at the gathering over the value of offering free tracks to the public.

In support was CDuctive's Ryan, who said, "In a lot of places, it's difficult to get your hands on music from different parts of the world. Music will become accessible to the world because of the digital downloading revolution. The Internet can provide opportunities for music that might not otherwise get the distribution and the profile it deserves."

Hoping to dispel detractors of the technology, Music.com's Bergen said, "People will always want something to hold in their hands. They might get a single for free, but it will make things explode for the album."

Cable radio is another outlet with the potential to expose dance music to the masses. Carrier Music Choice now boasts a subscriber base of 10 million, including customers of DirecTV. The company offers a 40-channel digital cable lineup and a 31-channel DirecTV lineup, all commercial-free, including dance, electronica/industrial, and acid jazz/ambient stations. It includes such onscreen information as song title, artist, and album title, and in the

near future, it will provide point-of-purchase opportunities to buy music.

The service is also available over the Internet (musicchoice.com), along with E-commerce opportunities already in place.

"Much of the music played on these channels can't be found on local radio. Music Choice plays imports, independents, and even unsigned artists. If the music's good, it gets played," Seth Neiman, manager of Music Choice programming, told Billboard. "We also feature a dance and electronica top 20 chart on the Web, so listeners can purchase the best of each channel."

SATELLITE SOUNDS

Then there's satellite radio, due to launch at the end of 2000 (Airwaves, Billboard, July 17), which will offer 100 channels of programming—50 commercial-free and 50 news/talk stations—in vehicles for a monthly fee of \$9.95. Two proponents, XM Satellite and CD Radio, will offer the service.

Longtime radio programmer Swedish Egil (KROQ, Groove Radio, Mars FM—all in Los Angeles), who will program CD Radio's dance channel, said that the company will offer music not likely to be embraced by traditional commercial broadcasters.

"To play anything new like this, you're going to attract a younger demographic," he noted. "Broadcasters are not interested in that because they get more money in advertising with the older demographic. I just don't think they're willing to jump into it. And if people haven't heard the music, they can't feel the music."

Chris Cox, half of the remixing duo Thunderpuss 2000 (Whitney Houston, Billie Myers, Amber), questioned whether the proliferation of such new marketing tools as the Internet and cable and satellite services would indeed help expand the cause or merely splinter its impact. "If you have so much choice, how in the world would you ever turn something into a national hit?" Cox asked.

One audience member responded, "If you can break underground artists and music, then you get a buzz going. You get that following, and then MTV and radio will have to start listening."

Panel Spurs Piracy Fight

BY SUSAN NUNZIATA

ATLANTA—Executives from Epic and RCA Records are moving forward with plans to launch a dance music industry coalition that will battle the widespread availability of bootleg product. The first meeting is expected to be scheduled in New York within the month, after which the group plans to issue its mission statement.

The idea for a coalition was developed at the Billboard Dance Music Summit in Atlanta during a panel on bootlegging July 17 (*Billboard Bulletin*, July 20). Frank Ceraolo, senior director of marketing/A&R at Epic, and Vince Digiorgio, VP of A&R at RCA Records, initiated the idea

and agreed to spearhead the coalition. They gathered the names of 33 participants at the conference and have received further interest since returning to New York.

The interested participants include major and independent label executives, music publishing executives, retailers, producers, DJs, and artists.

"I definitely think people [at the panel] understood the seriousness of where this could go in a very short period of time, if we don't react and show some kind of solidarity," Ceraolo told Billboard. "We need to move in a proactive way to at least curtail the big [bootleg suppliers and distribu-

(Continued on next page)



by Geoff Mayfield

THE BOYS ARE BACK: Imagine a variation on a long-running TV advertising campaign. "Hey, **Backstreet Boys**," an off-screen announcer intones. "Your new album set a SoundScan-era record for sales in a single week at 1.13 million units and has already sold 4 million units in just nine weeks. What are you going to do next?" The Boys look straight into the camera, clearly in a celebratory mood, and shout in unison, "We're goin' to the Disney Channel!"

With that, they hoist Mickey Mouse on their shoulders—and march back into the No. 1 slot on The Billboard 200. For the first time since "Millennium" opened with its record-setting sales week, the album shows a gain over prior-week sales, thanks to a one-two cable punch from Disney and Fox Family, which both ran Backstreet Boys specials on July 10.

Disney's special was culled from a concert in New York's New Amsterdam Theatre; it repeated on July 11, 14, 17, 20, and 23, with most of those dates falling before the close of the chart's tracking week. The program had the second-highest rating for a music special in the channel's history, pulling in 2.6 million viewers. It runs again Aug. 4, 10, 16, and 20.

July 10 was also a repeat date for a Fox Family special that first ran on the cable outlet on July 1 (with others on July 3 and July 9). The program, which was originally a pay-per-view concert in February that had a second window on Showtime in April, garnered Fox Family's best concert ratings this year, bettering numbers scored by **Garth Brooks**, **Spice Girls**, and **Hanson**.

The exposure pours a 12,000-unit increase, good for the Greatest Gainer trophy and a one-week sum of 272,000 copies, while **Limp Bizkit**, which topped the list for the last three issues, slides to 238,000 units, down 10% from last issue. Even if Bizkit had remained flat from last issue, the cable-infused Backstreet sum would have been large enough to reclaim the top rung.

TWO FOR ONE: The Disney Channel special even helps the first **Backstreet Boys** album score a 14% gain, but that's not a particularly unusual sight, as the older set has seen increases in five of "Millennium's" nine chart weeks. In fact, we're noticing that kid-targeted acts have an easier time than others keeping two albums afloat.

Often, as shown in a classic example by **Hootie & the Blowfish**, the release of a new album takes the wind out of an older album's sales (mixed metaphor intended). The first Hootie album had a gain the very first week that the band's sophomore album came out in 1996 but tailed off in subsequent issues. **Sarah McLachlan** provided a more recent example: Her 1997 title, "Surfacing," had been hovering at about 30,000 units a week for six straight weeks when her new "Mirrorball" crashed the top 10 in the July 3 issue. Sales of "Surfacing" have dropped in each subsequent issue; in the last three it has fallen 15 slots, to No. 91, this issue registering 17,000 copies.

Youth-focused artists, however, buck the trend. **Hanson**, in '97, and 'N **Sync**, last year, were able to keep their first albums in the top 10 despite the similar success of new Christmas albums. **Spice Girls** were also able to keep two plates spinning at once; there were 11 issues in 1997-98 when both of their albums resided in the top 20.

PLAYING THE FIELD: Behind its "Behind The Music" episode, which VH1 first ran July 11, **Poison** falls just shy of Top Pop Catalog Albums' summit. Its "Greatest Hits 1986-1996" races 14-2 with an 87% sales gain, trailing **Bob Marley's** "Legends" by less than 2,000 units. Had it overtaken the Marley anthology, this would have been the first chart-topping album in Poison's career . . . The catalog chart bow of **Belle & Sebastian's** 1996 debut, "Tiger Milk," is noteworthy in that it was previously a limited-edition pressing that was only available as a vinyl import in the U.S. The Glasgow, Scotland-based group's "The Boy With The Arab Strap" spent four weeks on the Heatseekers chart last year. A new album is expected next year.

SPANISH HEAT: In its 66th week on the Heatseekers chart, **Buena Vista Social Club** finally reaches No. 1, as its self-titled set becomes only the second Spanish-language album in the chart's nine-year history to do so. The album has been revitalized by a limited-release film about the album's creation, as well as press attention over the solo release by member **Ibrahim Ferrer**, now No. 9 on Heatseekers.

Incidentally, have you ever noticed how many albums on The Billboard Latin 50 have appeared on Heatseekers? Almost half of this issue's Latin list—22 albums—have appeared on the Heatseekers list at one time or another, a much higher percentage than you'll find on Billboard's other specialty charts. By comparison, 20 of the 100 titles on this issue's Top R&B Albums and 15 of the current 75 on Top Country Albums are Heatseekers. The Heatseekers chart is reserved for acts from all genres that haven't yet visited the top half of The Billboard 200.

ZELNICK: NET FUTURE ROSY, BUT NOT FOR ALL

(Continued from page 96)

- Consumer relationships;
- And brand.

Despite the fact that the Internet offers an unlimited amount of room for businesses to set up shop, "at the end of the day, every category will have a limited number of winners," Zelnick asserted, setting up his keynote mantra: "Ubiquity does not imply demand." Or, just because you build it does not in fact mean that they will come.

Zelnick noted that there is a lot of talk about potential "disintermediation" in the digital world: that retailers will be squeezed out by record companies and that record companies themselves will be squeezed out by new "virtual" labels and artists.

"I don't believe in it," he said. "Incidentally, it seems that those who wish to disintermediate expect themselves to intermedicate. This strategy is known as 'eating our lunch.'"

The record companies' meal is secure, he asserted, arguing that the big record labels are in no danger of being rendered moot by the opportunities the Internet offers for artists, cyberlabels, or third parties to take music to consumers outside of the traditional label structure.

"The key activity of a record company is finding talent, making

great music, promoting the artists, and selling their music around the world," he said, all activities in which the majors excel and that the Internet will enhance but won't eliminate.

As for artists selling directly? "The fact that you can put your garage band on the Net doesn't mean that anyone will care to listen to it," he said. "Just because

you have a telephone on your desk doesn't mean that anyone will call."

Ubiquity does not imply demand.

The clear-eyed view nonetheless offered a vision of a rosy future for the record business as a whole as it embraces the Internet and online distribution.

"We think this is a great opportunity to generate growth in what is a highly mature business," he said. "We have found again and again that new formats energize the market."

Zelnick predicted that in the next 10 years, the music business will "more than double," mainly due to Internet distribution, but not at the expense of traditional retail.

In the next 10 years, physical distribution and retail sales (of a new format—likely chip-based) will remain crucial on a worldwide basis, he added. "The bottom line," he said of the major labels' role in the Internet future, "is that we are not going away."

'We have found again and again that new formats energize the market'

— STRAUSS ZELNICK —

Retailers Are Ready To Adapt

Brick-And-Mortar Players Eye The New Label Competition

NEW YORK—Although some media pundits and Wall Street investors seem eager to consign traditional retailers to the history books, the old guard is adamant that it can adapt and survive in an altered landscape that will someday include widespread digital distribution.

Of more concern is the challenge posed by the ability such distribution allows labels to sell directly to customers, merchants said during the Plug.In conference, held July 19-20 here.

Although show presenter Jupiter Communications forecasts that digital distribution of music will account for only about \$147 million of the U.S. music market by 2003—a prediction that some here considered far too low—the subject claimed the lion's share of attention at the meet.

"Our customers haven't told us they want digital downloading, yet we're all running wildly toward it," said Mike Farrace, VP of Tower Online, which sells a selection of downloadable singles on its site for 99 cents. "I just find that interesting."

Russ Pillar, president/CEO of Virgin Entertainment Group, said it would be 15-20 years before digital selling of music reaches a mass market, which drew jeers from some in the audience at a retailing panel.

"The brick-and-mortar business is not going away," he said, adding that while most eyeballs are looking to the future of digital sales, the offline sector is quietly doing what few online companies can:

turning a profit.

"There's nothing sexy about brick-and-mortar retail—except the fact that it makes money," Pillar said.

He added that Virgin is planning to meet the challenge of operating physical stores in a wired world by rolling out a new prototype—called Megastore 2010—that features new technology and has "a sense of theater." The first such store debuted July 16 in Columbus, Ohio.

Others agreed that even when downloading is a bigger market, there will still be a role for "real" retail.

"Sixteen-year-olds are not only going to Tower to buy music but to see other 16-year-olds," said Jonathan Bulkeley, CEO of BarnesandNoble.com, which recently debuted its online music store. "Bookstores and music stores are also a social place."

The scenario should not be seen as either/or, several retail and label executives repeated during the conference. "Let's not assume that music fans will be either physical store buyers or Internet buyers," said Jordan Rost, senior VP of Warner Music Group, during a panel dubbed "The End Of Labels?"

But while retailers feel confident that they can compete on a level playing field, they remain unsure about the intentions of labels currently positioning themselves to get into the online sales game.

"It seems to me counterproduc-

tive when the supplier sells stuff," said Tower's Farrace, who nonetheless allowed that labels have that right.

Robert Cain, president/CEO of Valley Media, noted that the concept is nothing new. Label-owned record clubs have been selling directly to consumers for years, he said.

Still, with predictions that brick-and-mortar retail will account for about 85% of U.S. music sales in 2003, the labels would be advised to take care in maintaining relationships with the sector as they test the upside of the download space, many here said.

Pete Jones, president/CEO of BMG Distribution and Associated Labels, stressed during the Q&A session of the retailing panel that moves into retail by companies such as BMG (which operates the Getmusic.com online record store as a joint venture with Universal) would only "enlarge the pie" for everyone, including retailers—a sentiment echoed by a number of other label representatives.

Virgin's Pillar, for one, was skeptical.

"Any label head who looks you in the eye and says, 'We're not your competitor'—they're lying," he said.

DON JEFFREY

and MARILYN A. GILLEN

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DANCE MUSIC SUMMIT PANEL SPURS ANTI-PIRACY EFFORTS

(Continued from page 104)

tors] first and then start going after the little ones."

Conference attendee Nina Easton, president of 404 Music Group Inc. and a member of the convention planning committee for the National Assn. of Recording Merchandisers (NARM), pledged to take up the issue as a topic for discussion at the retail organization's 2000 convention. "I'd be more than happy to get a forum for this at NARM and get more retailers involved," Easton said. "We can come up with guidelines on what labels and retailers can do and what are their rights. If we just sit and moan in corners, it's not going to happen, so let's get together and do something."

Among the executives who signed on to participate in the coalition are Hosh Gureli, VP of A&R at Arista Records; Mark Finkelstein, founder of Strictly Rhythm Records; Patrick Conseil, VP of creative services, international, at Warner/Chappell Music; and Victor Lee, head of Tommy Boy Silver.

One issue that came up during the panel is the concern that some producers working on legitimate label product may end up inadvertently leaking material to pirates by giving copies of their work out to too many parties prior to release.

"What I'm going to start doing

when I hire people is have them sign some kind of agreement which will state something to the effect that the entire time that they are working on a project, the producer/remixer is not allowed to duplicate and distribute copies of the mix to anyone," Ceraolo told Billboard. "That's really how it starts. The producer gets excited about something and starts to give out copies on CD."

Meanwhile, Frank Creighton, senior VP/director of investigations with the Recording Industry Assn. of America (RIAA), confirmed that the organization and local law enforcement are poised to crack down on one major supplier of illegal dance music compilations. "We have finished the investigative phase," in that case, said Creighton.

The scope of the bootleg problem facing the dance music industry has grown exponentially in recent years with the advent of CD recorders (Billboard, June 28). Noted Easton after the panel, "If it's not addressed now, we as label owners will not want to deal with dance music anymore because there's no money in it."

The international scope of illegal dance compilations further complicates efforts. "About 40% to 75% of the material on these releases is

without domestic release," said Digiorio, "and it's going to complicate our ability to prosecute" these offenders.

A major stumbling block in the RIAA's efforts has been the Department of Justice's (DOJ) unwillingness to allow record companies to discuss certain issues that involve pricing, which would be in violation of antitrust laws, said Creighton. But the Internet may be forcing change on that front, he noted. "In light of the Internet, we are going to be more focused on track-based marketing. The DOJ will have to step back and say, 'We have a new dynamic here that's changing many businesses.' On Webcasting, we've gotten clearance from the DOJ to discuss pricing and royalty structures."

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The sixth-annual Billboard/Airplay Monitor Radio Seminar & Awards gears up for the new millennium with a dramatically reconfigured conference schedule comprising festive music showcases, interactive workshops, a series of format-specific and industry-at-large panels, and a host of special events, parties, and concerts. The seminar to be held Oct. 7-9 at the Fontainebleau Hilton in Miami Beach, also features our ever-spirited awards banquet, lauding outstanding achievement in the radio industry.

Join the nation's leading program directors, music directors, general managers, and air personalities from 15 different formats in the top 25 and secondary markets, and get the absolute latest forecast on what the industry is going to look like as we head into a brave new radio world just months down the line.

Various panels include Radio's

Next Generation: MIA?; The Artist Panel, featuring Billboard L.A. bureau chief Melinda Newman and this year's crop of hit-makers with their take on a rapidly changing industry; and Cross About Crossover?

Country attendees will enjoy a "seminar within a seminar" format that includes a separate agenda tailored exclusively to the genre. Events, clustered on Saturday, Oct.

9, will include a country-exclusive keynote speaker, several country sessions, and artist performances. Additional topics and speakers will be announced throughout the summer.

Regular radio registration has been lowered to just \$99. To register send check payable to Michele Quigley, Billboard, 1515 Broadway, NY, NY 10036. For more information, call Michele Quigley at 212-536-5002, and get in on the most credible radio convention of the year.



Trade Show & Convention Guide Has Complete Data On Its Agenda

The 1999-2000 edition of the Trade Show & Convention Guide is now available. Published by Amusement Business, this valuable resource guide is packed with information about the world's trade show industry as well as related facilities and services. Updated each year, this comprehensive directory contains thousands of listings of conventions and trade shows with show dates for the next five years.

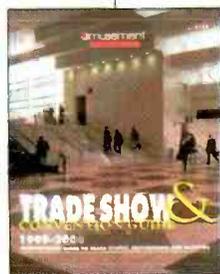
Also included is data on locations; projected attendance; number of exhibitors; costs, sizes, and number of booths; products being displayed; and contact names and addresses. Trade shows and conventions are listed by category and cross-referenced chronologically and geographically.

In addition this year's directory features a geographical listing of convention centers, hotels, auditoriums, and civic centers that hold trade shows, conventions, and meetings. Details on meeting room capacities, exhibit areas, floor load capacities, ceiling heights, rental costs, room quantities, and parking availabilities, are also included. Other features include a directory of local companies that service the trade show/convention industry, a directory of associations directly supporting the trade show industry, and a listing of professional management firms that produce trade shows.

The 1999-2000 Trade Show & Convention Guide is available for \$115 per copy. For orders outside the U.S. or Canada, add \$12 per directory for shipping and handling. Send prepaid orders to Amusement Business, Single Copy Department, P.O. Box 24970, Nashville, TN 37202, or call 615-321-4250.

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Christina Aguilera's First Wish: A No. 1

FASTER THAN YOU CAN say "Wild Wild West," there's a new No. 1 title sitting atop The Billboard Hot 100, and pole position is back in female hands. Will Smith's latest film only had one week atop the box-office charts, and the same fate befalls the title song. With "West" going south after only one week and its predecessor—"Bills, Bills, Bills" (Columbia) by Destiny's Child—spending a lone frame at No. 1, it's the first instance of back-to-back one-week chart-toppers since summer 1995, when Michael Jackson's "You Are Not Alone" followed Seal's "Kiss From A Rose."

So who is No. 1 this issue? It's the second former Mouseketeer to top the Hot 100 this year after Britney Spears. Eighteen-year-old Christina Aguilera hits pay dirt with her first chart entry, "Genie In A Bottle" (RCA). It's the first No. 1 for her label since the Spanish duo Los Del Rio began a 14-week reign with "Macarena" (Bayside Boys Mix) three years ago this week. Aguilera is the first female artist to give RCA a No. 1 single since August 1994, when Lisa Loeb topped the chart with "Stay (I Missed You)." That was a collaboration with Loeb's group Nine Stories, which means that Aguilera is only the fourth solo female artist in the rock era to have a No. 1 single on RCA, following Kay Starr ("Rock And Roll Waltz"), Little Peggy March ("I Will Follow Him"), and Dolly Parton ("Nine To Five").

With an RCA single on top, it's the first week Sony hasn't ruled the roost since the week of May 1, the final frame of TLC's run with "No Scrubs" (LaFace/Arista).

"Genie" is the 10th No. 1 of 1999. At this point last

year, "The Boy Is Mine" by Brandy and Monica was the ninth single to move to the top. And if you're keeping track by gender, women have been No. 1 for 23 weeks in 1999, men for six. That's keeping score since Brandy deposed the final No. 1 single of 1998, R. Kelly & Celine Dion's "I'm Your Angel," the week of Jan. 16.

One final note about the new No. 1: The rise of "Genie" is also good news for songwriter Steve Kipner. It's his second No. 1 hit on the Hot 100, following Olivia Newton-John's "Physical" at the end of 1981.

THE 'WAY' THEY WERE: After nine weeks, Phil Collins loses his Tarzan-like grip and

falls from No. 1 on the Adult Contemporary chart with "You'll Be In My Heart" (Walt Disney/Hollywood), which remains his most successful AC single of all time. With Florida's Backstreet Boys rising to the top with "I Want It That Way" (Jive), the AC pole position is now held exclusively by a U.S. act for the first time since November 1998, when the Backstreet Boys dominated with "I'll Never Break Your Heart." In fact, the Backstreet Boys are the only exclusive U.S. act to achieve No. 1 status on this chart since November 1997, when LeAnn Rimes ruled with "How Do I Live."

Of the last 76 weeks, exclusive U.S. acts (read: the Backstreet Boys) have been No. 1 for eight weeks, and international acts have been on top for the remaining 68. American R. Kelly did have a No. 1 hit, "I'm Your Angel," that he shared with Canada's Celine Dion.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1998	1999	1998	1999
TOTAL	403,504,000	406,580,000 (UP 0.8%)	CD	268,022,000 301,502,000 (UP 12.5%)
ALBUMS	335,098,000	358,411,000 (UP 7%)	CASSETTE	66,270,000 56,086,000 (DN 15.4%)
SINGLES	68,406,000	48,169,000 (DN 29.6%)	OTHER	806,000 823,000 (UP 2.1%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,751,000	13,126,000	1,625,000
LAST WEEK	LAST WEEK	LAST WEEK
14,648,000	12,968,000	1,680,000
CHANGE	CHANGE	CHANGE
UP 0.7%	UP 1.2%	DOWN 3.3%
THIS WEEK 1998	THIS WEEK 1998	THIS WEEK 1998
14,773,000	12,699,000	2,074,000
CHANGE	CHANGE	CHANGE
DOWN 0.1%	UP 3.4%	DOWN 21.6%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE	1998	1999	CHANGE
CHAIN	193,710,000	203,313,000	UP 5%
INDEPENDENT	49,891,000	54,181,000	UP 8.6%
MASS MERCHANT	88,731,000	95,627,000	UP 7.8%
NONTRADITIONAL	2,766,000	5,290,000	UP 91.3%

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



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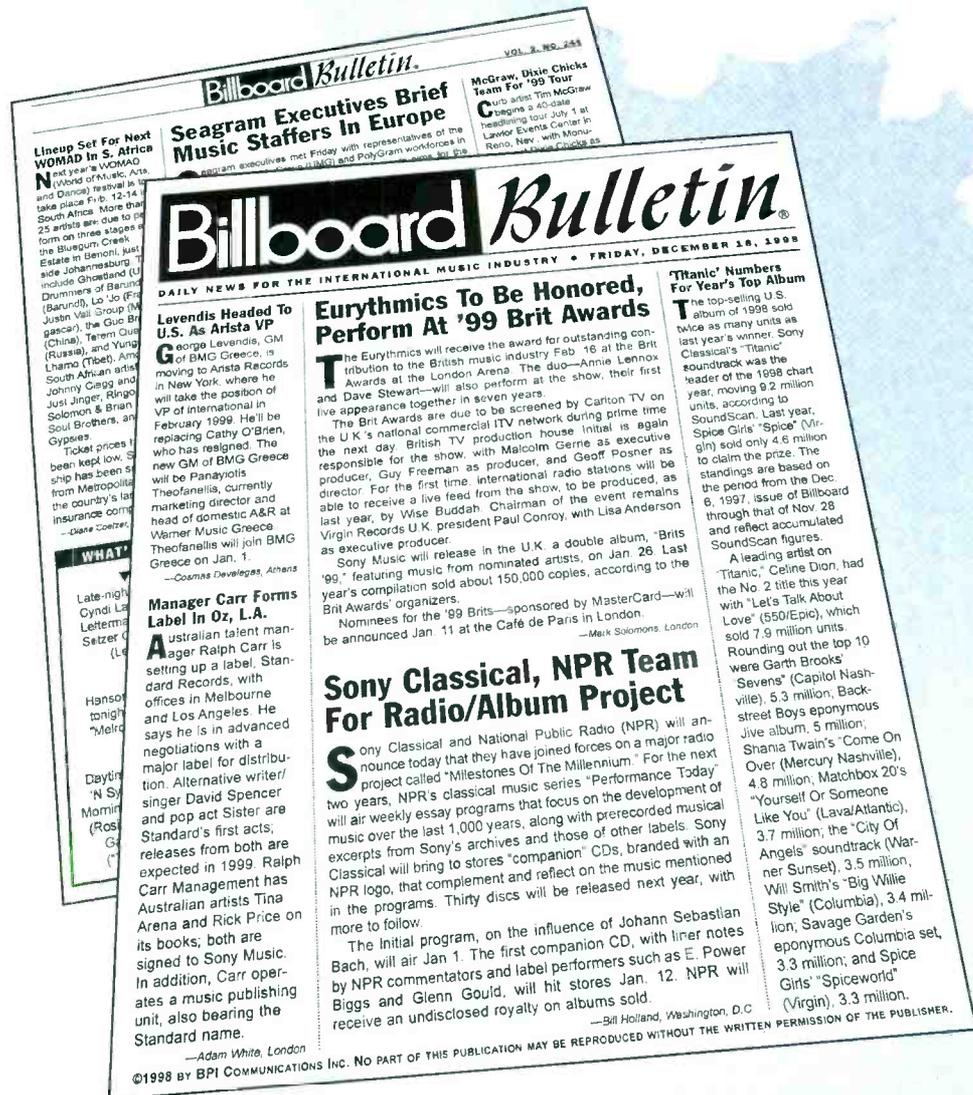
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